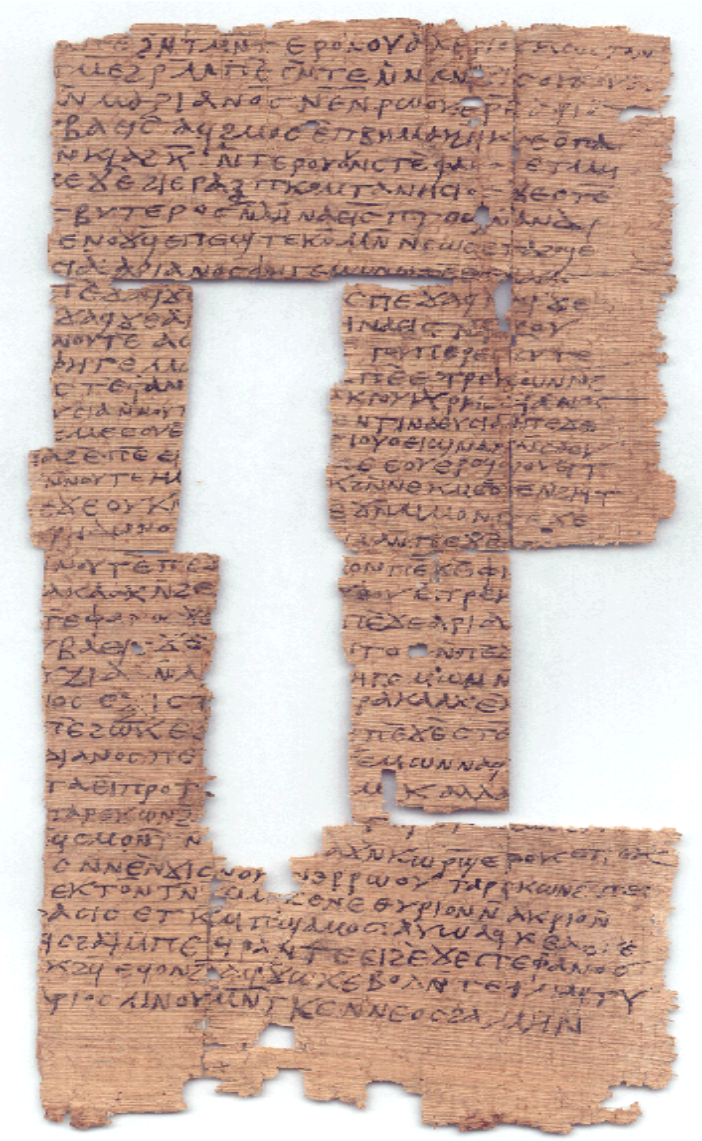
PERSONHOOD IN COPTIC HAGIOGRAPHY:

Strategies of Characterisation and Rhetoric.



P. Duk.inv. 438. *Martyrdom of Stephanos of Lenaios* from 'The Earliest Account of Martyrdom in Coptic' Peter van Minnen *Analecta Bollandiana* 113 (1995):13-38

Thesis submitted in fulfilment of the requirements for the degree of
Doctor of Philosophy by

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P.Duk.inv. 438: Martyrdom of Stephanos of Lenaios

The following is an excerpt from "The Earliest Account of a Martyrdom in Coptic," by Peter van Minnen, Analecta Bollandiana 113 (1995):13-38.

This papyrus from Egypt contains the record of the trial and execution by burning of an otherwise unknown Christian priest, Stephanos, of the village of Lenaios in Middle Egypt. The early date of the manuscript, which can be assigned to the second half of the fourth century A.D., makes it the earliest Coptic martyrdom in existence, roughly contemporary with the earliest Greek martyrdoms on papyrus. It brings us closer to the original records of the trial and execution of Egyptian martyrs, which were written in Greek, than any of the martyrdoms we find in later Coptic literature. The importance of the text for students of this literature and indeed for historians of the early church in general cannot be overstated.

The text can be analysed as follows:

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I               Date and place of the martyrdom of Stephanos (lines 1-5)
II              Proceedings between the governor Arianos and Stephanos (lines 5-34)
        a       Stephanos is introduced to Arianos' presence (lines 5-9)
        b       Altercation between Arianos and Stephanos (lines 9-28)
        c       Final remarks of Arianos (28-34)
III             Verdict of Arianos and execution of Stephanos (34-37)
```

The text can be translated as follows:
[In the fourteenth] year of the reign of Valerius Constan-
[tius the emperor and in] the second year of our lords Va-
[lerius Severus] and Maximinus the emperors, when Aria-
[nos was governor over the] Thebaid, he sat down on the tribunal in Kleopa-
[tris on x] Choiak. As they brought Stephanos in the middle
[of], Hierax the *commentariensis* said: Ste-
[phanos (here) is the] priest of Lenaios in the nome of Anti-
[noopolis. They ordered] to throw him in prison (and) after that to set him be-
[fore the tribunal to] sacrifice. Arianos the governor of the Thebaid
[said: Who are you?] He said: Stephanos. He said to him:
[Where are you from? He] said: I [am from] Lenaios of the island
[of] God (?). What [ ] I am a priest.
[Arianos] the governor [said:] It is [my] wish that you live.
[ ] Stephanos [said to him:] I am a Christian.

[Arianos said:] Sacrifice to the gods. [He said:] I will not sacrifice.
[Arianos] said: [ ] your thinking [ ] give you time for
[He said:] Truly, this [matter that you] are thinking of is vain.
[ ] gods or [ ] in your thinking about
[ ] What [do you say]? Will you [sacrifice?] Yes or no?
[Stephanos] said: [A] Christian [will not] sacrifice. Arianos said
[to him: Sacrifice] to the gods. [He] said: No. The governor said:
[ ] to wait [ ] so that you can think it
[over] Stephanos [said:]. Arianos
[the governor of the] Thebaid said: [ ] I rise. [Stephanos] said:
[I will not] sacrifice. Arianos [the] governor of [the Thebaid]
[said:] Stephanos, [I] have the authority [to] let you [live]
[ ] yourself (?) [ ]. Stephanos said:
[I am a] Christian. [The] governor said to him: [ ]
[ ] I ordered you, but [ ]
[ ] and you will live [ ]. For . . . . .
[ ] who sets [ ] or plead with you so that you
[listen to the command of] our lords the emperors that you should live.
[ ] you make yourself like the wild animals.
[Listen therefore to the] verdict that you deserve. And he ordered
[to] write his name as follows: Stephanos
[from Lenaios they will] burn alive. He fulfilled his martyr-
[dom in a] blessed and noble manner. Amen.

Declaration

I, Bruce Barnes, hereby declare that I have not submitted this material, either in whole or in part, for a higher degree at this or any other institution.

This thesis is an original piece of research and the work of others has been duly acknowledged in the text.

Dated this second day of August 2017

Bruce Barnes

ABSTRACT

This study investigates the narration and representation of martyrs in ancient Coptic martyrologies. It identifies the key rhetorical forms and devices used in their characterisation, and ascertains how modern literary theory explains personhood. Throughout the work I assert two premises: the Classical Greek hero provided the model for the Christian martyr, and Christian literature was particularly affected by Classical Greek literature.

The inquiry begins by examining two Egyptian martyrologies written sometime between the fourth and ninth centuries. It identifies the use of rhetorical forms and the emotional effect of plot structure; it explores the impact of psychodrama in oral deliveries.

Although the focus of the work concerned the application of tools developed from recent advances in literary theory, what emerged was that the knowledge of attitude formation and other psychological phenomena existed in ancient times. Although there was little interest in the philosophical account of emotional involvement in ancient times, there was a concern to explain the circumstances of the production of various emotions. Aristotle's *Rhetoric* attempted to bridge the gap between philosophy and rhetoric, and his work profoundly affected later Latin writers, such as Cicero and Quintilian.

An interrogation of the martyrologies reveals that the ascription of characteristics to characters in narrative is a fundamentally rhetorical process. Personhood, while often seen as a recent extension to personality, occurred in the characters' perceptions, memories and emotional responses as they interacted with one-another.

The study concludes that the concept of personhood extends characterisation, by combining ancient and modern literary theory with recent advances in psychology and cognition, and the power of visual immediacy (ἐνάργεια) in forming attitudes, and indeed classical rhetorical theory, should be re-visited.

TABLE OF CONTENTS

PERSONHOOD IN COPTIC HAGIOGRAPHY:

STRATEGIES OF CHARACTERISATION AND RHETORIC

Declaration v
Abstract vi
Table of Contents vii
List of Figures xvi
Abbreviations and Conventions xvii
Acknowledgements xviii

CHAPTER 1: INTRODUCTION

1.1 Research Aims 4

1.1.1 The Significance of the Research. 8
1.1.2 The Scope of the Research. 9

1.2 Coptic Hagiography. 11

1.2.1 Definition of Hagiography. 11
1.2.2 Early Scholarship 12
1.2.3 The Cycles 13
1.2.4 A Genre is formed 14

1.3 Hagiography as Narrative 19
1.3.1 Narratology 20

1.4. A Cross-discipline Approach. 21

1.4.1 Narratology and Cognition 22
1.4.2 Additional features of the Research 23
1.4.3 Cultural influences 24
1.4.4 Social Identity 24

1.5. Historicity of Hagiographical Texts 25
1.5.1 Verisimilar Narratives 26
1.6. Conclusion 27

CHAPTER 2: LITERATURE REVIEW 29
Previous Research in Coptic Hagiography 35
Current Research in Hagiography 48
2.1 Personhood 51
2.1.1 Characterisation and Personhood 51
2.1.2 Identity 58

2.2 Emotions, Feelings and Consciousness 61
2.2.1 Emotions 62
2.2.2 Feelings 69
2.2.3 Consciousness 70

2.3 Narrative 72
2.3.1 Oral Narrativity 78
2.3.2 Narratology (or Narrative Theory) 80
2.3.3 Cognitive Narratology 86
2.3.4 Psychonarratology 92

2.4 Rhetoric 94
2.4.1 Ancient Rhetoric 97

2.5 Drama 105
2.5.1 Tragedy 106
2.5.2 Plot Structure 108

2.6 Hagiography 111
2.6.1 Themes in Martyrologies 113

2.7 Early Christianity in Egypt 113

2.8 Pragmatics 116

2.8.1 Systemic Functional Linguistics 117
2.8.2 Appraisal Theories 118

2.9 Ancient Sources 119

2.10 Style 121
2.10.1 Stylistics 122
2.10.2 Cognitive Poetics/Stylistics 125

2.11 Coptic Language 128
2.11.1 Grammar 128

CHAPTER 3 SOURCES AND METHODOLOGY 131
3.1 The Research 131

3.1.1 Epistemological Considerations 134
3.1.2 Analysis of the texts 134

3.2 The Research Design 137

3.2.1 Qualitative and Quantitative Considerations 139
3.2.2 Causal Connections 140
3.2.3 Statistics and the Data 142
3.2.4 Other Theoretical Considerations 143
3.2.5 Intertextuality 144
3.2.6 Textual Implications and the Influence of Theory 144
3.2.7 Limitations of the Research 145

3.3 The Data 146

3.3.1 Empirical Investigation of Texts 146
3.3.2 Key Words in Context 147
3.3.3 Attribution Theory 148
3.3.4 Prior knowledge and Bayes Law 148
3.3.5 Using functional Grammar to tabulate Data 150

3.4 A Multi-disciplinary approach. 152

3.4.1 Establishing Meaning beyond the Clause 152

3.5 Person or Character? 154

3.5.1 Fictional Worlds become Possible Worlds 154
3.5.2 Mimetic or Non-mimetic Theories of character? 156
3.5 3 The Distinction between Person and Character in martyr acts 157
3.5.4 Naming in martyrologies 158

3.6 Christian Identities 158

3.6.1 Christian Discourses and Constructed Identities 158
3.6.2 Discourse Stylistics 160
3.6.3 Historical Origins 161
3.6.4 After the Fourth century 162
3.6.5 Internal Identity Crisis 163
3.6.6 The Act of Martyrdom 164

3.7 Cognitive influences 165

3.7.1 Literary Characters 166
3.7.2 Knowledge Structures and Apocryphal literature 167

3.8 The Text Corpus 169

3.8.1 The martyrdom of Stephanos 171
3.8.2 The martyrdom of Coluthus 172
3.8.3 The martyrdom of Eustathius and Theopista 172
3.8.4 The martyrdom of Araiule and Pteleme 174
3.8.5 The martyrdom of Paese and Thecla 174
3.8.6 The martyrdom of Shenoufe and his Bretheren 175

3.9 How the Coptic Language was used. 175

3.9.1 Second Tenses 179
3.9.2 Cleft sentences 179

3.10 Conclusion 180

CHAPTER 4: PERSONHOOD 183
4. 1 Theoretical Perspectives 184

4.1.1 Historical origins. 184
4.1.2 Personhood in narrative 185
4.1.3 A social identity 187
4.1.4 Institutional dialogue 190

4.2 The Epistemology and Ontology of the Fictional Character 192

192
4.2.1 The epistemology of characterisation 194
4.2.2 The ontology of characterisation: story-worlds 195
4.2.3 Character as 'actant'

197
4.3 How Person, Character and Identity are connected.

199
4.4 Cognitive Process Modelling 200
4. 4. 1 Jonathan Culpeper's 'Situation Model'

205
4.5 The Social and Cultural Context

206
4.5.1 Social constructionism 206
4.5.2 Socialisation

207
4.6 The Role of Functional Grammar

207

4.6.1 Systemic Functional Grammar 208
4.6.2 Functional Discourse Grammar 210
4.7 Text written in the Coptic Language 210
4.7.1 Time reference 211
4.7.2 Style 213
4.7.3 Pragmatics 214
4.8 Personhood and Cognitive Narratology 215
4.8.1 Current Theory 218
4.8.2 Female Personhood Representations 220
4.9 Conclusion 223
CHAPTER 5 THE MARTYRDOM OF SS. APAIOULE AND PTELEME 223
5.1 Introduction 225
5.1.1 The Story 229
5.1.2 The Characters 231
5.1.2.1 Characters Constructed on Social Identities 232
5.1.3 The Style 234
5.2 The Body of the Text 234
5.2.1 Abstract 234
5.2.1.1 Words in Context 238
5.2.1.2 The Influence on the early Church of the *Second* and *Fourth Book of Maccabees* and *The martyrdom of Saint Polycarp.* 240
5.2.2 Orientation 243
5.2.2.1 The Devil in context 243
5.2.2.2 Torture in context 244
5.2.2.3 The block characterisation of Pteleme 250

5.2.2.4 The block characterisation of Apaioule 250
5.2.3 Complication 254
5.2.4 Evaluation 257
5.2.5 Resolution 257
5.2.6 Coda 258
5.3 Rhetoric 262
5.3.1 Emotions and Feelings 270
5.3.2 Source Validity 271
5.3.3 The Sociology of Character Credibility 272
5.3.4 Memory Structures 275
5.4 Personhood 280
5.5 Repetition 283
5.6 Data Summary 292
5.7 Discussion 292
5.7.1 Lexico-grammar 292
5.7.1.1 Field 293
5.7.1.2 Tenor 295
5.7.1.3 Mode 296
5.8 Conclusions 307
CHAPTER 6 THE MARTYRDOM OF SS. PAESE AND THECLA. 307
6.1 Introduction 314
6.1.1 The Story 317
6.1.2 Genre Expectations and Lexical Features 318

6.2 Narrative Structure and Entity Representation 320
6.2.1 The Relationship between Author, Narrator, Readers, and Listeners 324
6.3 Abstract 325
6.4 Orientation 327
6.4.1 The Persons in the Story 334
6.4.2 The Supernatural World and its Characters 337
6.4.3 Character Foregrounding 338
6.5 Complication 340
6.5.1 Interpersonal Functions 342
6.5.2 Sacrificial and Other Discourses 345
6.5.3 Rhetorical and Mimetic Implications 349
6.5.4 Prior Knowledge and Intertextuality 355
6.6 Evaluation 356
6.7 Resolution 357
6.7.1 Coda 357
6.8 Mental Models 358
6.8.1 Intertextuality 359
6.8.2 Identity Formation, Constructivism, and Socialisation 359
6.8.2.1 Stereotypes or Individuals? 360
6.9 Data 360
6.9.1 Description 366
6.9.2 Interpretation 367
6.10 Conclusion 371
CHAPTER 7 CONCLUSION 373

7.1 Findings from answering the Major Research Questions 373
7.1.1 Using Classical Rhetorical Techniques in Ancient Literature 374
7.1.2 Tragic Plot Structures evoke Emotional Responses in Readers and Listeners. 375
7.1.3 Developing a model to Determine Personhood. 377
7.1.4 Personhood Developed. 379
7.2 Meeting the minor Research Aims. 379
7.2.1 How was Personhood represented in ancient times; does this vary over time? 380
7.2.2 How was power disparity expressed? 380
7.2.3 What role categories existed? 381
7.2.4 Were martyrs represented as stereotypes or individuals? 381
7.2.5 Are martyrs represented as being similar to classical Greek heroes? 382
7.3 A New Paradigm. 382
7.4 Limitations of the Research Outcomes. 383
7.5 Final Thoughts and Future Directions. 385
BIBLIOGRAPHY 437
APPENDICES 489
1 Textual Indications of Character A 531
2 Textual Indications of Character B 543
3 Representation 577
4 Field 599
5 Tenor
6 Processes

LIST OF FIGURES

		136
3.1	Text in Context: from Butt et al, 2000, p. 4.	151
3.2	Number of Protagonists' Utterances and Frequency.	202
4.1	Model of Character Comprehension, taken from Jonathan Culpeper *Language and Characterisation*, 2001, p. 35.	286 291
5.1	Mood and Speech Function Summary.	361
5.2	Number of Process Types.	362
6.1	Table of Process Types and Pie Chart.	
6.2	Table of Who Speaks, the Process, and the Number of Occurrences, with Pie Chart.	365
6.3	Transitivity Structures.	366
6.4	Process example.	376
7.1	Proposed Personhood Model.	

Abbreviations and Conventions

Abbreviations do not appear without the full reference being previously given. The full reference is shown, followed by the abbreviation in parenthesis, for example, Systemic Functional Linguistics (SFL). Future references to Systemic Functional Linguistics appears as SFL, Functional Discourse Grammar as FDG.

The following translation conventions apply:

///	lacuna
…	abbreviation of modern text, also another way to indicate lacuna in ancient texts
( )	translator's additions
[ ]	anything between the square brackets is an addition or restoration to lacuna
< >	original scribal omission, should be in the text
{ }	although written, the contents between the braces is a scribal error
[[ ]]	embedded clause

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Now it is my turn to care for them.

CHAPTER 1: INTRODUCTION

1. Introduction.

Martyrologies are stories about the martyrs' final days; their suffering, and death on Earth, followed by their rewards in a supernatural world. Most of all, they are dramatic stories about power, identity and insurrection. Coptic martyrologies are thought-provoking. Why the narrator feels the need to describe the ubiquitous torture scenes at length, and in such gruesome detail, raises questions about plot structures, Christian identity, and the evoked emotions of those who read and listen to them.

But are they stories about *martyrs*, or the *act of martyrdom*? Do the texts give priority to the characters or their acts? Most were written between the fourth and ninth centuries when Aristotle's literary works, *Poetics* and *The Art of Rhetoric*, were still influential in places where Greek culture was prominent. His definition of Tragedy has much in common with martyrologies;[1] he thought character should be incorporated into the framework of the story's structure of action, playing a subordinate role and contributing to the unity and significance of the action; his understanding of action and character was complemented by a theory of the emotional effects of tragedy on an audience. It could be argued that the purpose of hagiographies was to celebrate the saints and their achievements as the chosen ones of God, rather than presenting the saints as victims of their Roman persecutors; after all, they were read annually to a congregation on the day of their death, their birth into a new heavenly existence. They were joyful events. However, although they may have served a liturgical purpose, their construction and presentation was done in a particular manner. They were written persuasively, illustrating how divine power dominated civic power, and this is the focus of my thesis rather than their liturgical use.

The scholar Cicero, who lived in Rome during the first century BC, followed in the footsteps of Aristotle and thought that rhetoric had three main functions: to *teach, persuade* and *delight*; more to the point, St Augustine of Hippo wrote *De Doctrina Christiana* in which he sought to teach Christians how to persuade pagans. But martyrologies did more than this; the plot-structure had a strong emotional impact on the way readers and listeners formed attitudes towards the characters. The distinctive tragic experiences of pity and fear were spontaneously felt in response to dramatic actions as the story unfolded, and the style evoked negative emotions

[1] "…a representation of action that is serious, complete and of some magnitude; in language that is pleasurably embellished, the different forms of embellishment occurring in separate parts; presented in the form of action, not narration, by means of pity and fear bringing about the catharsis of such emotions," 1449b; "Tragedy is a mimesis not of people but of actions and life" *Poetics* Chapter Six, 'Tragedy Defined and Analyzed into Parts', 1450a 16f.

towards the Romans in their role as subjugators of Egypt. They became indignant and angry towards them, moving martyrologies beyond *teaching, persuading* and *delighting*, and into a political realm of civil unrest.

Classical rhetoric's account of the emotional experience in tragic plots has implications for characterisation, and this area is insufficiently investigated. I argue that our understanding of ancient literary characters can profit from further exploration of the techniques used to change attitudes and how identities and roles were socially constructed, during a time when the gods determined the fortunes of mankind, and the battle between the forces of good and evil was fought on earth and in the heavens.

Does modern literary theory offer anything more than Classical rhetoric's way of explaining these phenomena? Was the style in which ancient martyrologies were written and delivered adequate to reinforce, or change, attitudes at that time? Christian authors presented the new literature in the recognisable classical forms of epic and tragedy,[2] influenced by the Bible and apocryphal writings. Characterisation involved the psychology of persuasion, and focused on how emotions were triggered by words and deeds. It included the effects embodied in the concepts of Greek words used at that time, for example *energia*, *mimesis* and *ekphrasis.* Modern interpretation needs to consider this, along with a re-examination of other connections between Classical rhetoric and ancient literature. Has much changed since Aristotle wrote *Poetics* and *Rhetoric*? [3]

Some questions remain unanswered. This work argues that the cognitive activity of readers and listeners, along with classical rhetoric, is the best strategy to explore these phenomena. Further research is required to investigate the benefits of using modern literary tools to explain connections between textual organization and interpretation when analysing ancient texts.

Most martyrologies were written to *inspire* and *instruct* readers and listeners, who wished to follow in the footsteps of the saints, by imitating the saints' *words* and *deeds*.[4] Their effect on the readers' and listeners' emotions is a fruitful, yet underdeveloped area.

This work begins with an exploration and reflection on the application of current literary theory to martyrologies, asking if martyrologies may be seen as a series of connected episodes set within a tragic plot, structured to evoke fear and pity within the readers and listeners. It asks if there is a priority between the representation of characters, or the accounts of their deeds, and how social identities and roles are constructed.

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[2] Anne-Marie Palmer *Prudentius on the Martyrs* (Clarendon, Oxford, 1989), p. 100, "The Old Testament was used as the basis for epic and tragedy and the Gospels were turned into Platonic dialogues."

[3] Recent changes have had ontological and epistemological consequences, in particular, the shift in focus away from the author towards the reader's contribution to the meaning of the text, and the impact of the issues raised through the lens of cognitive narratology.

[4] The prologue to the *Apophthegmata Patrum* (translated by Benedicta Ward, SLG, Cistercian Publications, Michigan, 1975), xxxiii, exhorts readers and hearers to mimesis, "They are meant to inspire and instruct those who want to imitate their holy lives, so that they may make progress on the way that leads to the kingdom of heaven."

What do these new perspectives add to the creation of meaning? Are they new perspectives? What does the text mean, and how does it mean what it does?

My analysis begins with the lexico-grammar of two Coptic martyrologies; it moves to other levels of linguistic order, for example context and semantics, describing, interpreting and explaining the results in the light of modern theories while contrasting this with post-Aristotelian rhetoricians such as Cicero, Quintilian, Dionysius and Saint Augustine, to name the more prominent.

This is a stylistic analysis of the way lexical items and their syntagmatic relations have been used to construct the personhood of the main characters in martyrologies, and what persuasive techniques were used to change, or reinforce, the attitudes of the readers and listeners.

Ultimately, this work seeks to establish that literary phenomena found in ancient texts can be explained more adequately by modern theory while taking into account the influence of classical rhetoric and other contextual factors.

The methodology involves the use of cognitive mapping to establish cause-effect relationships, both implicit and explicit, as a way to account for the characters' beliefs that drive their words and actions. Additional insights are provided by Halliday and Matthiessen (2004) in their approach to the functions of language within their Systemic Functional Linguistic theory.[5] This has the advantage of extending an understanding of the literary phenomena beyond the choice of lexical items, to include cognitive and contextual, or social, aspects. It is a predominately qualitative enquiry,[6] quantitative only in the formation of inexorable argument from the frequency of lexical items used in the texts. No attempt has been made to generalise any findings based on statistical methods to the hagiographic genre, martyrology. It adopts a constructionist approach to social identity formation.

The study concludes that, as Aristotle's *Poetics* and *Rhetoric* showed an understanding of modern psychological and cognitive factors, its use may not be an appropriate way to answer the research questions. However, linguistic analysis has now been enhanced by an awareness of the need to take into account the social and cultural factors, and narratology has provided insights that were not considered previously. New ways to conceptualise ontological issues have emerged from Text-World theory, and reader-oriented interpretations have shifted the focus away from the author. But this is not a new approach; an understanding of the effects of

[5] The representation of experience and the world, and the social interactions between characters are addressed by the 'ideational' and 'interpersonal' functions.

[6] As cognitive mapping involves the description of cause-effect relations, both explicit and implicit, the subjective interpretation involved in discourse analysis has been kept to a minimum, but remains problematic.

literature on readers and listeners was a topic of interest to Aristotle some 2,500 years ago[7] and the character/action (ethos/pathos) distinction still remains contestable.

1.1 Research Aims.

It is widely accepted that martyrologies construct history in order to promote positive attitudes towards a local Christian identity, and persuade others into leading a fulfilling and moral life.[8] I intend to analyse the linguistic features of a corpus of Sahidic Coptic texts and interpret the influences of discourse, in the light of their effects on readers. In addition, I will explore the rhetorical strategies used to intensify the persuasiveness and recall of a text. Finally, I will investigate whether the probability of tragic plots evoking strong emotional responses from readers and listeners. A successful outcome will find textual evidence in ancient martyrologies to answer these questions.

The principal aims of this research study are:

- To explore the use of classical rhetorical techniques in martyrologies.
- To investigate the probability of a martyrology text's plot structure evoking emotional responses in readers and listeners.
- To develop a model of characterisation that has predictive and explanatory power in determining personhood. [9]
- To examine whether ancient classical rhetoric, combined with modern narratology and cognitive poetics, provides a more informative approach than ancient classical rhetoric alone, in understanding character representations.

I argue that there is evidence to suggest cognitive poetic theory offers the most satisfactory explanation of the phenomenon of personhood at present, and the construction of a specific plot-structure triggers emotional responses in readers and listeners that have political and ideological consequences. I support my argument with an analysis of the textual data collected from two Sahidic martyrologies and refer to others. Keeping in mind

[7] The concept of 'catharsis' attempts to explain the emotional experience of tragedy and the consequences of this experience, in readers and listeners.

[8] Hagiographic historicity reflects the interests of the authors. They are constructed accordingly and this is a common point of view held by Hippolyte Delehaye (1907, 1932), Averil Cameron (1994), Judith Lieu (2004), Elizabeth Castelli (2004), Helen Rhee (2005), Gesa Schenke (2010), Candida R. Moss (2010) and others.

[9] Defined in more detail in chapter 2, it is the quality of being a person. More than character, it seeks to describe a character's mental state.

antique cultures and intertextuality, I attempt to form an inexorable argument, referring to recent scholastic work at the intersection of cognitive science and linguistics. The work provides an explanation of the use of specific lexical items and syntactic constructions as a matter of style; I seek evidence suggesting that the selection of lexico-grammatical and semantic features of Sahidic martyrologies was a function of strategic rhetoric. I also seek evidence supporting the view that certain plot-structures evoked emotional responses in readers and listeners.[10] A successful outcome will locate this evidence in Sahidic Coptic martyrologies. It will add to the knowledge of how strategic rhetoric and plot-structures were used to enhance persuasiveness, aid the recall of themes, and increase our understanding of the relations between narrative, cognition, and emotion.

I will investigate the ways in which personhood has been expressed in Sahidic Coptic martyrologies, and the supporting narrative techniques used as a means of persuasion. As martyrologies are biographic narratives of saints' lives, [11] the stories consist of temporally sequenced actions relating their life and death. Although often set within fictional narratives, in which the saint appeared as a character,[12] "this literature passed back and forth easily across the frontier between fiction and history,"[13] and included encomia and homilies.[14] This is an ongoing interest in how characters are represented in works of fiction, often being described initially, then as a progressive accumulation, of traits.[15] There is a tension between the representation of the characters; do psychological theories centre on a concept of 'the self', or do they take into account character as a collective concept, the 'social identity'? In other words, is there evidence to suggest characterisation is more than an accumulation of traits? What rhetorical literary devices were used to persuade readers and listeners? Were martyrologies written in a style that aroused strong emotional responses to lexical items, patterned grammar, and structure?

As one of the principal aims of this research is to investigate hagiographic personhood expositions and the use of rhetorical strategies, it requires a close reading of relevant texts written in Sahidic Coptic. This will involve the lexical and semantic unpacking of textual features within the corpus, and the development of inexorable arguments concerning the text's meaning. It will provide an original contribution to the corpus of hagiographic literature by contributing to the understanding of the description, interpretation, and explanation of readers' and

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[10] Patrick Colm Hogan *The Mind and Its Stories* (Cambridge University Press, Cambridge, 2003), p. 5, "One argument is (that)…our emotive responses to all sorts of things are guided and organised by a limited number of standard narrative structures."

[11] A Martyrology comprises the life and death of a saint. Martyr Acts may be subdivided into *passiones* and *acta (commentarii)* .The passions refer to the final days and death of a martyr, while the acts are the official records of the court trials. However, the division is not rigid and both categories often contain elements that overlap (Helen Rhee *Early Christian Literature* (Routledge, London, 2005), p. 39).

[12] Andreea Deciu Ritivoi 'Identity and Narrative' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), p. 231, defines the identity of a person in a narrative as a character. The text corpus in this thesis may be classified according to literary genre as narrative, rather than exemplum, due to the resolution of a complication in the story: J. R. Martin and David Rose *Working with Discourse* (Continuum, London, 2007), Appendix 2.

[13] G W. Bowersock *Martyrdom and Rome* (University Press, Cambridge, 1995), p 24.

[14] See footnote 8, where the designations of hagiographical literature have similarities.

[15] Jahn, Manfred 'Frames, Preferences and the reading of Third-Person Narratives: towards a cognitive Narratology' in *Poetics Today* (1997) 18.4, pp. 441-468.

listeners' emotional responses to the text, along with the usefulness of modern literature theory to understand the meanings in ancient texts. The analytical strategy is to apply the tools developed from within modern literary theory, for example, narratology, sociolinguistics and communications, while keeping in mind classical rhetoric; this entails exploring the plot, theme and style of ancient texts. At the micro level, the tools provided by Systemic Functional Linguistics (SFL)[16] explore the lexical items and the grammatical forms used, in accordance with the rules of Sahidic Coptic.[17] At the macro, or discourse level, Appraisal theory informs the analysis of the ways the audience reacts to the lexical and syntactic patterns chosen to construct the meanings in a text.[18] Using these tools, the data collected from the corpus will be analysed and interpreted in a replicable manner, producing results that are reliable, and interpretations that are valid.
During the course of this research, additional questions have arisen, namely:

How was ancient personhood represented; does this vary over time?[19] How was power disparity expressed? What role categories existed? Were martyr saints represented as stereotypes or individuals? [20] Are martyrs represented as classical Greek heroes?

Although personhood has a historically religious etymology,[21] for Monika Fludernik the narratological category of 'person' reflects the cognitive concept of personhood by including the accumulated life experiences of the individual; [22] however, for Catherine Emmott[23], character and 'entity representation', rather than personhood, becomes synonymous. Cognitive theory is used to support the concept of character as a distinct entity, a mental model constructed by the readers and listeners of martyrologies. The terms person, character and identity are seen as mental constructs, concepts determined not only by individual proclivities that reflect mental attitudes and beliefs, but also by the environment. As such, the distinction between the terms indicates their discipline origins, rather than philosophical anomalies, and it may be more productive to consider characters as having a

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[16] M.A.K. Halliday, *An Introduction to Functional Grammar* 3rd ed. (Arnold, London, 2004).
[17] Using Bentley Layton, *A Coptic Grammar with Chrestomathy and Glossary* (Harrassowitz, Wiesbaden, 2004), as the main reference.
[18] J. R. Martin and David Rose *Working with Discourse. Meaning beyond the clause* (Athenaeum press, Great Britain, [2003] 2007).
[19] Or, as Jaber F., Gubrium, and James A. Holstein say in *Analyzing Narrative Reality* (Sage, California, 2009), p. 13, "How do the personal and social purposes and consequences of storytelling shape their accounts?" furthermore, "the socially situated practice of storytelling …suggests that the contexts in which stories are told are as much a part of their reality as the texts themselves" p. 2; See Felice Lifshitz 'Beyond Positivism and Genre: 'Hagiographical' Texts as Historical Narrative' in *Viator*, 25 (1994) pp. 95-113, p. 107 and Stephanos Efthymiadis 'Hagiography: The rediscovery of Byzantine' for a discussion concerning hagiography reflecting social realities; also Gesa Schenke 'Creating Local History: Coptic Encomia Celebrating Past Events' in *Writing 'True Stories' Historians and Hagiographers in the Late Antique and Medieval Near East* ed. Arietta Papaconstantinou in collaboration with Muriel Debie and Hugh Kennedy (Brepols, Belgium, 2010), pp.21-30.
[20] This question poses a conundrum. Discussion seems to have been strongly influenced by Hippolyte Delehaye, *Les passions des martyrs et les genres littéraires* 2nd ed. Subsidia Hagiographica 13 B (Société des Bollandistes, Bruxells, 1966) and Les Martyrs de l'Égypte' in *Analecta Bollandiana* 40 (Brussels, 1923), where characters are usually seen as 'types' rather than individuals; E. A. E. Reymond and J. W. B. Barns *Four Martyrdoms from the Pierpont Morgan Coptic Codices* (Claredon Press, Oxford, 1973) comment that Delehaye's '…judgment on Egyptian martyrology tends to excessive severity." P. 7, n. 21.
[21] See chapter 2, *Personhood*
[22] Monika Fludernik, *Towards a "Natural" Narratology* (Routledge, London, 1996), p. 249.
[23] Catherine Emmott *Narrative Comprehension A Discourse Perspective.* Passim.

‘social identity’ and as members of categories defined by constructivist forces, rather than by the process of ‘characterisation’.

My argument recognises the ancient belief in the existence of an ontologically supernatural world, populated by beings with miraculous powers.[24] It has an epistemology informed by social constructivism, in which the world-views of the audience are a function of human thought, and one that is influenced by cultural and social pressures. Any claims to truth are contingent on this basis.

Different theoretical perspectives underpin the tools used in the text and discourse analysis. Because these theories are often contentious, the analytical tools used in this methodology have boundaries that need to be set to include some theories, while excluding others. Broadly speaking, this work examines the intersection between narrative theory, socio-linguistics, and elements from the cognitive sciences. The relevant theories are further discussed in the literature review, which establishes the academic and research areas that are applicable to my view of the ways in which personhood was strategically constructed and represented, along with the emotional impact of plot structure, in texts. This literature review comprises contemporary research in relevant academic journals, recent publications and seminal works providing the building blocks upon which further research was, and is being, extended and amplified.

I argue that modern literary theory sheds new light on an explanation of the phenomena being investigated in Coptic martyrologies, while acknowledging the benefits to be gained from keeping in mind ancient literary theory.

1.1.1 The Significance of the Research.

Very little attention has been devoted to the literary and rhetorical analysis of this form of literature since the publications of C.D.G. Muller,[25] and there is no specific research on the ways in which personhood has been constructed in Coptic martyrologies. [26] Although discussions of Coptic personhood have involved lexico-grammatical features and discourse analysis reflecting the impact of cultural and environmental factors, how rhetorical strategies interlock and reinforce this in Coptic martyrologies remains unexplored. The theme of evoking readers’ and listeners’ emotions through tragic plot-structures is confined to ancient Greek literary

[24] Anne-Marie Palmer, 1989, p. 48, “In a world of largely unexplained, or, at best, only partially-understood natural phenomena, events regarded as miraculous were far from uncommon…”
[25] C.D.G. Muller *Die alte koptische Predigt (Versuch eines Ueberblicks);* ‘Einige Bemerkungen zur ‘ars praedicandi’ der alten koptischen Kirche’ in *Museon* 67 (1954), pp. 231-70; ‘Koptische Redekunst und Griechische Rhetorik’ *Museon* 69 (1956), pp. 53-72.
[26] Schiffrin, 1996, p. 191, “there is no set of general sociolinguistic tools through which to analyse how narrative language revels self and identity.”

theory.[27] This work will attempt to combine all these perspectives by developing a theory, which seeks to explain the factors involved in personhood construction, the literary devices used, and the significance of plot-structure, in Coptic martyrologies.

The origins of Coptic hagiography and the cultural milieu, within which Coptic hagiography thrived, have been discussed at length in previous works.[28] However, there has been little research using modern narrative theory, including conversation analysis, in Coptic hagiography. For example, characters and actions are the two main components of a story, a distinction made by Aristotle.[29] As characters play a central part in the story, and their actions move the plot forward, there is a need for further research in this area.

1.1.2 The Scope of the Research.

The martyrologies explore the ways in which Christians were distinguished from others and how the character of a Christian martyr evolved within a narrative genre, several centuries later. The Coptic texts are discussed with reference to the literary devices used as they progressively add to the personhood construction of a Martyr.

Most of the texts begin with the accounts of the pre-Decian Martyrs and conclude in the late period of the Cycles. While the number of texts is limited, it is estimated as sufficient to meet the aims of the research questions because of their repetitive nature.

While martyrologies may have evolved from written records, their delivery was often oral[30] and founded in concepts, beliefs and values from the past.[31] The psychodynamics of orality[32] emerge as a powerfully persuasive force when the past is recalled in the minds of the audience. Consequently, as Sahidic martyrologies reflect Egyptian life as a complex of Pharaonic, Roman, Greek, Coptic and perhaps Islamic cultures, this influence affects the cultural context within which martyrologies were written, and needs to be considered.

This thesis builds on the work of Ewa Zakrzewska by suggesting a greater understanding of the texts may be had by applying a top-down, discourse based, analysis to Roman Jakobson's basic model of communication; it extends this work by advocating the benefits to be gained from current theories in cognitive psychology and

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[27] Christopher Gill 'The *Ethos/Pathos* distinction in Rhetorical and Literary criticism' in *Classical Quarterly* 34, 1984, pp. 149-166; Stephen Halliwell 'Aristotle and the Experience of Tragic Emotion' in *Between Ecstasy and Truth: Interpretations of Greek Poetics from Homer to Longinus* (Oxford University Press, Oxford, 2012).

[28] Delehaye, 1966; Baumeister, 1972; Orlandi, 1998 and Emmel, 2007.

[29] Aristotle is quoted succinctly in 'Character and self in narrative' in *The Cambridge introduction to Narrative* H. Porter Abbott (Cambridge University Press, Cambridge, 2008), pp. 130-131.

[30] See note 42, this chapter.

[31] Walter J. Ong *Orality and Literacy* (Methuen, London, [1982] 1987), p. 171, "Readers whose norms and expectations for formal discourse are governed by a residually oral mindset relate to a text quite different from readers whose sense of style is radically textual."

[32] Op. cit. Ong's words.

narratology and proposes a new model for personhood exposition by adding mental representations to linguistic models.

While the work of Arietta Papaconstantinou and Sebastian Richter border on the subject area, there has been no investigation into the lexical and grammatical or semantic ways characters have been depicted in Coptic texts; how mental images of characters have been formed by the reader's inferences when combining textual cues with previous knowledge. Gnostic and apocalyptic writings, along with pagan ideology and Egyptian nationalistic sentiments, provide a cognitive backdrop that must be taken into account. Although the only tangible reality is the text, this work asks the fundamental question: how do the texts inform reader constructions? There are implications that must be taken into account from the context within which it was written.

This investigation has generated many other research questions, for example, why were these narratives written in this particular form? At the lexical and grammatical level, why were certain verbal and nominal forms chosen and not others? At the level of the text, is plot-structure deliberately planned to evoke an empathetic response that engages the readers' emotions? What literary devices were chosen to enrich the impact of the narrative? What contextual features have influenced its construction? A central question emerges: is meaning to be found in the lexical and grammatical components or is the text best understood from the units of meaning determined by pragmatic inference? To what account should semantic dissonance, resulting from polysemy, influence interpretation?

The early work of the Bollandist H. Delehaye S.J. ([1907]1974) *The Legends of the Saints* and *Les Martyrs d'Egypte* (1922), followed by de Lacy O'Leary's *Compendium of the Saints of Egypt* (1937) and T. Baumeister, *Martyr Invictus* (1972) focused on their interpretations of the social and cultural phenomena in the early days of the Christian Church. This was an historical rather than a linguistic approach, and it now needs to be supplemented with the insights provided by recent scholastic work. This work argues that there are substantial gains to be had from the application of recent communication theories, specifically those developed within the areas of cognitive science and narratology.

The work is informed by the cognitive theory of David Allbritton, Jonathan Culpeper, Richard Gerrig, David Herman, Manfred Jahn, Uri Margolin, Alan Palmer, James Phelan, Marie-Laure Ryan, Ralf Schneider, and others, with narrative insights from Catherine Emmott, Monika Fludernik, Shlomith Rimmon-Kenan, Ruth Ronin and the early narratologists, namely Mieke Bal, Seymour Chatman, Gérard Genette and Gerald Prince. Many other scholars have been consulted in this work, they are too numerous to mention.

At the lexical level, this work is quantitative and draws on the theory of Functional Grammar to explicate the actions and interactions, within contexts, of the main characters in martyrologies. This is a bottom-up procedure driven by the features of the text.[33] Applying a top-down method, it is qualitative in examining the issues raised by considering the suitability of recent theories, to explain phenomena[34] which have evolved from cognitive psychology, and narratology.

The research hypothesis suggests there is a more useful and informative way to explain personhood. It is based on a mixed design, having both inductive and deductive attributes, a methodology which has produced a working hypothesis with specific research questions. It gets its lexical insights from the texts themselves; a top-down approach seeks to understand the texts by applying concepts from the cognitive sciences and recent illuminations from narratology. However, the texts inform the analysis and "cognitive narratology is most informative when it progresses bottom-up."[35]

By recognising martyrologies as discursive, this work supports the statement by Catherine Emmott that, "a global representation of a textual world is necessary to make basic inferences," because the meaning of an individual sentence or clause is often influenced by the surrounding text. [36]

Thus, it is hoped the arguments in this work will shift the working hypothesis closer to an understanding of the ways in which personhood was constructed, and how rhetorical strategies were used in Coptic martyrologies. It is anticipated this will result in a theory that has explanatory, and predictive, powers of explanation.

1.2 Coptic Hagiography.

1.2.1 Definitions of Hagiography.

The definition of hagiographical literature is imprecise, and may include a text of formal praise, an encomium, sometimes called a panegyric. It may also include the less formal homily, defined as spiritual edification of a congregation, a sermon, or religious discourse[37]. Hagiography also includes saints' lives, a narrative retelling of a saint's story. While early martyrologies comprised the imitation of Christ's life for the enlightenment of

[33] Within the ambiguity of the polysemy exhibited in Crum's Coptic lexicon.

[34] While aiming for an inexorable position, the defense of this thesis is constrained by the various theoretical limitations that exist, for example, while Cognitive Narratology seems to provide the most satisfactory explanations, it remains within the realm of theory, lacking empirical support.

[35] Marie-Laure Ryan, p. 489 'Narratology and Cognitive Science: a Problematic Relation' in *Style* 44.4, Winter 2010, pp. 469-495.

[36] Catherine Emmott *Narrative Comprehension* (Oxford University Press, Oxford, 1997), p. 270.

[37] Susan Ashbrook Harvey, introduction to *Ecomiastica from the Pierpont Morgan Library* in the series 'Corpus Scriptorum Christianorum Orientalium, Scriptores Coptici Vol. 48 (Peeters, Leuven,1993), vi, n. 4.

audiences, modern theories of narratology look towards the creation of meaning in the mind of the reader, various versions that centre on reader-response theory,[38] and are ubiquitous. [39]

Kathleen McPhillips links hagiography and narrative, further defining hagiography.[40] In the *Routledge Encyclopedia of Narrative Theory,* the point is made that the centrality of morality as a focus for others to imitate: but it refers to 'legendary lives' and thus expresses the possibility of fictionality. [41]

1.2.2. Early scholarship.

Coptic hagiography was first studied by E. C. Amélineau who, in 1890 published *Actes des martyrs de l'église copte*. He attempted to identify the places where saints were martyred and noted the repetitive nature of the later writings. The quintessential study was made by H. Delehaye and published in 1922 as *Les Martyrs d'Egypte* where historicity was his main concern. This was followed by *Les Passions des martyrs et les genres littéraires*, published in 1966, where Delehaye traced the roots of Coptic hagiography to those with Greek origins and those constructed with the themes and characters expressed in a repetitious manner. For Theo Baumeister, writing *Martyr invictus* in 1972, some of the Coptic martyrologies displayed distinct Egyptian origins and repetitive themes were described as *koptischer Konsens.* The episodic repetition of certain characters and events was noted. They were grouped together and later known as 'cycles', but not attributed to a single author or group of authors.

1.2.3 The Cycles.

First are the Passions of the Antiochene Cycle which include the Passions of Claudius and Victor and the latest editing of the Passions of Psote, Cosmas, Damian and Epima followed by the Cycle of Theodores including the Passion of Theodore the Anatolian, Anatolius and Theodore the General; the Cycle of Basilides which includes

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[38] For example, Jonathan Culler, *The Pursuit of Signs: Semiotics, Literature, Deconstruction* (Cornell University Press, Ithaca, 1981). Jonathan Culpeper, *Language and Characterisation: People in Plays and Other Texts* (Longman, Harlow, 2001).

[39] Kathleen C. Haspel 'Communication Studies and Narrative' in *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), p. 76, "...constitutive of every sphere of human activity, from identity and relationship development, to the socialisation of individuals into institutions and cultures..."

[40] Kathleen McPhillips 'Post Modern Sainthood: Hearing the voice of the saint' and the uses of feminist hagiography' in *The Journal of Women Scholars of Religion and Theology* vol. 3, December 2003. "...*narratives* that contain compelling material about a life that is holy, where the reader is encouraged to enter into a textural process that interprets a life linked together by certain spiritual events and moral outcomes. It is a very particular kind of life story-telling and for particular audiences and communities."

[41] D. Herman, M. Jahn and M. Ryan, *Routledge Encyclopedia of Narrative Theory*, p. 211, "A medieval genre of biography permeated with marvellous elements that recount the legendary lives of saints as a model of ethical and religious life for the reader to imitate."

the Passions of Eusebius, Ter, Erai, Basilidies, Macarius, Justus, Apoli and Besamon and the Cycle of Juliue of Aqfahs linked to the Passions of Anub, Ari, Didius, Heraclides, john and Simon, Kiamul, Macarius (first redaction), Macrobius, Nahrow, Nilus and Sarapion, Paese and Thecla, Panesneu and Shenufe.

The Egyptian Passions, written in agreement with the *koptischer Konsens,* and not included in the Cycles, are the Passions of Philotheus, Issac of Tiphre, Iule and Ptolemy, Lacaron, Pekosh, Pirow and Athon, Pisura, Sarapamon of Scetis, Sarapion, Til and Timotheus.[42] Tito Orlandi suggests the mid seventh century to the mid eighth century as the most likely era in which the cycles were written;[43] texts assembled with loose connections to past events, pseudo-historic narratives written with the purpose of strengthening 'the people's faith in the Coptic church tradition' and reinforcing their moral sentiments and behaviour'[44] while outside the church the purpose was to "affirm the existence, antiquity and orthodoxy of the doctrine of the Coptic church in comparison with those Christian sects separated from it".[45] Arietta Papaconstantinou develops this aspect,[46] noting that among Theo Baumeister's contribution to the knowledge of hagiography, he was the first to consider martyrologies could reflect the characteristics of the society from within which they were written. Orlandi[47] makes a similar comment and it is of perennial interest to modern scholars who wish to find historicity in martyrologies.

1.2.4 A Genre is formed.

Coptic hagiographic writing with translations from Greek texts began in the fourth century,[48] often of official actions, such as the court trial of Colluthus[49], and then assumed a uniform character, termed the 'epic passions'

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[42] Tito Orlandi 'Hagiography, Coptic' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 4, (Macmillan Publishing Company, New York, 1991), p. 1196.
[43] Tito Orlandi 'Cycle' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 3, (Macmillan Publishing Company, New York, 1991), p. 669.
[44] Tito Orlandi 'Literature, Coptic' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 5, (Macmillan Publishing Company, New York, 1991), p. 1457.
[45] Ibid.
[46] 'Historiography, Hagiography and the Making of the Coptic 'Church of the Martyrs' in early Islamic Egypt' in *Dumbarton Oaks Papers* (Harvard University Press, Mass., 2006), 60, pp. 65-86.
[47] Tito Orlandi, 'Hagiography, Coptic' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 4, (Macmillan Publishing Company, New York, 1991), p. 1193.
[48] Peter van Minnen, 'The Earliest Account of a Martyrdom in Coptic' in *Analecta Bollandiana*, 113, (1995), p. 13, cites the martyrdom of Stephanos, written in the second half of the fourth century A.D. as the earliest Coptic martyrdom in existence and was "…at most the translation of a Greek text excerpted from the records of the governor of the Thebiand" p. 24, with the last line

by Delehaye[50] and later known as the passions of the 'epic genre'. This originated and was later perfected by the Greek schools in which they were written and showed tendencies towards cycles, for example those developed around the Roman saint Arianus. The Coptic language was developing during the fifth and sixth centuries and the redaction of the Coptic passions, after Chalcedon, were predominantly Egyptian and similar in form to Baumeister's *koptischer Konsens*; Papaconstantinou argues this is an exposition of Coptic nationalism.[51] Monks' lives were modelled on the Life of Antony, Saint Pachomius, or the 'sayings of the Desert Fathers', the *Apophthegmata Patrum,* some being predominantly Egyptian such as the life of Aphu and the life of Phib. Some showed anti-Chalcedonian tendencies, such as Matthew the Poor, Abraham and Apollo. While not all martyrologies were Egyptian, they were enmeshed with those of Greek origin to produce the Cycles in a later period, for example the composite redaction of the Passion of Eusebius. The life of Samu'il of Qalamun by Issac Presbyter was written in the eighth century and contained distinctly Egyptian nationalistic statements, suggesting these sentiments were to be found in the monasteries.

Legendary martyrologies evolved during the sixth to ninth centuries and the Cycles became predominant, with texts being entirely rewritten, or combined, to meet the needs of the redactors.

Hagiography consisted of a saint's life comprising passion, encomium and miracles and as such, martyrology (including passion), only formed a part. The genre of the encomium had its most prolific period in the post-Chalcedon era, for example Severus of Antioch followed by Claudius as well as the lives of anti-Chalcedonian monks. Encomia written at the end of the sixth century has been attributed to specific people, such as the encomia by Saint Pisentius, bishop of Coptos, on Onophrius and by Constantine of Asyut on Claudius and George, while encomia written in a later period has been assigned to pseudo authors for political reasons.[52] The same period includes the miracles attributed to various saints. Perhaps by now the text had indeed become 'a nostalgic repository of local and institutional legend…'[53]

By the time of the sixth century, characters in Coptic hagiography were often presented in ways which resulted in expanding religious discourse and sustaining ecclesiastical politics, responding to, and influencing, changes in the cultural fabric of the social order.[54] Martyrs became saints, through their acts of suffering and death in the name of Christ, and saints had become the heroes of the church.[55] The martyr was "…a true victor and

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(lines36- 37) of the text clearly being the work of a Christian redactor: "He fulfilled his martyrdom [in a] blessed and noble manner. Amen."

[49] Reymond and Barns, 1974, pp. 11-19.

[50] Delehaye, 1966.

[51] Papaconstantinou, 2006.

[52] Orlandi, 'Hagiography', p. 1197

[53] David Frankfurter ''Hagiography and the reconstruction of Local religion in Late Antique Egypt: Memories, inventions, and Landscapes' in *The Encroaching Desert* ed. Jitse Dijkstra and Mathilde van Dijk (Leiden, Boston, 2006), p. 18.

[54] Lucy Grig, *Making Martyrs in Late Antiquity* (Duckworth, London, 2004), p.14; Averil Cameron, 1994.

[55] Peter Brown *The Cult of the Saints* (SCM Press, London, 1981), pp. 5-6

friend of God"[56] and the genre of martyr passions, while drawing on the persecutions in the time of the emperor Diocletian, had become standardised. [57] The texts, in the form of a saint's biography, encomium and passion narrative, collectively formed the Synaxarion.[58] Appropriate selections were intended to be read to those who had assembled to celebrate a martyr at his shrine,[59] eventually becoming part of the Divine Liturgy to be read during its proceedings.[60] In this way, the congregation was presented with the life and death of a martyr, offered as a paradigm for the life and death of Christ; to be imitated to ensure salvation in the world to come,[61] or the less decisive act of taking inspiration and instruction[62] from what had become an edifying narrative to be delivered with the power of rhetoric, miracle and metaphor.[63]

The stories of Egyptian Christian martyrs may have been written after the pharaonic period had passed, but the memory of the former culture remained in the minds of the Egyptians and was still expressed in behavioural ways that may or may not have been fully understood. For De Lacy O'Leary, writing in *The saints of Egypt,* "The life and character of the Christian martyr belong to the Greek world; they have nothing in common with ancient Egypt"[64]

Written towards the end of the nineteenth century, O'Leary's view runs counter to those who see elements of pharaonic culture emerging within Coptic Christianity.[65] Papaconstantinou, while accepting that 'local characteristics were quite naturally present',[66] argues that the Egyptian post-conquest, non-Chalcedonian

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[56] Theofried Baumeister 'Martyrology', in *The Coptic Encyclopedia* ed. Aziz S. Atiya (Macmillan, New York, 1991), p. 1550.

[57] Diocletian, emperor, 284-305; although "the edict of Decius in 250 began the series of authentic martyrdoms…the main body of Egyptian martyrs belong to the persecution carried out by Diocletian and his colleague Maximian" (O'Leary, 1937, pp. 14-15) initiated in 303.

[58] The list of all the martyrs, religious heroes and saints in the Coptic Church. A Greek and Coptic term from the latin 'synaxarium', it is defined at length by Aziz Atiya in *The Coptic Encyclopedia*, pp. 354-375.

[59] O'Leary, 1937, p. 18; Janet Timbie, 'A Liturgical Procession in the Desert of Apa Shenoute' in *Pilgrimage and Holy Space in Late Antique Egypt,* ed. David Frankfurter [Religions in the Graeco-Roman World 134] (Leiden, 1998), pp. 415-441; Arietta Papaconstantinou, *Le culte des en Égypte des Byzantins aux Abbassides* (Paris, 2001), pp. 306-323.

[60] As Averil Cameron notes, (1994, p. 143), "…nothing better could have suited Christian literary opportunism" due to their flexibility in capturing a wide range of themes.

[61] Origen *Exhortatio ad martyrium* Patrologia Graeca 11.564-637, 39, through a martyr's death we are able to "baptise ourselves in our own blood and wash ourselves from every sin" quoted by Lucy Grig, 2004, p. 18.

[62] For example, in the prologue to the Apophthegmata Partum when explaining its purpose as "…meant to inspire and instruct those who want to imitate their *(the saints')* holy lives, so that they may make progress on the way that leads to the kingdom of heaven." Prologue, *The Sayings of The Desert Fathers* trans B. Ward SLG (Mowbrays, London, 1975)

[63] See Lucy Grig (2004) pp. 1-7 for an excellent discussion.

[64] O'Leary, ([1872], 1937), p. 13.

[65] Papaconstantinou *Historiography, Hagiography and the Making of the Coptic "Church of the Martyrs' in Early Islamic Egypt*, pp. 66-67, in particular, note 3, on p. 66; Frankfurter *Elijah in Upper Egypt* esp. Ch. 9, 'The First Level: Egypt in the Third Century C.E.' and in the Introduction, p. 2, "No other Christian text of this period represents such a thorough synthesis of indigenous and Christian ideas and traditions" where "…the hopes and fantasies of temple priests that a true pharaoh would return and cleanse the land."

[66] Ibid.

church formed a new identity constructed upon an Egyptian 'indigenous origin.'[67] This constructed identity was to find expression in martyrologies of the day as Tito Orlandi stated. [68]

New martyrologies were written that embellished stories from an earlier period. Stories were blended together, being constructed in ways to satisfy the political and ideological needs of the nascent Christian church. The early records of martyrs' passions were written in Greek;[69] the account of the Egyptian martyr Coluthus in Pierpont Morgan (P. M.) Codex M. 591, 88v-92, provides an example of what Reymond and Barns suggest is a Coptic translation of the original Greek text,[70] a court scene in which the dialogue of two agonists is recorded. The date when the Pierpont Morgan manuscript was given to the Monastery of Saint Michael appears in the colophon as 'Amsir 20, AM 577 (Friday, February 14, AD 861), hence written before this time and the scribe left a riddle. "I am small, I am great, I am sweet, I am bitter…None is greater than I save God alone. My name is ⲫ̅ⲕ̅ⲁ̅; let a wise man interpret it."[71] The manuscript provides evidence of a Christian redaction at the beginning and the end; the name of the original scribe is not mentioned. The original court record may have been chosen to meet the needs of the emerging Christian Church.

Reymond and Barnes argue for the precedence of Coluthus in hagiographic legend[72] by citing Delehaye's[73] observation that the Acts of Phileas, written in Greek (P. Chester Beatty XV and P. Bodmer XX) and later including Philoromus in Latin, was different to the more common hagiographies depicting a world inhabited by miracle workers and supernatural beings.[74] This observation found support in its similarity to the trial of Phileas in Papyrus Chester Beatty XV, written in Greek and dated from the fourth century A.D.,[75] which appears to be a Christian redaction of the court proceedings at that time. Similar records of court proceedings appear in the body of other Greek documents of the Roman period in Egypt which have the text set out in a distinct way.[76] For example the Greek introductory verb ει]πεν appears with a similar frequency as ⲡⲉϫⲉ- (P. M. Codex M.

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[67] Ibid.

[68] Orlandi, *Hagiography, Coptic,* p. 1195. "In the post-Chalcedonian period, the type of epic passion of the Greek international library school was exploited for the creation of characters – that is, of martyrs – that could be spread in an anti Chalcedonian environment, with an implied argument against the official Byzantine regime…from a literary point of view, the epic genre was elaborated and modified by the more intimately Egyptian theme of *koptischer Konsens*".

[69] Orlandi, 1986, pp. 73-73; Orlandi, 1991, p. 1453;Orlandi, 1991, p. 1193; Reymond and Barns, 1973, pp. 8-9; Mark Smith 'Coptic Literature, 337-425' in *The Cambridge Ancient History*, ed. Averil Cameron and Peter Garnsey (Cambridge University Press, Cambridge, 1970<1984>) p. 721.

[70] Reymond and Barns, 1973, pp. 145-150 from Pierpont Morgan Codex M. 591, t. 28, fols. 88v-92.

[71] Leo Depuydt *Catalogue of Coptic Manuscripts in the Pierpont Morgan Library* (Uitgeverij Peeters, Leuven, 1993) p. 304.

[72] See Peter Van Minnen 'The earliest account of a martyrdom in Coptic' in *Analecta Bollandiana*, 113 (1995), pp. 13-38, for an exposition of P. Duk. Inv 438, the martyrdom of Stephanos, assigned to the second half of the fourth century A.D., a date making it the earliest Coptic martyrdom and preceding Coluthus.

[73] Delehaye, 1923, pp.154ff.

[74] Orlandi, 'Hagiography', 1991, pp. 1194 ff; Reymond and Barns, 1973, p. 10; Delehaye, [1907]1974, Chapter II, 'The Development of the Legend'.

[75] Albert Pietersma *The Acts of Phileas Bishop of Thmuis* p. 14; Peter Van Minnen 'The earliest account of a martyrdom in Coptic' in *Analecta Bollandiana*, 113 (1995), pp. 13-38.

[76] Revel A. Coles 'Reports of Proceedings in Papyri' in *Papyrologica Bruxellensia*, 1966, vol 4 pp. 5 ff.

591) in the Oxyrhynchus Papyrus number 653 (P. Oxy. 653) translated and dated to the second century by Grenfell and Hunt, held before the prefect L. Volusius Maecianus with Isidorus as one of the advocates.[77]

Bilingual protocols show a similar pattern, for example papyrus number 653 held in the John Rylands Library, Manchester (P. Ryl. 653), translated and dated to the fourth century by Roberts and Turner, uses the Latin verb *dixit* in the same way; from the judicial proceedings before Praeses Quintus Iper. [78]

Following on from folios 88v-92 in Codex M 591, the *Encomium on St. Coluthus* in fols. 94r-121v was attributed to a pseudonymous author Issac of Antinoe.[79] It illustrates how the earlier version of the passion of Coluthus had been embellished with saintly miracles and Christian discourse. [80]

Reymond and Barns provide another source for these events.[81] Rewritten later,[82] it provides an example of the changes which were to occur over time for the reasons given above. However, the Berlin palimpsest 9755,[83] written in the tenth century, more closely follows the P.M. Codex M 591 version, but the end is different. More recently (1995), Peter van Minnen argues to have translated "the earliest Coptic martyrdom in existence,"[84] that of Stephanos of Lenaios, written in the second half of the fourth century A.D. It has strong parallels with the martyrdom of Coluthus, in the P. M. Codex M 591 folios 88V- 92. Both texts record the method of execution by burning,[85] unlike the usual beheading according to the synaxarium, imposed on later martyrs.[86] Both texts record the governor, Arianos, as being well-disposed towards the martyrs.

Stephanos (P. Duk. Inv. 438)

[ⲡⲉϫⲉ ⲁⲣⲓⲁⲛⲟⲥ] ⲫⲏⲅⲉⲙⲱ[ⲛ ϫⲉ ⲡⲁⲟⲩⲱϣ]ⲉ ⲡⲉ̀ ⲉⲧⲣⲉⲕⲱⲛⲛϩ̀
[Arianos] the governor [said:] It is [my] wish that you live.[87]

[77] *The Egypt Exploration Fund,* 'The Oxyrhynchus Papyri Part 3', edited with translations and notes by Bernard Grenfell and Arthur Hunt (Oxford, 1903), pp. 289-290, Μαικιανὸ[ς **ei]πε]ν:** "σὺ τὸ [δάνιον λ]άβεκαὶ περι_ τw~~n λοιπw=ν μh \fρόντιζε.' 'Isi&dwrov **ei]πεν:** "kai _tou_v to&kuv a0podo&t w." Μαικιανὸς **ei}πεν:** …"

[78] *Catalogue of the Greek and Latin Papyri in the John Rylands Library, Manchester, Vol.4, documents of the Ptolemaic, Roman, and Byzantine Periods* eds. C. H. Roberts and E. G. Turner (Manchester University Press, Manchester, 1952), pp.159-160, [Q(uintus)] Iper v(ir) p(erfectissimus) praes(es) Aeg(ypti) Herc(uleae) **d(ixit)**…

[79] Harvey, 1993, vi.

[80] Harvey, 1993, v.

[81] Ms. Paris Copte 78, fols. 16f published by Peyron in *Grammatica Linguae Copticae.*

[82] Reymond and Barns, 1973, p. 11, "apparently of the ninth century".

[83] Berlin 9755 (palimpsest) published by Vergote, *Le Muséon* 48 (1935), p. 275 ff.

[84] Note 9 above.

[85] Coluthus: Reymond and Barns, p. 29, f. 92Vi, 26-27; Stephanos: P. Duk. Inv. 438, line 36.

[86] Van Minnen, 1995, p. 26.

[87] P. Duk. Inv. 438, line 13, with translation by P. van Minnen, 1995, p. 31.

ⲛⲉϫⲉ ⲛϩⲏⲅⲉⲙⲱⲛ ⲛⲁⲩ ϫⲉ ϣⲁⲧⲉⲛⲟⲩ ⲧⲉⲱϫϯϩⲣⲟϣ ⲛ̀ϩⲏⲧ ⲉϩⲣⲁⲓ ⲉϫⲱⲕ: ⲉϣⲱⲡⲉ ϩⲱⲱϥ

ⲕⲛⲁϩⲣⲁϣ ⲛ̀ϩⲏⲧ ⲉϫⲱⲕ ⲉⲓⲉ ϯⲛⲁⲣⲁϣⲉ ⲉⲡⲉϩⲟⲩⲟ

The governor said to him, 'Thus far till now I have been lenient with you. If you for your part will only be lenient with yourself, then I shall be all the more pleased.'[88]

Both texts cite the authority conferred on the governor. [89]

If the Coptic translation of Coluthus in P.M. Codex M 591 88v-92 can be seen as preceding the development of the hagiographic legend,[90] and influencing its development,[91] then P. M. Codex M 591 should demonstrate this in its textual features, explicit and implicit, from which characters and themes may be explicated; features which appear in hagiographic literature circulating in later centuries. Apart from the beginning and the end of the text, the body of the text appears to be a transcription (unknown recorder) of the trial of Coluthus before the Roman Emperor's representative in Egypt, the governor, Arianus.

1.3. **Hagiography as Narrative.**

A naive definition of narrative is a story, one with a beginning, middle and an end, consisting of characters who act in temporal events within the plot. Prince (1982) suggests the following features define a narrative: 'structural closure, the existence of conflicts, human action and change…a high index of intertextuality'[92] Kathleen McPhillips expands the role of conflict in a definition of narrative. [93]

More than a story with a beginning, middle and end, narrative, as discourse, carries mental images from previous experiences along with the emotions that they invoke. In this way, narrative may be seen as a repository of all that has happened in the past, a storeroom of values and beliefs that colour the ways in which

[88] P. M. Codex M. 591 f. 91Vi, translated by Reymond and Barns, 1973, p. 148.
[89] Ibid. f. 90Vii, p. 148, ⲟⲩⲛ̀ ⲧⲁⲓ ⲧⲉϫⲟⲩⲥⲓⲁ ⲙ̀ⲙⲁⲩ ⲉⲡⲉⲇⲉⲩⲉ ⲙ̀ⲙⲟⲕ
I have authority to chastise you; ⲉϫⲓⲥⲧ[ⲓ ⲛⲁⲓ ⲉ]ⲧⲣⲁⲕⲁⲥ ⲉⲕ[ⲱⲛϩ̀]
[I] have the authority [to] let you [live], P. Duk. Inv. 438, line 26.
[90] Delehaye, 1974, pp. 12-59 and note 2 above.
[91] Reymond and Barns, 1973, p. 9.
[92] Gerald Prince, *Narratology. The Form and Function of Narrative* (Mouton, Berlin, 1982), pp. 145-161.
[93] McPhillips, 2003, p. 7 cites Edith Wyschogrod *Saints and Postmodernism: Revisioning Moral Philosophy* (University of Chicago Press, Chicago, 1990), p. 6. "Hagiographies use certain narrative techniques including the representation of the person as 'different' – often from an early age; often in conflict with religious institutions; and whose behaviour is marked by selflessness and a generous concern for the most despised and marginal other."

we live. Hagiography encompasses the lives of saints, including their death, and as biographies, martyrdom lend itself perfectly to this mode.[94] This is examined in detail as a source of entity representation.

Written as a narrative,[95] it includes not only the lives of saints but also the lives of martyrs, monks and bishops.[96] For example while 'encomium' usually designates a text of praise, it may also include the life story of martyr saints.[97] This thesis examines texts from the genres of passion, encomium, biography and miracle, written between the fourth and ninth centuries.[98] While a broad representation has been included in the corpus, there is a focus on the martyr legend[99] written in Sahidic Coptic. The texts in general were written in the various dialects of the Coptic language, including Sahidic and Bohairic. They unfold as narratives,[100] have a beginning and an end, move through time, and the characters play a prominent part in the scenarios.

1.3.1 Narratology.

Narratology is the study of the form and functioning of narrative[101] and is the theory of narrative texts.[102] Much has been written about narratology, from the early days of the Russian Formalists, most notably the structuralist Vladimir Propp,[103] to the present.

Characterisation has emerged as a focus of academic interest with the seminal works of Uri Margolin,[104] Manfred Jahn[105] and Jonathan Culpeper.[106] Current research includes cognitive narratology, which investigates

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[94] Averil Cameron *Christianity and the Rhetoric of Empire* (University of California Press, London, 1994), p. 51.

[95] Averil Cameron, *Christianity and the Rhetoric of Empire. The Development of Christian Discourse* (University of California Press, London, 1994), pp. 89-91.

[96] Stephen Emmel, 'Coptic literature in the Byzantine and Early Islamic world' in *Egypt in the Byzantine World 300-700* (Cambridge University Press, Cambridge, 2007), pp.87-88, "in various genres, often mixed, including biography, passion, miracle, encomium, sermon and romance."

[97] Susan Ashbrook Harvey, introduction in the series 'Encomiastica from the Pierpont Morgan Library' in *Corpus Scriptorum Christianorum Orientalium, Scriptores coptici:* t. 47-48 (Lovanii, in aedibus E. Peeters, 1993), vi.

[98] There are questions concerning authorial attribution, for a discussion on this see Tito Orlandi 'Coptic Literature' in *The Roots of Egyptian Christianity* eds. Briger A. Pearson and James E. Goehring (Fortress Press, Philadelphia, 1986) pp. 51-81.

[99] T. Baumeister "koptischer Konsens" (Coptic consensus, or agreement) in *Martyr Invictus. Der Märtyrer als Sinnbild der Erlösung in der Legende und im Kult der frühen koptischen Kirche. Zur Kontinuität des ägyptischen Denkens*. (Forschumgen zur Volkskunde 46, Munster, 1972); also De Lacy O'Leary, *The Saints of Egypt* (Philo Press, Amsterdam, 1937), p19ff. By this time the martyr stories had become standardised and repetitive, serving both a liturgical and a political purpose.

[100] Ernest Alfred Wallis Budge, *Coptic Martyrdoms etc. in the Dialect of Upper Egypt* vol. 4 from the series *Coptic Texts* (Ams Press, New York, 1914), preface, v-xii: E. A. E. Reymond and J. W. B. Barns, eds. *Four Martyrdoms from the Pierpont Morgan Coptic Codices* (Clarendon Press, Oxford, 1973), Introduction, pp. 1-19; Ritivoi, op. cit.

[101] Prince, 1982, p. 4.

[102] Mieke Bal *Narratology* Trans. Christine van Boheemen (University of Toronto, Toronto, 1985), p. 3.

[103] Vladimir. J. Propp, *Morphology of the Folktale* (University of Texas Press, Austin, 1968 [1928]).

[104] 'Character' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), pp.53-57; 'Structuralist approaches to character in narrative: The state of the art' in *Semiotica* 1989 Volume 75-1/2; 'Introducing and Sustaining Characters in Literary Narrative: A set of Conditions' in *Style* Vol. 21, No. 1, 1987; 'Characterisation in Narrative: some theoretical prolegomena' in *Neophilologus* 67:1 (1983: Jan) pp.1-14.

[105] Manfred Jahn 'Narratology: A Guide to the Theory of Narrative' (English Department, University of Cologne, 2005).

[106] Jonathan Culpeper, *Language and Characterisation: People in Plays and Other Texts* (Longman, Harlow, 2001).

the connections between knowledge, perception, language, and the mechanisms for memory storage and retrieval, including aspects of discourse interpretation.[107] Further research has expanded this focus towards the part narrative plays in cultural processes, [108] a focus that locates literary texts within a cultural context, seeing historicism as a hermeneutic process of understanding from which meaning is derived,[109] a process that requires historical re-constructions to take into account the past as it was seen by the historical agents themselves, avoiding anachronisms and the projection of any personal bias,[110] a past reflecting the relationships that existed between discursive events. It is the grammatical analysis of narrative, using the tools of SFL that provides further illumination, "prose narrative above all exploits the resources of syntax and its deployment of the parts of speech – pronouns, verbs, adjectives and adverbs…"[111] An analysis using SFL is ideally suited to this purpose because it examines the way language is used to "construe reality and enact social relationships,"[112] linking grammar with meaning. [113]

1.4 A Cross-Discipline Approach.

This work relies on current (post-modern) theories of narratology,[114] genre theory, and their intersections with other disciplines, such as psychology, linguistics and sociology, to provide the methods for the analysis of martyrologies. Linguistic analysis has been applied using various models,[115] and, as there is meta-theoretical

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[107] David Herman 'Narrative: Cognitive Approaches' in *Encyclopedia of Language and linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp. 452-459; Michael J. Toolan 'Narrative: Linguistic and Structural Theories' in *Encyclopedia of Language and linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp459-473.

[108] Astrid Erll 'Cultural Studied Approaches to Narrative' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), p. 89, the "construction of meaningful temporal processes…in the framework of literary, mythical (and) historical symbolic systems."

[109] Ibid.

[110] See Felice Lifshitz 'Beyond positivism and genre: Hagiographical texts as historical narrative' in *Viator*, 25 (1994) pp. 95-113.

[111] Robert S. Kawashima 'The Syntax of Narrative Forms' in *Orientalia Lovaniensia Analecta* 189, (Peeters, Leuven, 2011), p342.

[112] Jonathan J. Webster 'An Introduction to *Continuum Companion to Systemic Functional Linguistics* in *Continuum Companion to Systemic Functional Linguistics* edited by M.A.K. Halliday and Jonathan J. Webster (Continuum, London, 2009), p. 1

[113] Op. cit. p.3, furthermore, "A grammar is that abstract stratum of coding between meaning and expression; it is a resource for making meaning. The grammar "transforms experience into meaning"".

[114] Although there is a large body of literature concerning Narratology, classical introductions provide a basic understanding: Mieke Bal *Narratology. Introduction to the Theory of Narrative* Trans. Christine van Boheemen (University of Toronto Press, Toronto, 1985), Seymour Chatman *Story and Discourse. Narrative Structure in Fiction and Film* (Cornell University Press, Ithaca, 1978), Gérard Genette *Narrative Discourse* Trans. Jane E. Lewin (Blackwell, Oxford, 1980[1972]) and *Narrative Discourse Revisited* Trans. Jane E. Lewin (Cornell University Press, Ithaca, 1988 [1973]), Susan Sniader Lanser *The Narrative Act: Point of View in Prose Fiction* (Princeton University Press, Princeton, 1981), Franz K. Stanzel *Theorie des Erzählens* 2nd ed. (Vandenhoeck, Göttingen, 1982) and *A Theory of Narrative* Trans. Charlotte Goedsche (Cambridge University Press, Cambridge, 1984), Michael J. Toolan *Narrative: A Critical Linguistic Introduction* (Routledge, London, 1988). Recent contributions include Jonathan Culpeper *Language and Characterisation: People in Plays and Other Texts* (Longman, Harlow, 2001), Mark Currie *Postmodernist Narrative Theory* (Macmillan, London, 1998) and Thomas G. Pavel 'Literary Narratives' in Teun A. van Dijk ed. *Discourse and Literature: New Approaches to Analysis of Literary Genres* (Benjamins, Amsterdam, 1985), pp. 85-103.

[115] For example the sociolinguistic approach of William Labov 'The transformation of experience in narrative syntax' in Labov, W., ed. *Language in the Inner City* (University of Pennsylvania, Philadelphia, 19720, pp. 352-396, and following research: Deborah Schiffrin 'Narrative as self-portrait: Sociolinguistic Constructions of Identity' in *Language and Society*, 25, pp. 167-203 and Michael Tooloan *Narrative: A Critical Linguistic Introduction* (Routledge, London, 1988); also language as a social semiotic, a functional approach to grammar: M.A.K. Halliday *An Introduction to Functional Grammar* (Arnold, London, 1985), Suzanne Eggins *An Introduction to Systemic Functional Linguistics* (St. Martin's Press, London, 1994), M.A.K. Halliday and C.M.I.M. Matthiessen

inquiry into the usefulness of linguistic models as paradigms for narrative analysis, this work will examine the application of models from the perspective of functional grammar, specifically Systemic Functional Linguistics[116] and Functional Discourse Grammar,[117] to the selected texts and draw conclusions as to their suitability for use as a tool in this analysis. During this process, Coptic grammatical phenomena will be explored[118] wherein personhood is constructed by using various grammatical forms, according to the style commonly used at the time when it was written.[119]

1.4.1 Narratology and Cognition.

While exploring the properties of these models, and reflecting on the adequacy of theoretical concepts to explain narrative characterisation[120] in linguistic terms, further investigation into psychological and sociological theories[121] as ways to explain these phenomena, will be challenged; possible alternate theories will be proposed while keeping in mind the new approach to defining narrative and narratology as concepts of social epistemology and social ontology.[122] The aim of this work is to examine both the textual factors and the psychological (cognitive) factors that form an impression of personhood. This involves an observation of the exposition devices and how they are used to express that impression at the level of grammar and syntax. It is argued that the intersection of narratology and cognitive science offers the most useful way to explore the

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Construing Experience through Meaning: A Language-Based Approach to Cognition (Cassell, London, 1999) and *An Introduction to Functional Grammar*3rd ed. (Arnold, London, 2004). For a focus on the discourse unit rather than the clause, building on the work of Simon C. Dik, see Kees Hengeveld and J. Lachlan Mackenzie *Functional Discourse Grammar* (Oxford University Press, Oxford, 2008).

[116] M. A. K. Halliday *Language as Social Semiotic: The Social Interpretation of Language and Meaning* (Edward Arnold, London, 1978)

[117] Kees Hengeveld and J. Lachlan Mackenzie *Functional Discourse Grammar* (Oxford University Press, Oxford, 2008).

[118] With reference to Ariel Shisha-Halevy *Coptic Grammatical Categories. Structural Studies in the Syntax of Shenoutean Sahidic* (PIB, Rome, 1986) [Analecta Orientalia 53], *The Proper Name: Structural Prolegomena ti its Syntax- A Case Study in Coptic,* (VWGÖ, Wien, 1989) and *Topics in Coptic Syntax: Structural Studies in the Bohairic Dialect* (Peeters, Belgium, 2007) [Orientalia Lovaniensia Analecta 160], Bentley Layton *A Coptic Grammar*(Harrassowitz Verlag, Wiesbaden, 2004).

[119] William Labov 'The Transformation of Experience in Narrative Syntax' in *Language in the Inner City* (University of Pennsylvania Press, Philadelphia, 1972).

[120] Defined by Manfred Jahn *Narratology: A Guide to the Theory of Narrative*, English Department, University of Cologne, 2005, as "…the ways and `means of creating the personality traits of fictional characters." N7.

[121]For social Discourse analysis, the most informative authors are Michel Foucault, *History of Sexuality* trans. R. Hurley (Penguin, London, 1981);'The order of Discourse', in Michael Shapiro (ed.) *Language and Politics* (Blackwell, Oxford, 1984);John Bender, *Imagining the Penitentiary* (University of Chicago Press, Chicago, 1987); Dorrit Cohn, *The Distinction of Fiction* (John Hopkins University Press, Baltimore, 1999); Martin Reisigl and Ruth Wodak, *Discourse and Discrimination* (Routledge, London, 2001); Margaret Somers, 'The Narrative Constitution of Identity' in *Theory and Society*, 23, 605-49; Gilbert Weiss and Ruth Wodak (eds.) *Critical Discourse Analysis: Theory and Interdisciplinarity*, (Palgrave, London, 2003), Pierre Bourdieu *Outline of a Theory of Practice* Trans. Richard Nice (Cambridge University Press, Cambridge, 1989). For cognitive narratology: David Herman *Story Logic: Problems and Possibilities of Narrative* (University of Nebraska Press, Lincoln, 2002), Manfred Jahn 'Frames, Preferences and the reading of Third-Person Narratives:towards a cognitive Narratology' in *Poetics Today* (1997) 18.4, pp. 441-468, Uri Margolin 'Cognitive Science, The Thinking Mind and Literary Narrative' in David Herman ed. *Narrative Theory and the Cognitive Sciences* (CSLI publications, Stanford, 2003), T. R. Sarbin ed. *Narrative Psychology:The Storied Nature of Human Conduct* (Praeger, New York, 1986) W. F. Brewer and Treyens, J. C., 'Role of schemata in memory for places' in *Cognitive Psychology*, 13 (1981), pp. 207-230, Jonathan Culpeper, 'A Cognitive stylistic approach to characterisation' in *Cognitive Stylistics: Language and cognition in text analysis*, pp. 251-278; Christopher S. Butler 'Cognitive adequacy in structural-functional theories of language' in *Language Sciences* 30 (2008), pp. 1-30.

[122] Somers, 1994, p. 606.

formation and expression of literary persons, within context and taking into account the influence of classical rhetoric.

Personhood in narrative, as defined by Monica Fludernik, is the quality or condition of being a character in a story[123]. In narrative, the identity of a person is the identity of a character.[124] However, character may be defined as a detailed description of a person's distinct mental and physical characteristics as a participant in a story-world and explained by mental models created in the minds of readers and listeners. The noun 'personhood' better captures this mental activity. While mimetic models study character semantically (possible-worlds theory) using cognitive imaging theory and poststructuralist narratology, a representational or non-mimetic approach, wherein character is seen as part of a discourse with distinct lexical features, assumes characters perform a functional piece in a plot. Thematically, a character may be seen to occupy an ideological position. James Phelan (1989)[125] integrated these disparate views, the mimetic (character as person), thematic (character as idea) and synthetic (character as artificial construct), with the three functions existing together in varying degrees, into a model of character.[126] It is these distinct characteristics that are included in a character's identity. While these theories are discussed at length in further chapters, keeping in mind several questions generated by Communication theory will help to inform the following discussion, namely, where does information about the individual (character) come from? How reliable is it? Are the ascribed properties to the character implicit?[127]

1.4.2 Additional Features of the Research.

Apart from the heuristic value of narratological analysis, a close analysis of the texts with a focus on the structural features of narrative, using interpretation, evaluation and description as tools, may enlighten hagiography. Interpretations may inform how implications have been made, how ideologies have been employed to support points of view, and the ways in which outcomes have been contested or affirmed. How a particular text constructs identity, not only by what is said but also what is implied, includes the use of metaphor and allegory. While history, informed by archaeology, clearly has its place in interpreting the past,

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[123] Fludernik, 1996, pp. 244-5, 248-9.

[124] Ritivoli, op. cit., with reference to Paul Ricoeur *Time and Narrative* trans. Kathleen McLaughlin and David Pellauer (University of Chicago Press, Chicago, 1984-1988); *Oneself as Another* (1992).

[125] James Phelan, *Reading People, Reading Plots. Character Progression, and the Interpretation of Narrative* (University of Chicago Press, Chicago, 1989), the Introduction presents a comprehensive overview of his theory, the integration of mimetic, thematic and synthetic components of character.

[126] How characters are seen depends on the way the narrative progresses and the purpose of the enquiry; Uri Margolin 'Character' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), pp.53-57, p. 57.

[127] Similar questions are proposed by Uri Margolin in 'Character' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), pp.53-57; 'Structuralist approaches to character in narrative: The state of the art' in *Semiotica* 1989 Volume 75-1/2; 'Introducing and Sustaining Characters in Literary Narrative: A set of Conditions' in *Style* Vol. 21, No. 1, 1987.

the issues of representation and construction applied to hagiographic discourse,[128] need further investigation of the social factors affecting the culture at that time. Characters in hagiographic texts moved within a world in which perceived veracity may have been more a product of discursive forces than a reflection of the social environment. For Foucault, legal and religious institutions are maintained by moralising narratives that define world views of religious ideology, criminality, sanity, and sexuality, to the point where any behavioural deviance from this created normality is met with punishment;[129] hagiographic literary texts are located within such cultural contexts.[130] Consequently, this research focuses on the intersection of literary and cultural history embedded in narratives, and how this has influenced the portrayal of personhood.

1.4.3 Cultural Influences.

Narratives are widespread. [131] The concept of identity may be explained as the way individuals define themselves through narrative, [132] as members of a community sharing similar world views and behaving according to specific cultural norms, develop "a sense of themselves and their environment."[133]

1.4.4 Social Identity.

Social identity manifests itself through shared language, dress, behaviour and other life style indicators characteristic of that particular group. A life style depends on its recognition by others for its existence. This social aspect of identity adds another layer to the construction of character. It both contrasts and complements the notion of personal identity, forming a more complex image of an individual acting within, and being defined by, a societal group. [134]

Coptic hagiography concerns the acts of individuals, enmeshed with events that are temporally connected in a causal relationship, telling a story which involves the individual with others in a way that is confined and

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[128] Astrid Erll 'Cultural Studied Approaches to Narrative' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), pp. 91,93; David Herman ed. *Narratologies: New Perspectives on Narrative Analysis* (Ohio State University Press, Columbus, 1999).

[129] Michel Foucault *Madness and Civilisation. A History of Insanity in the Age of Reason.* (Pantheon, New York, 1965); *Discipline and Punish: The Birth of the Prison* (Random House, New York, 1979; *The History of Sexuality: An Introduction* (Random House, New York, 1990).

[130] Op.Cit.

[131] Mark Currie *Postmodern Narrative Theory* (St. Martin's Press, New York, 1998), p. 96, "…narrative is ubiquitous in the contemporary world, in fact so commonplace that it would be difficult to think about ideological issues and cultural forms without encountering it."

[132] Ritivoli, (2005) discussing Elinor Ochs and Lisa Capps *Living Narrative: Creating Lives in Everyday Storytelling* (Harvard University Press, Canbridge, Mass., 2001), "…interaction is central to the narrative process that shapes identity."

[133] Ritivoli, op. cit., p. 233; see also Mieke Bal *Narratology. Introduction to the Theory of Narrative* (University of Toronto Press, Toronto, 1985) and Gerald Prince *Narratology. The Form and Function of Narrative* (Mouton, Berlin, 1982), for further discussion.

[134] Margaret R. Somers 'The Narrative constitution of identity: A relational and network approach' in *Theory and Society* 23, 1994, p. 625, "Most important, however, narratives are not incorporated into the self in any direct way; rather they are mediated through the enormous spectrum of social and political institutions and practices that constitute our social world."

expressed by cultural and social norms. For example, the passions of the Martyr Monks[135] add the complexities of a monastic environment to the lives of the martyrs and provide an insight into a social milieu different from that in which other martyrologies were written.

While there is a focus on the individual characters, an analysis of constructed identities in narrative texts needs to keep the societal environment in focus because of its influence on both the manner in which characters have been constructed and the ways in which they are described.[136]

1.5 Historicity of Hagiographical Texts.

Characters needed to be plausible to be part of a story to which the audience would respond. But more than plausible, they have to be popular. This illustrates the discursive creation of reality, and the lack of concern with issues concerning credibility and authentication, "Just tell a story. Make sure it's a good story. It doesn't even have to be a true story, but stories are what people want."[137]

As part of their plausibility, hagiographic characters needed to be connected with the past.[138] Their actions and the events within the story must have had either an historical basis or formed part of the accepted ideology and mythology at that time. [139]

While Delehaye found martyr acts to be unhistorical,[140] there are historical facts embedded in the stories. [141] However, current scholarship has moved on. While sifting through hagiographic texts looking for records to match archaeological finds still has its place,[142] these texts provide a rich source of material to explore the

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[135] E. A. Wallis Budge *Miscellaneous Coptic Texts in the Dialect of Upper Egypt,* 2 vols. (London, 1914), 1: pp. 432-495; Tim Vivian trans. *Paphnutius: Histories of the Monks of Upper Egypt, and the Life of Onnophrius,* (Kalamazoo, Michigan, 2000), pp. 73-141 in Cistercian Studies Series 140.

[136] Grig, pp. 142-143; Stephen Emmel (op.cit. p. 93), notes that current Coptologists "…emphasise that even translation literature can and should be understood in its Coptic cultural context;"

[137] Cameron, 1991, p. 89.

[138] *Re/reading the past* edited by J.R. Martin and Ruth Wodak (Benjamins, Amsterdam, 2003), p. 13, "identities need founding myths and certain pasts."

[139] O'Leary, 1937, p. 20, "The whole body of Coptic literature connected with the martyrs of the Diocletian persecution is apocryphal in the highest degree and many, or most, of the characters are fictitious, but the persecution itself is, of course, a historical fact."

[140] Delehaye op.cit; compare Averil Cameron, op.cit. "…while they are clearly not history, neither does it seem appropriate to label them fiction" p. 118, and note 87 where Ricoeur, *History and Truth* Trans. C. A. Kelbley (North-western University Press, Evanston, 1965), discusses "Christian truth as eschatological truth, not historical truth." Also Arietta Papaconstantinu "…these texts…contain little 'hard' information", 'The cult of saints: A haven of continuity in a changing world?' In Roger S. Bagnall ed. *Egypt in the Byzantine World 300 – 700* (Cambridge University Press, Cambridge, 2007), p. 352.

[141] Ashbrook Harvey, 1993, vii-viii, "More recently, scholars have sought to reconsider the Coptic martyr texts both with respect to historical worth and literary quality."

[142] Peter van Minnen 'Saving History? Egyptian Hagiography in its Space and Time' in *The Encroaching Desert. Egyptian Hagiography and the Medieval West.* Ed. Jitse Dijkstra and Mathilde van Dijk (Brill, Leiden, 2006), p. 72.

social milieu as it was created. [143] David Frankfurter expands this and sees it as a salient warning and one that must not be ignored[144]. However, there are benefits from a methodology based on hermeneutics, and evidence from a linguistic analysis, with a cautious scrutinising of the texts in an attempt to locate evidence.

1.5.1 Verisimilar Narrative.

Verisimilitude is a state of realism achieved when the attitudes and behaviours expressed in the narrative agree with the readers' ideology and expectations. [145] Consequently, the focus of this work is on the process of identity construction, the development by which, in the mind of readers and listeners, a number of simultaneous images coalesce into one final image, a collection of all the traits, wherein both the *mimetic* and *thematic* characteristics combine to form an image of a real or possible person.[146] Rather than seeking historical validation,[147] this work is concerned with the ways martyrs were represented through their constructed identities. This representation, rather than historical reality, is to be explored. [148] As such, the veracity of the representations should not be expected. Hagiographies blended fact and fiction in such a way that, "The signals they incorporate convey a strong appeal to the audience to accept them as historical accounts"[149]

1.6 Conclusion

In this work I aim to investigate how characters were described in Coptic hagiographic texts, how linguistic terms were used in description, and the processes by which these events occurred. In addition, I will investigate the reasons why characters have been presented in certain ways, drawing on their inclusion in cyclic martyrologies, with the intention of developing a working hypothesis into a hypothesis supported by current theories of textual characterisation. I will also explore the connections between societal norms and character

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[143] David Frankfurter, 'Hagiography and the reconstruction of Local Religion in Late Antique Egypt: Memories, Inventories, and landscapes" in *The Encroaching Desert. Egyptian Hagiography and the Medieval West* (Brill, Leiden, 2006), pp. 13-15, David Frankfurter argues for a middle ground between "those historians who draw on hagiography as virtual documentation of ancient attitudes and events" and "historians who…find themselves incapable of using the texts in any productive way for social history."

[144] Frankfurter, 2006, p. 18, "Indeed, we may well regard hagiography as *etiology*: foundation stories for religion as it lived not in the narrated past but in the days of the encomium-…"

[145] Gérard Genette 'Vraisemblance and motivation' translated by David Gorman in *Narrative* 9.3, pp. 239-58, (2001[1968]), "where the actions answer...to a body of maxims accepted as true by the public to which the narrative is addressed."

[146] Willem G. Weststeijn 'Towards a Cognitive Theory of Character' in *Amsterdam International Electronic Journal for Cultural Narratology* 2005-2007, http;//cf.hum.uva.nl/narratology/a07_weststeijn.htm; see also James Phelan *Reading People, Reading Plots. Character, Progression, and the Interpretation of Narrative* (University of Chicago Press, Chicago, 1989), Part 1 'The Mimetic-Thematic Relationship and the Thematising of Narrative pp. 27-61.

[147] Reymond and Barns (1973) suggest that "The martyrdoms would not be valueless as evidence of the psychological state of early Christianity in Egypt…" p.7, they refer (n. 21, ibid) to a similar conclusion reached by Hippolyte Delehaye, *Les passions des martyrs et les genres littéraires* 2nd edition, Subsidia Hagiographica 13 B, (Société des Bollandistes, Bruxells, 1966), pp.221-222 and H. Delehaye 'Les Martyrs de l'Égypte' in *Analecta Bollandiana* 40 (Brussels, 1923), pp. 148-149.

[148] Glen Bowersock *Martyrdom and Rome* (Cambridge University Press, Cambridge, 1995), p. 24. "This literature passed back and forth easily across the frontier between fiction and history, and it acquired its impact from the apparent historicity of its details."

[149] Gesa Schenke 'Creating Local history: Coptic Encomia Celebrating Past Events' in *Writing 'True Stories'* (Brepols, Belgium, 2010), P. 30, n 44.

expositions within temporal and spatial parameters, working from the assumption that the delivery of hagiographies needed to be both timely and relevant to be meaningful to the target audience. Starting with the compilation of data from a representative corpus of Sahidic martyr texts, I have analysed and interpreted the results according to modern theories from cognitive science and linguistics, concluding that there is a convincing argument suggesting cognitive poetic theory, in association with classical rhetoric, is the most informative way to explain the phenomena of personhood in Sahidic martyrologies.

Epithets characterise martyrs by attributing certain traits to them, for example, 'good' or 'lawless'. However, the concept of personhood is developed over the whole story, it is the impression the reader is left with at the end of the story. This is a matter of discursive style, the selected use of individual lexemes and their patterned use throughout the story. A narrative in which martyrs are seen as imitators of Christ is a popular interpretation. The premise that martyrs may be characterised as people who mimic Christ's suffering and death, a sacrificial discourse, is only part of the story.[150] Certainly martyrs emulated Christ's sacrifice, they died in His name. But they also lived according to certain ideologies that defined them as Christians. The lexical details, linguistic functions, implied psychology, and contextual aspects of these ancient texts, suggests personhood comprises the experiences of martyrs emulating both the life and death of Christ. It is insufficiently explored.

In the next chapter, the Literature Review, I explore the current state of knowledge and expose the gaps in the literature, which this thesis intends to fill.

[150] Judith Perkins says, "The one thing everyone knows about Christianity is that it centres on suffering in the exemplar of the crucified Christ" in *The suffering Self: Pain and Narrative representation in The Early Christian Era* (Routledge, New York, 1995), p. 13; Elizabeth A. Castelli *Imitating Paul. A Discourse Of Power* (John Knox Press, Kentucky, 1991), Stephanie Cobb *Dying to Be Men* (Columbia University Press, New York, 2008) and Candida R. Moss *The Other Christs* (Oxford University Press, New York, 2010) refer to mimesis.

CHAPTER 2: LITERATURE REVIEW

"The portrayal of the working of the human mind (mental functioning) is one of the main subjects of literary narrative as well as one of the main reasons why we read it. This readerly intuition underlies recent cognitive approaches to literature, in which narrative is regarded as the semiotic representation of human experientiality."[1]

Martyrologies are uncomfortable to read. Why the narrator feels the need to describe the inevitable torture scenes at length, and in such gruesome detail, raises some interesting questions concerning plot-structure, empathy and the audience's evoked emotions.

While there has been a general analysis of Sahidic Coptic martyrologies to date, there are no studies that have a particular focus on personhood expositions, and rhetorical strategies. In addition, there are few studies based on the qualitative and quantitative analysis of textual data, and inferences made, in the light of recent advances in cognitive psychology and narratology. Because an explanation of phenomena in this area intersects with many other disciplines, this thesis needs to examine a large body of work relating to characterisation, narratology, linguistic pragmatics, discourse analysis and the dominant cultural context within which the martyrologies were written. Additionally, does current academic research provide an adequate description, interpretation and explanation of this phenomena?

This review aims to be selective and critical, rather than descriptive and exhaustive. As the argument concerns the mental processes of the audience as they engage with the text, it seeks, in part, to answer the fundamental question of whether the author's intentions are realised in the minds of the audience. The literature review aims to summarise the ontological and epistemological theories concerned with these mental processes; it comprises a survey, and evaluation, of select literature that locates this research among the arguments that define the particular intellectual community who have an interest in hagiography. It also reviews and summarises the evolving issues that are being generated in the cognitive sciences, with a particular emphasis on the emerging fields of cognitive narratology[2] and cognitive poetics[3]. As such, imaginative phenomena and mental

[1] Uri Margolin '(Mis)perceiving to Good Aesthetic and Cognitive Effect' in *Current Trends in Narratology* (De Gruyter, Berlin, 2011), p. 61; while cognitive activity underpins mental representations, the reader/audience either has to draw on stored memories or create new ones that serve the interests of the narrator.

[2] According to David Herman ('Cognitive Narratology' in *The Handbook of Narratology* (Walter de Gruyer, Berlin, 2009), p. 30), "it encompasses the nexus of narrative and mind", and (p. 31) "at present constitutes more a set of loosely confederated heuristic schemes than a systematic framework for inquiry." Manfred Jahn used the term 'cognitive narratology' in 1997,

constructions, along with empathetic emotional responses from listeners, form the bulk of my explorations. A suitable starting point is the impact of Aristotle's *Poetics* and the *Art of Rhetoric* on Coptic martyrologies, how this influenced the cultural and the philosophical psychology of the population of Egypt in antiquity. For example, the use of 'vivid illustration' or 'imagination' in Greco-Roman thinking has been re-visited and informs current narrative theory. However, semantic dissonance due to polysemy over time, remains problematic.[4] The notion of personhood in antiquity raises the need to have an analytic point of view harmonious with ancient, rather than modern, concerns. As sophistic rhetoric was the primary tool to persuade an audience, this comprises a large part of the review. I argue that theory from cognitive science best explains personhood; while ancient conceptions of character reflect culturally determined expectations, rather than a modern emphasis on the psychology of the self, textual semantics and their interpretation, are still a matter for the mind. Classical scholarship and modern literary theory are discussed, with a focus on post-structuralist narratology and ancient rhetoric.

Ideology, along with identity, is central to personhood. Defined by Jan Blommaert as "a specific set of symbolic representations…serving a specific purpose, and operated by specific groups or actors, recognisable precisely by their usage of such ideologies";[5] more to the point, Luc Herman and Bart Vervaeck provide a definition that embraces the values, attitudes and beliefs, expressed as norms, hinting at the influence of powerful groups and the process of socialization: "a body of norms and ideas that appear natural as a result of their continuous and mostly tacit promotion by the dominant forces in society."[6] The inculcation, via the process of socialisation, of these beliefs, values and attitudes, either at a young age or later, by the actions of significant others, helps explain the motivation of people who called themselves Christians, and were willing to sacrifice their lives for their beliefs.[7] They self-conceptualised as Christians and belonged to a group called Christians.

'Frames, Preferences, and the reading of Third-Person Narratives: Towards a Cognitive Narratology' in *Poetics Today* Vol 18:4, discussing frame-based conceptualising, which was to become an integral feature of memory and cognition.

[3] Peter Stockwell *Cognitive Poetics,* p. 1, distinguishes poetics from cognition with, "*cognition* is to do with the mental processes involved in reading, and *poetics* concerns the craft of literature."

[4] But not for Robert A. Kaster, *Emotion, Restraint, and Community in Ancient Rome* (Oxford University Press, Oxford, 2005), "I propose that we suspend concern with lexical meaning or equivalence and instead think about all such talk just as the end-product of a process that engages body and mind together." Perhaps this may be aided by martyrologies written in narrative form, where meanings can be determined by inference from the surrounding text.

[5] Jan Blommart *Discourse. Key topics in sociolinguistics* Cambridge University Press, Cambridge, 2005), p. 158.

[6] Luc Herman and Bart Vervaeck 'Ideology' in *Narrative Theory and the Cognitive Sciences* ed. David Herman (CSLI Publications, California, 2003), p. 217.

[7] Bruce Lincoln *Discourse and the Construction of Society*, pp. 4,5, argues that discourse supplements force in ideological persuasion where coercive force is used to legitimise a new regime. He makes the point that thought is socially determined. For a person to identify with the in-group called Christianity, and therefore experience categorical empathy, language is used to mystify and ritualise foundational events. Lincoln also makes the point that, "force – be it coercive or disruptive – remains something of a stopgap measure" (ibid.).

Current work on martyrologies attempts to analyse 'meaning' within the cultural context at the time when the text was written, foregrounding the stylistic analysis of pragmatics and discourse;[8] the list includes Peter Brown's many works,[9] within a current intellectual community. The historicity of a text according to the prevailing socio-cultural norms is inexorably argued, but remains contested and relies on speculation. Understanding the events that occurred in the past is a matter of interpretation, rather than explanation.

This argument is about hagiography, specifically the passions of saints, written between the fourth and ninth centuries. The works of Hippolyte Delehaye, provide a foundation for the study of martyrologies. Delehaye, along with Theofried Baumeister,[10] are among the seminal authors. Initially concerned with validity, additional questions were generated that demanded answers; often academic areas seemed to comprise very large bodies of literature with contestable theories, for example, the 'implied author', first proposed by Wayne Booth in 1961, appears in Peter Stockwell's *Cognitive Poetics* ([2002] 2007), p. 42, as a created entity in the process of reading literature. However, Marie-Laure Ryan (*Style* Vol 45, No 1, 2011, says "the words on the page are the sole legitimate source of meaning;"[11] Michael Toolan makes a similar comment.[12] Combining theory from linguistics and the cognitive sciences, Cognitive Poetics/Stylistics extends the study of 'the words on the page' (stylistics) with the cognitive effects of reading.

Although the concept of an 'implied author' has limitations, it often appears as an entity in models of communication between the real (flesh and blood) author and the real reader.[13] However, the debate continues.[14] There is an article by Wolf Schmid in the *Handbook of Narratology* [15] that gives a comprehensive background to Booth's original concept and argument, in 1961.[16]

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[8] Candida R. Moss *The Other Christs* (2010); L. Stephanie Cobb *Dying to Be Men* (2008); George Heyman *The Power of Sacrifice,* 2007; Helen Rhee *Early Christian Literature,* 2005; Lucy Grig *Making Martyrs in Late Antiquity*; 2004, Judith Liu *Christian Identity in the Jewish and Greco-Roman world,* 2004; Elizabeth A. Castelli *Martyrdom and Memory,* 2004; Judith Perkins *The Suffering Self,* 1995; Averil Cameron *Christianity and the Rhetoric of Empire. The Development of Christian Discourse,* 1994, and Elizabeth A. Castelli *Imitating Paul a Discourse of Power,* 1991. The influence of Michel Foucault, *The Order of Things,* 1970, and *The Archaeology of Knowledge, 1972,* along with Pierre Bourdieu's *Outline of a Theory of Practice,* 1977, set the work of Glen Bowersock's *Martyrdom and Rome*

[9] Peter Brown, *The Cult of the Saints,* 1981; *Society and the Holy in Late Antiquity*, 1982; *The Body and Society,* 1988; *Power and Persuasion in Late Antiquity,* 1992; *Authority and the Sacred,* 1995; *The Rise of Western Christendom,* 1996.

[10] *Martyr Invictus. Der Märtyrer als Sinnbild der Erlösung in der Legende und im Kult der frühen koptischen Kirche. Zur Kontinuität des ägyptischen Denkens,* 1972; Delehaye, *Les origins du culte des martyrs,*1912, followed in 1921 by *Les passions des martyrs et les genres littéraires,*

[11] Marie-Laure Ryan 'Meaning, Intent, and the Implied Author' in *Style:* Vol 45, No 1, Spring, 2011, p. 30.

[12] *Narrative: A Critical Linguistic Introduction*, 1988, pp.77-78, "in subsequent discussions of the implied author, the emphasis has tended to be on the word implied; in Booth the emphasis seems to me to be far more on the word author. There the claim is that we project or reconstruct back, from the text, some sort of version or picture of the author."

[13] For example, Peter Stockwell *Cognitive Poetics*, p. 42.

[14] for example in (*Style* Vol 45, No 1, 2011, Susan Lanser, 'The Implied Author: an agnostic manifesto', William Nelles, 'A hypothetical implied author', Luc Herman and Bart Vervaeck 'The Implied Author: a secular excommunication', Maria Stefanesch, 'Revisiting the Implied Author yet again: why (still) bother?' and Brian Richardson, 'Introduction. The Implied Author: back from the grave or simply dead again?' and others.

Recent journal articles extended the work of previous academics. For example, Aristotle's views on rhetoric and literary style, written some 2,500 years ago, continue to generate articles in academic journals such as *Style, Poetics and Rhetorica.* Present-day academics, for example, David Frankfurter[17] and Uri Margolin[18], have written many relevant books and journal articles. Both Frankfurter and Margolin helped set the theoretical framework that informed this argument; their seminal works, and Peter Brown's work, still retain much significance. Alan Palmer's *Fictional Minds*, 2004, and Peter Stockwell's *Cognitive Poetics* [2002] 2007, along with many similar cognitive approaches,[19] were most informative.

The topics concerning Personhood in this research were influenced by the areas listed in the Table of Contents in Jonathan Culpeper's *Language and Characterisation: People in Plays and Other Texts* (Longman, Harlow, 2001). However, this soon became of limited use, as a close reading of other sources revealed more relevant and recent material, resulting in a focus that became more in line with the research questions, the methodology, and the data collected from the texts of the martyrdom of the saints Paese and Thecla, and the saints Apaioule and Pteleme[20].

I selected two martyrologies to illustrate my arguments, and found the most informative and focused source was the strategic use of Christian and classical rhetoric in George Kennedy's *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*, 1980, along with *Greek Rhetoric under Christian Emperors*, 1983. Chapter 7, 'Judeo-Christian rhetoric' in *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*, 1980, traces the evolution of Christian rhetoric with an examination of the features inherent in the Old and New Testament; this is followed by its relationship with Classical rhetoric during the first four centuries of the Christian era. Persuasive oratory was used in martyrologies in an effort to convert the world through the grace of God, stories relating the imitation of the life

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[15] Wolf Schmid 'Implied Author' in *Handbook of Narratology* (De Gruyter, Berlin, 2009), pp. 161-173; extended to the 'Implied Reader' in *The Living handbook of Narratology* at http://hup.sub.uni-hamburg.de/lhn/index.php

[16] Op. cit., p. 165 (3.3).

[17] David Frankfurter specialises in Jewish and Christian apocalyptic literature, magical texts popular religion, Egypt in the Roman and late Antique periods as well as others areas of interest. He contributes articles to *Vigiliae Christianae, The Journal of Early Christian Studies, Harvard Theological Review, History of Religions, Journal of Ancient Near Eastern Religions, Journal of Near Eastern Studies* and other Journals; he is the author of *Elijah in Upper Egypt,* 1993, *Religion in Roman Egypt,* 1998, *Evil Incarnate,* 2006 and the edited volume *Pilgrimage and Holy Space in Late Antique Egypt* (E. J. Brill), 1998. His articles concerning martyrs are illuminating.

[18] Uri Margolin is Professor Emeritus of Comparative Literature, University of Alberta, Canada and has written extensively on Text Worlds, Fiction Worlds, Narratives and Characters, having articles published in *Current trends in Narratology, Semiotica, Poetics Today, the Canadian Review of Comparative Literature* and *Style.* His contribution to the understanding of characterisation is relevant to martyrologies, as they pass in and out of fiction and reality.

[19] For example, *The Oxford Handbook of Cognitive Linguistics* ed. Dirk Geeraerts and Hubert Cuyckens, *Cognitive Stylistics Language and Cognition in Text Analysis* ed. Elena Semino and Jonathan Culpeper, along with articles by Ralf Schnelder and David Herman.

[20] *The Martyrdom of SS. Paese and Thecla* from the Pierpont Morgan Codex M. 591, t, 28, ff. 49-88R; *The Martyrdom of SS. Apaioule and Pteleme* fropm the Pierpont Morgan Codex M. 583, t, 41, ff. 168-173.

and death of Jesus Christ by those who were to die for their beliefs. They were classified by other Christians as martyrs, those who were to become saints and enjoy everlasting life. The truth of their beliefs was to be known by revelation, or signs sent by God; these signs were prevalent in martyrologies, particularly in the form of miracles.[21] My explorations concerning emotions soon became complex, with conflicting explanations about their purpose and use. Although martyrologies seemed to be styled to evoke a strong emotional response from its audience, supporting evidence was difficult to find.

James Herrick's *The History and Theory of Rhetoric,* ([1997] 2009),[22] along with Robert and Susan Cockcroft's *Persuading People. An Introduction to Rhetoric*, 1992,[23] were both informative and provided a solid background to rhetorical theory.

- After reading the literature concerning characterisation from many sources, an article by Fortis Jannidis, 'Character' in Peter Huhn, et al. (eds) *The Living Handbook of Narratology* (Hamburg University Press, Hamburg, 2013), http://hup.sub.uni-hamburg.de/lhn/index.php?, dated 28 May 2014, summed up the current position very well, [24] bringing together most of the facets involved in characterisation.
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- The work of Barthes, Rimmon-Kenan, Margolin, Chatman, Toolan, Leech and Short, among others, provided a foundation for discussions concerning consciousness and qualia, important concepts in developing personhood as an extension of characterisation. Without this input, debate would have stalled and not expanded characterisation beyond the allocation of traits.
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- This literature review comprises the topics stated in the aims of the research; topics which relate to the methodology and the data analysis. Although appearing dated, some works have become seminal and generated new concepts, or revisited old ones, appearing in books and journal articles; some of which still cause disagreement.[25] Even though unresolved, these investigations have often extended the

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[21] Kennedy, 1980, pp. 120-1; Augustine *De Doctrina Christiana*, Book 2.

[22] Chapter 4 'Aristotle on Rhetoric', provided detailed information. Chapter 5, 'Rhetoric at Rome' introduced Cicero and Quintilian, Romans who were strongly influenced by Aristotle, and Quintilian's work *Institutio oratoria* (A.D. 95), along with Augustine *De Doctrina Christiana* and Cicero's *De oratore* (55 B.C.) expanded Aristotle's views about style, as did the author of *Rhetorica ad Herennium* (86~82 B.C.)

[23] With Chapter 2, 'Emotional Engagement'. In this, and Herrick's book, the influence of Platonic philosophy was contrasted with Aristotle's views, along with other influential philosophies at that time.

- [24] Fortis Jannidis 'Character' in *Handbook of Narratology* eds. Peter Huhn et al., (Hamburg University Press, Hamburg, 2009), pp. 21,22, "Until recently, characterization was understood as the text ascribing psychological or social traits to a character (e.g. Chatman 1978), but in fact texts ascribe all manner of properties to characters, including physiological and locative (space-time location) properties…The crucial issue in the process of characterization is thus what information, especially of a psychological nature, a reader is able to associate with the character as a member of the story-world and where this information comes from."

[25] There is a large body of literature concerning whether emotions are biologically or sociologically determined and arguments seem to be based on research in cognitive or biological science. Some cognitive researches, such as Keith Oatley and Philip Johnson-Laird, argue that emotion is the product of an agent's evaluations of success or failure in achieving goals.

knowledge about the themes, either by refutation and suggesting changes, or by adding additional features to the concepts.

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- Finally, this research concerns lexical choices, discourse, and the ideologies that informed them; academic work involving the analysis of linguistic form, and its social effects, remains a central focus. Stylistics, being directly descending from rhetoric,[26] retains a close connection with Quintilian's *'elocutio'*, the selection of style for persuasion,[27] with the key issue being its interpretation by the audience. This has moved current explorations beyond lexical issues, and towards the need to account for socio-cultural and psychological factors in discourse, when analysing the phenomena surrounding martyrologies. However, inexorable arguments need be made at the lexical level and Hallidayan functional grammar provides tools for this. So Stylistics encompasses a very wide area, and movements towards connecting textual organisation and its interpretive effects involve cognition. How literature can generate and sustain emotion becomes a fundamental issue when analysing martyrologies. Statistical interpretations beyond data descriptions remains heuristic, and drawing generalisations from Inferential Statistics seem invalid, due to the insurmountable problems of identifying the whole population and collecting representative samples.
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Previous Character Research in Coptic Hagiography.

While not all recent work exploring Coptic hagiographies has a direct focus on personhood or rhetoric, there are associated linguistic and historiographical features that are illuminated by current research[28] and add to the knowledge base concerning martyrologies, in particular, the work of Ewa Zakrzewska.[29] Martyrs, as discourse constructed entities, are topics pursued by several authors.[30]

Others, such as Patrick Hogan *The Mind and Its Stories*, p. 255, attempt a synthesis with, "Although some proto-emotions are biological givens, their relations are quickly defined by a social narrative…" This is a popular stance and one taken by Sarah Tarlow, 'Emotion in Archaeology' in *Current Anthropology* Vol 14, No 5 (December 2000), pp. 713-746, who rejects the current dichotomy and argues, "it is vitally important for us to incorporate a consideration of emotional values and understandings into our archaeologies… (where) emotion cannot be separated from other aspects of social and cultural meanings and experience."

[26] Peter Stockwell 'Language and Literature: Stylistics' in *The Handbook of English Linguistics* p. 743.

[27] Ibid.

[28] Jonathan Culpeper *Language and Characterisation* (Longman, Harlow, 2001. p. 164. "Research into the relationship between written language, including that of fictional texts, and character is virtually non-existent."

[29] Zakrzewska, 2006, 2008a, 2008b, 2011.

[30] Hippolyte Delehaye (1907, 1932), Averil Cameron (1994), Judith Lieu (2004), Elizabeth Castelli (2004), Helen Rhee (2005), Gesa Schenke (2010), Candida R. Moss (2010) and others.

The work of Sebastian Richter[31] is concerned with the interdependence of culture and narrative and how this may inform the purpose for which the Child Donation Documents were written. This is seen to be a 'crucial issue' to the argument and a factor that might benefit future papyrological research. According to the author, there is a need to consider the relationship between the text world and the milieu of the time.[32]

The argument is developed along the following lines: by quoting Mieke Bal[33] and Mark Currie, [34] the interdependence between culture and narrative is established in that narrative is ubiquitous, shaping culture, while at the same time, culture shapes narrative.[35]

Coptic child donation documents contain narratives.[36] This is evidenced by 'direct and indirect speech passages conveying thoughts, wishes, moral values and knowledge of the first person protagonists' further developed in note 16,[37] forming part of the so-called 'character domains' of the narrator, in terms of narrative theory and possible world theory (references cited). Character domains are statements revealing the narrator's knowledge-world, [38] and similar examples from the child donation dossier.[39] The narrative comprises a plot, which contains elements that advance the story.[40]

The plot of the story is expounded by relating the narrative function to the motive, for example:

'Birth of the child and first vow' = Exposition,
'Intention to break the vow' = Rising action,
and concluding with
'Donation of the child' = Catastrophe,

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31 Tonio Sebastian Richter 'What's in a Story? Cultural Narratology and Coptic Child Donation Documents' in *The Journal of Juristic Papyrology* vol. xxxv (2005), pp. 237-264, p. 261.
32 Richter, 2005, p. 239.
33 Mieke Bal 'Close Reading Today. From Narratology to Cultural Analysis' in W Grünzweig and A. Solbach (Hsgg.), *Grenzüberschreitungen:Narratologie im Kontext. Transcending Boundaries: Narratology in Context* (Tübingen, 1999), pp. 19-40, p. 19.
34 Mark Currie, *Narrative Theory* (St. Martin's Press, New York, 1998), p.96.
35 Richter, 2005, p.239; see also Jerome Bruner 'Life as Narrative' in *Social Research* 54:1 (1987; Spring), p. 13, "Narrative imitates life, life imitates narrative".
36 Richter, 2005, p. 239.
37 Richter, 2005, p. 243.
38 Idem. with reference to P. KRU 91.7-8: "We reflected in our hearts about God "I do not wholly desert anybody on earth"
39 Now 26 documents, *P. KRU 78*-103, added to the collection published by Walter Crum *Koptische Rechtsurkunden des achten Jahrhunderts aus Djême* (Leipzig, 1912).
40 P. KRU 80.15: ϯⲛⲁⲧⲁⲙⲱⲧⲛ ⲉⲛⲉⲓⲛⲟϭ ⲛϣⲡⲏⲣⲉ ⲙⲡⲛⲟⲩⲧⲉ ⲉⲧⲣⲛⲛⲉϥⲡⲉⲧⲟⲩⲁⲁⲃ 'I will tell you these great miracles of God who is in His saints' and P. KRU 79.19 ⲧⲓⲛⲁⲧⲁⲙⲱⲧⲛ ⲁⲕⲗⲓⲃⲓⲁ 'I will tell you exactly'.

This displays causality, and moves the story, in agreement with narrative theory.[41]

The concept of culture, central to this work, is introduced by the inclusion of current stories from the milieu of Christian Egypt: a reference to the first book of Samuel, 1.11, where Hannah made a vow saying "O Lord Almighty…if You will look upon Your servant's misery…and give her a son, then I will give him to the Lord for all the days of his life…" followed by a reference to a miracle performed by St Viktor[42] concerning a child who, after being brought back from the dead, remained at the shrine of St. Viktor for the rest of his life.[43] In this way, the action of donation is normalised; both stories not only set a precedent for child donation, [44] the acts are also sanctioned by God (my interpretation).

Fact and fiction are merged together. Richter argues that the existence of certain facts 'taken together …form such a broad base of reality that it seems justified to read each individual version of the narratio as a non-fictional autobiographical narrative'[45] which begs questions about fact and fiction [46] which Richter answers by referring to genre expectations. [47] By relying on current theory of the distinction between narrative fiction and narrative non-fiction,[48] and by seeing part of the narration as autobiographical and therefore a work of non-fiction,[49] Richter makes the connection between the narratio in Child Donation Documents and the genre of non-fictional autobiographical narrative; [50] resulting in the interaction and interlocution of these genres,[51] given as a reason for child donation, rather than an economic one.[52] Richter concludes with his opening rhetorical question. [53]

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[41] Note 57, "The elements are classified here according to Freytag's pyramid, an application of Aristotle's poetological analysis of the suspense economy of tragedies to narratives, cf. G. Prince *A Dictionary of Narratology* (Lincoln, London, 2003, p. 36; Op. Cit., (cit. n. 570, p11 s.v. 'causality',

[42] Budge, *Coptic Martyrdoms* (London, 1914) with reference to St. Viktor.

[43] Op.Cit, pp. 54-55, trans. Budge, p. 307-309.

[44] Richter, 2005, p.261, thus providing the 'community with a concept to think about, and a language to talk about otherwise disturbing, isolating experiences.'

[45] Op. Cit. p. 258.

[46] M. Chamberlain and P. Thompson 'Introduction. Genre and Narrative in Life Stories' in *Narrative and Genre. Routledge Studies in Memory and Narrative* 1 (London, 1998), pp. 1-22, p. 3, "How far should it be read as a narrative of real experience, and how far as a form of fiction?"

[47] Ibid. "Any communication had to use shared conversations not only of language itself but also the more complex expectations of 'genre': of the forms expected within a given context and type of communication."

[48] Cohn, 1999.

[49] Herman et al., pp. 34-36; Porter Abbott, H., *The Cambridge Introduction to Narrative* (Cambridge University Press, Cambridge, 2008), definition on p. 229 and discussion pp. 138-141.

[50] Richter, 2005, p. 259, Richter hypothesises "that the child donation narratio may have borrowed from popular genres in order to express personal feelings on certain issues which could not otherwise be addressed,"

[51] Op. Cit, p.26, "symbiotic, reciprocal sort of social activity,"

[52] Arietta Papaconstantinou *θεια Qeia οικονομια* 'Les actes thébains de donation d'enfants ou la gestion monastique de la pénurie' in *Mélanges Gilbert Dagron. Travaux et Mémoires du Centre d'historie et civilisation de Byzance* 14 (Paris, 2002), pp. 511-526, p. 526.

[53] Richter, 2005, p. 261, "The crucial issue here which remains to be considered is the overall interdependence between individual as well as social experience, practice, and communication within a given culture and its narrative universe – the key question of cultural narratology!"

While the older approach was limited to representational form, narratology is now concerned with the concepts of social epistemology and social ontology, [54] with Mieke Bal's 'cultural analysis' approach appearing as "the most important synthesis of cultural studies and narrative theory"[55], the extent of which, in its relation between text and context, forms part of Richter's hypothesis.[56] His differentiation between the textworld and the real-world seems to me to be problematic. Textworld is defined as a world within which narrative exists as fiction, one consisting of constructed mental representations informed by cultural discourse.[57] Foremost in textworld theory is Paul Werth[58] who, on one level, sees the inhabitants of the discourse-world engaged with the material objects of their immediate world and the personal knowledge they possess, a knowledge informed by a specific cultural discourse. Additionally, this world-view forms the basis of their storyworld, [59] a narrative comprehension reconstructed from textual cues and inferences[60] as they read the text. [61] In this way, storyworlds extend textworlds by seeking to explain the environment and context to which the text refers, creating a world as in depth as the one in which the reader is located.

This seems to be at odds with Richter's real-world. It may not be possible "to examine the text-world of these documents and to consider its relationship with the real-world they reflect."[62] Hippolyte Delehaye, writing about how legends develop, notes that while some legends give the appearance of verisimilitude, there is often a conscious or unconscious distortion of the truth.[63] While an unconscious distortion of the truth may be unintended, a conscious distortion could be the result of a planned discourse designed to introduced rhetorical strategies, and ways of expression, that enhance the position of the writer. The external world may no longer be accessible. We may only recover mere glimpses through informed speculation by following ideas gleaned through other sources, and suggesting logical associations. In this way, Richter is correct to look for a connection between the *narratio* in the Child Donation Document and the characteristics found in a non-fictional autobiographical narrative as a way to verify the contents of the *narratio*, albeit a tenuous link and one readily conceded by Richter. [64] But it could be argued that parts of the *narratio* ('fathers, couples, widows or

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[54] Somers, 1994, p.606, "these concepts posit that it is through narrativity that we come to know, understand, and make sense of the social world…"

[55] Erll, 2005, p. 91.

[56] Richter, 2005, p. 261.

[57] Joanna Gavins 'Text-world approaches to narrative' in *Routledge Ecyclopedia of Narrative Theory*. p. 596.

[58] Paul Werth *Text Worlds: Representing Conceptual Space in Discourse* (Longman, London 1999).

[59] Herman, op. cit. "story-worlds are mentally and emotionally projected environments in which interpreters are called upon to live out complex blends of cognitive and imaginative response."

[60] Marie-Laure Ryan, *Possible Worlds, Artificial Intelligence and Narrative Theory* (Indiana University Press, Bloomington, 1991) in David Herman et al. Routledge Encyclopedia of Narrative Theory, p. 570, "a mental model of who did what to and with whom, when, where, and why and in what fashion in the world to which interpreters relocate."

[61] Herman, 2002.

[62] Richter, 2005, pp.239-240.

[63] Delehaye, Pere, *The Legends of the Saints. An Introduction to Hagiography* (Longmans, London, 1907), pp. 12-39

[64] Richter, 2005, p. 259.

unmarried women, the children, their horrible diseases and the monastery itself') do make reference to the real world, a central tenet in the distinction between narrative fiction and non-fiction in Dorrit Cohn's theory:[65]

Fiction: Story ❺—❼ Discourse

Nonfiction Reference ❺—❼ Story ❺—❼ Discourse

Although it seems reasonable to draw a hypothetical conclusion,[66] this is not my interpretation of the text. I see the *narratio* as a discourse,[67] designed to ease the pain of filial separation by normalising the episode through reference to similar events in the past,[68] actions that gained the approval of God and the saints[69]. This displays intertextuality. [70] Richter extends this to form the hypothesis that the donated children were not suitable to become servants of God, rather to become servants of the monastery due to their infirmities and he supports this by drawing on textual clues indicating that the children were not fit to become God's servants.[71] On one hand the text is fictitious; on the other it contains clues that reflect reality. This is not an inconsistent position. [72]

A literary text is seen by Astrid Erll as an integral part of the cultural context within which it is embedded, and as such it reflects collective experience and values.[73] Narrative analysis, however, needs to move past form and semantic dimensions to consider form-in-context.[74] Richter has done this and is therefore on the cutting edge of narrative theory; after all, narrative environments determine the form and content of narratives produced under their backing.[75] His application of cultural theory to interpreting the *narratio* in Coptic manuscripts thus provides thoughtful insights into its use in the field of papyrological research and furthers the exposition of the attending characters.

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[65] Cohn, 1999; Porter Abbott, 2008, p. 146.

[66] Richter, 2005, p. 259, "…that the child donation *narratio* may have borrowed from popular genres in order to express personal feelings on certain issues which could not otherwise be addressed."

[67] One in which the ends of those who influence the directions of ecclesiastical institutions are met, in agreement with Averil Cameron, 1994.

[68] Samuel 1:11.

[69] British Museum MS. Oriental, No. 7022, Fol 30b, 31a, 31b.

[70] Richter, 2005, p. 25, "the child donation narratio…is inspired and shaped by patterns from narrative resources of the Christian community of Egypt."

[71] Richter, 2005, p. 260.

[72] Herman et al, pp.90, 91. "One of the major challenges of cultural studies approaches to literary narrative is the conceptualisation of the relation between text and context. It is now generally accepted that literary works do not mimetically mirror cultural constellations, i.e., that they are not documents or transparent media which easily give access to an underlying (past) reality. But neither does literature seem to be a realm separated from reality."…"cultural studies approaches to narrative can fulfil a mediating function between the treatment of literature as a historical document on the one hand and context-free formal analysis on the other."

[73] Ibid.

[74] David Herman, 1999.

[75] Gubrium et al, 2009, p. 183.

The work of Ewa D. Zakrzewska[76] studies 'the structure of the narrative parts of the Martyr Acts on the level of both form and contents' and concludes that the Martyr Acts are constructed in episodes and were delivered orally. [77]

The author categorises Martyr Acts as functionally persuasive texts, designed for oral presentation, with the form and linguistic expressions composed to optimise the reception by the audience.[78] This categorisation as oral narrative allows for the employment of the observation of M. Fludernik, namely, the structure of mediaeval hagiographies resembles universally attested forms of oral narrative; [79] this is linked to Martyr Acts by arguing that 'these texts have been written as *if* they were orally transmitted.'[80] Furthermore, the structure of oral narrative, as described by W. Labov and J. Waletzky, [81] is characterised by episodes. In the Martyr Acts, each situation is described as a separate paragraph,[82] and each paragraph is an episode; they are clearly separated from other paragraphs with the episode divided into its constituent parts, namely, setting/introduction, complication, climax and resolution/evaluation.[83] An example is given. [84]

Each paragraph is separated by a particle acting as a discourse marker, and they form functional units when combined with lexical orientations, such as temporal adverbials and nominal phrases preceding the verb, and theoretically linked.[85] Individual narrative clauses usually consist of "*verb – pronominal subject – nominal object or adverb or prepositional phrase…* another feature consistent with the production and comprehension of oral texts."[86]

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[76] Ewa D. Zakrzewska 'The Bohairic Martyrs Acts as a Narrative Genre' in Nathalie Bosson and Anne Bouvarel-Boud'hors eds. *Actes du huitième Congrès international d'études coptes* [Orientalia Lovaniensia analecta, 163] (Peeters, Leuven, 2004), pp. 787-797, p.795.

[77] Ibid "have the form of universally attested, prototypically oral narrative, and are thus characterised by an explicit episodic structure, abundance of boundary marking and short simple clauses combined together in an additive way."

[78] Zakrzewska, 2004, pp. 787-788.

[79] M. Fludernik *Towards a 'natural' narratology* (London, 1996), pp. 96-99, 107-114.

[80] Zakrzewska, 2004, p. 788, using 'paragraph' in its modern sense.

[81] W. Labov and J. Waletzky 'Narrative Analysis.: Oral version of Personal Experience' in J. Helm ed. *Essays on the verbal and visual arts* (Seattle, 1967), pp. 25-42.

[82] Zakrzewska, 2004, p. 788.

[83] Ibid.

[84] Zakrzewska, 2004, pp. 788-79, "begins with the lexicalised phrase ⲁⲥϣⲱⲡⲓ plus the particle ⲁⲉ which signals a new textual unit and is complemented by a temporal adverb signalling a new temporal frame. Then five Perfect-1 clauses follow which express the introduction and the subsequent actions…followed by a direct speech fragment…the climax starts with the particle ⲟⲩⲟϩ and contains three narrative clauses…the resolution begins with the adverb ⲥⲁⲧⲟⲧϥ 'at once".

[85] R. E. Longacre *The grammar of Discourse,* 2nd revised ed. [*topics in Language and Linguistics*] (New York, 1996), p. 10, "consistent with the description of the narrative as characterised by both contingent temporal succession and agent orientation."

[86] Zakrzewska, 2004, p. 791.

The second part of the paper is concerned with the similarity in the organisation of the Martyr Acts and Russian fairy tales,[87] and how characters fill roles rather than exist as individuals with distinct traits. [88] This statement is supported by Hoey,[89] followed by a discussion on the part cognition plays in constructing "culturally popular patterns of text"[90] and how schemata, once activated by stimuli (in this case, the Martyrs Act, probably delivered orally to an audience)[91] evoked strong emotional responses and desired identification with the hero.[92]

The paper concludes with the argument that the form of Martyr Acts follows universally attested, oral prototypically and the contents are based on recognisable and probably universal, (or at least widely spread), textual organisation patterns. [93]

Post-Structuralism[94] inform this article and it achieves its aim to study the structure of the narrative parts of the martyr Acts on the level of both form and contents.[95] While Sebastian Richter's hypothesis employs theory developed to explain narrative from the point of view of cultural studies,[96] Ewa Zakrzewska's exposition of the Bohairic Martyr Acts as narrative genre relies on the observation of Fludernik that it may be classified as oral; Labov and Waletzky to identify episodic structures; Propp and Greimas for roles, attributes and functions and Hoey for the retrieval of organised information in the mind, called schemata or scripts, when the hearer is made aware of part of that stored information. As theory best informs analysis when it works incrementally and in close relation to empirical material,[97] this paper provides one way to explain the structure and content of the narrative found in the Bohairic Martyrs Acts. The difficulty seems to me to be with the second issue discussed in the paper, its contents; in Structuralist theory, with several conceptions of character and several supporting theoretical frameworks,[98] the question is which theory best explains the phenomenon. Another problem is

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87 Vladimir. J. Propp *Morphology of the Folktale* (University of Texas Press, Austin, 1968 [1928])

88 Zakrzewska, 2004, p. 794, "the whole story can be summarised as the classical pattern of the disruption of the proper order and its restoration through the struggle of the hero. In even more abstract terms, the Martyrs stories are specific realisations of the (Situation) – **Problem – Response –** (Positive) **Solution –** (Positive) **Evaluation** pattern."

89 M. Hoey *Textual interaction. An introduction to written discourse analysis* (London, 2001).

90 Zakrzewska, 2004, p. 795, with reference to Hoey, 2001, p. 121 and W. Chafe *Discourse, consciousness, and time. The flow and displacement of conscious experience in speaking and writing* (Chicago, 1994), p. 10.

91 Hoey, 2001, p. 122.

92 Zakrzewska, 2004. p. 795.

93 Ibid.

94 Post-structuralism builds on a theory in which texts are explained in terms of being part of a larger system, derived from the analogy of the linguistic theory of Ferdinand de Saussure *Course in General Linguistics*, (1915) wherein specific acts of linguistic communication (*parole*) are produced out of the available synchronic system of language (*langue*), a vision of Semiology which studies all the sign systems in a culture, Allen Graham *Intertextuality* (Routledge, London, 2000), p. 219. Post-structuralism seeks to understand a text by taking into account the systems of knowledge that produced the text.

95 Zakrzewska, 2007, p. 795.

96 See Herman et.al, for a comprehensive bibliography, pp. 92-93.

97 Jaber F. Gubrium and James A. Holstein *Analyzing Narrative Reality* (Sage, California, 2009), xix.

98 Uri Margolin 'Structuralist approaches to character in narrative: The state of the art.' In *Semiotica* 1989 Volume 75-1/2, p. 7.

Saussurean linguistics, and by analogy, Structuralism, does not take into account specific social situations and is not concerned with specific social evaluations. [99]

The article achieves what it sets out to do with a detailed section illuminating episodic structure in its syntagmatic constructions as they relate to Bohairic Coptic, in an oral narrative format. Ewa refers to W. Ong and M. Hoey as main sources of relevant theory, along with M. Fludernik and W. Chafe.[100] This is applicable to my work because it connects oral and written Bohairic martyr act narratives with stored knowledge of past events, which are then retrieved by textual stimuli.[101] Martyr narratives written in Bohairic Coptic share many linguistic features with Sahidic Coptic. The reference to schemata, frames, scripts and global knowledge patterns or scenarios[102] introduces cognitive studies, in particular, cognitive linguistics, from which I draw my ontological and epistemological foundations. Unfortunately Hoey, a main reference, limits his discussion to textual interaction while skimming over some other major issues in text analysis, for example gap-in-knowledge filling.[103] He also makes no claims to the applicability of the theory outside the English language.[104] This does not detract from the article, but it needs attention. Cognitive linguistics and cognitive studies, while playing a central role in text organisation from the 1970s onwards[105] is not further discussed in this article, but becomes a signpost for the future in Ewa's next work, 'Masterplots and Martyrs: Narrative Techniques in Bohairic Hagiography'.[106]

This work extends the previous research and is a summary of the author's findings to date. It asks the question, why these narratives have precisely the form they have.[107] It is the next part of an ongoing text-linguistic study, analysing how language was used successfully[108] in the Bohairic Martyr Acts (AM).[109]

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[99] Allen, 2000, p. 16.

[100] W. J. Ong *Orality and literacy: the technologizing of the word* (Methuen, London, 1982); M. Hoey *Textual interaction. An introduction to written discourse analysis* (London, 2001); M. Fludernik *Towards a natural narratology* (Routledge, London, 1996); W. Chafe *Discourse Consciousness, and time. The flow and displacement of conscious experience in speaking and writing* (Chicago, 1994).

[101] Quoted from Hoey, *Textual interaction*, p. 121 and supported by Chafe, *Discourse,* p. 10 and Fludernik, *Towards a natural narratology*, pp. 13-19.

[102] Hoey, 2001, p. 121 and 141.

[103] Arnulfo G. Ramirez, reviewing Michael Hoey *Textual interaction: An introduction to Written Discourse Analysis* in *The Modern Language Journal* vol. 87no. 2 (2003), pp. 318-19.

[104] Op. cit., p. 318 referring to Hoey, 2001, p. 4.

[105] Zakrzewska, 2007. P. 795.

[106] Ewa D. Zakrzewska 'Masterplots and Martyrs: Narrative Techniques in Bohairic Hagiography' in *Narratives of Egypt and the Ancient Near East* (Peeters, Leuven, 2011), pp.499-524.

[107] Op. cit. p. 499

[108] Zakrzewska, 2011, p. 514, "The AM can be considered successful, that is, effective, realizations of the persuasive function of texts, thanks to the skilful application of narrative techniques characteristic of popular literature."

[109] Defined by Ewa Zakzewska as the Egyptian Martyr Acts which "have their background in the martyr cult of Late Antiquity (4th-7th cent.AD) n 2, p. 499.

This is a comprehensive work. It correctly identifies martyrologies as persuasive texts designed to change the attitudes of the audience. The discussion is divided into three sections, the message content, the message status and the message form, all of which explain the construction of AMs and their effect on the audience. Each division is thoroughly explained and developed with references to modern theories.

The message content section begins with the communication system explained in structuralist terms, using a condensed form of Greimas' role theory;[110] but it is not limited in perspective. [111] This is my approach to personhood constructions, placing an emphasis on the retrieval of stored knowledge created by the indelible imprint of past experiences, and ideologies embedded in cultural mythology. A particular reference is made to the work of Patrick Hogan[112] who examines the intersection of language, literature, and emotion, exploring the psychological and cultural connections inherent in literature. [113] In particular, he attempts the isolation of certain repeating features of literary structure and offers a preliminary explanation of their relationship to cognition and emotion.[114] He explores the way knowledge is represented, defining representational knowledge as knowledge about something, including memories (which have an emotional component), rather that procedural knowledge.[115] This is an important element of my work because the phenomenology of the affective component, or emotional response, of attitudes in narratives is explored. I argue that this is communicated as positive or negative, an evaluative stance that is captured by appraisal theory and identified by SFG, expressed through the lexical-grammatical system. In this case, Sahidic Coptic.

Ewa Zakrzewska identifies Hogan's prototypical narrative structures, which he claims are universal, as evoking particularly strong emotions[116] by incorporating a sacrificial role attributed to the hero as a structuralist interpretation of Hogan's ideas. This is rather than a cognitive and emotional response which generalises experience, linking affect and representation.[117] The work argues for a cognitive approach as providing a more satisfactory explanation of personhood representation. Hogan's blend of emotional prototypes, such as proto-anger, roles, and prototypical narratives, portrays the essence of a good story rather than having an independent existence.

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110 A. J. Greimas *Sémantique structural. Recherche de method* (Larousse, Paris, 1966)
111 Zakrzewska, 2011, p. 502, "the cognitive approach seems to offer the most satisfactory explanations at present."
112 Patrick Colm Hogan, *The Mind and its Stories. Narrative Universals and Human Emotion* (Cambridge University Press, Cambridge, 2003)
113 Ibid, p. 15, "not only in literature, but in cognitive science and the psychology of emotion"
114 Reviewed by Stella Thompson 'Patrick Colm Hogan. The mind and its stories. Narrative Universals and Human Emotion.' In *Style* Vol 38(4), 2004, p. 524.
115 Op. cit., p. 54
116 Zakrzewska, 2011, p. 503.
117 Ibid.

Hogan is a major source of reference for Zakrzewska. At times his work is inspirational, at other times he adopts issues that remain unresolved. For example the ongoing debate about the biological bases of emotions verses the impact of culture. Hogan admits this,[118] but he treats it as part of his hypothesis,[119] making connections that require further research before any conclusions can be prematurely drawn. It is essentially heuristic, but also provocative and plausible. Hogan sees prototypical narratives as the product of cognitive structures and socially functional categories and relations, having a universalism due to their 'socially functional' as well as biologically given proto-emotions. While identifying three narrative genres that are universal, Hogan says that one, the sacrificial prototype, is tentative,[120] incorporating this genre into his general theory connecting narratives, emotions and cognition in a way that needs to be further stressed as a hypothetical model, rather than having explanatory power. However, Hogan makes some highly relevant points to my work. Subsidiary characters that fill identity categories (role theory again) are often socially normative and representational of the cultural context within which the story is written. Hogan refers to Keith Oatley and P. N. Johnson-Laird 'Towards a Cognitive Theory of Emotions' in *Cognition and Emotion* 1.1, 1987 as a major source, and his work extends their interpretations and perceptions of this phenomena. Zakrzewska concludes this section by suggesting that Hogan's reasoning about the connections between narrative and the fear evoked by descriptive torture in martyrologies. [121]

The message status section of Zakrzewska's work explains the credibility and validation strategies used by the authors of AMs. The points Zakrzewska makes apply to Sahidic martyrologies. Narrators are also omniscient and external. However, the additional, and frequent, use of Scripture as an absolute authentication strategy is a common feature of Sahidic martyrologies.

The form of the message centres on the oral structure of AMs and its subsequent preservation of these features in written text. The section on the formulaic characterisations of the main participants[122] is particularly relevant to my work because it applies to martyrologies written in both Bohairic and Sahidic. The final discussion is informative. Nevertheless, when discussing narrative techniques, the statement "The effectiveness of these techniques has recently been explained by cognitive science",[123] remains unconvincing due to insufficient detail. This is the gap my work will attempt to fill, that is, the strategic intersection between lexical grammatical patterns and the application of cognitive linguistic theory, expressed in cognitive poetics. In addition, the effects of discourse and the textual representation of the whole story, need to be considered. The summary and

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[118] Hogan, 2003, p79, "the whole issue of basic emotions is highly controversial …and remains problematic."
[119] Ibid, pp. 252-63.
[120] Ibid, p. 200
[121] Zakrzewska, 2011, p. 504, they are "effective devices to enhance the emotional impact of the story" and, presumably, persuasive.
[122] Zakrzewska, 2011, p. 509.
[123] Op. cit., p. 514.

conclusions[124] section, referring to the context in which ancient texts were written, optimistically offers a solution to what remains a difficult, if not impossible, problem. Nevertheless, this is an insightful work and it further illuminates both Bohairic and Sahidic hagiography with acute comments supported by detailed research.

Arietta Papaconstantinou, [125] while taking a wider view of Coptic hagiography and not focusing on characterisation, provides valuable insights to the ways in which the Egyptians established cultural connections with their past, through constructed discourse in a post-conquest era. Hagiography was to play a major role in establishing a new identity in accord with the changes filtering through society. [126]

After the Council of Chalcedon (450-457), the Egyptian church was separated into two political and theological groups, one based on the tenets of Chalcedonian Christianity (and supported by the Roman church in Constantinople), called the pro-Chalcedonian Church, and the other the anti-Chalcedonian Church which resisted the edicts of the Council and saw themselves as supporting the correct interpretation of theological matters. Papaconstantinou argues that this split produced the need for the anti-Chalcedonian Church to create institutional continuity and religious legitimacy; a process that involved the promotion of an indigenous character and a continuous identity over time, back to its very creation.[127]

The Christian Egyptians defined themselves in the Early Islamic Period as a suffering community, living under the command of foreign oppressors and subject to a heretical theology. The persecution under Diocletian became a device for legitimation and provided a founding myth for the community.[128] It linked to hagiography with the emphasis on persecution, and was reinforced by a surge in the production of martyrological narratives.[129] The anti-Chalcedonian Church (now called the Coptic Church by Papaconstantinu) rewrote martyrologies. [130] Suffering and holiness are connected through a causal relationship, identified by David Frankfurter,[131] when torture is discussed as a form of sacrifice.[132] Papaconstantinou argues for sacrifice to be

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[124] Op. cit., p. 516.

[125] Arietta Papaconstantinou , 'Historiography, Hagiography and the Making of the Coptic 'Church of the Martyrs' in Early Islamic Egypt' in *Dumbarton Oakes Papers*, Harvard University Press, Mass., 2006), 60, pp. 65-86.

[126] Papaconstantinou, 2006, pp. 80-81, "…in the hagiographical production of the post-conquest Monophysite Church, all the central characters in this story of martyrdom and persecution were once again – and even more radically – co-opted, so that the legendary history of the origins of the Coptic Church became entirely indigenous."

[127] Papaconstantinou, 2006, pp. 67 and 78.

[128] Papaconstantinou, 2006, p. 73.

[129] Ibid.

[130] Papaconstantinou, 2006, p. 79, "…in the seventh and eight centuries…rewrote the history of the persecutions through the lives and passions of those who had purportedly witnessed them."

[131] D. Frankfurter, 'On sacrifice and Residues: Processing the Potent Body', in *Religion im kulturellen Diskurs: Festschrift für Hans G. Kippenberg zu seinem 65.Geburtstag/religion in Cultural discourse:Essays in Honor of Hans G. Kippenberg on the Occasion of His 65 th Birthday,* ed. B. Luchesi and K. von Stuckrad, Religionsgeschichtliche Versuche und Vorabeiten 52 (Berlin – New York, 2004) pp. 511-22.

[132] Papaconstantinou, 2006, p. 77.

seen as a founding act, [133] a sacrifice made to save the Christian community from destruction. In this way a new history was written for a redefined community, one led by the ecclesiastical elites of the Coptic Church, to consolidate power and gain hegemony over the Christian population of Egypt.

While there is an emphasis on late Coptic hagiography, this paper sets out the chronology of written investigation into hagiography, including a discussion on the literary motifs mentioned in Theofried Baumeister's *Martyr invictus*, and those he did not mention,[134] providing the characteristics of Coptic martyr literature. Although the entire paper is significant for this work, by foregrounding how discursive practices may be used to construct contemporary values and beliefs, there are perennial and related difficulties that beset historians. One difficulty is that 'the meaning today's scholars impose on the practices of a historical society does not coincide with the interpretation of those practices held by the very members of that society… remains problematic'.[135] It seems to me that when attempting to recreate the thought world or story world of the ancient Egyptians, any interpretations about the society at that time will need to be guarded.

Although Festinger's cognitive dissonance theory[136] may provide some useful insights to this problem, we are left with the temporal, spatial and cultural aspects of a society long departed, aspects that remain unhelpful. Could it be argued that there was consonance between the attitudes and beliefs of the ancient Egyptians in relation to their behaviour, as a way of avoiding an uncomfortable feeling caused by believing two contradictory ideas simultaneously? Perhaps this explains the mechanism of change as a process of synthesis.[137] This analysis can be used to support the view that the Copts modified their attitudes and beliefs to agree with past events, events that could not be changed and would support Papaconstantinou's argument that the Egyptian anti-Chalcedonian Church constructed its past to serve its own interests.[138] Festinger's theory may also inform the problem of the correspondence between acts on the one hand, and the thoughts and beliefs that underlie them on the other.[139] The past has been reinterpreted to accommodate the needs of the present, a view consistent with Festinger's theory and Papaconstantinou's argument.

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[133] Papaconstantinou, 2006, p. 80, "The sacrifice of the martyrs was seen as the founding act of the new, dominant Christian community,"

[134] Classical and Biblical motifs Papaconstantinou, 2006, p.74.

[135] Papaconstantinou, 2006, p. 67.

[136] L. Festinger, *A Theory of cognitive dissonance* (Stanford University Press, California, 1957).

[137] R. Bagnall comments "For a century previously (the third century) the various elements of the Egyptian late antique synthesis - political, economic, social and political-were in formation…", in *Egypt in Late Antiquity* p. 325.

[138] Papaconstantinou, 2006, p. 67.

[139] Papaconstantinou, 2006, p. 64.

This work suggests the emergence of a national indigenous identity, and its evolution as the kernel of Egyptian nationalism. In part as the need for a new self to meet current needs[140] and in part as the inexorable passage of time and its osmotic influence on culture through human interventions, intentional and unintentional. By the eighth century Hagiography formed the legend needed for a claim to continuity, antiquity and veracity; a legend containing an indigenous population with its own heroes, the martyrs. A theology expressed in the Coptic language, where the passions of individual martyr were grouped together or loosely connected in a repetitive way.[141] Papaconstantinou makes the connection between the suffering of martyrs and hegemonic discourse when referring to the article by David Frankfurter, where suffering confers holiness, "the greater the suffering, the greater the holiness it confers"[142] and "the sacrifice of the martyrs was seen as the founding act of the new dominant Christian community."[143] Papaconstantinou argues that these elements reinforced the link the Coptic Church made with pre-Chalcedonian Christianity, so as to demonstrate its institutional continuity;[144] a Coptic discourse in which the use of Coptic became a sign of resistance and identity among the non-Chalcedonians.[145] This last observation seems to be speculative, with no support of 'resistance' and 'identity' being offered as evidence of an indigenous trend.

A thought-provoking part of this argument concerns the way Papaconstantinou has reported Beaumeister attempting to replicate the thought world of the ancient Egyptians and, in doing so, allowed the theories of textworld, storyworld and possible-world to be used in the analysis of post-conquest narrative martyrologies. This allows access to a very large body of research under the heading of cognitive science. Beaumeister was the first to consider that martyrologies could reveal characteristics about the society from which they were produced,[146] a perennial topic for modern scholarship.

Current Research in Hagiography.

Hagiography remains a current topic of scholastic interest. First pursued by Delehaye,[147] Greek and Coptic texts were the main sources from which historical evidence relating to Egypt was drawn. However, the question remains, 'What good are saints' lives for history?'[148] Frankfurter argues that local memories, such as religious

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[140]The seminal work of Averil Cameron (*Christianity and the Rhetoric of Empire)* and the noteworthy work of Lucy Grig (*Making Martyrs in Late* Antiquity) describe how these needs are met through constructed discourse.
[141] Raymond and Barns, p. 2.
[142]Papaconstantinou, 2006, Note 51 on page 77.
[143] Papaconstantinou, 2006, p. 80.
[144] Papaconstantinou, 2006, p. 81.
[145] Papaconstantinou, 2006, p. 83.
[146] Papaconstantinou, 2006, p. 74, citing Beaumeister.
[147] Delehaye, 1922.
[148] David Frankfurter 'Hagiography and the reconstruction of Local religion in Late Antique Egypt: Memories, inventions, and Landscapes' in *The Encroaching Desert* ed. Jitse Dijkstra and Mathilde van Dijk (Leiden, Boston, 2006), p.13.

gestures, along with the occasional outlines of social patterns, may reflect the sensibilities and attitudes of the people who inhabited those worlds. He supports this argument by drawing on the theory of anthropological models, Derived from comparative anthropology and theories of gesture-memory, he moves the argument from theory, via model to hypothetical reconstructions of history based on similarities with other historical episodes, although with the assumption 'that some hagiographical narrative does preserve authentic memories of the time depicted', the authenticity of which cannot be proved. [149] Frankfurter explores what historical interpretations can be made from the narrative features of hagiography, a position that seems to agree with the theoretical framework endorsed by Roger Bagnall in his book *Reading Papyri, Writing Ancient History,*[150] although only a small part of it has anything to offer for social history.[151] While both scholars are cautious and look for the historical reliability of textual evidence, they do not ignore other evidence that may be drawn from the texts. Peter van Minnen argues that Egyptian hagiography was first and foremost history in the sense that it imagines, correctly or incorrectly, how the transition from paganism to Christianity took place in the fourth century.[152] The texts, being written after the event, attempted to explain the past. As part of identity formation, Jacques van der Vliet argues that hagiography is useful as a first rate historical source because it helps to reconstruct human landscapes. Crossroads of time and space are marked by meaningful reference points that give the homeless a feeling of home.[153]

Along with the historicity of narrative texts in general and hagiographic texts in particular, there is academic interest in exploring the socio-linguistic framework within which they were written, to reconstruct the social forces at that time.[154] In addition, the Pachomian corpus,[155] the works of Besa[156] and Shenoute[157] are informative sources for lifestyle matters.

Papaconstantinou continues to produce work with her forthcoming, 'Hagiography in Coptic' in *Byzantine Hagiography. A Handbook* [158] and "What remains behind: Hellenism and *Romanitas* in Christian Egypt after

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149 Frankfurter, 2006, p. 33.

150 Roger Bagnall *Reading Papyri, Writing Ancient History* (Routledge, London, 1995), pp. 6-8.

151 Bagnall, *Egypt in Late Antiquity* (Princeton University Press, New Jersey, 1996), pp. 7-8.

152 Peter van Minnen 'Egyptian Hagiography in its space and time' in *The Encroaching Desert Egyptian Hagiography and the Medieval West* ed. Jitse Dijkstra and Mathilde van Dijk (Brill, Leiden, 2006), p. 81.

153 Jacques van der Vliet 'Bringing home the homeless; Landscape and history in Egyptian Hagiography' in *The Encroaching Desert Egyptian Hagiography and the Medieval West* ed. Jitse Dijkstra and Mathilde van Dijk (Brill, Leiden, 2006), p. 55.

154 Elizabeth A. Clark 'Holy Women, Holy words: Early Christian Women, Social History, and the "Linguistic Turn"' in *Journal of Early Christian Studies* 6.3 (1998) pp. 413-430.

155 Pachomius, *Pachomian Koinonia* trans. Armand Veilleux vols. 1-3 (Cistercian Publications inc., Michigan, 1980).

156 Besa, ed. and trans. K. H. Kuhn *Letters and Sermons of Besa* Scriptores Coptici; t. 21, 22, (Louvian, Secrétariat du Corpus Srciptorum Christanorum Orientalium, [19--]); ed. J. Leipoldt and W. E. Crum trans. H. Wiesmann, *Sinuthii Archimandrite vita et opera omnia* Scriptores Coptici; t. 29, 30 (Louvian, Secrétariat du Corpus Srciptorum Christanorum Orientalium, 1951).

157 K. H. Kuhn, ed. and trans. *Pseudo-Shenoute on Christian Behaviour* Scriptores Coptici; t. 21, 22, (Louvian, Secrétariat du Corpus Srciptorum Christanorum Orientalium, [19--]);

158 Arietta Papaconstantinou, 'Hagiography in Coptic' in *Byzantine Hagiography. A Handbook.* ed. S. Efthymiadis (Aldershot, forthcoming).

the Arab Conquest' in *From Hellenism to Islam: Cultural and Linguistic Change in the Roman Near East*, [159] and what will probably become a seminal work *Le culte des saints en Égypte des Byzantins aux Abbassides*[160]

Not all saints were male. The Martyrdom of Perpetua and Felicitas, in Africa about 200 AD,[161] has been described as "the archetype of all later Acts of the Christian martyrs"[162] Other early female martyrs include Perpetua and Felicitas, Eulalia and Agnes. Feminist approaches seek fresh readings of hagiographies to gain new insights through the use of post-modern cultural analytic perspectives.[163] Further understandings concerning the activities of women are explored by Terry Wilfong in *Women of Jeme: lives in a Coptic town in Late Antique Egypt.*[164] Drawing on feminist and social theory, Judith Perkins explores how Christians developed a self-understanding as those who experienced bodily suffering, often being manifested in the act of martyrdom.[165] Kathleen McPhillips writing in *The Journal of Women Scholars of Religion and Theology* vol. 3, 2003, "Post-modern Sainthood: 'Hearing the voice of the saint' and the uses of feminist hagiography",[166] argues for a new approach when reading hagiographic text, one in which traditional constructs of saints are questioned. As hagiographies are often written by men, this perspective masks the voice of feminine saints whose persona is projected according to a predisposition that fails to consider other characteristics of sainthood.[167] Taking a more pragmatic approach, Stephanie Cobb, *Dying to Be Men,*[168] make the point that religious discourse in antiquity concerning sex and virtue needs to be seen as part of the process of constructing a Christian identity. [169]

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2.1 Personhood.

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159 Arietta Papaconstantinou, "What remains behind: Hellenism and *Romanitas* in Christian Egypt after the Arab Conquest' in *From Hellenism to Islam: Cultural and Linguistic Change in the Roman Near East* ed. H. Cotton and R. Hoyland (Cambridge University Press, Cambridge, 2009).

160 Arietta Papaconstantinou, *Le culte des saints en Égypte des Byzantins aux Abbassides* (Paris, 2001).

161 Herbert Musurillo, *The Acts of the Christian Martyrs* (Clarendon, Oxford, 1972), p. xxvii.

162 Op. cit., p. xxv.

163 McPhillips, 2003.

164 Terry G. Wilfong, *Women of Jeme: lives in a Coptic town in Late Antique Egypt* (University of Michigan Press, Ann Arbor, 2002).

165 Judith Perkins *The Suffering Self: Pain and narrative representations in Early Christianity.* (Routledge, London, 1995)

166 'Post-modern Sainthood: 'Hearing the voices of the saint' and the uses of feminist hagiography' in *The Journal of Women Scholars of Religion and Theology* vol. 3, 2003

167 McPhillips, 2003.

168 L Stephanie Cobb *Dying to Be Men* (Columbia University Press, New York, 2008)

169 Op. cit., p. 32, "group-building narratives: equating Christianity with masculinity enabled Christians to establish order in their world."

Uri Margolin has been one of the most prolific eriters on characterization. His discussion of the importance of the mental dimension[170] in personhood is referred to in Alan Palmer's book, *Fictional Minds*. [171]

Some of his articles appear as chapters in books, for example, books edited by the narratologist David Herman; the views expressed by Uri Margolin are consistent with others who share similar understandings, in that fictional characters are cognitive constructs, ontologically complete human beings who exist in plausible worlds. However, explanations concerning how the mind goes about this construction places his views as conjecture. A way to address this is to look at behavior and make assumptions about motivation; [172] While it is not possible to gather empirical data in the way the mind works, the behavioural explanations Uri Margolin gives extends the Situation models are introduced;[173] the Situation model is a relevant and appropriate way to summarise a major theme of this research, and capture the foundations of Uri Margolin's work. [174]

2.1.1 Characterisation and Personhood.

The relevance of Koen De Temmerman book[175] lies in its focus on structuralist narratology and ancient rhetoric, using theories from classical and modern sources, where "Characterization is an intrinsically rhetorical commotion."[176] Broader concerns are explored beyond most scholarly responses to the question of characterization in ancient Greek novels. He argues three issues concerned with character and ancient narrative. [177] However, "Not only do such readings approach characterization in terms of antithetical moral typification;

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[170] Margolin 'Structuralist approaches to character in narrative' in *Semiotica*75-1/2 (1989), p. 4

[171] Palmer *Fictional minds,* p. 38, "the features of which (mental dimensions) he lists as follows: cognitive, emotional, volitional, and perceptual events, and inner states such as knowledge and belief sets, attitudes, wishes, goals, plans, intentions, and dispositions. He calls the sum of these mental phenomena *interiority* or *personhood*." Margolin cites Marie-Laure Ryan 'The modal structure of narrative universes' in *Poetics Today* 6, 1985, p. 732; Palmer goes on to mention Monika Fludernik's representation of experientiality in which "actions, intentions and feelings are all part of the human experience…and filtered through consciousness" in *An Introduction to Narratology*, p. 109.

[172] Margolin, "It is universally agreed that the acts of Narrative Agents are one of the main sources for reader-inference about their psychological traits." 'The Doer and the Deed' in *Poetics Today* vol.7:2 1986, p. 208.

[173] Johnson-Laird (1983), van Dijk and Kintsch (1983), Rolf Zwaan (1999), Marie-Laure Ryan (1991) and Paul Werth's Text World theory (1994).

[174] Rolf A. Zwaan 'Situation Model' in *Routledge Encyclopedia of Narrative Theory*, p. 534-5, "When we read a story, we combine ideas derived from the text with our background knowledge and experience into a coherent mental representation of the described situation. The construction of a situation model is an iterative process in which the reader continuously updates the representation with each incoming clause."

[175] Koen De Temmerman *Crafting Characters: Heroes and Heroines in the Ancient Greek Novel* (Oxford University Press, Oxford, 2014).

[176] De Temmerman, 2014, p. 28; Philip Rousseau, 'Ascetics as mediators and as teachers' in *The Cult of Saints in Late Antiquity and the Early Middle Ages* (Clarendon, Oxford, 1999) p. 49, "Rhetoric was indeed a central device in the presentation of holiness."

[177] Op. cit., p. 9. Firstly, typification and individuation "In ancient narrative literature, just as in other areas of ancient artistic expression, credible, realistic characterization is often a matter not of psychological individuation but of conforming to pre-existing familiar literary, mythological, historical, or socially recognizable (and often morally significant) character types ('typification')."

they also pay exclusive attention to, in Gill's[178] terms, 'character' and none to 'personality'".[179] Consequently, personhood is often unaddressed and Koen De Tetermann makes a very relevant point. [180]

The issue of idealist and realistic characterization is discussed.[181] It is the nonconformity of the stereotype's psychological complications with the ideal criteria that is of interest in martyrologies [182] and there is an exploration of the complex enmeshment of both.[183]

Finally, the issue of whether characters are static or dynamic is discussed. Koen De Temmerman acknowledges the Platonic – Aristotelian conception of adult characterization as static, [184] but this denies the evolution of character in response to experiences as other ways are learned. It differs from the revelation of a character over time as circumstances change, due to external provocations. Is behavior a result of personality traits or a reaction to circumstances? Perhaps both.

De Temmerman has much in common with Alan Palmer, *Fictional Minds*.[185] The influence of cognitive narratology and theories of reader response are apparent here; ancient rhetoric and modern narratology intermingle and one informs the other. Although the author favors Aristotelian explanations of characterisation,[186] he suggests there is sufficient ambiguity in ancient literature to challenge the main premises of Aristotle's conceptions; "characterization…is a multiform, ambiguous and complex matter."[187]

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178 Christopher Gill *The Structured Self in Hellenistic and Roman Thought* (Oxford University Press, Oxford, 2006). Gill sees personality "as more conducive than 'character' to explorations of an individualized idiosyncratic self", De Temmerman, p. 13.

179 De Temmerman, p. 12.

180 Op. cit., p 14, "…representations of character types have been shown to accommodate a development in emotions and behavior rather than simply to reiterate the simple stereotypes from the rhetorical exercises."

181 Op. cit., p. 15, "It is common practice, for example, to oppose idealizing characterization with more lifelike or *realistic* character depiction"; as did Aristotle. For example, tragic characters should be similar to people in real life (*Poetics* 1454ᵃ 24-6).

182 Op. cit., p. 17, "this notion of lifelikeness deviating from ideal standards is in line with ancient conceptions of character."

183 Op. cit., p. 18, as it is "often too much a matter of ambiguity, playfulness, and awareness of psychologically motivated behavioral patterns to fully deserve the common label of 'ideal' or 'idealistic' perspectives, finally favoring lifelike characterization over idealist in ancient narrative."

184 Ibid, "the idea that an individual's behavior is, or can be, consistent and, therefore, predictable is in itself a realistic assumption present in much of ancient narrative literature"

185 Op. cit., p. 28. "I regard the portrayal of character as an open, dynamic *process* involving a permanent interaction between (different forms of) attribution of characteristics by narrators (and/or focalizers) on the one hand ('characterization') and the continuous interpretation of such attributes by the reader, who patterns, re-patterns, negotiates, and accommodates new information against the background of already acquired sets of data and assumptions;" p. 40.

186 Aristotle is clear that in tragedy, which is of relevance to me, "the actions of characters indicate qualities regarding character and thought" (op. cit., p. 37), Aristotle *Poetics* 1449ᵇ35-1450ᵃ7 and 1454ᵃ17-19.

187 Op. cit., p. 328.

Fictional Minds[188] is an important and extensive work. In the introduction Palmer states, "My thesis is a fundamental one: narrative fiction is, in essence, the presentation of fictional mental functioning,"[189] anchoring the work firmly in cognition. Palmer discusses characterisation [190] and is influenced by the work of Uri Margolin.[191]

Fictional Minds[192] is also about the usefulness of cognitive theories to explain narratology phenomena. This book, and Palmer's *Social Minds in the Novel*, 2010, has generated further discussion about 'the social mind.'[193] With regard to Structuralism, Palmer comments, "when narrative is considered from the point of view of fictional minds, story analysis can seem rather rigid, mechanical, and uninformative"[194] shifting the focus away from *actants* and Structuralism towards more Post-structural concerns.[195] However, Palmer does give a blended cognitive focus when quoting David Herman and demonstrating the usefulness of the concept of *actant.* [196]

Ideologies often drive behavior,[197] and the motivation behind behavior is of interest in my argument. As Lubomir Dolezel says, we infer mental traits from actions[198] and he expands the themes of the basic conceptual

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188 Alan Palmer *Fictional Minds* (University of Nebraska Press, Lincoln, 2004), esp. Chapter 2, 'Some Narratological Approaches', pp. 28-43.

189 Palmer, 2004, p. 5.

190 Ibid, p. 2, "in particular, how the reader brings to the text preexisting cultural and literary stereotypes in order to construct satisfying patterns of behavior and convincing fictional personalities." Drawing on reader response theory, "*Fictional Minds* argues that the constructions of the minds of fictional characters by narrators and readers are central to our understanding of how novels work…" and finally (p. 8), referring to possible-worlds theory, "My argument lays great stress on the need to examine how fictional minds work within the contexts of the story-worlds to which they belong."

191 Ibid, p. 37.

192 Palmer's work needs to be read in the light of historical context. Post-classical narratological concepts should take this into account, see Eva Contzen's article 'Why Medieval Literature Does Not Need the Concept of Social Minds: Exemplarity and Collective Experience' in *Narrative* 23 (2015), 140-153; also Irene J. F. de Jong 'Diachronic Narratology (The Example of Ancient Greek Narrative)' in *The Living Handbook of Narratology*

193 For example, the comments by Marisa Bortolussi, writing in *Style V*ol 45 No 2, 2011.

194 Palmer, 2004, p. 29.

195 Structuralism, modelling an understanding of culture on the language structure concepts of De Saussure, gave way to Post-structuralism with its emphasis on existential phenomenology. Writers whose work is characterised as post-structuralist, and from whom Palmer draws illumination, include Jacques Derrida, Michel Foucault, Judith Butler, Jacques Lacan, and Julia Kristeva.

196 David Herman 'Towards a Socio-narratology: New Ways of Analysing Natural Language Narratives' in *Narratologies: New Perspectives on Narrative Analysis* (Ohio State University Press, Columbus, 1999), p. 234, "Narrative actants, in other words, can be characterized as the output of inferences triggered by grammatical cues in stories; those inferences are grounded in behavioral paradigms that form part of the broader cognitive repertoire of story-tellers and their audiences – of language users generally."

197 The essay by Luc Herman and Bart Vervaech 'Ideology' in *The Cambridge Companion to Narrative,* pp. 217-230, gives a detailed account; representations of characters are "ideologically inspired images" Richard Miles in the 'Introduction' to *Constructing identities in Late Antiquity*, p. 17.

198 Lubomir Doleze,l *Heterocosmica – Fiction and Possible Worlds* (John Hopkins University Press, Baltimore, 1998), p. 176.

frameworks covered in the previous chapters. [199] He presenters his understanding of fictional literature as a function of cognition.[200]

Three quotes sum up Uri Margolin's argument in 'The Doer and the Deed. Action as a basis for characterization in Narrative',[201] and the remainder of the article expands these points. [202]

In other works,[203] Margolin approaches a definition of character as "represented along a scale extending from textuality to representation, from signifier to signified,"[204] seeming unwilling to let structuralism go. Each definition stems from a different theoretical framework, with the question 'which concept of character will best answer the research questions' driving the selection of a particular choice. A relevant example is character as *actant* and character as role, which Margolin defines in 'Structuralist approaches to character in narrative.' [205]

However, Margolin feels that characters, defined as 'Non-actual individuals' and members of 'possible worlds', is superior, as, "the Greimassian approach cannot handle (account for) "interiority" or the mental dimension, which is so central to our intuitive understanding of character."[206] But which approach to use depends on what themes you want to develop. A theme may need implied theoretical support.[207] This argument focuses on both induced emotions from strategically planned plot-structures and interiority or personhood; what Uri Margolin has to say is groundbreaking.

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[199] Palmer, 2004, p. 34, "My thesis is that the main semiotic channels by which the reader accesses fictional worlds, and the most important sets of instructions that allow the reader to reconstruct the fictional world, are those that govern the reader's understanding of the workings of characters' minds."

[200] Op. cit., pp. 44-47.

[201] Uri Margolin: 'The Doer and the Deed. Action as a basis for characterization in Narrative. *Poetics Today*, Vol. 7:2 (1986), pp. 205-255.

[202] Margolin, *Poetics Today,* 1986, p. 208, "It is universally agreed that the acts of narrative Agents (=NA) are one of the main sources for reader-inference about their psychological traits"; p. 209, "'character' or 'person' in narrative will be understood as designating a human or human-like individual, existing in some possible world, and capable of fulfilling the argument position in the propositional form DO(X) – that is, a Narrative Agent (=NA), to whom inner states, mental properties (traits, features) or complexes of such properties (personality models) can be ascribed on the basis of textual data." p. 223, "For all acts of characterization in literary narrative, the reader is the ultimate authority."

[203] 'Introducing and Sustaining Characters in Literary Narrative: A Set of Conditions.' *Style* Volume 21, No. 2, Spring 1987, pp. 107-124; 'Structuralist approaches to character in narrative: The state of the art. *Semiotica* 75-1/2 (1989), pp. 1-24, and 'Individuals in Narrative Worlds: An Ontological Perspective. *Poetics Today* 11:4 (Winter 1990), pp. 843-71.

[204] *Style* Volume 21, No. 2, Spring 1987, 'Introducing and Sustaining Characters in Literary Narrative', p. 107.

[205] *Semiotica* 75-1/2 (1989), 'Structuralist approaches to character in narrative', p. 4, "The actant is consequently defined by means of a narrative syntax, according to the kind of slot he fills in elementary modalised action propositions and their sequences. One thus draws upon a list of presumed basic narrative actions or functions in order to define the most basic types of actants: subject, object, sender, receiver, helper and opponent. As a second step, the actant may undergo some qualitative semantic concretization, turning it into a role (that is, a bundle of social functions)"; "This coupling of social role and standardized properties is a clue to the text's ideology"; *Poetics Today* 11:4 (Winter 1990), 'Individuals in Narrative Worlds: An Ontological Perspective', p. 844, "The Greimasian and generally folkloristic understanding of character as actant or role assumes the classical view of narrative as the verbal representation of an action sequence."

[206] Op. cit., p. 845.

[207] Op. cit., p. 848, "The properties that non-actual INDS clearly possess in a given hypothetical world are those either explicitly stated in propositions of the text or derivable from them by means of logical inference."

Another article[208] develops reader response theory, [209] where the reader's perspective adds new features to the process of characterization, with the emphasis on cognition. [210] It draws attention to the multi facets of characterization, but falls short of a detailed application.

In another comprehensive article,[211] Margolin defines character as a theoretical construct.[212] He follows the phrase 'theory-dependent conceptual construct' in a way that defines the main thrust of this argument, [213] again, lacking sufficient detail and focus, but moving in the right direction. Margolin gives four theoretical models, and this is a very useful way to approach such a complex area: (1) character as topic entity of a discourse – a text linguistic paradigm; (2) character as artificial construct or device – strategically constructed; (3) character as thematic element – above, a manifestation of an abstract view; (4) character as nonactual individual in some fictional (possible) world, [214] All four approaches have features that are relevant for an analysis of personhood in martyrologies[215] Often Margolin, along with many others, seems inspired by Shilomith Rimmon-Kenan's *Narrative Fiction*, 1983/2002, in particular Chapter 3, 'Story: Characters' and Chapter 5, 'Text: Characterization', where mimesis, reader constructs and direct/indirect characterisation sources are discussed, again moving in the right direction.

Margolin discusses semantic, cognitive, and communicative theories, then non-mimetic theories[216] finishing with James Phelan's integrative model of character.[217] Comprehensive, but lacking a societal perspective.

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[208] 'Characterization in Narrative: some Theoretical Prolegomena in *Neophilologus* 67 (1983) 1-14.

[209] *Neophilologus* 67 (1983), 'Characterization in Narrative: Some Theoretical Prolegomena', p. 1. "In this essay, I shall seek to elucidate and model explicitly some of the types of data and some of the operations involved in the construction by the reader."

[210] Op. cit., p. 2, "the narrative agent is seen in terms of inner states, mental properties, personality traits and general or specific complexes of such properties."

[211] 'The What, the When, and the How of being a Character in Literary Narrative.' *Style* Volume 24, No. 3, Fall 1990, pp. 453-468.

[212] *Style* Volume 24, No. 3, Fall 1990, 'The What, the When, and the How of Being a Character in Literary Narrative', p.453, "literary character (LC) is not an independently existing entity with essential properties to be described, but rather a theory-dependent conceptual construct or theoretical object."

[213] Op. cit., p. 454. "Seeing LC as a thematic or ideational element means regarding it as a named individual supporting some proposition or assertion. Its attributes are viewed as vehicles to express ideas…LC is regarded here as a figural projection of an underlying macrosemantic structure, as "theme anthropomorphized".

[214] Op. cit., pp. 454-455, "the hypothetical being can be endowed with inner states, knowledge and belief sets, memories, attitudes, and intentions – that is, a consciousness, interiority or personhood."

[215] Ibid. p. 455. "If theories are meant to answer questions, then different questions and research goals will lead to the adoption of different conceptions of character."

[216] 'Character' in *Routledge Encyclopedia of Narrative Theory*, p. 52, "All theoretical models of character divide into mimetic or representational (first formulated by Aristotle), treating character as a human or human-like entity, and non-mimetic (e.g. Roland Barthe's model), reducing it to a text-grammatical, lexical thematic or compositional unit."

[217] Op. cit., p. 57, comprising "the mimetic (character as a person), thematic (character as idea) and synthetic (character as artificial construct)."

Another article[218] expresses how Cognitive Psychology has informed Literary Narrative for Uri Margolin. Questions of reader visual perception are explored. [219] Margolin, along with Monika Fludernik[220] and Alan Palmer,[221] share similar views, [222] thus providing further explorations of the intersection with (social) psychology. Identity construction, personhood, and the power of rhetorical strategies to influence attitudes still remain unaddressed.

Fotis Jannidis[223] defines character in much the same way as Uri Margolin[224] but has philosophical concerns about its ontology, [225] a difficulty which may be overcome by adopting a belief systems in which ideology supplies the necessary ontological and epistemological conditions. Jannidis acknowledges the work of Jonathan Culpeper in *Language and Characterisation. People in Plays and other Texts* (2001), Alan Palmer *Fictional Minds* (2004), and Uri Margolin for his work in the1980[s] and 1990[s], where he joined components from structuralism, reception theory and the theory of possible worlds into a plausible explication of character, characterisation and personhood, albeit excluding strategic rhetorical influences.

Their viewpoint is informed by cognitive science models of text processing, tending to back-ground earlier models of characterisation in fictional narratives, but theories which still remain relevant today. Although Jannidis sees this earlier work as dated, his treatment of 'Relation of Reader to the Character'[226] is insightful, and relevant to this argument; it indicates the need for requires further research and debate into the concept of Personhood, exploring the intersection of the self-concept with the social construction of identity, and how readers evaluate texts within historically bounded cultures. [227] I argue that much of what Aristotle had to say about rhetoric, and indeed Classical rhetoric, remains applicable today and should not be seen as dated, and irrelevant.

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[218] '(Mis)perceiving to Good Aesthetic and Cognitive Effect' in *Current Trends in Narratology* edited by Greta Olson, (DeGruyter, Berlin, 2011), pp. 61-78.

[219] '(Mis)perceiving to Good Aesthetic and Cognitive Effect' in *Current Trends in Narratology,* P. 76, "What I have presented is obviously not a theory but rather a toolkit which, I believe, could be employable and useful…"

[220] *Towards a "Natural" Narratology* (Routledge, London, 1996), p. 109, "narrativity should be detached from its dependence on plot and redefined as the representation of experientiality. Actions, interactions and feelings are all *part* of the human experience which is reported and, at the same time, evaluated in narratives…Experientiality is filtered through consciousness…"

[221] *Fictional Minds* University of Nebraska Press, Lincoln, 2004), p. 32.

[222] *Current Trends in Narratology* edited by Greta Olson, (DeGruyter, Berlin, 2011), (Mis)perceiving to Good Aesthetic and Cognitive Effect', p. 61. "This readerly intuition underlies recent cognitive approaches to literature, in which narrative is regarded as the semiotic representation of human experientiality".

[223] Fortis Jannidis 'Character' in *Handbook of Narratology* Huhn, Peter et al. editors (Walter de Gruyer, Berlin, 2009), pp. 14-29 and also *The Living Handbook of Narratology* http://hup.sub.uni-hamburg.de/ihn/index.php?

[224] *Handbook of Narratology* Huhn, Peter et al. editors (Walter de Gruyer, Berlin, 2009), Jannidis, 'Character', p. 14, "Character is a text-or media-based figure in a story-world, usually human or human-like."

[225] Op. cit., p. 17. "Even though there is currently a broad consensus that character can best be described as an entity forming part of the storyworld, the ontological status of this world and its entities remains unclear."

[226] Op. cit., pp. 24, 25.

[227] Jannis makes these points in 'Topics for Further Investigation', op. cit., pp. 26, 27.

His inclusion of the reader's part in the process of characterisation gives this article relevance. Although this would have further benefited by exploring Aristotle's work on the connection between vicarious emotions and plot-structures, it is a comprehensive summary of the history, and current focus concerning issues involving fictional characters.

Shilomith Rimmon-Kenan's much quoted book[228] is a seminal work, and it is often referred to by other authors when discussing characters and characterization; the concepts have been discussed in their work (above), but are dated, and now more useful to show the historical development of this field.

Connecting life, stories and narrative, Michael Bamberg notes that lives are often told by depicting characters and how they develop. [229] As martyrologies are biographic, this approach links important fields, demonstrating the relevance and diversity of literary sources used to produce a holistic view of the saints.

2.1.2 Identity

Judith Perkins[230] adopts a constructionist view,[231] and sees Christianity as a feat of representation with "far reaching ideological rearrangements"[232]. Christianity's representational strategies reflected the view Christians wanted to present of their identity as members of a sub-cultural group and how they defined their own identity.[233] Further drawing attention to the effects of strategic constructionism, Perkins comments that although having its origin initiated by the narrative of the *Acts of the Martyrs*, hagiography inverted the values of its contemporary society.[234] More emphasis needs to be placed on a constructivist view to explore the influence social pressures in identity formation, and this field is given importance in my thesis.

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228 Shlomith Rimmon-Kenan *Narrative Fiction* 2nd edition (Routledge, Great Britain, [1983]2003). Chapter 3 'Story: Characters' and Chapter 5 'Text: Characterization' are the most relevant.

229 'Identity and Narration' in *The Handbook of Narratology* edited by Peter Hühn, John Pier, Wolf Schmid and Jörg Schönert (Walter de Gruyter, Berlin, 2009), p. 18, "Character, particularly in modern times, rests on an internal and an external form of organisation. The former is typically a complex interiority, a set of traits organising underlying actions and the course of events as outcomes of motives that spring from this interiority. The latter, an external condition of character development, takes plot as the overarching principle that lends order to human action in response to the threat of a discontinuous and seemingly meaningless life by a set of possible continuities (often referred to by cognitive narratologists as "schemata" or "scripts"".

230 Judith Perkins 'Representation in Greek Saints' Lives' in *Greek Fiction The Greek Novel in Context* pp. 255-271

231 As do many others, including Monica Fludernik *Towards a Natural Narratology*, Bethan Benwell and Elizabeth Stokoe *Discourse and Identity* (Edinburgh University Press, Edinburgh, 2006), p. 4 and Ochs and Capps, to name only some of the academics who hold this position.

232 Perkins, 1994, p. 257.

233 Op. cit., "The texts of a number of *Saint's Lives* express an acute awareness of the close connection between discourse and self-understanding."

234 Op. cit., p. 263.

David Brakke[235] notes that Marcel Mauss "is often credited with initiating the study of the self as a cultural construct, exploring the category of personhood…"[236] The construction of meaning, in particular, the way speakers' accounts are rhetorically and argumentatively organised, and its interpretation through the attitudes, evaluations and assessments of the listeners,[237] is a central issue and is discussed in a vast body of literature, often connected with narrative[238] and discourse.[239] As Judith Perkins says, "What gets represented, how and by whom are essential questions;"[240] we could also benefit from asking 'why'.

The works referring to Christian identity formation are numerous. Some of the more influential are listed below. Easterling and Miles[241] in Chapter 5, discuss the extent to which Hellenic *paideia* (education) had on the culture of late antiquity. It connects the development of the boundaries that defined the Christian self and social identities, with classical *paideia*[242] through a shared interpretation of the past, while acknowledging the influence of Christian ideology on future development. The relevance of the work lies in this connection; the Church fathers were themselves the product of a classical past and interpreted events accordingly. Archaeological evidence is cited[243] indicating that while Christianity developed along its own tangent, the culture had a multi-faceted Hellenistic kernel, and exerted its influence over the interpretation of past, present and future events. Martyrologies demonstrate this shared experience of the past; the self and social identity of characters, although dominated by religious considerations, have classical roots. This article addresses the pervasive influence of *paideia*, transmitted via the Greek diaspora, and is a most important consideration in the characterisation of early Christian saints, a seemingly neglected point in current discussions.

The work of Derek Krueger[244] covers the writing of hagiography between the fourth and seventh centuries and concentrates on the connections between the Bible and its contextualised cultural environment. The representations of Christians as Christ-like heroes was a feature of early and later writings, when constructing

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235 David Brakke *Religion and the Self in Antiquity* (Indiana University Press, Bloomington, Indiana, 2005)

236 David Beakke, p. 2.

237 Michael Bamberg 'Narrative Discourse and Identities' in *Narratology beyond Literary Criticism*, p. 225.

238 Ochs and Capps, p. 22, "Narratives situate narrators, protagonists, and listeners/readers at the nexus of morally organised, past, present and possible experiences;" ibid, p. 31, "The power to interface self and society renders narrative a medium of socialisation par excellence"; Tim Whitmarsh 'The Writes of Passage' in *Constructing Identities in late Antiquity*, p. 34, "narrative structure engages with and reconfigures a widespread narrative pattern which was fundamental to the construction of cultural identity in the archaic and classical periods."

239 Bamberg, 2005, p. 221, "grounding narratives in interaction, I follow tenets of a social constructionist approach that applies ideas from ethnography, discourse analysis, and ethnomethodology to psychological issues and concepts."

240 Judith Perkins, 'representations in Greek saints' lives' *Greek Fiction*, p. 256.

241 Pat Easterling and Richaed Miles 'Dramatic identities: tragedy in late antiquity' in *Constructing Identities in Late Antiquity* edited by Richard Miles (Routledge, London, 1999), pp. 95-111.

242 See Werner Jaeger *Early Christianity and Greek Paideia.*

243 *Constructing Identities in Late Antiquity*, 'Dramatic identities: tragedy in late antiquity' p. 107, "tragedy was still an important and popular source of images"; tragic terra-cotta masks, along with figurines and lamps depicting scenes from tragedy, dating from the third and fourth centuries have been discovered in Agora and Athens.

244 Derek Krueger *Writing and Holiness* (University of Pennsylvania Press, Philadelphia, 2004.

the lives of saints, and it formed a close intertextual relationship with biblical characters as paradigms of holiness. This determined what to narrate, and how to narrate it,[245] audience familiarity with biblical stories being implicit. Biblical typology was used as a frame to understand the saints' works, in particular asceticism and miraculous powers.[246] Elijah and John the Baptist were frequently used as models for the ascetic life.[247] In *The History of The Monks of Egypt* (anonymous author) ascetics were presented as men "who looked like Abraham and had a beard like Aaron's" [248] in a world that was like a reenactment of the bible. Christian virtues of humility, charity and piety are traits easily seen as defining Paese in the prologue of his martyrdom[249], traits shared by all Christian martyrs and the ascetic impulse became a defining characteristic of a saint; part of the refashioning of the self in line with Christianity's growing moral ideals. Asceticism was seen as another way to practice piety, along with humility, charity and obedience; lessons were drawn from scripture, reading patriarchs, prophets and apostles, as models of moral correctness and self-discipline. This further extended the borders of a Christian identity with the cultivation of virtues, which were seen as core Christian values and spread by Christian authors.[250]

The Christian ethics of obedience and humility were seen to emerge and dominate identity. Athanasius's *Life of Antony,* a Christian monastic biography,[251] called on monks to compose themselves and act according to the ways of Antony, striving to emulate holy identities. In keeping with Palladius's *Lausiac History*, a collective record of the norms of Egyptian monks' ascetic practices at the time of its composition,[252] this again shows the power of societal pressures on group identity and cohesion. Again, without sufficient recognition of Classical rhetoric's power to affect attitudes.

Other sources should be included, as identity is a constant, and central, theme, appearing throughout their works.[253]

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[245] Kennedy, Chapter 7, 'Judeo-Christian rhetoric', pp. 120-60, in *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times* makes the point that Judeo-Christian orators were guided by the Holy Spirit, who reflected God's works and words.

[246] Krueger, 2004. P. 95; op. cit., p. 108, "Late antique Christian hagiography provided textual models for emulation and invited an audience to conform to the patterns of virtue narrated."

[247] Op. cit., p. 31, "Moses, and by extension the other prophets, and the evangelists, (were) emulators of Christ."

[248] Op. cit., p. 34.

[249] *The Martyrdom of SS. Paese and Thecla* from the Pierpont Morgan Codex M 591 T. 28, ff. 49-88R.

[250] Op. cit., p. 109, "Hagiography's purpose was to communicate virtues to an audience through narrative; as a practice it offered a window on the models for behaviour deemed appropriate for ascetic authors.""

[251] Composed between 356 and 362, "The genre hagiography emerged in late antiquity both to describe and to prescribe patterns of monastic life. From its origins with Athanasius's *Life of Anthony*, Christian monastic biography asserted a normative power, calling its audience to the imitation of narrated models. The Anthony to be emulated was the textual persona of his vita" op. cit., p. 192.

[252] Composed by Palladius Galatia, Bishop of Helenopolis in Bithynia, between 419 and 420.

[253] Glenn F. Chesnut *The First Christian Histories. Eusebius, Socrates, Sozomen, Theodoret, and Evagrius* (Mercer University Press, USA, 1986); Sandra Sticca *The Latin Passion Play: its origins and Development* (State University of New York Press, New York, 1970); Dean A. Miller *The Epic Hero* (The John Hopkins University Press, Baltimore, 2000); Werner Jaeger *Early Christianity and Greek Paideia* (Harvard University Press, Massachusetts, 1961).

Two books by George Kennedy specifically define a Christian identity.[254] Both works tie identity with intertextual biblical exegesis,[255] where the martyrs' behaviour and attitudes imitates that of the Prophets. However, insufficient attention is given to identity formation in the characterisation of saints, although expressions of ideology are well addressed.

2.2 Emotions, Feelings and Consciousness.

There is a very large body of literature concerning emotions, and some issues remain contested.[256] However, as my interests need to be contained within the boundaries set by the empathetic effects of plot-structures on fictional narratives, many areas remain unexplored. I have only summarised and discussed topics that related directly to my research, pointing out the areas I feel are lacking in their arguments. As an aside, I found book prologues and epilogues, along with some of the theoretical issues discussed, were an invaluable source of additional information.

Emotions and behaviour are linked in some theories that explain, in part, the actions of the characters in martyrologies. In general, emotions could be described as responses to internal or external events which have a particular significance for the individual. Feelings are differentiated as the conscious, subjective experience of emotions. A Darwinian, or functional, explanation, sees emotions as aiding survival in response to threats;[257] current research, while not disagreeing with this, advocates that emotions involve mental states[258] and are an essential part of any human decision-making and planning, introducing the concept of context.[259] One cognitive theory includes situation appraisal and proposes three steps in an emotional reaction to a stimulus. First, an

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[254] *Classic Rhetoric and Its Christian and Secular Tradition from Ancient to Modern Times*, Chapter 7, 'Judeo-Christian Rhetoric' (University of North Carolina Press, Chapel Hill, 1980) and *Greek Rhetoric under Christian Emperors*, in particular Chapter 4, 'Christianity and Rhetoric' (Princeton University Press, New Jersey, 1983).

[255] Ilana Elkad-lehman and Hava Greensfeld, 'Intertextuality as an interpretative method in qualitative research' in *Narrative Inquiry* 21:2, (2011), pp. 258-275, where "social and ideological associations on the part of narrator, reader, and listener, play a central role in the construction of the meaning," p. 264.

[256] For example, the amount of influence socially constructed emotions have, over biologically inherited emotions, remains disputed. Also, what emotions are 'basic', which ones are socially defined – are they just an expression of a group's norms to which an individual may or may not adhere? Kaster, p. 9, "… there is still a range of opinions on the relation between , and the relative importance of, basic neurological structures and developmental biology (on the one hand) and the construction of emotions through education and socialization (on the other)".

[257] For example, the 'fight of flight' response to danger.

[258] Kaster, p. 8, "…cognition, the way we acquire knowledge and form judgments and beliefs based on our perceptions and memories, has been returned to a place in the spotlight – the place that it enjoyed in (for example) Stoic thought on emotions in antiquity – after it had been upstaged by evolutionary biology's concept of "hard-wired" emotions …and behavioral psychology's stress on the measurable elements of stimulus and response." A perspective not at odds with Aristotle's ideas on emotions.

[259] Kaster, p. 9, "it is uncontroversial that emotion's cognitive content is especially important in identifying the person experiences, or is likely to experience, in a given setting, and in understanding why that emotion is matched with that setting."

appraisal or assessment of the event (stimulus), then physiological changes, followed by action. [260] Defining emotions by their components in psychology and philosophy (subjective experience, cognitive processes, expressive behaviour, physiological and psychological changes and directed behaviour), excludes a sociological perspective which denies the importance of cultural influences. This thesis has a focus on appraisal and cognition, pointing towards an Aristotelian, psycho-social view, of emotions; a view in which emotion is often a rhetorical construct and used strategically. This is its function in martyrologies.

2.2.1 Emotions.

The significance of David Konstan's essay[261] lies in the discussion of Aristotle's account of the audience's dramatic evocation of pity and fear in *Poetics* and *Rhetoric,* being contrasted with feelings of confidence and indignation.[262] The discussion poses the question of what sets of emotions are generated in the audience, do they feel pity and fear, along with the victims, when they watch tragedies, or experience the confidence and indignation of those characters who are safe and successful? The answer, Konstan argues, lies with whom the audience identifies. If the audience share a moral likeness with a character, a connection of positive affection, then they will share their emotional experiences.[263], Drawing on Aristotle's work, Konstan lists other conditions that apply to identification, and then goes on to structure his thoughts by citing examples from tragic plays written around Aristotle's time. He has a convincing argument, but fails to explore the power of discourse in group formation and cohesion.

This essay raises the possibility that martyrs, being the ultimate victors who reversed the power relationships and won the contest between good and evil, may have experienced confidence and indignation. Additionally, their vicarious partners, the passion's audience, may have found pleasure in this.

Konstan weaves pity and fear into the convoluted Greek tragedies written by Sophocles and Euripides. He argues that although these evoked tragic emotions may have changed after the death of Euripides in 406 BC, and Sophocles in 405 BC, [264] the conflicting feelings of confidence and compassion could occur simultaneously

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[260] Richard Lazarus (1922-2002), who argued that emotions must have some cognitive intention and their quality and intensity must be controlled through cognitive processes.

[261] David Konstan 'The tragic Emotions' in *Comparative Drama* Vol. 33, No. 1 (1999), pp. 1-21.

[262] Konstan, 1999, p. 1, "I suggest that Aristotle's account is in fact deficient, and, more specifically, that Greek tragedies characteristically produce, alongside pity and fear, a sense of triumph and exultation in the audience."

[263] Op. cit., p. 3, "if the victorious party does not resemble us, while the victims in the tragedy do, we will naturally identify with the latter."

[264] Op. cit., p. 1, "dramatists were experimenting with stories that simultaneously evoked contradictory experiences of compassionate terror and victorious confidence.

within the complexity of Aristotelian tragedy,[265] once again foregrounding *Poetics* and *Rhetoric* in the analysis of martyrologies, but failing to address the contemporary issues, which have expanded current knowledge.

Keith Oatley[266] proposes that emotions are part of a solution to problems of organising knowledge and action in a world that is imperfectly known, in which we have limited resources. He argues for the cognitive centrality of emotions[267] going on to define emotions, [268] but the book focuses on emotions, and this is only one aspect of characterisation.

Keith Oatley's understanding of emotions lies in a belief that the human-being is homeostatic and any interruption to its well-being is corrected with the aid of emotional responses. Although emotions are seen as 'biological solutions',[269] they carry a mental component, which is best informed by cognitive science. Accordingly, both natural (functional) science and cognitive science inform his theory of emotions and attempt to answer the question of whether this knowledge is innate or acquired through experience. For Oatley, Aristotelian functionalism, blended with cognitive elements, best explains intended actions. An exclusively biological explanation of emotions is discredited.[270] Oatley lists five basic emotions that have a biological basis: happiness, sadness, fear, anger and disgust, which are modified by cognitive processes.[271] Drawing on reader response theory, Oatley makes some relevant comments in Part 2, Chapter 5, 'Plans and emotions in fictional narrative,' *Story structure and discourse structure*. [272]

The work presents a theory of emotions that connects biological and cognitive behavior; it explains human planning and action using Aristotelian deliberations, and by drawing on theory from the cognitive sciences.

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[265] Op. cit., p. 18.

[266] Keith Oatley *Best laid schemes. The psychology of emotions* (Cambridge University Press, New York, 1992).

[267] *Best laid schemes. The psychology of emotions,* p. 3, "if this is correct, emotions are not on the periphery, but at the center of human cognition."

[268] Op. cit., p. 77, "An emotion is a mental state of readiness that has a phenomenological tone."

[269] Op. cit., p. 4.

[270] William James, 1884. *What is an emotion?* This was an attempt to answer this question in biological terms; Oatley proposes that, "emotions are mental states with coherent psychological functions and that they are recognizable by empirical and theoretical criteria" …occurring in "identifiable eliciting conditions" Op. Cit., pp. 18-19; "emotions depend on evaluations of what has happened in relation to the person's goals and beliefs," op. cit., p. 20, and is "an underlying mental state is the core of an emotion" op. cit., p. 55.

[271] Op. cit., p. 411, "This book has been concerned broadly with psychology and specifically with the cognitive psychology of how knowledge is represented and used in emotional life…Emotions are a human solution to problems of our simultaneous multiple goals, of our limitations and uncertain knowledge, and of our interaction with others."

[272] Op. cit., p. 247. "Many stories arouse emotions in their readers…In the discourse structure plans can be made problematic and resolutions presented in ways that may be edifying. But insofar as they also allow recognitions or insights that arouse the readers' emotions and promote reflection on the readers' reactions to the plans in which she or he has become engaged, then the reader is creating the narrative. The emotions are the reader's own and so are the reflections upon them."

The implications of Ismene Lada[273] agree with my argument that the Greek diaspora carried with it certain behavioural proclivities (through *paideia)* and this was embedded in foreign cultures over time. It spread a worldview from the past, which had a significant influence on present cultural interpretations and future cognitive constructions. Ismene Lada asks the question, 'What (was) the audience likely to make of a classical performance' and 'what were the cultural assumptions which conditioned its response,' in context. [274] It argues that classical Greek culture shaped the expectations of the audience and that they were influenced through cognitive processes; empathy and enchantment (bewitchment) are seen as compatible with cognitive processes. An example in support of cognition is given, the declaration by Medea in Euripides' play, *Medea* (431 BC), "I know that I am about (to) do something wrong, but my anger is stronger that my thoughts". Ismene Lada presents scholarly opinion that links emotion, cognition and evaluation,[275] an opinion in which affect and cognitive processes are fundamentally entwined.[276] Lada cites Aristotle as the first to develop a theoretical cognitivist perspective towards emotions[277] and his work, *The Art of Rhetoric,* is often quoted in context;[278] Lada also links modern appraisal theory with judgment (based on cultural norms).[279]

This article notes the influence of Classic Greek philosophers on later cultures[280] and cites the Lucianic dialogue *Nigrinus,* with its Platonic allusions and imagery, as an example of the soul as the primary addressee

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[273] Ismene Lada (1994) "Empathetic understanding': emotion and cognition in classical dramatic audience-response'. Proceedings of the Cambridge Philological Society, 39, pp. 94-140 doi: 10.1017/S0068673500001747 http://journals.cambridge.org/abstract_S0068673500001714

[274] Lada, p. 95, "the cultural, contextual basis of emotion…is still a controversial issue." Lada acknowledges this controversy but seems to favour a constructionist view.

[275] This approach gives weight to ontological concerns and sets epistemological parameters, Lada, p. 114, "cognitivist approaches present the interaction between a human being and his/her environment as 'an affective-cognitive structure' i.e. 'an associative network of feelings, images, appraisals, thoughts and goals'" C.E. Izard 'Basic emotions, relations among emotions and emotion-cognition relations', *Psychological Review*, 99:3, 561-5

[276] Op. cit., p. 124.

[277] Op. cit., p. 114.

[278] Op. cit., p. 116, "Aristotle in his *Rhetoric* makes an enormous contribution to the development of philosophical psychology by treating cognition as 'both essential to and the efficient cause of each individual emotion' (W.W. Fortenbaugh 'Aristotle's *Rhetoric* on emotions', in J. Barnes, M. Schofield and R. Sorabji (eds.) *Articles on Aristotle,* 4: *Psychology and aesthetics,* London, 133-53). Fear, for example, instead of being an automatic blind reflex, not only is elicited on the basis of a rational evaluation of the reality, proximity or imminence of danger (see *Rhet.* 1382a20-32) but also leads to further deliberative and mental action (*Rhet.* 1383a6-7) while in a later passage (*Rhet.*1385b26-7) the ability to reason well is one of the parameters accounting for an individual's liability to the emotive state of e)leei<n."

[279]Op. cit., p. 117, "The listener's/judge's emotional involvement, correspondingly (see e.g. *Rhet.* 1356a14-15: ὅταν εἰ0ν πα/qον u(πο_ του< λο/gou προαχqw<siv), is not an impediment to criticism and understanding but a *prerequisite* for the formation of his judgment (*Rhet.* 1377b24-8)…'for we do not give the same judgment when grieved and rejoicing or when being friendly and hostile' (*Rhet.* 1356a15-16); p. 115, "emotional involvement is the outcome of some kind of evaluation."

[280] Op. cit., p. 103, "Platonic influence is particularly strong in the 'Second Sophistic' of the second century A.D."

of *logos.*[281] The concept expressed by the Greek word ἔκπληξις (fright, terror)[282] is relevant to martyrologies when the audience responds emotionally as they listen to the reading of the saints' suffering.[283]

Under the headings, 'The polarity of the *Frogs'* contest' and 'Empathetic understanding', the theme of the audiences' emotional empathy is further developed and, by its association with Aristotle, strongly entwined with cognitive processes. This work has a close relevance for the analysis of martyrologies, where legendary heroes in the sub-culture of Christianity have replaced those from a remote past, reshaped and remolded to fit a Christian ideology and its foundation legends. References to Stephen Halliwell's *Aristotle's Poetics* are common; Ismene Lada,[284] along with Stephen Halliwell[285], comment that when there is a close match between a character and listener's identity, the pity felt for the character is experienced as fear in the listener.[286] This happens in martyrologies when those who identify as Christians begin to build mental representations of torture's pain and horror. The final comment about the importance of characters, along with mimetic action in the construction of tragic plots, is well made.[287] Perhaps the formation of identity could have been expanded.

Finally, did the psychodramatic force inherent in Greek tragedies, written by Euripides, Aeschylus, Sophocles, Aristophanes and others in the fifth and fourth centuries, influence martyrologies written some thousand years later?[288] Ismene Lada suggests it did, with psychological forces[289] delivered by a single performer, [290] in much the same way as the reader of a saint's biography would perform its delivery to an audience. I would also argue for the relevance of psychodrama, a point noted by Peter Brown in his seminal work, *Authority and the Sacred*.

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281 Op. cit., p. 103; "a text as late as Polybius' *Histories* conceives of ekplexis, the goal (τε/λον) of tragedy, as an experience intertwined with the captivation of the soul, ψυχαγωγία/."

282 Note 28, p. 127, "*explexis* is the deep turmoil of the soul inextricably interwoven with confused judgment (wrong evaluation of circumstances) and resulting in non-rational behaviour."

283 Op. cit., p. 105, "the listeners project themselves imaginatively into the various situations evoked by the poetic *logos* and hence appropriate a πα/θον which originally belonged to others."

284 Op. cit., p. 108, "Too close a relationship with the πα/σχων character causes e1λεον to merge with fear for oneself."

285 Halliwell, *Aristotle's Poetics*, p. 178.

286 Aristotle *Rhetoric*, 1385b13-18, "…which a person might expect himself or one of his own to suffer, and this when it seems too close at hand; for it is clear that a person who is going to feel pity necessarily thinks that some evil is actually present of the sort that he or one of his own might suffer;" (*Rhet.* 1386a18-20), "they pity their acquaintances, unless they are very closely connected to their household, and in that case they feel for them as they feel about their own future sufferings."

287 Op. cit., p. 125, "the primacy of character is clearly underestimated in comparison to action (e.g. *Poet.* 1450a23-6) *ethos* is still a chief component in the building of good tragedies (esp. *Poet.* Ch.15).

288 Pat Easterling and Richard Miles 'Dramatic Identities' in *Constructing Identities in Late Antiquity* (Routledge, London, 1999), p. 95, "The question of whether tragedy was performed in late antiquity and, if so, in what form, has provoked considerable scholarly debate…Scholars have made a careful distinction between the activities of the tragic pantomimes and tragedy, between late antiquity and the 'Classical world', and ultimately between text and performance."

289 Op. cit., p. 104, "such as e.g. the power of its *logos*, the special psychagogic force residing in rhythm and harmony …the reversals and recognition as constituents of the tragic plot (Aristotle's *Poetics* 1450a33-5)…the power of the spectacle itself, the *opsis* (Arist. *Poet.* 1450b16-17), etc."

290 Op. cit., p. 104, "Even in different performative genres flourishing in later periods, such as e.g. the pantomime, the performer seems to be an element most highly conductive to the achievement of the audience's ψυχαγωγία/.

Printed in 2000, the book edited by Frijda, Manstead, and Bem,[291] provides background for issues that are covered in current journals. It takes into account the changes that have occurred over the last three decades, noting that Aristotle's *Rhetorica* written some 2500 years ago, still remains a major source of influence, and acknowledging the role of cognition in emotion has again emerged in current theory.

The contribution by Barbara Rosenwein[292] notes the discursive construction of 'emotional communities', and this expands my discussion of identity formation [293] by drawing attention to group activity.

Christians, and those who would give their lives rather than change their beliefs, belonged to 'emotional communities.' They had been socialized through a process of assimilating socially constructed behavioural norms, and responded to significant actions by appraising the event as falling within or without the boundaries of acceptable behavior.[294] This cognitive approach follows Keith Oatley's *Best laid schemes. The psychology of emotions*, an approach in which emotions facilitate goals[295] and one described by Rosenwein as reflecting recent work in cognitive psychology.[296]

On p. 41,[297] there is a relevant and comprehensive observation by Rosenwein, when speaking about meanings associated with emotional words used in ancient times. This is apparent in the text of martyrologies where the concepts have been re-defined in Christian terms, building a new lexicon that reflected Christian ideology.

Another book by David Konstan[298] compares Aristotle's expositions with modern usage, where the differences are minor; he says, "The Greek emotions are specific to Greek society and to societies similar to that of the

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[291] Nicho H. Frijda, Antony S. R. Manstead and Sacha Bem, editors, *Emotions and Beliefs* (Cambridge University Press, Cambridge, 2000).

[292] Barbara H. Rosenwein *Emotional Communities in the early Middle Ages* (Cornell University Press, New York, 2006).

[293] Rosenwein, p. 25, "...in some ways what Foucault called a common 'discourse': shared vocabularies and ways of thinking that have a controlling function, a disciplining function. Emotional communities are similar as well to Bourdieu's 'habitus': internalized norms that determine how we think and act and may be different in different groups. Some sociologists speak of 'group styles', in which implicit, culturally patterned styles of membership filter collective representations that may include vocabularies, symbols, or codes."

[294] Op. cit., pp. 14-15.

[295] Oatley *Best laid schemes* p. 55, suggests five basic emotions: happiness, sadness, fear, anger, and disgust.

[296] Ibid. However, we still conceive of emotions as either impulses or rational assessments.

[297] Rosenwein, p. 41, "The triumph of Christianity did not change the words used for emotions, but it altered their meanings. Christian values and goals overturned old norms: bold acts became the practices of ascetics, not martial heroes; the moral elite became the 'converted', not the well-educated; virtue became a matter of humility, not manliness. Or, rather, the ascetics became the 'athletes of God'; the converted knew the only truth; and manliness was re-defined in Christian terms"; manliness was associated with strength in the Old Testament (1 Kings, 2:2) and the Philistines were urged to "be men, and fight" (1 Sam. 4:9). In the New Testament, David urged his son, Solomon, "So be strong, show yourself a man" (1 Cor. 16:13). In the *Martyrdom of Paese and Thecla*, Paese was urged by the angel Raphael to "Be strong, and play the man" (the *Martyrdom of Paese and Thecla*, 66Rii, 30). So 'manliness' may include 'humility', rather than exclude it, as Rosenwein suggests.

[298] David Konstan *The Emotions of the Ancient Greeks* (University of Toronto press, Toronto, 2006).

Greeks"[299] and while, "The attitudes that entered into the ideological construction of the emotions in ancient Greece are not the same as ours"[300] he goes on to say, "I do not wish to deny that there are broad similarities between the ancient pathê we have discussed in the course of this book and modern emotions…"[301]

Taking a cognitive stance, Konstan sees emotions as socially constructed and a function of value judgments.[302] The chapter, '*Pathos* and Passion', refers to Aristotle's discussions about emotions in *The Art of Rhetoric,*[303] and it frames the following chapters of the book. David Konstan makes some salient points while drawing on Aristotle's understanding of emotions;[304] his discussion on the hedonic or valence dimension of an emotion, its positive or negative effect, is a conceptually important feature of my data analysis.[305] The main section of the book is devoted to a chapter by chapter discussion of the emotions anger, satisfaction, shame, envy and indignation, fear, gratitude, love, hatred, pity, jealousy, and grief, set within the cultural context of the time.

The connection between rhetoric, dramatic plot structure, and the effect of emotional arousal on those who listened to martyrologies, was strong, "Tragedy is particularly picked out for its excess: its ability to churn up the emotions of the audience".[306] The points made by Konstan strengthen my argument.

The article by Sarah Tarlow[307] suggests the separation of emotions as being biological, universal, and hard-wired. It is contrasted with the view of emotions as historically specific and experientially embodied, and explored. Three insights are offered and they have a direct bearing on the interpretation of martyrologies written in late antiquity, and the early Byzantine period.[308] The effect of cultural pressures on values cannot be ignored. Sub-cultures, such as Christianity, have boundaries that contain ideological world-views that reflect temporal and spatial constraints. As one article reviewer commented, "…insights rely on a detailed knowledge

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[299] Op. cit., p. 261.

[300] Op. cit., p. 260.

[301] Ibid.

[302] Konstan, p. 24, "It is at the level of evaluation that cultural differences in the determination of the emotions are most salient. Whether or not a given stimulus induces anger or fear or some other emotion depends on whether one judges it to be threatening or insulting and such an appraisal will involve a whole range of socially conditioned values and expectations."

[303] *Aristotle*, Section 6.

[304] Aristotle characterizes emotions as consisting of two points: every *pathos* is accompanied by pain and pleasure, and different judgments are made when emotionally aroused. Freud's psychoanalytic theory follows similar lines with the id's basic principle being to pursue pleasure and avoid pain.

[305] Op. cit., p. 33.

[306] Easterling and Miles, p. 98.

[307] Sarah Tarlow 'Emotion in Archaeology' in *Current Anthropology* Vol. 41, No. 5 (December 2000), pp. 713-746.

[308] Sarah Tarlow, p. 728, "Emotions should be regarded as cultural as well as biological. They are not universal. Emotion cannot be divorced from cultural meaning and social understandings, which are contextually variable. Social emotional values rather than individual subjective emotional experience may be of greater interest to archaeologists"

of the ideology, social organization and environmental circumstances of the persons involved."[309] The need for inferred meanings to be contextualised is evident and this is the article's strongest argument.

The following two essays are discussed in more detail (below) under 'Rhetoric', at 2.2.2. Webb[310] notes the phenomenon of generating visual images where an orator aims to bring an image before the eyes of the listeners to produce emotion and excitement. Levene[311] discusses the arousal of emotions in the audience itself, and is therefore particularly relevant for the analysis of martyrologies, given their didactic function as part of their purpose.[312]

2.2.2 Feelings

In psychology, feeling refers to the conscious, subjective experience (qualia) of emotion. It is closely associated with emotion, affect and mood, giving a blurred edge to a definition that often seems to tend towards a discussion of the wider issues concerning the role of affect in cognition and behavior. Feeling concern the perception of emotion, itself an experienced phenomena that has much to do with what meaning one attributes to an event. Martyrologies are culturally sensitive in that their writing, and successful delivery, depends on the reader conforming to acceptable and popular norms of behavior; in the case of saints' biographies, the delivery must engage the audience generally with pleasant feelings and, in particular, strong agreement with a sub-cultural identification and supporting ideologies. Persuasive rhetoric enmeshes emotions with affective, or judgmental, cognitive processes, producing more than a positive or negative response, a mind-set with feelings giving the experience a valence that varies in strength. This thesis is interested in Coptic martyrologies that reflect a distinct Christian rhetorical style in which intensity is expressed semantically with words categorised as intensifiers, classifiers and emphatics. Adverbs do this explicitly, but there is also an implicit scale of semantic intensity from single lexical items, along with an abstraction of meaning from the discourse syntagma. Affect, or feelings, are integral to this subjective discourse.

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[309] James R. Averill, University of Massachusetts, *Current Anthropology* Vol. 41, No. 5 (December 2000), p. 730.

[310] Ruth Webb 'Imagination and the arousal of the emotions in Greco-Roman rhetoric', pp. 112-127, in *The Passions in Roman Thought and Literature* edited by Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997).

[311] D.S. Levene's 'Pity, fear and the historical audience: Tacitus on the fall of Vitellius' pp. 128-149 in *The Passions in Roman Thought and Literature* edited by Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997.

[312] Levene, 1997, p. 131, "the hearers are to be encouraged to identify with the emotions experienced by the participants in the events about which they are hearing. In the case of oratory, Aristotle suggests that the audience should imagine itself as directly affected by what is described"; and with reference to Aristotle, note 14, *The Art of Rhetoric* 1382a 24-32 (on fear), 1385 b15-19 (on pity), Cicero, *De. Or.* 2.211, Quint. 6.2.34.

The contributions by Forgas[313] concern the role of affect in social thinking, and the interaction of affect and cognition. It explores the idea that affect is the primary medium of interpersonal behavior, a focus placing affect as central to the aroused emotional states of audiences as they respond to the reading of martyrologies.

The book is divided into four parts, each comprising chapters that further explores affect and the process of cognition. Part Two, 'The Information Role of Affect', Part Three, 'Affect and information processing', and Part Four, 'Affect and Social Knowledge Structures'. All add to the notion that affect and cognition are associated with cognitive representational systems, where affect influences attention, memory, thinking, associations and judgments, adding to a convincing argument supporting the link between emotions and cognitive activity. This is the book's purpose; the contributions provide detail, when an overview is sufficient for the part cognition and emotions play in martyrologies. However, two observations stand out, the first is the lack of agreement on how to define relevant terms,[314] the second attempts to define the terms.[315] Forgas makes a salient point about the importance of context in the concluding chapter.[316] This book was published in 2000 and the concepts discussed may have benefited from more recent research.

2.2.3 Consciousness

While philosophers and non-philosophers define consciousness from their own perspectives, this thesis concerns its association with personhood or selfhood. This should not be confused with its use in literary criticism, when James Joyce[317] used William James' concept 'stream of consciousness'[318] to describe a character's interior monologue; Alan Palmer *Fictional Minds* (University of Nebraska, Lincoln, 2004) devotes a chapter to its discussion [319] from various perspectives, the philosophical term 'qualia' being prominent, "The felt or phenomenological qualities associated with experiences, such as the feeling of a pain, or the hearing of a sound, or the viewing of a colour."[320] Another definition of qualia and discussion by Steven Pinker *How the*

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313 *Feeling and Thinking. The role of Affect in Social Cognition* edited by Joseph P. Forgas (Cambridge University Press, Cambridge, 2000).

314 Joseph P. Forgas, 'Introduction. The Role of Affect in Social Cognition' in *Feeling and Thinking* (Cambridge University Press, Cambridge, 2000), pp. 5-6, "Another crucial issue affecting research is the lack of broad agreement as to how such terms as *affect, feelings emotions* and *mood* may be psychologically defined."

315 Mark R. Leary 'Affect, Cognition, and the Social Emotions' in *Feeling and Thinking*, (Cambridge University Press, Cambridge, 2000), p. 332, "*Affect* refers to the simple pleasant or unpleasant tone of a feeling; "*emotions* involve affect – a diffuse good or bad feeling – as well as other, more complex feelings that distinguish one emotion from another; "*moods* are diffuse and unfocused. A mood is a "general and pervasive feeling state that is not directed toward a specific target" (Wood, Saltzberg, & Goldsamt, 1990, p. 900)."

316 Chapter 16, 'Feeling and Thinking. Summary and Integration', "Context sensitivity is the rule rather than the exception in social cognition research (Forgas, 1981)," p. 390.

317 Vincent B. Sherry *James Joyce Ulysses* (Cambridge University Press, Cambridge, 1994)

318 William James, *The Principles of Psychology* (Holt, New York, 1890).

319 Chapter 4, 'The Whole Mind'.

320 *Fictional Minds*, p. 97, quoting Simon Blackburn, *The Oxford Dictionary of Philosophy* (Oxford University Press, Oxford, 1994), p. 313.

Mind Works (Penguin, England, 1997), [321] points towards the state or quality of awareness, the ability to experience or to feel. Antonio Damasio, develops the idea of having a sense of selfhood by expanding the core concept of the self where the autobiographical self is the result of "extended consciousness (which) still hinges on the same core 'you', but that 'you' is now connected to the lived past and anticipated future that are part of your autobiographical record."[322] From a neurological perspective, consciousness is a matter of electrical impulses flowing along chains of neurons and across the synaptic gaps between them, where much depends on the chemical mix within this gap. This is problematic;[323] along with the neuroscientist Antonio Damasio,[324] suggests subjective thoughts and feelings may be matched in the physical brain[325] but admits this is only speculation,[326] further complicating the issue by suggesting activity occurs in both the conscious and unconscious state of the brain. However, this moves the argument away from its literary context and does not add to an explanation of the part consciousness plays in the construction of personhood, where consciousness is best described as the state or quality of awareness, or the ability to experience and feel, to be aware of an external object, state or fact. Although current research on consciousness in psychology, neuropsychology and neuroscience focuses on what it means biologically and psychologically for information to be present in consciousness, in its literary sense it still concerns the need for a character to be in an attentive state in order to integrate input. It remains a state, or quality, of awareness. In psychological terms it may be defined as the flow of thoughts in the conscious mind, but this definition that requires further clarification of what constitutes the conscious mind. A Cartesian dualist approach fits well with a literary approach, focusing on the term conscious, rather that unconscious, to explain the mental condition of readiness to accept experience as the phenomena of coloured forms, sounds, sensations, emotions and feelings, when included as a condition in a definition of personhood.

The essay by Alan Palmer[327] was written after Palmer's book *Fictional Minds* (2004) and it gives preference to his penchant for the influence of cognitive science on narratology; he sees consciousness as the mental functioning of a thinking mind. The idea of presenting the contents of a character's mind directly to readers was first discussed by Dorrit Cohn in 1978, (*Transparent Minds: Narrative Modes for Presenting Consciousness in*

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321 Steven Pinker *How the Mind Works* (Penguin, England, 1997), pp. 134-139, "…subjective experience, phenomenal awareness, raw feelings, what it's like to do something and so on"

322 Antonio Damasio *The Feeling of What Happens: Body, Emotions and the Making of Consciousness* (Heinemann, London, 2000)

323 The 'mind-body problem', first identified by Descartes and called 'Cartesian dualism'.

324 *The Feeling of What Happens: Body, Emotions and the Making of Consciousness* (Heinemann, London, 2000); Susan Greenfield, *i. d. The quest for identity in the 21st century.* (Sceptre, Great Britain, 2008).

325 Susan Greenfield *i. d. The quest for identity in the 21st century.* (Sceptre, Great Britain, 2008), p. 128, "the 'Hard Problem' of how the realization of subjective thoughts and feelings occurs by means of the spaghetti junctions of neurons and squirts of chemicals…Luckily for them, novelists don't have to contend with the Hard Problem."

326 Ibid.

327 Alan Palmer 'Thought and Consciousness Representation (Literature)' in *Routledge Encyclopedia of Narrative Theory*, pp.602-607.

Fiction), within the category of speech representation. This, according to Palmer, does not reflect postclassical and cognitivist accounts.[328]

So consciousness, in its literary, psychological and philosophical sense, is the readiness of a character to assimilate experiential phenomena into their self-definition. It is the mental state necessary for the successful integration of relevant phenomena.

Walter Ong[329] adds an evolutionary perspective; consciousness was a feeling of individualism, a sense of self, emerging as humankind separated from communal structures, an evolution that depended on writing. [330] Humans became reflective as the mind interiorized literacy.[331] An example of this evolutionary change is Euripides' (480-407 B.C.) tragic plays, they were more concerned with the individual's response to crises than crises involving social expectations, unlike earlier tragedians such as Aeschylus (525-456 B.C.). [332] For Walter Ong, human consciousness was changed by writing,[333] and this is his focus in *Orality and Literacy*, emphasising the variations in mental processing. But this is essentially another view of cognition and the communication of ideas, a specific way to disambiguate and assimilate experiential phenomena.

2.3 Narrative.

"Narrative is a form of representation…"[334] Recent research has built on the original work of Mieke Bal,[335] Seymour Chatman,[336] Gérard Genette,[337] Shlomith Rimmon-Kenan[338] and Michael J. Toolan,[339] and others, who sought their defining features and basic structure. Contemporary discussions based on these original

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[328] Palmer, 2005, p. 602, "postclassical and cognitivist accounts take a more holistic approach to the subject and show that there is a good deal more to the presentation of fictional minds that has yet been revealed within traditional narratology."

[329] Walter J. Ong, *Orality and Literacy* (Methuen, London, [1982] 1987).

[330] Ong, 1987, p. 178, "everyone who can say 'I' has an acute sense of self."

[331] Op. cit., p. 147.

[332] Ibid.

[333] Ong, 1987, p. 78, "More than any other single invention. Writing has transformed human consciousness."

[334] Gregory Currie *Narratives and Narrators. A Philosophy of Stories* (Oxford University Press, Oxford, 2010), p. 219; ibid, "Narratives are artefactual representations which emphasise the causal and temporal connectedness of particular things, especially agents; they are exquisitely suited to the representation of motive and action."

[335] Mieke Bal *Narratology Introduction to the Theory of Narrative* Trans. Christine van Boheemen (University of Toronto Press, Toronto, 1985).

[336] Seymour Chatman *Story and Discourse. Narrative Structure in Fiction and Film* (Cornell University Press, Ithaca, 1978).

[337] Gérard Genette *Narrative Discourse* Trans. Jane E. Lewin (Blackwell, Oxford, 1980[1972]).

[338] Rimmon-Kenan, Shlomith *Narrative Fiction: Contemporary Poetics* (Methuen, London, 1983), 2nd edition (Routledge, Cornwall, 2003).

[339] *Narrative: A Critical Linguistic Introduction* (Routledge, London, [1988] 2006).

issues, and new areas of research, continue to expand these concepts.[340] There was a wide overview of narrative.[341] Journals expanded current issues and reviewed books.[342]

Defining narrative remains a contested area; [343] significant questions (how cognition functions, among others) need to be asked in order to explain how story meanings are generated. As this review aims to be selective and critical, rather than descriptive and exhaustive, I eventually concatenated my research to the areas, I would argue, best explain the literary features of martyrologies, A fuller understanding of narratives required an extensive reading from many sources including text-books dedicated to narrative and narratology, book chapters and journal articles. I was seeking answers to the questions of how the events and sayings from the life of Jesus were threaded together, what literary techniques were used, and why this was so persuasive; questions that were already beginning to enmesh psychological and literary considerations. How did narratives embody the articulation of Christianity into the Roman Empire so successfully? The culture and location within which martyrologies were delivered, and the pragmatic use of language, became important. Post-structuralism added, rather than replaced, literary theory. The plethora of supernatural activities in martyrologies channeled narrative theory investigations towards explanations that involved cognitive concepts; social psychology continually underpinned what appeared to be the most adequate explanations of literary phenomena in martyrologies. For Monika Fludernik and Greta Olson, narratology's future can be sought in the developments found in other disciplines; referring to Bernd Kortmann, *English Linguistics: Essentials* (Cornelsen, Berlin, 2005), there is a move toward corpus and statistics based research, and a renewed interest in historical linguistics, as informed by insights from pragmatics and sociolinguistics.[344] The work by Marisa Bartolussi and Peter Dixon, *Psychonarratology. Foundations for the Empirical Study of Literary Response* (Cambridge University Press,

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[340] "Approaches such as Jahn's and Fludernik's (cognitive) thus call for updating and enriching narratological theories by incorporating models and tools from discursive analysis, linguistic pragmatics, and cognitive linguistics" David Herman 'Narratology as a cognitive science' in *Image [&] Narrative,* September 2000.

[341] *Routledge Encyclopedia of Narrative Theory* edited by David Herman, Manfred Jahn and Marie-Laure Ryan (Routledge, London, 2005); *Handbook of Narratology* edited by Peter Huhn...[et al] (Walter de Gruyter, Berlin, 2009); *Living handbook of Narratology* edited by Peter Huhn...[et al] (Hamburg University Press, Hamburg http://hup.sub.uni-hamburg.de/lhn/index.php/Main_Page.); *Current Trends in Narratology* edited by Greta Olson (Walter de Gruyter, Berlin, 2011); David Herman *Story Logic* (University of Nebraska Press, United States of America [2002] 2004); David Herman *Basic Elements of Narrative* (Wiley-Blackwell, United Kingdom, 2009; Manfred Jahn *Narratology: A Guide to the Theory of Narrative* (University Press, Cologne, 2005), http://www.uni-koeln.de/~ame02/pppn.htm); *The Cambridge Companion to Narrative,* (Cambridge University Press, Cambridge, 2007), also on line at http://universitypublishingonline.org/cambridge/companions/.

[342] *Narrative, Narratologia, Journal of Literary Semantics, Language and Literature, Poetics, Poetics Today, Social Semiotics, New literary History* and many others, including the areas of social psychology, psychology and neuroscience.

[343] Marie-Laurie Ryan 'Toward a definition of narrative' in *Cambridge Companion Online*: http://dx.doi.org/10.1017/CCOL0521856965.002 Cambridge University Press, says a narrative is a text that people recognise as a story (p. 33), but one that still needs three semantic dimensions and one formal and pragmatic dimension (pp. 29,30); H. Porter Abbott 'Narrativity' in *Handbook of Narratology* (Walter de Gruyer, Berlin, 2009), pp. 309-328, makes the point that, "over the last three decades, the term has filled a growing and sometimes conflicting diversity of conceptual roles " (p. 309); David Herman *Basic Elements of Narrative* (Blackwell, United Kingdom, 2009) defines narrative according to how a story is classified and develops the model around one of the basic elements of narrative, "the embeddedness of stories in a specific discourse context or occasion for telling" (p. 6).

[344] Monika Fludernik and Greta Olson 'Introduction' in *Current Trends in Narratology* (Walter de Gruyter, Berlin, 2011), p. 22.

Cambridge, 2002), may have sown the kernel from which empirical methodology may inform narrative investigations.

As martyrologies are stories that include characters who live in paranormal worlds and interact with characters who live in ordinary worlds, the definition by Marie-Laure Ryan is both flexible and non-prescriptive, while not excluding emplotment.[345]

Comprising around 450 entries of 200-500 or 1000-3000 words, each entry in the Encyclopedia of Narrative Theory[346] defines the concept, details its historical development, specifics its current status and suggests future directions for research. It includes the references used in the article and lists further reading that develops the issues raised. It is a comprehensive work and, along with David Herman's *Story Logic*, is a compendium of contributions from the leading figures in their fields, for example Marie-Laurie Ryan[347] argues that French structuralism, originating in Saussurean linguistics and its Jakobsonian elaborations, eventually recognized narrative as more than a collection of literary genres; it began to be seen as a "semiotic phenomenon that transcends disciplines"[348] and the way was opened to incorporate explanatory concepts from other academic arenas. Looking at narrative from diverse perspectives made definition more complex, it had a widening and deepening effect on avenues of enquiry and raised epistemological issues.[349] However, some of the original issues discussed by Aristotle and Plato more than 2000 years ago seem to remain insoluble. The distinction between, and relative importance of, story, discourse and plot, remains contentious. What narrative does for humans becomes an easier question to answer than what a narrative is, and the descriptive observations by Marie-Laure Ryan give a good insight into some of the diverse areas in which narrative investigations are actively pursued.[350]

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[345] Marie-Laure Ryan *Avatars of Story* (University of Minnesota Press, Minneapolis, 2006), p. 8, "Narrativity must be about a world populated by individuated existents. This world must be situated in time and space and undergo significant transformations. The transformations must be caused by non-habitual physical events. Some of the participants in the events must be intelligent agents who have a mental life and react emotionally to the states of the world. Some of the events must be purposeful actions by these agents, motivated by identifiable goals and plans. The sequence of events must form a unified causal chain and lead to closure. The occurrence of at least some of the events must be asserted as fact for the storyworld. The story must communicate something meaningful to the recipient."

[346] *Routledge Encyclopedia of Narrative Theory* edited by David Herman, Manfred Jahn and Marie-Laure Ryan (Routledge, London, 2005).

[347] Marie-Laure Ryan 'Narrative' in *Routledge Encyclopedia of Narrative Theory* pp. 344-348.

[348] Ryan, 'Narrative', p. 344.

[349] Op. cit., p. 345, "definitional approaches tend to provide conflicting views of the nature of narrative."

[350] Op. cit., p.345, cognition – "a fundamental way of organising human experience and a tool for constructing models of reality" a view shared by David Herman *Story Logic: problems and possibilities of Narrative* and Monika Fludernik *Towards a 'Natural' Narratology*; people coming to terms with the temporality of their existence, Paul Ricouer *Time and Narrative*; ontological and philosophical considerations, Jerome Bruner *Actual Minds, Possible Worlds*; dominant cultural ideological positioning involving power relations and embedded discourse, Michel Foucault *The History of Sexuality*; a repository of practical knowledge in a culture and a "mirror in which we discover what it means to be human."

There is an inexorable drift towards cognition with the construction of mental images and gap filling, using (experientially) retained knowledge.[351] These mental activities, or cognitive constructions, are triggered by textual clues (or observations), providing the "raw material out of which stories are made."[352] Receivers of narrative, (readers or listeners), give meaning according to linguistically pragmatic, cultural norms and use other mental connections to make sense of what the author of the narrative is saying. The essay finishes with a list of references and further reading.

Furthermore, Ryan[353] says the evaluation of whether a text is a narrative depends on the receiver's criteria of narrativity. Previous definitions of narratives are not complete and self-sufficient "because they depend too much on implicit elements."[354] But they do suggest certain features that point the way for further investigation and expansion, such as time, space, sequenced activity and causality.[355] Ryan proposes that if a text meets four dimensions, three semantic and one pragmatic, then it may be classed as a narrative[356] but an understanding of these points may not be necessary. The recognition of a text as a story may be more important, and certainly more common among readers, suggesting the word 'narrative' is an "analytical concept designed by narratologists,"[357] and the recognition of a text as a story may be an unconscious event. Another narratologist who approaches theoretical issues from a cognitive perspective, David Herman, finds stories important as they "are found in every culture and sub-culture and can be viewed as a basic human strategy for coming to terms with time, process and change."[358]

Porter Abbott[359] is concerned with the distinction between 'narrative' and 'narrativity'. Of particular interest and relevance is sub-section 3, *History of the Concept and its Study*, which discusses Plato's concern with the direct/indirect representation of character, and Aristotle's primacy of plot (*muthos*) over character, while being

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351 This becomes even more apparent in the list of 'References and further reading' on page 348.

352 Op. cit., p. 347; ibid. "Story, like narrative discourse, is a representation, but unlike discourse it is not a representation encoded in material signs. Story is a mental image, a cognitive construct that concerns certain types of entities and relations between these entities."

353 Marie-Laure Ryan 'Toward a definition of narrative' in *The Cambridge Companion to Narrative* (Cambridge University Press, Cambridge, 2007), pp. 22-36.

354 Ryan, 2007, p. 24.

355 Op. cit., p. 23, Gérard Genette, "One will define narrative without difficulty as the representation of an event or a sequence of events" (*Figures of Literary Discourse* [Columbia University Press, New York, 1982], p. 127); Prince, "The representation…of one or more real or fictive events communicated by one, two, or several …narrators…to one, two or several narrates" (*A Dictionary of Narratology*, [University of Nebraska Press, Lincoln, 2003], p. 58); H. Porter Abbott, "Narrative is the representation of events, consisting of story and narrative discourse, story is an event or sequence of events (the action), and narrative discourse is those events as represented" *The Cambridge Introduction to Narrative* [Cambridge University Press, Cambridge, 2002], p. 16)

356 Detailed on pp. 29-30.

357 Op. cit., p. 32.

358 David Herman 'Introduction' in *Narrative Theory and the Cognitive Sciences* edited by D. Herman (CSLI Publications, United States of America, 2003), p. 2.

359 H. Porter Abbott 'Narrativity' in *Handbook of Narratology* (Walter de Gruyer, Berlin, 2009), pp. 309-328.

seen as precursors to postclassical narratology,[360] stress the importance of sequenced events, linked by causal connections, issues that remain of current interest.[361] The article discusses issues that continue to be influential and inform the analysis of martyrologies, such as 'tellability' (Labov [1972]), and James Phelan's rhetorical function of narrative[362] where he expands his views.[363] Reader Response Theory and cognition remain of interest, with Monika Fludernik's 'natural' narratology[364] in a "process by which a reader gains or seeks to gain control over texts,"[365] by drawing on a vast amassing of frames and scripts that arise from life's experiences. David Herman, extending the work of Labov and Fludernik, incorporates cognitive theory with discourse analysis.[366] Although the article concludes with, "In sum, the growing attention to the term "narrativity" has kept pace with the increasing range and richness of narratological debate,"[367] it fails to expand on the persuasiveness of Classical rhetoric.

David Herman's book,[368] *Basic Elements of Narrative*, presents a strong cognitive approach to narrative. Herman's definition of narrative is cautious in that he does not attempt to be succinct, but rather eclectic, a reflection of the current interest in the functioning of the mind and the many fields which influence narrative theory. Marie-Laure Ryan ('Toward a definition of narrative' in *The Cambridge Companion to Narrative* pp. 22-36), p. 26, suggests that if narrative is "a discourse that conveys a story" then there is a need to discuss the mental representations of a story, with its sociological foundations. In Chapter One, Herman proposes that a narrative has four basic elements:[369] (1) 'situatedness', a mode of representations in which interpretation (meaning) lies in contextualized discourse; (2) sequenced events (structured time-course); (3) the events

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360 Classical narratology was strongly influenced by Saussurean linguistics and its Jakonsonian elaborations (Monika Fludernik, 'Narratology in the Twenty-First Century: the Cognitive Approach to Narrative' in *PMLA* vol. 125 (2010), p. 924), along with Russian Formalism and Propp's (followed by Greimas) theory of functions, from the mid-1960s to the early 1980s. In particular, French narratologists were interested in structural linguistics and semiology. With the importing of concepts and theories from other disciplines, and the pressure from deconstructionists and post modernism, Postclassical narratology emerged during the 1980s-1990s. Historicity, contextuality, pragmatics and ideology, along with statistical investigations of theory and cognition, were of interest to narratologists. The concern for reader/audience response in postclassical narratology opened the door to constructivist orientations (op. cit., H. Porter Abbott, 3.3.4, p. 318). Current approaches to Narratology explore issues that are phenomenological, discursive, cognitive, historical and cultural (op. cit., p. 309).

361 Op. cit., p. 316, "More recently, understanding of sequentiality has been enlarged by the importation of schema theory from cognitive psychology (Bordwell 1985; Fludernik 1996; Herman 2002; Hühn 2008). Especially important has been the concept of cognitive scripts in analysing what happens at the script/story interface (Herman 2002)." This tool is useful as a way to explain the effects of sociological expectations on the dramatic events in martyrologies, and to explain other affective issues, such as the audiences' emotional responses to events in the story; emplotment (Greimas and Ricoeur, 'On Narrativity' in *New Literary History* 20, pp. 51-62) combines Aristotle's ideas with time.

362 (James Phelan *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative* (Ohio State University Press, Columbus, 2007).

363 For Phelan, p. 7, narrativity is characterized by two dynamics, "the one driving the tale, the other driving the response to it" that "encourages two main activities: observing and judging"

364 *Towards a 'Natural' narratology* (Routledge, London, 1996).

365 H. Porter Abbott, 'Narrativity', p. 320.

366 David Herman *Story Logic* (University of Nebraska Press, United States of America, [2002] 2004)

367 Op. cit., p. 323.

368 David Herman *Basic Elements of Narrative* (Wiley-Blackwell, United Kingdom, 2009).

369 Herman, *Basic Elements of Narrative*, p. 9.

introduced into the story-world cause a disruption or disequilibrium;[370] (4) the felt experience of this event.[371] Chapter Two, 'Framing the Approach', divides narrative enquiry into classical and post-classical periods, approximately divided by the mid-1980s, where the classical period was dominated by structuralism inspired by Saussurean linguistics. Post-classical narratology draws upon diverse fields of knowledge, for example sociolinguistics, discourse analysis, social and cognitive psychology the philosophy of mind and other domains,[372] giving it a wider perspective on "the forms and functions of narrative."[373] The sociolinguistic approach, pioneered by Labov and Waletzky (1967), formed the basis for "recent research which seeks to integrate narratological concepts with ideas drawn from linguistic and more broadly social-scientific traditions of narrative scholarship"[374] In Chapter Three, 'Back to the Elements', under the sub-heading 'Situating Stories', Herman discusses how stories are inextricably bound within contextually strategic discourses; next, under the sub-heading of 'Sociolinguistic Approaches', he discusses the early sociolinguistic work of Erving Goffman (1967), which is of specific significance to the analysis of martyrologies. This is followed by the contributions made by 'Positioning Theory', then 'The Narrative Communication Model' with reference to story worlds, the narrator's degree of reliability, and the concepts of the implied author and reader.

Chapter Four discusses text-types and the consequences of categorization. Chapter Five, 'The Third Element; or How to Build a Storyworld', is central to hagiography with its focus on the supernatural world and its inhabitants, the construction of which is explained in the chapter by referring to Paul Werth's text-world theory, Catherine Emmott's contextual frames theory and deictic shift theory. Chapter Six focuses on consciousness,[375] draws on Monika Fludernik's concept of 'experientiality', and discusses the notion of 'qualia.'[376] This is followed by the Appendix, comprising excerpts from literary sources used as examples in the book, then a comprehensive Glossary of fourteen pages. Herman is a cognitive narratologist, and the book needs to be read with this in mind. However, to adequately discuss such a vast area necessitates a specific focus; the division of narrative historicity into classical/post-classical eras works well and Monika Fludernik's concept of 'experientiality' has much to offer by combining psychological and sociological factors.

2.3.1 Oral Narrativity.

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370 Aristotle's concept of dramatic effect.

371 Fludernik's 'experientiality' (*Towards a 'Natural' Narratology*, p. 12, "the quasi-mimetic evocation of 'real-life experience'"), a consciously aware experience.

372 Op. cit., p. 30.

373 Op. cit., p. 26.

374 Op. cit., p. 35; for example, Fludernik, 1996.

375 Op. cit., p. 137-8,"a critical property of the representational practices that are more or less amenable to being understood in narrative terms…" and, "Narrative, I argue, is a mode of representation tailor-made for gauging the felt quality of lived experiences"

376 Defined by Eyal Segal, Tel Aviv University, in *Poetics Today,* 31.4, p. 793, as "the subjective quality of conscious experiences, as developed and debated in the philosophy of mind…" and for Herman, ibid p. 137, "it can be argued that narrative is centrally concerned with qualia…"

Ong's work[377] is important because martyrologies were often delivered orally,[378] and some of these strategies often appear residually in writing.[379] As thought and expression were organised differently to the literate mind, the psychodynamics of orality differ from literacy; there was a greater reliance on memory, episodic structures, formulary action narratives, and strategies to recall images or trigger image associations.[380] Rhetoric remained agonistic and formulaic;[381] its persuasive strategies reflected its oral roots[382] and rhetoric was a literary feature commonly found in martyrologies. As it was not unusual for texts to be read aloud,[383] oral embellishments and gestures could enhance its delivery and adjustments could be made to suit the audience. *Orality and Literacy* features the use of epithets, repetition, antithesis, formulary structures, tropes and foundation legends inherited from the past,[384] topics discussed at length in *Orality and Literacy.* Their presence and format is explained by these theories, applying well to martyrologies.

'Some psychodynamics of orality' provides examples of orality that may be identified as lexical items in martyrologies. These lexical items can be grouped, tallied, and compared as part of the analysis in the methodology. The development of narrative plot[385] is expanded with a discussion about the way story-lines code human experience,[386] with the climatic linear plot[387] replacing thematic episodes[388] although Ong accepts that narrative has to do with the temporal sequence of events.[389] The changing role of the narrator is

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377 Walter J. Ong *Orality and Literacy* (Methuen, London, [1982] 1987).

378 De Lacy O'Leary, *The Saints of Egypt*, p. 32, "they (encomia) were, in fact, sermons by the leading preachers of the day delivered to the multitudes which assembled at the shrine of the well-known saint on the anniversary of his martyrdom…a narrative of his sufferings…" these were condensed into short biographies and collated in a *Synaxrium* "set forth to be read every day."

379 Walter J. Ong *Orality and Literacy* (Methuen, London, [1982] 1987), p. 171, "Readers whose norms and expectations for formal discourse are governed by a residually oral mind-set relate to a text quite different from readers whose sense of style is radically textual."

380Op. cit., p. 34, "Your thoughts must come into being in heavily rhythmic, balanced patterns, in repetitions or antitheses, in alliterations and assonances, in epithetic and other formulary expressions, in standard thematic settings,.. in proverbs, which are constantly heard by everyone

381 Op. cit., p. 110.

382 Op. cit., p. 109, "Rhetoric was at root the art of public speaking, of oral address, for persuasion…(and) is an index of the amount of residual primary orality in a given culture."

383 Op. cit., p. 115.

384 All couched within a distinctively Christian rhetorical style.

385 Ong, 1987, p. 141, "the retention and recall of knowledge in primary oral culture…calls for noetic structures and procedures of a sort quiet unfamiliar to us …one of the places where oral mnemonic structures and procedures manifest themselves most spectacularly is in their effect on narrative plot, which in an oral culture is not quite what we take plot typically to be."

386 Op. cit., p. 140.

387 Op. cit., p. 142, "…often diagrammed as the well-known 'Freytag's pyramid' (i.e. an upward slope, followed by a downward slope): an ascending action builds tension, rising to a climatic point, which consists often of a recognition or other incident bringing about a *peripeteia* or reversal of action, and which is followed by a denouement or untying…" c.f. Aristotle (*Poetics* 1451b-1452b

388 Op. cit., p. 144.

389 Op. cit., p. 147, "Of course, narrative has to do with the temporal sequence of events, and thus in all narrative there is some kind of story-line…the situation at the end is subsequent to what it was at the beginning."

discussed.[390] 'Some theorems' comprises a discussion on the insights orality-literacy has brought to some related theories. In the sub-section 'Speech-act and reader-response theory', the point is made readers need to be aware of the influence orality may have on a text,[391] an important consideration when analysing martyrologies. The sub-section 'Structuralism' discusses some of the difficulties involved with an analysis based on binary terms, with insufficient regard for plot development in written narratives.[392] An analysis drawing on Lévi-Strauss's theory of narrative, as being a linguistic analogue of contrastive elements, fails to account for affective changes in the behavior of the reader/listener. Post-Structural writers, such as Foucault, Derrida, Lacan and Kristiva, saw the interrogation of binary opposites as insufficient to explain existential phenomenology and thought it was necessary to examine the system of knowledge that supported the object being examined. The chapter concludes with the reflection that the issue of orality and literacy has been insufficiently addressed.

Human experience produces knowledge (first recorded in oral narrative[393]) where stories of human action are eventually gathered, organised and communicated. [394] Words appeared in writing as a result of technology and human experience was recorded differently, although narrative events have always been reflected in a temporal sequence of some kind. Aristotle was aware of a beginning, middle and an end, some 2500 years ago,[395] and his thoughts are still relevant today.

2.3.2 Narratology (or narrative theory).

Monika Fludernik's book, *An introduction to Narratology*,[396] was first published in 2009. It is targeted at students who are beginning their literary studies and, at this level, tends to provide an historical over-view rather that detailed discussion of narratology's more controversial features. However Chapters 1, 'Narrative and narrating', and Chapter 2, 'The theory of narrative', provide additional insights that clarify theoretical aspects, such as not losing sight of narrative's essentials: "Narratives are based on cause and effect relationships that are applied to sequences of events."[397] One of the strengths of this work is the logical flow of connected ideas

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[390] Op. cit., p. 148, "A narrator in an oral culture…normally and naturally operated in episodic patterns…"

[391] Op. cit., note 137 above.

[392] Op. cit., "…the binary structures, however interesting the abstract patterns they form, seem not to explain the psychological urgency of a narrative and thus they fail to account for why the story is a story."

[393] Ong *Orality and Literacy*, p. 141, "In primary oral cultures, where there is no text, the narrative serves to bond thought more massively and permanently than other genres."

[394] Op. cit., p. 140, "behind proverbs and aphorisms and philosophical speculation and religious ritual lies the memory of human experience strung out in time and subject to narrative treatment." "…knowledge and discourse come out of human experience and…the elemental way to process human experience verbally is to give an account of it more or less as it really comes into being and exists, embedded in the flow of time."

[395] Aristotle *Poetics*, 1450b; Paul Ricoeur, *Time and Narrative* trans. Kathleen McLaughlin and David Pellauer 2 vols. (University of Chicago Press, Chicago, 1984-1988).

[396] Monika Fludernik *An introduction to Narratology* (Routledge, London, 2009).

[397] Fludernick, 2009, *An Introduction to Narratology*, p. 2.

marking narratology's development, with signposts indicating where the ideas came from, for example, "the methods of narrative theory are inspired by modern linguistics."[398] The comments about the narrator's role when referring to the story world,[399] and the narrator's role in the formation and evaluation of norms,[400] has significance for hagiographies.

Narrative actions and events, along with the contributions made by Propp and Greimas, are central to narratology but are not covered in any detail by Fludernik. Comments reflecting current research are made under the sub-heading 'Narrative and plot',[401] and characters are recognized and developed as story world participants.[402] This is not new information, but it does concatenate much narrative theory into a reduced form that presents narratology in its entirety, a distinct advantage when considering it is comprised of numerous aspects. As a cognitivist, Fludernik could have made more of Chapter 8, 'Thoughts, Feelings and the Unconscious' in relation to characters,[403] but considering the target audience, the level of discussion is appropriate. A similar criticism could be made about Chapter 7, 'Language, the Representation of Speech and the Stylistics of Narrative', where strategic representations using syntactic and lexical tools could be further developed. But some statements stand alone and convey much information, they need no further elaboration, for example in Chapter 5, 'The Surface of Narrative', "…the most common narrative tense is the preterite."[404] The empirical support of literary theory may be an unobtainable goal; although Fludernik describes Bartoloussi & Dixon's *Psychonarratology* (2003), as "relevant for narratology"[405] and, in her opinion, it remains underutilized.

Perhaps it is not possible to adequately cover such a complex and diverse area in one volume; narrative theory comprises individual topics that require detailed attention, but this work's strength lies in its historical perspectives and treatment of narratology as a composite body of theory, rather than a compilation of theoretical explorations.

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398 Op. cit., p. 8.

399 Op. cit., p. 27, "Their main purpose is to arouse the reader's sympathy or antipathy for certain characters and to develop a normative framework for the story world and the reader's reception of it."

400 Ibid, "The narrator's gnomic statements serve to point out point out the general rules which help to explain events on the story level. Moreover, they create a system of norms intended to make it easier for the reader to interpret the text."

401 Op. cit., p. 29, "(the plot is) a logically structured story that spells out motivations" and its cognitive/affective influence where "readers empathize with characters and become emotionally involved with possible developments desired by the protagonists;" furthermore (p. 46) and of greater significance to the episodic structures found in martyrologies, "in narratives, as in drama, the various strands of the plot often serve to reflect aspects of the main plot in the subplot."

402 Op. cit., "characters are fleshed out by the use of descriptive adjectives and more generally by modifying phrases…The figures in a story may be indirectly characterized by their actions, and adverbs make a significant contribution to this process as they concretize actions and words, and evaluate them too."

403 Op. cit., p. 79, "the thoughts and feelings of the characters have an important role to play in narratives: they help to put across the intentions and underlying motives of the actants as well as their reactions to outside influences."

404 Op. cit., p. 51.

405 Op. cit., p. 19.

In *Towards a Natural Narratology,*[406] Fludernik states, "The central thesis…is that narrativity should be detached from its dependence on plot and be redefined as the representation of experientiality. Actions, intentions and feelings are all *part* of the human experience which is reported and, at the same time, evaluated in narratives…Experientiality is filtered through consciousness."[407]The author suggests a narratological paradigm, which is based on cognitive parameters and a reader-response framework.[408] Adopting a constructivist perspective, Fludernik argues that readers/listeners construct meanings on their interpretations, based on their pre-formed, stored knowledge and feelings about similar events.[409] The experience of these events relies on the person being in a conscious state, where consciousness is the state or quality of awareness,[410] and the experience is encoded and stored as an emotionally charged event. Fludernik calls this 'experientiality'[411] which "reflects a cognitive schema of embodieness that relates to human existence and human concerns."[412] Re-conceptualising narrativity as an interpretive strategy, Fludernik makes a strong connection between narrativity and experientiality, while marginalizing plot and actantial roles.[413] It builds on the experiential conversational storytelling explored by William Labov,[414] structuralism (redefined and reoriented), and contextualized discourse analysis within an evaluative frame. Experience and consciousness are seen as crucial.[415]

Hagiography "provides an example of erased central experientiality",[416] a deictic shift using the trope of vicariousness. Martyrologies are listed under '(g) Historical texts' in the chapter, 'From the oral to the written'[417] and under '2.2.3 Institutionalized storytelling and the link with written narrative.'[418] Both relate the proposed narrative paradigm to the interface between oral/written narratives and there is a relevant discussion on the political and ideological power structures involved with religious and national events; institutional

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406 Monika Fludernik, *Towards a 'Natural Narratology'* (Routledge, London, 1996).

407 Op. cit., p. 109.

408 Fludernik, 1996, xii.

409 Op, cit., p. 12.

410 Op. cit., p. 374, "consciousness relates not only to characters' direct emotional or mental experience but also to the level of mediation" and understanding a story relies on making sense of events based on cognition, using stored knowledge and other, similar factors, p. 50, "Narrative modes are therefore all 'resolved' or mediated on the basis of cognitive categories which can be identified as categories of human consciousness."

411 Passim.

412 Op. cit., p. 13; 'experientiality' is defined on page 12 as, "the quasi-mimetic evocation of 'real-life experience" and "can be aligned with actantial frames, but it also correlates with

413 David Herman, review of, *Towards a 'natural' narratology* by Monika Fludernik, in *Language* volume 76:1, 2000, p. 200, "EXPERIENCING constitutes the core parameter for narrativisation, subsuming plot – or action-based parameters."

414 Where the projection of attitudes predominates over the communication of information.

415 Op. cit., p. 49, "all narrative is built on the mediating function of consciousness."

416 Op. cit., p. 99, where "the central narrative experience is represented by the saint but experienced vicariously by the audience".

417 Op. cit., pp. 96-9.

418 Op. cit., p. 77-8.

narratives are described as vicarious narratives in that the story is about heroic deeds from the mythic past,[419] a description well suited to the quasi-biographical tales of the martyrs. However, there is a succinct warning that mimesis must not be identified as imitation, with fiction being the solution to the representation.[420] Although Fludernick demotes the significance of ordered events tied with actantial roles, the concepts remain in her new paradigm; heroes acting in sequential episodes, directly linked by causal chains, remains a prominent feature of plots (Aristotle's *muthos*) in martyrologies and prototypical experiences are encoded in the linguistic presentation albeit delivered orally. Fludernik notes that conclusions drawn from the analysis of saints' legends "reflects the oral mode of experiential episodes".[421]

Modern narrative theory, including historical reconstructions in all philological areas, provides a comprehensive view of the issues concerning narrative investigations and the state of narratology today.[422] The contributions listed in the Contents, by leading authors in their fields, indicate these areas of interest and relevance.[423]

In a similar way, but with more detail and a focus on narratology as a humanities discipline dedicated to the study of the logic, principles, and practices of narrative representation, Jan Meister's contribution[424] traces the evolution and development of narratology, and concludes with 'Topics for further investigation.'[425] Sub-section 3.2.1 is relevant to hagiography and extends the work of H. Porter Abbott 'Narrativity' (above); 'Plato and

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[419] Ibid.

[420] Op. cit., p. 35, "(mimesis) needs to be treated as the artificial and illusionary projection of a semiotic structure which the reader recuperates in terms of a fictional reality. This recuperation, since it is based on cognitive parameters gleaned from real-world experience, inevitably results in an implicit though incomplete homologation of the fictional and real worlds."

[421] Op. cit., p. 114.

[422] *Handbook of Narratology* edited by Peter Huhn…[et al] (Walter de Gruyter, Berlin, 2009), and updates by the contributors in *Living handbook of Narratology* edited by Peter Huhn…[et al] (Hamburg University Press, Hamburg, at the following web site: http://hup.sub.uni-hamburg.de/lhn/index.php/Main_Page, the journal 'Narratologia. Contributions to Narrative Theory', is associated with the above sources; it is published by Walter de Gruyter.

[423] The Contents of *The living handbook of narratology* list the areas of interest and define the field of narratology, some of which are: *Author*, Jörg Schönert; *Character*, Fortis Jannidis; *Cognitive Narratology,* David Herman; *Coherence*, Michael Toolan; *Computational Narratology*, Inderjeet Mani; *Conversational Narration – Oral Narration*, Monika Fludernik, *Dialogism*, David Shepherd; *Diegesis – Mimesis*, Stephen Halliwell; *Dreaming and Narration*, Richard Walsh; *Event and Eventfulness*, Peter Hühn; *Fictional vs. Factional Narration*, Jean-Marie Schaeffer; *Focalisation (http://wikis.sub.uni-hamburg.de/lhn/index.php/Talk:Focalisation)* Burkhard Niederhoff; *Heteroglossia*, Valerij Tjupa; *Identity and Narration*, Michael Bamberg; *Illusion (Aesthetic)*, Werner Wolf; *Implied Author*, Wolf Schmid; *Implied Reader*, Wolf Schmid; *Mediacy and Narrative Mediation*, Jan Alber & Monika Fludernik; *Metalepsis*, John Pier; *Metanarration and Metafiction*, Brigit Neumann & Ansgar Nünning; *Multiperspectivity*, Marcus Hartner; *Narratee*, Wolf Schmid; *Narrative Empathy*, Suzanne Keen; *Narrativity*, H. Porter Abbott; *Narratology*, Jan Christoph Meister; *Perspective – Point of View*, Burkhard Niederhoff; *Possible Worlds*, Marie-Laure Ryan; *Reader*, Gerald Prince; *Schemata*, Catherine Emmott & Marc Alexander; *Space*, Marie-Laure Ryan; *Speech representation*, Brian McHale; *Story Generator Algorithms*, Pablo Gervás; *Tellability*, Raphaël Baroni; *Unreliability*, Dan Shen.

[424] Jan Christoph Meister 'Narratology' in *Handbook of Narratology* (Walter de Gruyer, Berlin, 2009), pp. 329-350.

[425] Op. cit., pp. 342-3; ibid, p. 343, "Contemporary narratology has clearly responded to the call to broaden the scope of methodology and object domain."

Aristotle: Representational Modes and Functional Relations between Characters and Action'.[426] Although this is a comprehensive summary of what narratology is about, it is limited to this area.

Manfred Jahn *Narratology: A Guide to the Theory of Narrative* (University Press, Cologne, 2005 http://www.uni-koeln.de/~ame02/pppn.htm). Manfred Jahn's synopsis of narratology draws on, and extends, the work of classical authors who pioneered narrative concepts. For example Genette, Chatman, Lanser and Bal, among others. Manfred Jahn defines 'narrative' at N1.2, sharing David Herman's interest in stories.[427] His section on narration[428] is particularly relevant to martyrologies because the narrator appears so often; Manfred Jahn unpacks the theories of Genette (1980 [1972]; 1988 [1983]) and Stanzel (1982; 1984), along with Chatman (1978, 1990), Lanser (1981), Lintvelt (1981), Cohn 1981, 1999), Bal (1985) and Fludernik (1996), re-packing their conceptualisations in line with current research. Labov's (1972) 'tellability,' concerning the narrator's possible comments on the lesson, purpose or message, sits well with Chatman's (1990) remarks on narratorial 'slant'.[429] Coptic hagiography, being written for "entertainment, instruction and edification",[430] allowed the narrator to manage its exposition, deciding what is to be told, how it is to be told and what is to be left out.[431] Manfred Jahn's work is comprehensive and relevant. It explains the basic narratological concepts and gives examples of how they work in the analysis of fiction. All the work is relevant to the analysis of hagiography but of particular relevance are the sections N3. Narration, Focalisation and Narrative Situations; N4. Action, story analysis, tellability; N5. Tense, Time and Narrative Modes; N7. Characters and Characterisation; N8. Discourses: representations of speech, thought and consciousness. Unfortunately, it excludes affective psychology and discourse.

This is partly addressed in a collection of essays,[432] which moves the discussion of narratological enquiries away from the classical focus on contextual and ideological topics, and towards an interrogation of the mind and its functions; not only in linguistically based texts but in other genres and media. This new focus on trans-generic and trans-medial narrative analysis, along with cognitive narratology, is reception oriented.[433] Divided into three sections, each section contains contributions by leading narratologists. The introduction by Monika

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426 In particular, p. 333, "He (Aristotle) pointed out that the latter (*muthos*) is always a construct presenting a subset of events, chosen and arranged according to aesthetic considerations. This resulted in the *Poetic's* functional approach to fictional protagonists and their actions, the latter explained as governed by the aesthetic and logical requirements of the overall *muthos*."

427 N1.2, "all narratives present a story. A story is a sequence of events which involves characters. Hence a narrative is a form of communication which presents a sequence of events caused and experienced by characters."

428 Manfred Jahn *Narratology: A Guide to the Theory of Narrative*, N3.1.Narration (voice).

429 Seymour Chatman *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Cornell University Press, Ithaca, 1990), p. 143, "the psychological, sociological and ideological ramifications of the narrator's attitudes, which may range from neutral to highly charged"

430 Averil Cameron *Christianity and the Rhetoric of Empire*, p. 107.

431 Chatman, 1990, N3.1.1.

432 *Current Trends in Narratology* edited by Greta Olson (Walter de Gruyter, Berlin, 2011).

433 *Current Trends in Narratology*, 2011, p. 6.

Fludernik and Greta Olson is followed by four essays in Part 1, 'Narrative and the Mind',[434] which moves away from text analysis and asks questions that explore the phenomenology from a cognitive perspective, drawing on current research in cognitive psychology. Part 2, Transmedial, Transgeneric, and Interdisciplinary Narrative Study', explores non-verbal narratives which lack plot lines but allow their viewers or auditors to "recognize them as telling stories,"[435] However, causality and plot are still to be found in inter-medial narratology and this is further discussed by Werner Wolf.[436] Part 3, 'Local and National Approaches in Diachronic Perspective: Towards a Comparative Narratology', is a critical reflection of "local working methods, schools of thought and their leading theorists and concepts"[437] where the expansion of Classical narratology is seen as a consolidation and validation of its existence as a discipline.

The shift towards cognition[438] is the dominant theme and Part 1, 'Narrative and the Mind', establishes a comprehensive foundation for the remaining Parts 2 & 3. The Introduction, '2. Narrative and the Mind',[439] is particularly informative, tracing its emergence as an interest in narrative studies, listing the most prominent cognitive narratologists and detailing their contributions, while giving a synopsis of the essays in Part 1. Alan Palmer and Uri Margolin, along with Richard Gerrig and Monika Fludernik, contribute to this section. The prior works of Alan Palmer and Uri Margolin are seminal in analyzing martyrologies, along with Ansgar Nünning and Roy Sommer who show an awareness of Aristotle's *Poetics* and its analysis of tragedy,[440] but fail to connect all the facets of characterisation together.

2.3.3 Cognitive Narratology

A collection of essays from some of the leading authors in the application of theory from the Cognitive Sciences,[441] introduced by David Herman,[442] is followed by 12 articles arranged under 4 headings: [443]

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[434] Op. cit., p. 5, "In Part 1, Narrative and the Mind, the reader will find work on the phenomenology of perception, the cognition of reading, the types and functions of *you*- and *we*- narratives, and discussions of the possibility of shared mental experiences as illustrated in fiction;" and at p. 13, "narrative and narrativity is taken as the phenomena with which we understand our worlds and our experience."

[435] Op. cit., p. 6.

[436] Op. cit., pp.145-180.

[437] Op. cit., p. 7.

[438] Op. cit., p. 13, "Describing this critical move in his seminal *Narratologies* (1999), David Herman sees as his goal "to test the possibilities and limits of classical, structuralist narratological models, that is, to access what sorts of narrative phenomena such models can and cannot illuminate."

[439] Op. cit., pp. 8-12.

[440] Op. cit., 'The Performative Power of Narrative in Drama: On the Forms and Functions of Dramatic Storytelling in Shakespeare's Plays' in Part 2, pp. 200-231.

[441] *Narrative Theory and the Cognitive Sciences,* edited by David Herman (CSLI Stanford, California, 2003).

[442] *Narrative Theory and the Cognitive Sciences*, 2003, p. 2, Herman begins the introduction with (and builds on), "narrative is broadly defined as a sequentially organized representation of a sequence of events" citing the work of Seymour Chatman *Coming to Terms: The Rhetoric of Narrative in Fiction and Film* (Cornell University Press, Ithaca, 1990), Gérard Genette 1980[1972], Gerald Prince 1982 and Shlomith Rimmon-Kenan 1983.

'Approaches to Narrative and Cognition', 'Narrative as Cognitive Endowment', 'New Directions for Cognitive Narratology', and 'Fictional Minds' under which Uri Margolin's article, 'Cognitive Science, the Thinking Mind and Literary Narrative', defines the contribution cognitive science makes to narrative studies.[444]This is a definition which implicitly embraces induced emotional states, as well as individuals interacting within group settings,[445] phenomena often found in martyrologies. Margolin draws attention to the 'great significance' of the cognitive functioning involved in the four levels of communicating activity found in classical, structuralist narratology and then elaborates each level, [446] giving a succinct overview of the intersection of the thinking mind with narrative theory. As with Herman's introduction,[447] this overview is comprehensive; building on earlier illuminations, such as reader response theory and text-world theory, it allows the reader/listener a synergistic appreciation of structuralist, contextualist and cognitive approaches to stories, and explains the tools used to analyse narratives (the idea of schemata and prototype theory are particularly relevant to martyrologies). The seminal essay by Roger Schank and Robert Abelson in 1977[448] has laid the foundations for cognitive approaches to narrative theory and this, along with the recognition of social interactions, has informed the essays.[449]

David Herman's contribution in the *Handbook of Narratology*,[450] is a significant and extensive work. David Herman defines Cognitive Narratology[451] as "the study of mind-relevant aspects of storytelling practices,

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[443] Op. cit., p. 20, "Both Part 3 and Part 4 of the volume contain essays making major contributions to the emergent field of scholarship sometimes referred to as cognitive narratology."

[444] Margolin, 2003, p. 271, "Loosely defined, the cognitive sciences consist of the systematic study of information processing: its acquisition (intake), internal representation in a mind or machine, storage and retrieval, and transformation, leading ultimately to some behavioural or symbolic output. The sources of information may be perceptual, especially visual, or symbolic (linguistic, propositional), internal or external, and its objects are some aspect(s) of the world, including the processor itself (in the case of humans one's own body and mind)."

[445] Op. cit., p. 272

[446] Op. cit., pp. 273ff, the real author and reader, the implied author (booth, 1983) and the implied reader (Iser, 1974), "the implied author is supposed to manipulate the information concerning the text world in particular ways, both semantic and compositional, so as to create certain attitudes and judgments in the reader with respect to storyworld participants" – (for story-worlds, see p, Werth, *Text Worlds* [Longman, London, 1999]). Furthermore, "the narrator is understood as an individual reporting, and often commenting, with a particular slant, cognitive and emotive, on individuals, states, actions, and events in one or more domains." The narrator has a prominent role in martyrologies, notably for the 'slant'. Finally, "The fourth, innermost level consists of the storyworld participants, i.e., interacting individuals who perceive the world around them, construct mental representations of it, form intentions (that is, goals plus plans), construct in their minds theories about their co-agents, draw inferences, solve problems, formulate generalizations, recollect past episodes and, in fact, engage in any conceivable cognitive activity."

[447] Op. cit., 'Introduction', David Herman, pp. 1-32.

[448] Roger C. Schank and Robert P, Abelson *Scripts, Plans, Goals and Understanding: An Enquiry into Human Knowledge Structures* (Erlbaum, Hillsdale NJ, 1977).

[449]C f David Herman *Narrative Theory and the Cognitive Sciences*, 2003, p. 23, for example, Richard Gerrig and Giovanna Egidi 'Cognitive Psychological Foundations of Narrative Experiences' and the 3 essays in Part 4 ('Fictional Minds'): Uri Margolin 'Cognitive Science, the Thinking Mind, and Literary narrative'; Catherine Emmott 'Constructing Social Space: Sociocognitive Factors in the Interpretation of Character Relations'; and Alan Palmer 'The Mind beyond the Skin,' all of which focus on the representations of the mental functioning of fictional characters.

[450] David Herman 'Cognitive Narratology' in *Handbook of Narratology* (Walter de Gruyer, Berlin, 2009), pp. 30-43.

[451] *Handbook of Narratology,* p. 32, "the term appears to have been first used by Jahn (1997)."

wherever – and by whatever means – those practices occur."[452] It builds on the original foundation of structural concepts with ideas about human intelligence, providing descriptive and explanatory tools from interdisciplinary fields. Tracing the seminal work of Schank and Abelson's concepts of scripts and frames in relation to knowledge representations, it moves on to following work exploring how particular features of narrative discourse signal particular kinds of processing strategies.[453] The mental concept of frames and scripts, as knowledge representation, is further explored and linked with understanding narratives. Story-world ontology and deictic shift theory are seen as contributing to a cognitive perspective[454] and the issue of consciousness representation is discussed, along with the folk-psychological models used by characters to explain their own and others' motivations, [455] a significant psychological feature of the audience in martyrologies. The discussion 'Emotion, Emotion Discourse, and 'Emotionology''[456] is particularly significant for martyrologies because it reflects shared, culturally specific learning processes,[457] which are expressed through narrative, as Christians and pagans make sense of their world. The collective emotional standards of a culture reflect the affective component of their attitudes, and indicate how they appraise behavioural norms. David Herman discusses the impact of emotions under the heading 'Emergent Trends in the Field'[458] and 'Topics for Further Investigation,'[459] as part of the descriptive and explanatory features of cognitive narratology. This is followed by a comprehensive bibliography and suggested further reading. However, humanistic and social scientific research remains divided, and cognitive narratological theories still lack empiric support.

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[452] Op. cit., p. 30.

[453] Manfred Jahn 'Frames, Preferences and the Reading of Third-Person Narratives: Towards a Cognitive Narratology' in *Poetics Today* 18 (1997), pp. 441-68; *Handbook of Narratology,* p. 31, 'cognitive processes support narrative understanding, allowing readers, viewers or listeners to construct mental models of the worlds invoked by stories.'

[454] 3.2.1 'Narrative Ways of Worldmaking: Cognitive dimensions' in *Handbook of Narratology,* p. 37.

[455] Op. cit., p. 38, "they are drawing on fundamental, generic processes by which humans attribute mental states, properties, and dispositions both to themselves and to their social cohorts…At issue is people's everyday understanding of how thinking works, the rough-and-ready heuristics to which they resort in thinking about thinking itself – a heuristics used to impute motives or goals to self and others and to make predictions about future reactions to events" (called 'the social mind in action' by Alan Palmer *Fictional Minds*, 2004, pp. 130-69).

[456] Op. cit., 3.2.3, p. 39.

[457] Op. cit., p. 39, "Every culture and sub-culture has an emotionology, which is a framework for conceptualizing emotions, their causes and how participants in discourse are likely to display them. Narratives, which at once ground themselves in and help build frameworks of this sort, provide insight into a culture's or subculture's emotionology – and also into how members of that (sub)culture use these systems to make sense of minds."

[458] Op. cit., 3.2, pp. 35-7, "(c) Studies of emotions and emotion discourse and how they both illuminate and are illuminated by particular narrative texts as well as broader narrative traditions (Herman 2007b ['storytelling and the Science of Mind: Cognitive Narratology, Discursive Psychology, and Narratives in Face-to-Face Interaction' in *Narrative* 15, 306-34]; Hogan 2003a *The Mind and its Stories: Narrative Universals and Human Emotion* [Cambridge UP, Cambridge]); (f) …the (potential) stimulation of emphatic responses (Keen 2007 *Empathy and the Novel* [Oxford UP, Oxford].

[459] Op. cit., 4, p. 40.

Manfred Jahn[460] begins by indicating the areas concerned within cognitive narratology[461] and shows his interest in the function of stories as a central way to display narrative phenomena.[462] According to Jahn, interest began to be taken in the psychological aspects of stories with Wolfgang Iser's 'implied reader', and concerns with cultural/historical issues emerged as narratives were contextualized; this pragmatic perspective giving Paul Grice's 'cooperative principle'. Interest shifted from the author/implied author/narrator to the reader's constructions, giving reader-response theory and reception theory, conceptual representation,[463] immersion,[464] and deictic shift theory.[465] Memory retrieval, in particular the access of stored situational and contextual knowledge in anticipation of expected events, was explained by Schank and Abelson in 1977 as being a function of mental constructs called frames and scripts. [466] Paul Werth's Text-world Theory (1994) and Ryan's Possible Worlds created the plausible space within which characters could exist and interact with those in the 'real' world. The essay concludes with cognitive narratology defined as the "point where the narrative and cognitive turns meet,"[467] an interdisciplinary approach to communication and informed by a constructivist ontology, but lacking detailed affective investigation.

Monika Fludernik[468] shares David Herman's optimism and caution for the future of cognitive narratology.[469] This is, indeed, a cautious essay. But it is also informative. After tracing the evolution of narratology from its Saussurean roots, the structural division of language into a system and into practices, Fludernik discusses the move towards re-examining structuralism's issues[470] which she attributes to the impact of deconstruction and linguistic pragmatics, and notes their collection and synthesis with more recent illuminations, into a new theory

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460 Manfred Jahn 'Cognitive Narratology' in *Routledge Encyclopedia of Narrative Theory* edited by David Herman, Manfred Jahn and Marie-Laure Ryan (Routledge, London, 2005), pp. 67-71.

461 *Routledge Encyclopedia of Narrative Theory*, p. 67, "Cognitive theory investigates the relations between perception, language, knowledge, memory and the world; cognitive narratology is interested in the roles of stories within the ranges and intersections of these phenomena."

462 *Narrative Theory and the Cognitive Sciences*, 2003, p. 2, "stories are found in every culture and sub-culture and can be viewed as a basic human strategy for coming to terms with time, process and change."

463 Ray Jackendoff *Semantics and Cognition* (MIT Press, London, 1983).

464 Richard J. Gerrig *Experiencing Narrative Worlds: On the Psychological Activities of Reading* (Yale University Press, New Haven, 1993).

465 Judith F. Duchan, Gail A. Bruder, and Lynne E. Hewitt editors *Deixis in Narrative: A Cognitive Science Perspective* (Erlbaum, Hillsdale, 1995).

466 Roger C. Schank and Robert P, Abelson *Scripts, Plans, Goals and Understanding: An Enquiry into Human Knowledge Structures* (Erlbaum, Hillsdale NJ, 1977).

467 *Routledge Encyclopedia of Narrative Theory*, p. 71, "cognitive narratology provides a meeting ground for many disciplines, including literature, history, linguistics, pragmatic, philosophy and psychology."

468 Monika Fludernik 'Narratology in the Twenty-First Century: The Cognitive Approach to Narrative' in *Publication of the Modern Language Association (PMLA)* (Vol. 125, No. 4, October, 2010), pp. 924-930.

469 Fludernik, 2010, p. 927, "My prognosis for twenty-first-century literary criticism from the vantage point of narratology and cognitive studies is therefore both optimistic and cautious. A huge consolidation and expansion may be in the making, but only if current centrifugal tendencies in the cognitive approach to literature can be harnessed to a larger framework."

470 Op. cit., p. 924, "From reader-response theory to Foucauldian discourse analysis to cultural studies; from feminism to gender theory to queer studies…"

and practice of literary study.[471] This, she says, requires a constructivist position. Emotions and empathy,[472] both relevant to martyrologies, along with a renewed emphasis on consciousness,[473] indicate new insights and are drawn from research in neurology, sociology and psychology. While the cognitive effects of prototype theory explain many linguistic phenomena, such as deixis, pronouns, syntax and grammaticalisation,[474] the field of literary studies resembles a group of construction sites with the emergence of a new paradigm some fifteen or twenty years away. However, she concedes that empirically testable cognitive parameters remain an issue.

In another essay,[475] three trends in current narratology are presented that expand on classical models, and as "the focus is now on how such (textual) properties are recognized and processed, and what this implies about how the mind operates"[476], the mental processing of narrative is dominant. Cognition[477] is discussed in the introduction to Part 1, 'Narrative and the Mind', referring to the essays by Richard Gerrig, Uri Margolin, Alan Palmer and Monika Fludernik.[478] Parts 2, & 3 have trajectories that expand the postclassical approaches to narratology.[479] New research in cognition and narrative shifts the focus from narration in texts to the narrating mind, posing questions relating to subjectivity, emotional quality and perspectivism; the authors claim the three best-known cognitive narratologists are Manfred Jahn, Monika Fludernik and David Herman, who "have sought to straddle the boundary between narratology and stylistics."[480] However, other researches have made substantial contributions to the field, including, for example, Marie-Laure Ryan. Prototype and frame theory remain influential, along with "the flourishing work on empathy and sympathy…"[481] Fludernik continues to

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471 Op. cit., p. 925, "cognitive linguistics focuses on the concepts that underlie linguistic forms. Language arises from our conceptualizations of the world, and analysis of language and language use is therefore crucially linked to our minds and how they interact with our nonmental environment… (this new study is aligned with) mental frameworks and with cognitive categories and processes supposed to motivate, influence, and control language use."

472 Op. cit., p. 928, note 6, Jeffrey Pence 'Narrative Emotion' in *Journal of Narrative Theory* vol. 34, 3 (2004); *Journal of Literary Theory* 1.2, (2007).

473 Antonio Damasio, *The Feeling of What Happens: Body and Emotions in the Making of Consciousness* (Harcourt, San Diego, 1999).

474 Fludernik, 2010, p. 927.

475 Monika Fludernik and Greta Olson 'Introduction' in *Current trends in Narratology* (De Gruyter, Berlin, 2011).

476 *Current trends in Narratology*, p. 5; op. cit., p. 21, "These developments have concluded, she (Fludernik) states, with the current cognitivist paradigm, a paradigm which combines cognitivist and transmedial tendencies."

477 Op. cit., p. 3, "Cognitive narratology directly questions the mind and its functions, using narrative as a mode of mental access"; op. cit., p. 8, "In the last twenty years, cognition has become a key concern in narrative studies and is developing into the perhaps single most important issue in narratology."

478 Op. cit., p. 12, "Palmer's and Fludernik's contributions are, by contrast, more traditionally narratological, as they deal with phenomena in written literary texts. Nonetheless, they engage with issues that extend classical narratology from a cognitivist, reader oriented perspective."

479 For example, Blending theory, Gilles Fauconnier and Mark Turner *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities* (Basic Books, New York, 2002) and 'Rethinking Metaphor' in *The Cambridge Handbook of Metaphor and Thought* (Cambridge UP, Cambridge, 2008), pp. 53-66; Monika Fludernik 'Naturalizing the unnatural' in *Journal of Literary Semantics* vol. 39 (2010), issue 1, pp. 1-27.

480 Op. cit., p. 9.

481 Op. cit., p10

state that the most noteworthy contribution made to the field of narratology is the move towards corpus and statistics-based research for validation by empirical testing.[482]

Downloaded from http://dx.doi.org/10.1017/CCOLO521856965.017, David Herman's essay[483] states, "This chapter has outlined directions for the study of consciousness representation in narrative;"[484] the focus is on consciousness and how this is cognitively construed. Many of the essay topics are drawn from David Herman's *Story Logic: Problems and Possibilities of Narrative*, printed in 2002, where they are discussed in greater detail, with the exception of consciousness. The essay attempts to answer the central question of how readers/listeners interpret information about characters' attempts to make sense of the world around them, through perception, memories of past events and inferences about the mental states and personalities of others.[485] Herman states the cognitive components of consciousness representation in postclassical approaches are concerned with conceptualization (construal), inferences about minds (folk psychology), emotional discourse and qualia (where qualia is defined as the felt, subjective character of conscious experience). This focus gathers together the work from various sources; the cognitive linguistics is informed by the concept of conceptualisation or construal (Ronald W. Langacker *Foundations of Cognitive Grammar*), inferences about minds (Alan Palmer *Fictional Minds*), emotional discourse (Peter Stearns in *Discursive Psychology in Practice*), and qualia, central to Fludernik's "experientiality" (*Towards a natural Narratology*) – "the impact of narrated situations and events on an experiencing consciousness, a core property of narrative itself."[486] Herman concludes with the statement that mental representations are fundamental to stories, which "both shape and are shaped by what minds perceive, infer, remember and feel."[487] This essay has a cognitive focus, and therefore does not discuss social issues in the construction of personhood.

2.3.4 Psychonarratology.

The strength of Bortolussi and Dixons' work[488] lies in its heuristic value in attempting to introduce quantitative (empirical) methods to validate qualitative research. 'Psychonarratology' is defined by Bortolussi and Dixon as

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[482] Ibid.

[483] David Herman 'Cognition, emotion and consciousness' in *The Cambridge Companion to Narrative* (Cambridge University Press, Cambridge, 2007) pp. 245-259

[484] David Herman 'Cognition, emotion and consciousness' in *The Cambridge Companion to Narrative* (Cambridge University Press, Cambridge, 2007, p. 257.

[485] Op. cit., p. 245-7; "My claim is that any attempt to paraphrase Joyce's story (*The Dead*) must take into account the cognitive and emotional states and processes of the characters as they act and interact in the storyworld; these states and processes must be construed as integral to the core events or "gist" of the narrative, not as optional or peripheral elements that can be safely omitted from the story-paraphrase."

[486] Op, cit., p. 256.

[487] Op. cit., p. 257.

[488] Marisa Bortolussi & Peter Dixon *Psychonarratology. Foundations for the Empirical Study of Literary Response* (Cambridge University Press, Cambridge, 2002).

"the investigation of mental processes and representation corresponding to the textual features and structures of narrative,"[489] which is similar to Dorrit Cohn's term for 'psychonarration' as the analysis of a character's mental processes.[490] It draws on the empirical methodology of cognitive psychology and discourse processing, seeking to "determine how textual features cause corresponding mental constructions in readers"[491] It relies on theoretical assumptions to allow text manipulation in models constructed to answer specific questions, and it is this simplification in the interests of experimental methodology that is problematic. One of the main concerns is the adoption of a language theory that assumes ideas in a text can be readily construed and responses from participants reflect their mental states and are not strategically constructed, rather than being contextually sensitive, socially interactive, and contestable.[492] This raises fundamental questions, as an additional aim was to contribute "to discourse processing by providing it with the analytical tools for studying complex narrative texts…"[493] However, as discourse strategies are subtle, and reflect contextual (cultural) considerations, the manipulation of behavioural variables, which appear to be designed for experimental expediency, is unlikely to produce useful data. Literary theory needs a methodology that explains phenomena adequately, and this seems best served by developing an inexorable argument, rather than accepting or rejecting hypotheses.

Other assumptions, such as viewing the narrator as a conversational participant, may indeed give a pool of hypotheses that respond to statistical tests, but the results cannot be generalized. Statistical verification lends itself to a cognitive view of psychology, which gives little weight to affective factors and social action. The argument giving preference to likelihood ratios over null hypothesis testing, obfuscates the point that one interpretation is only better that the other, as do *p* values in significance testing, and not a verification of the hypothesis. It only aids inferences drawn from the sample population.[494] Cause and effect, whether a posteriori or a priori, is a contestable area and the section 'Covariation and Causation' along with 'Author Confounds and Other Artifacts'[495] states the problem, rather than suggesting ways to solve it. One of the problem is that models consist of insufficient variables with uncertain theoretical base[496], rather than contamination from unwanted influences.

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[489] Marisa Bortolussi & Peter Dixon *Psychonarratology. Foundations for the Empirical Study of Literary Response* (Cambridge University Press, Cambridge, 2002), p. 24.

[490] Dorrit Cohn *Transparent Minds: Narrative Modes for Presenting Consciousness in Fiction* (Princeton University Press, Princeton, 1978).

[491] Luke Moissinae *Narrative Inquiry* 2004 volume 14, issue 1, p. 231.

[492] This alternate theory, I argue, best accounts for linguistic phenomena and was first proposed by M. Halliday *Language as Social Semiotic: the social interpretation of language and meaning* (Edward Arnold, London, 1978).

[493] Bortolussi and Dixon, 2003, p. 32.

[494] Manfred Jahn 'Narrative Voice and Agency in Drama: Aspects of a Narratology of Drama' in *New Literary History*, 2001, 32, p. 659, "truth and falsehood are not so easily accessible in the literary field."

[495] Bortolussi and Dixon, pp. 51-55.

[496] The models have a small number (or only one) variable and assume the relationship between cognitive factors and behaviour is always causative, that the motivation for behaviour is fixed and predictable. Given the generally accepted view that a constructionist explanation of behaviour best explains this phenomena, multiple variables still face the uncertainty of what motivates behaviour.

Each chapter has an overview of the relevant literature and an identification of the problems, followed by a conceptual analysis, a hypothetical solution, and 'independent' empirical test which they feel confirms the hypothesis and thus provides support for it. In Chapter 8, 'Directions and Unsolved Problems', under 'Core Assumptions' they again make the point "the basis of a scientific approach to the understanding of narrative involves carefully distinguishing textual features from reader constructions." [497] But there are too many assumptions, and they seem to be selectively drawn, for example, Grice's co-operative principle, [498] assumptions that allow for the construction of models from which statistical inferences can be made.

'Characters and Characterisation' (Chapter 5), could be an exception by tying Bayes's Law of probability with the calculation of the likelihood ratio from role expectations.[499] Bortolussi and Dixon suggest calculating the likelihood ratio by using the reader's prior knowledge to estimate the likelihood of traits influencing behavior,[500] but fail to discuss how the readers' prior knowledge is to be known, beyond observed behaviour and this is a weakness in their argument. Chapter 4, 'Events and Plot', proposes a solution which locates events and plots in the reader, rather than the text, which seems to be an expression of Bortolussi and Dixon's concern with separation of textual and reader activities, rather than addressing the author's intentions.

The use of statistical methodology beyond numerical description remains interesting to scholars[501] and a mix of qualitative and quantitative methods has an intuitive appeal, but the question of what manipulated texts can contribute to an understanding of literary texts remains unanswered, and the empirical work to date fails to adequately account for all the sociological variables.[502]

2.4 Rhetoric.

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[497] Op. cit., p. 238.

[498] H.P. Grice 'Logic and Conversation' in P. Cole and J. L. Morgan (editors) *Syntax and Semantics: Speech acts* (Academic Press, New York, 1975), pp. 41-58, a principle not employed by martyrs in conversation with Roman magistrates, where provocation and 'face-loss' characterised the martyrs' locution.

[499] By the time of Diocletian, stories of magistrates and martyrs had predictable outcomes; the plot was well known and the characters behaved in expected ways

[500] Op. cit., p. 156.

[501] Footnote 276 (above); Michael Eid 'Advanced Statistical Methods for the Study of Appraisal and Emotional Reaction' in *Appraisal Processes in Emotion. Theory, Methods, Research* edited by Klaus R. Scherer, Angela Schorr and Tom Johnston (Oxford University Press, Oxford, 2001), pp. 319-330.

[502] For Eid, 2001, p. 319, "Over the last years, enormous progress has been made in the development of statistical methods for the behavioural sciences," but the assumptions remain problematic, and are not resolved by increasing the model's complexity.

Rhetoric has Ancient Greek and Roman roots.[503] It was initially a form of speaking combining oratory and word usage, but evolved to include discourse where considerations of structure and strategy guided its spoken delivery and how texts were written. After a short history of classical rhetoric,[504] Michael Burke[505] provides a table listing what he calls the 'five canons of rhetoric',[506] the logical steps in the process of producing a persuasive discourse; the following discussion expands each point; the focus on 'stylisation', (Latin *'elocutio'*, Greek *'lexis'*), is relevant to the ways in which martyrologies were persuasive, while the fourth and fifth canons are concerned with the oral, rather than the textual, production – an important consideration, given the oral delivery of martyrologies.

Richard Lanham's book, *A Handlist of Rhetorical* Terms,[507] in particular 'Emotional appeals'[508] gave a succinct summary of the rhetorical devices found in martyrologies. Historically appropriate, it nevertheless only gave a brief summary, and further research in dictionaries and other sources was necessary for a more substantial investigation of the terms. The 'Alphabetical List of Terms' in Chapter 1, expanded the term's definition and usage, with a helpful discussion by the author; this in one of the book's main strengths as this further discussion, gives a more complete understanding of the term's origins, its uses according to time and place, and its shortcomings as a persuasive device.

'The divisions of Rhetoric' in Chapter 2, gives a comprehensive overview of rhetoric's historical origins and uses; the discussion about 'The figures' and 'Memory'[509] helped distinguish trope and scheme, along with the importance and methods of cognitive structuring (memory) at the time martyrologies were recorded. Chapter 4, 'Some practitioners and their publications, for example, '*ca* 396-427 Augustine *De Doctrina Christiana*.'[510]

The preface to the second edition (1991) and the preface to the first edition some twenty years earlier, help shape the book and locate its contents in time and place. The second edition addresses what the author sees as shortcomings, but some more amplification of terms would be welcome. Perhaps this would change the author's intentions, "to preserve the basic configuration of the book – an inexpensive, readily available, short and nonprescriptive beginner's guide…"[511]

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503 Fifth century BC, Michael Burke 'Rhetoric and poetics' in *The Routledge Handbook of Stylistics*, p. 12.
504 In which Aristotle's *Poetics* and the *Art of Rhetoric* take a central position, followed by Quintilian, Tacitus, and St Augustine of Hippo.
505 'Rhetoric and poetics' in *The Routledge Handbook of Stylistics* (Routledge, New York, 2014),
506 Ibid, p. 21.
507 Richard A. Lanham *A Handlist of Rhetorical Terms* (University of California Press, California, 1991).
508 Lanham, 1991, pp. 186-188.
509 Op. cit., pp. 178-179.
510 Op. cit., p. 197.
511 Op. cit., p. ix.

Tracing the events that focused Christian discourse as the vehicle for the dominant religious ideology in antiquity, Averil Cameron's book[512] identifies Christian discourse as being characterised by its performative and declaratory quality. This is not a linguistic study, but rather a discourse analysis;[513] written in a heuristic style, it raises relevant topics that lead to further exploration, extending what is already an informative work. Discourse, rather than rhetorical strategies, is given central place in the rather misleading title of the book; [514] Foucault's appreciation of the power of discourse to drive behavior[515] is recognized in the Introduction[516] and this becomes the focus of much of the following chapters as Cameron provides examples of relationships existing between discursive events.[517] "Sharing Kennedy's views on the conviction that Christians felt they possessed the absolute truth,[518] Cameron gives recognition to the influence of Scripture, biblical types and phraseology, on early Christian discourse. But she goes much further and notes how Christian discourse "provided both the framework within which most people looked at the world and the words that they used to describe it".[519] The use of metaphor, paradox, and imagery are not discussed as rhetorical tools, but as constituents of discourse, used to foreground certain themes.

This views discourse as the way Christians represented themselves. It has a focus on constructed discourse and how power circulates, rather than an analysis of the rhetorical strategies found in texts written 300 – 450 AD; the structure of phrases, clauses, and sentences based on pragmatics, sociolinguistics and interactions between characters found in martyrologies, gives way to "the sheer power of discourse".[520] It is a history of the developments of Christian discourse and is based on the Sather Classical lectures given at Berkeley in 1986; although this form of delivery seems to give the text a looseness at times,[521] it is a seminal work and inspires further investigation in many areas; references to the work of ancient authors gives a great depth and perspective that enriches an understanding of Christianity's rise above paganism. Its focus on rhetoric results in the exclusion of fields that influence the construction of personhood.

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512 Averil Cameron *Christianity and the Rhetoric of Empire. The Development of Christian Discourse* (University of California Press, London, 1991).

513 Cameron, 1991, p. 6, 7, "My concerns are twofold: to show that a large part of Christianity's effectiveness in the Roman Empire lay in its capacity to create its own intellectual and imaginative universe, and to show how its own literary devices and techniques in turn related to changing contemporary circumstances…I have chosen to concern myself primarily not with the relations of Christians to their own texts, but with Christian discourse in the context of the discourses of society at large."

514 Cameron, 1991, p. 5, "I hope then that it may be legitimate for convenience to use the singular term "discourse" without being accused of distortion. I mean by it all the rhetorical strategies and manners of expression that I take to be particularly characteristic of Christian writing."

515 Foucault, 1984, pp. 10-11.

516 Cameron, 1991, p. 2.

517 Op. cit., p. 4, "But no explanation can be adequate. A whole battery of concurrent or converging explanations is needed, which will only in part be related to the nature of Christianity and the particular characteristics of Christian communities.

518 Kennedy, 1980, Chapter 7 'Judeo-Christian Rhetoric'.

519 Cameron, 1991, p. 222.

520 Op. cit., p. 2.

521 Cameron does not attempt to construct an argument, but rather "to make a series of suggestions" (op. cit., p. 6), and talks about "a series of lectures" (ibid), giving the work a feeling of tentativeness.

Ruth Webb[522] makes an important point with, "The ability to arouse the emotions of an audience was vital to the ancient orator"[523] giving an account of the power of 'vivid illustration' or 'imagination' (*enargia* or *phantasia*) to evoke an image in the minds of the audience, based on Aristotelian psychology. Its purpose was to produce emotion (*pathos*) and excitement (*kinesis*);[524] the emotions most frequently appearing along with Latin rhetorical treatises in connection with *energia* were pity (*miseratio*) and indignation (*indignatio*).[525] Webb makes several relevant points regarding the cognitive effects of *pathos* in the minds of the audience.[526] Important points.

D. S. Levene writes[527] that pity and fear (along with other emotions) can be generated in the audience by the method of presentation alone, due to "the audience's perceptions of the moral qualities of the story."[528] Although the chapter refers to the writings of Tacitus (56 AD - 117 AD), rhetoric continued to reflect the influence of Aristotelian psychology in Egypt during the time when the biographies of martyrs were written.

Levene agrees with Aristotle's cognitive approach to emotions, where "emotions are based on one's analysis of the situation."[529] This work has much in common with Ruth Webb's preceding chapter, where *enargia* and empathy allow an audience to imaginatively place themselves in the position of a character and experience emotions, feeling, and perhaps acting, accordingly. Both Webb and Levene make substantial contributions to my argument.

2.4.1 Ancient Rhetoric.

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522 Ruth Webb *Imagination and the arousal of the emotions in Greco-Roman rhetoric*, pp. 112-127, in *The Passions in Roman Thought and Literature* edited by Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997).

523 Webb, p. 112.

524 Op. cit., p. 118.

525 Op. cit., p. 120; *Rhetorica ad Herennium,* 4:39:51.

526 Op. cit., p. 126, 127, "These passages all emphasise the necessity for the orator of producing an image which is not just internally consistent but which can be related to the audience's experience of, or beliefs about, the world;" "As with Aristotle's categorisation of the emotions and the means of arousing them, this means that much of the effect of such passages was determined by the cultural knowledge shared by speaker and audience."

527 D.S. Levene's *Pity, fear and the historical audience: Tacitus on the fall of Vitellius* pp. 128-149 in *The Passions in Roman Thought and Literature* edited by Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997.

528 Levene, p. 135.

529 Op. cit., p. 133, "the arousal of emotions in the audience becomes a major theme of later rhetorical writings; Cicero and Quintilian are especially clear examples." However, Levene names Aristotle's *Rhetoric* (2.5; 2.8) as the main source, but qualifies this with "it is more likely, therefore, that such views are part of a general cultural complex…(and have) filtered into wider culture via their influential work on rhetorical theory."

In the culture of the fourth century, language and its directing influence were central to the conflict between paganism and Christianity, and rhetoric was the formal control of public discourse; its ability to persuade, closely allied rhetoric with Christianity.[530]

Judith Perkins[531] comments, "Representation is by its nature partial and selective…"[532] Deliberatively strategic, hagiographers were aware of the connection between discourse and self-understanding. They write "to offer their readers models for human action."[533] Representational strategies in hagiographic narratives functioned to promote emulation, rather than to provide historical biographies of martyrs. Perkins finds a similarity between Greek romances and martyrologies, expressed as suffering. "These popular and widely distributed texts (martyrologies) presented the message that to be a Christian was to suffer."[534] Perkins sees suffering as endemic to martyrdom, being mandatory in the representation of a martyr's defining identity; a cultural reflection of a reality that was to enter fictional narratives as a rhetorical strategy. The similarity between Greek fiction themes and hagiographic themes, along with leading characters who identify with the role of hero, is significant.

The significance and relevance of Kennedy's book[535] lies in the contextualisation and application of rhetoric. Although the original ideas in the book have been extended and augmented since it was written in 1980, the original work covers a unique time period, and relates the indoctrination by persuasive discourse, of a defined group of people who had an interest in strengthening the attitudes of those who shared their world-views, or sought to gain amenable attitudes from others who did not; they called themselves, and were called by others, Christians.

Two chapters relate to the aims, methodology and data of this research, linking the main ideas that form my argument. The section on Aristotle's treatises, especially *Rhetoric*, where the moral demands made of an orator distinguish it from sophistic and technical rhetoric, is an attractive characteristic for those who see Christianity as a morally superior ideology. He sees rhetorical persuasion as an art form requiring three forms of proof, *ethos, pathos* and *logos* that derive from the speech-act: speaker, audience and speech, respectively, and the rest

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[530] Averil Cameron *Christianity and the Rhetoric of Empire*, p. 120, quoting Burke, *Rhetoric of Religion*: "The subject of religion falls under the head of *rhetoric* in the sense that rhetoric is the art of *persuasion*, and religious cosmologies are designed, in the last analysis, as exceptionally thoroughgoing modes of persuasion. To persuade men towards certain acts, religions would form the kinds of attitude which prepare men for such acts."

[531] Judith Perkins 'Representation in Greek Saints' lives' in *Greek Fiction. The Greek Novel in Context* edited by J. R. Morgan and Richard Stoneman (Routledge, London, 1994), pp. 255-274.

[532] Perkins, 1994, p. 255.

[533] Op. cit., p. 256.

[534] Op. cit., p. 259.

[535] George A. Kennedy *Classical Rhetoric and its Christian and secular Tradition from Ancient to Modern Times* (University Press, North Carolina, 1980).

of the chapter explains this.[536] Three sections in Chapter 7 are the most relevant: 'Old Testament Rhetoric', 'New Testament Rhetoric', and 'Rhetoric in the Early Church', with each section providing a detailed account of how Christianity engaged with, and modified, what Kennedy calls 'classical rhetoric'.[537] There are two particularly insightful quotes that illustrate the book and my argument, connecting Aristotle's philosophies with Christianity, and finds expression in the narrative genre of hagiography and emotional discourse. [538]

Christian orators drew on all parts of the Bible when talking about the use of allegory, which was to become important for the exegesis of the bible, [539]for example, the emotional intensity of 1 Corinthians builds with repetition, and the paradox of the wise and the foolish, the weak and the strong.[540]

The remainder of the chapter refines the use of rhetoric by the early Church and then describes the intermingling of rhetoric and Christianity from the perspectives of Origen, Gregory Thaumaturgus, Eusebius, Gregory of Nazianzus, John Chrysostom, the Latin Fathers, Lactantius. The chapter ends with a ten point discussion on Saint Augustine's influential treatise, *De Doctrina Christiana,* where the question of the need to discover the 'truth' of a position becomes irrelevant due to the unquestionable nature of divine revelation. Although it had the effect of weakening the influence of philosophical rhetoric, it "allowed classical rhetoric to absorb Latin Christian writing" and was, "a synthesis of rhetoric and Christianity."[541]

Kennedy's book supports the argument that emotional discourse and 'exotic' imagery, along with martyrs who possessed characteristics similar to Hellenistic 'cult-heroes', were fundamental to the plot-structures of hagiographic biographies; persuasive narratives where the audience experienced fear and pity due to emotional discourse.

In Kennedy's next book[542] epideictic oratory is discussed under its more common name, 'panegyric' (or *enkomion*). This is a seminal work and it informs the epistemological and ontological issues in my research. The work notes the centrality of sacrificial discourse to Christianity;[543] an important observation, given its

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536 Kennedy, 1980, pp. 60-82.

537 Homeric rhetoric, around the eighth century BC.

538 Kennedy, 1980, p. 123, "In its purist and most fundamental form, therefore, the basic modes of proof of Judeo-Christian rhetoric are grace, authority and logos, the divine message which can be understood by man. These correspond in a very incomplete way to the pathos ethos and rational logos of Aristotelian rhetoric." However, op. cit., p. 127. "Christian preaching is thus not persuasion, but proclamation, and is based on authority and grace, not on proof."

539 Op. cit., p. 125, "Christian orators drew on all parts of the Bible, but especially the Psalms and the more emotional parts of the prophets, to create a non-classical prose with its own rhythms and exotic imagery…"

540 Op. cit., p. 131; *Apaioule and Pteleme,* 169Vii, 6-17 with reference to 1 cor.4:10 and 1 Cor. 1:27.

541 Op. cit., p. 160.

542 George A. Kennedy *Greek Rhetoric under Christian Emperors* (University Press, Princeton, 1983).

543 1 Cor. 2:2

prominence in hagiographies.[544] It includes the life and major works of those who were influential in the early centuries of the Church.[545] They are listed as Eusebius, Asterius the Sophist, Athanasius, Gregory of Nazianzus, basil the Great and Gregory of Nyssa, John Chrysostom, Theodore of Mopsuestia, Isidore of Pelusium, and Cyril of Alexandria. Athanasius is called, "the great champion of orthodoxy in the Fourth Century"[546] and his work, *Life of Saint Anthony*, is "the model for the lives of the saints, or hagiography, the most popular literary form of the Byzantine period"[547]

The book details the attitude of prominent Church members towards rhetoric and gives examples of its use; it continues the distinct discourse of Christianity. The use of athletic imagery is of particular interest because of its connection with martyrdom.[548] Kennedy gives more attention to the use of rhetoric, rather than its theoretical foundations, he covers its theoretical beginnings in his previous work in 1980 (above).

After discussing the difficulty of defining 'rhetoric', Herrick[549] traces the evolution of rhetoric[550] to contemporary times, from the philosophical speculations of Plato and Aristotle to the observations of Michel Foucault, Mikhail Bakhtin and Jacques Derrida. It gives the benefits of modern psychological and linguistic insights into the analysis of texts.

"Rhetoric is intentionally fashioned discourse"[551] and uses allusion, consonance, repetition and other aesthetic devices to enhance the impact of this discourse[552]; however, this thesis centers on the use of Aristotle's interest in the ability of emotion to affect the judgment of an audience, and how the emotions of anger, fear, shame and pity can be vicariously experienced. Herrick discusses this on pages 88 and 89. He also acknowledges the importance of the speaker's character, and credits Kennedy as saying, "*ethos* was the basis of rhetorical persuasion",[553] observing the need for the orator to connect with the audience's beliefs and values, using the

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544 Kennedy, 1983, p. 181, "…whatever the text or the occasion, all details are made subordinate to one message, "Jesus Christ and Him crucified.""

545 Op. cit., pp. 183, 214, "In the second half of the Fourth Century major leaders of the Church adopted features of classical rhetoric on an unprecedented scale" borrowing "the imagery and rhythmical devices of Hebrew poetry" some of which were "antithesis, assonance, anaphora and isocolon…identical with figures of speech in classical rhetoric"

546 Op. cit., p. 208.

547 Op. cit., p. 210.

548 Op. cit., p. 232, "The athletic image was a traditional one in Greek epideictic since the *Panegyricus* of isocrates, but was appealing to Christians because of its use by Saint Paul ("I have fought the good fight; I have finished the race, " 2 Tim. 4:7) and because of the identification of contests in the arena with martyrdom." Also 2 Tim. 2:5; c. f. *Apaioule and Pteleme*, 171Rii, 18 and passim.

549 James A. Herrick, *The History and Theory of Rhetoric* (Pearson, USA, [1997] 2009).

550 Herrick, p. 36, credits the Sophists in Ancient Greece with the rise of rhetoric.

551 Op. cit., p. 15.

552 Ibid.

553 Herrick, p. 267; c.f. Cockcroft and Cockcroft, p. 115, "In specifically persuasive lexis, although *ethos* and *logos* will exert some influence, *pathos* will dominate."

term *enthymeme*, for an argument to be successful.[554] This shows the importance of the audience's prior knowledge and the orator's awareness of the need for mutual agreement with contextualized values. Augustine contributes to rhetoric with *De Doctrina Christana*, his comments on signs are well illustrated by the miraculous acts in hagiographies worked by God, His angels and the martyrs.[555]

Other writers considered study the effects of rhetoric on discourse, resulting in new analytical tools supported by the identification and collection of its related data, to be used for research.[556] The most appropriate scholars and their areas of interest that relate to hagiography are Mikhail Bakhtin's illumination of the effects ideology has on constructed discourse and how polyphonic discourse comprises many contested and asserted values; Wayne Booth's views on the relationship between author and narrator where he questions authorial objectivity or impartiality; the contributions of Ferdinand de Saussure, Claude Levi-Strauss and Jacques Lacan to language's role in shaping human thinking; Michel Foucault's insightful views on the relationship between discourse, knowledge, and power and Jacques Derrida on the hidden operations of language and discourse, where different meanings becoming apparent after de-constructing the text. His views on the inevitable effects of culture on a language resonate with the linguistic relativity theory of the Sapir-Whorf hypothesis.

Cockrofts' work[557] focuses on Aristotle's concepts of rhetoric, using 'Aristotelian structural principles'[558] (*ethos, pathos, logos).* This work recognizes that "changing attitudes lies at the heart of all persuasion,"[559]crediting Austin with the term 'perlocutionary'. There is a discussion of graphic vividness and an expansion of the Greek words *enargia* and *fantasia* by linguistic means which is limited to the use of lexical items and rhetorical devices, although the audiences' psychology of vicarious emotional evocation is only briefly dealt with. The example given and its description from Edgar Allan Poe's 'The Pit and the Pendulum' does convey strong feelings of emotion in the reader.[560] Ideology, an important cultural component, is described as "a general term for the attitudes, habits of mind and emotions which govern us all"[561] but the following expansion of the concept is inadequate, although the authors do identify the need for reciprocation of emotion between audience and the persuader. They give the analogy of a laser's oscillating electric current as it builds up light energy, followed by an example illustrating the use of lexis and phrasing that "employs familiar persuasive structural patterns – repetitions, inversions, alliterations, the balancing of opposites, accumulations

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554 Op. cit., p. 83.
555 For example, the many recoveries from torture experienced by Paese and Thecla in their biography, the *martyrdom of Paese and Thecla.*
556 The scholars explore the issues of power – how is it achieved, preserved and challenged? How does particular discourse advance the interests of certain groups? What are the origins of a culture's knowledge? (Herrick, p. 271).
557 Robert Cockcroft and Susan M. Cockcroft *Persuading People* (Macmillan, London, 1992).
558 Cockcroft and Cockcroft, p. 14.
559 Op. cit., p. 25.
560 The word 'vicarious' is only mentioned once in the book (p. 47).
561 Cockcroft and Cockcroft, pp. 50-51.

of emotive lexis, climaxes and questions".[562] While literary devices are used strategically, there is a concentration on graphic and emotive lexis.

An explanation of judgments as a reflection of the behavioural norms of sub-groups would clarify the complexity of attempts to change attitudes by discourse alone, and more could have been made of Hasan's Generic Structure Potential within a genre.[563]

This work draws on the rhetorical concepts of Aristotle and it has a pragmatic approach to persuasion; it is expanded with the concepts and variety of literary devices used in rhetorical discourse, for example, the stylistic repertoire comprising lexical choice, tropes and schematic language. This is an ambitious work, but at times the more complex issues are not explained, for example, in Chapter 6, 'The Persuasive Repertoire', "To define style is a task which can seem either utterly simple or alarmingly complex, depending on your linguistic perspective"[564]and "The key importance of lexis is evident, though impossible to treat adequately here"[565]

Although Aristotelian rhetorical concepts support the book, there is little discussion on plot-structure,[566] and little on *enargia* as a way to emotionally engage the audience. 'The Persuasive Repertoire' provides a comprehensive list of the rhetorical devices used in the martyrologies of Paese and Thecla, and Apaioule and Pteleme, giving additional perspectives, beyond an audiences' emotional evocation due to plot-structure, and allowing for a more comprehensive analysis of hagiographic literature.

Stephen Halliwell[567] traces the development of tragic drama,[568] from its beginnings in Athens during the Classic period, to the Middle-Ages. He begins with what appears to be the paradox of how an audience could benefit from watching the sufferings of others, then proceeds to trace the development of the genre with an emphasis on Aristotle's concepts.[569] Finally discussing postclassical responses to tragedy and noting that classical tragedies were widely read in Hellenistic and Imperial periods throughout the Greco-Roman world

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562 Op. cit., p. 53.
563 Op. cit., p. 101.
564 Op. cit., p. 114.
565 Op. cit., p. 115.
566 Which was for Aristotle, "the first principle (*archê*) and, as it were, soul (*psuchê*) of tragedy" Aristotle *Poetics,* 1450a38-39.
567 Stephen Halliwell 'Learning from Suffering: Ancient Responses to Tragedy' in *A Companion to Greek Tragedy* (Blackwell, Oxford, 2005), pp. 394-412.
568 Halliwell, 2005, p. 399, "Tragic drama was a highly organised, sophisticated medium that could grip the imagination and emotions of a city by tapping into a whole world-view (where) the lawgivers want their own values, embodied in social and political institutions , to wield the same psychological potency within a carefully designed structure of life" – as did the religious sub-groups.
569Op. cit., p. 401, "Plato was obsessed with tragedy yet constantly seeking an escape from it. Aristotle, by contrast, strove to introduce philosophical order into its interpretation."

where "some Hellenistic historians foregrounded deliberately theatrical, pity inducing scenes in their writing,"[570] a comment that well describes the detailed torture scenes in martyrologies.

Halliwell describes *catharsis* as "the most vexed of all issues in the *Poetics*"[571] but one (he suggests) which displays a synthesis of formal, linguistic and psychological factors. This gives a sense of closure to Aristotle's purpose, an 'alleviation' of emotional stress, after the disturbance of fear and pity.[572] Modern critical consensus sees the concept of *hamartia* as no longer being a tragic flaw of character, but rather as an error of judgment or an ignorance of identity. Christians, who identified themselves as such, within a culture dominated by different religious ideologies, suffered punitive consequences and their biographies are captured in hagiographic literature, such as martyrologies. While catharsis was seen to re-establish emotional homeostasis, it may be a state more characteristic of the observer, than the participant in the traumatic event.

Kearns' book[573] draws heavily on speech-act theory with its pragmatic, contextual, focus. It emphasises the social processes in the communication, rather than the formal structure of the text and. Having a reader orientation, the situational context, and its effects, on the audience are dominant. It discusses the relation of plot and theme to narrative and is an example of Kearns' quest to uncover a narrative grammar. His desire to establish codes and rules, regardless of specific plots and subject matter, is an example of this and he tries to enable readers to unpack narrative structures and their relations with the text.[574] Adopting a constructionist approach, Kearns says we are all influenced by socially constructed conventions, supporting my argument.

An essay by Phelan and Rabinowitz,[575] in conjunction with Greimas's theory of actants, role theory, Margolin's ontological perspectives, intertextuality and certain aspects of structuralism, seems to capture the more important aspects of hagiographic understanding. Although no single approach to narrative answers all questions, this orientation addresses the main elements of narrative, seeing it as a communicative interaction with a purpose between an author[576] and an audience, through the medium of a text.

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[570] Op. cit., p. 405; before this, "the genre was standardly assumed to focus on the exhibition of great suffering, *pathos,* and to aim above all at the arousal of pity."

[571] Op. cit., p. 404.

[572] Op. cit., p. 405, where the ethical benefits that accrue from such an intense, yet fulfilling, integrated experience. For Aristotle, "tragedy is a representation of action that is elevated, complete, and of magnitude, in language embellished by distinct forms in its various parts, employing the mode of enactment rather than narrative , and through pity and fear accomplishing the *catharsis* of such emotions" *Poetics*, 1449b24-28; op. cit., p. 405, 'alleviation' "points to a close relationship between tragic *catharsis* and the transformation of pity and fear (normally, for Aristotle, "painful" emotions) into essentially pleasurable emotions in the theatre (*Poetics* 1453b10-14), a transformation in which a tragic audience's cognitive understanding interacts with its highly charged emotional response".

[573] Michael Kearns *Rhetorical Narratology* (University of Nebraska Press, London, 1999).

[574] Book review by Eleni Anastasiou, *Rocky Mountain Review of Language and Literature* vol. 54, no. 2 (2000), p. 156.

[575] James Phelan and Peter J. Rabinowitz 'Narrative as Rhetoric' in part one of *Narrative Theory: Core Concepts and Critical Debates* (Ohio State University Press, Columbus, 2012), pp. 3-8.

[576] Phelan and Rabinowitz, 2012, p.140, where the narrator is seen as an imitation of the author.

Phelan and Rabinowitz identify six principles that characterize the rhetorical approach, drawing attention to the focal areas of interest associated with the development of each area from their definition of narrative as a rhetorical act. [577] Their comments draw the boundaries around this orientation to narrative. While narrative is often seen as a representation of a linked sequence of events,[578] the authors adopt a wider perspective and have an interest that extends to the internal, or affective, effects on the reader; an extension beyond understanding the author's intended meaning encoded in the text, to the affective, ethical, aesthetic, and other cognitive experiences as the reader responds to the text. Readers respond judgmentally by interpreting the observed behavior according to their guiding cultural norms. This is a pragmatic orientation, it seeks an understanding of cause-effect reasoning from an a posteriori stance; reasoning flows from questions observing effects, to possible causes, induction rather than deduction. It seeks to answer the questions, 'why the text is shaped as it is', and 'why it affects the readers in the way that it does'.[579] The progression of a narrative, due to its textual and reader dynamics, is of interest and seen as a key to understanding how the narrative works. Rhetorical narrative centralizes the response of the readers and understands the readers as the 'ideal narrative audience', ones who understand the author's intentions and accept whatever is said. They develop interests in three components of a narrative, the mimetic, thematic and synthetic; mimetic and thematic components predominate martyrologies.[580] Rabinowitz and Phelan are classified as third generation rhetorical narratologists,[581] expanding the insights of Mikhail Bakhtin (best known for dialogism), and Wayne C. Booth, who shifted study from philology to interpretation under the influence of Aristotle's *Poetics*, which had a strong rhetorical component.

The authors say "we are interested in the ways in which the elements of any narrative are shaped in the service of larger ends,"[582] an eclectic statement, and one which raises complex questions, the answers to which I attempt to include in my construction of personhood.

2.5 Drama

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[577] "Narrative is somebody telling somebody else, on some occasion, and for some purposes, that something happened to someone or something," op. cit., p. 3.

[578] Ibid.

[579] Op. cit., p. 5, "our approach assumes that texts are designed by authors (consciously or not) to affect readers in particular ways; that those authorial designs are conveyed through the occasions, words, techniques, structures, forms and dialogic relations of texts as well as the genres and conventions readers use to understand them; and that since reader responses are ideally a consequence of those designs, they can also serve as an initial guide to (although , since misreadings are possible, not as a guarantee of) the workings of the text. At the same time, reader responses, including affective and ethical ones, can be a test of the efficacy of those designs."

[580] Op. cit., p. 7, mimetic components include "our evolving judgments and emotions, our desires, hopes, expectations, satisfactions, and disappointments," while the thematic component involves "readers' interests in the ideational function of the characters and in the cultural, ideological, philosophical, or ethical issues being addressed by the narrative."

[581] James Phelan 'Rhetorical Approaches to Narrative' in the *Routledge Encyclopedia of Narrative Theory*, p, 503

[582] Op. cit., p. 3.

Storey and Allen[583] make the point, "In almost every tragedy and many comedies, at least one ritual or ritualized activity is used within the drama *to frame or carry forward the action*" (my italics),[584] and the action was more important than the personas of the characters; the authors refer to Aristotle (*Poetics* chapter 6), "actions and plot (*mythos*), not character (*ethos*), are the essential 'end' (*telos*) of tragedy, that tragedy is a representation (*mimesis*) of action (*praxis*), not of people, that without plot there could be no tragedy, but without character there might."[585] Characters are important in martyrologies for what they represent and how they act; their personalities reflect the views of a Christian, modeled on an ancient Greek hero, a human who is to become divine, through the act of martyrdom. The idealized age of heroes was written about by Homer in the eighth century, who was looking back in time to the late Bronze Age (1500-1100). This combination of narrative and direct speech was to re-occur as text in martyrologies.

The similarities between martyrologies and Greek tragedies are striking. For example, Euripides was renowned for bringing gods into the action of his plays[586], a major theme in martyrologies, where the nexus is formed when pagan and Christian ideologies interact.

Edith Hall,[587] makes the argument that Greek tragedy, taken from Homer and the epic cycle, "legitimizes the value system necessary to the glorification of Athens…"[588] and mirrors Greek society at that time; but as tragedy is timeless and part of the human condition its embedded myths were spread throughout the Greek-speaking world.

The essay by Easterling[589] causes Greek tragedies to resonate well with martyrologies when discussing Aristotle's *Poetics* (1425b33; 1453a36),[590] and makes another point which demonstrates the applicability of tragedies to martyrologies, metaphor, and the irrelevance of time, [591] again, supporting my argument.

2.5.1 Tragedy

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583 Ian C. Storey and Arlene Allan *A Guide to Ancient Greek Drama* (Blackwell, Oxford, 2005).
584 Storey and Allen, p. 235.
585 Op. cit., p. 85.
586 Op. cit., 144.
587 Edith Hall 'The sociology of Athenian tragedy', pp. 93-126, in *The Cambridge Companion to Greek Tragedy* edited by P. E. Easterling (Cambridge University Press, Cambridge, 1997).
588 Hall, p. 118.
589 Op. cit., P. E. Easterling, 'Form and Performance', pp. 151-177.
590 Easterling, p. 171, "One of the paradoxical features of the genre (tragedy) is precisely the fact that it gives pleasure while presenting material that is always somber, often horrifying and frightening. It disturbs the audience's feelings…"
591 Op. cit., pp. 171-2, "heroic images of behavior are appropriate to contemporary society as well as to an idealized past. The high language and noble persons of the plays belong not to 'period drama' but to a form which offers images of behavior such as contemporary society would like to see in its 'best' citizens…"

Halliwell[592] provides an analysis of Aristotle's *Poetics*, written around 335 BC[593] referring to the translation of R. Kassel (ed.) *Aristotelis de arte poetica liber* (Oxford, 1965). The philosophical foundations of the *Poetics* treatise, in relation to the pleasure and pain generated by experiencing the mimetic art, is important due to its relevance to the ways martyrologies were structured for the maximum impact when read to the audience. Halliwell explores Aristotle's ideas on mimesis and its association with aesthetic pleasure, but the relation between cognition and emotion remains contestable.[594] In another work, Halliwell[595] gives a good description of tragedy as, "Ideas of tragedy are built around the relationship, and the intersection, of drama and life."[596]

Aristotle's moral understanding of the world resulted in behavioural norms seen as based on moral sanctions, and this needs to be replaced with Christianity's behavioural norms, which were based on sub-cultural boundaries and set by religious ideology.[597]

Hutton's book[598] is similar to the work of Stephen Halliwell's *Aristotle's Poetics,*[599] but with less detail in the commentary. The similarity with tortures described in martyrologies are well characterized. There is a distinction made between plot and character.[600] Four traits are listed with the first, 'good', indicating Aristotle's concerns with moral norms; followed by 'appropriate' (to the action), 'lifelike' and 'consistent'.[601] One comment by Hutton well encompasses the *Poetics* in relation to tragedy, "The one distinguishing mark of tragedy is that it imitates piteous and fearful things."[602] A comment inexorably connecting tragedy with martyrologies, and central to my argument.

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592 Stephen Halliwell *Aristotle's Poetics* (Duckworth, London, 1986).

593 Halliwell, 1986, p. 324.

594 Op. cit., p. 26, for Aristotle, "these emotions are based properly on a cognitive experience, and their arousal is intelligibly entailed in the poet's rational art. Thus tragedy, at its best, can offer an experience in which judgment and emotion are in harmony."

595 Stephen Halliwell 'Learning from Suffering: Ancient Responses to Tragedy' in *A Companion to Greek Tragedy* (Blackwell, Oxford, 2005), pp. 394-412.

596 Halliwell, 2005, p. 411.

597 Op. cit., p. 4, "…at the apex of the theory of tragedy, in chapters 13 and 14, [where] it is made explicit that the experience of tragedy depends intimately on a response to the moral features of the action of the play."

598 *Aristotle's Poetics* translated with an Introduction and Notes, by James Hutton (Norton & Co., New York, 1982).

599 Halliwell noted, 1986 p. vii, "Modern scholarship on the *Poetics* has been predominately channelled into the forms of the commentary and the learned article."

600 *Poetics,* 1450a, "For tragedy is not an imitation of men but of actions and life."

601 Op. cit., 1454a.

602 Op. cit., p. 15; Chapter 13 deals with pity and fear in the overall structure of the play, the 'change of fortune'. Chapter 14 deals with pity and fear in the individual tragic deed.

The authors Easterling and Miles[603] continue to argue for the influence of the past on current cultural behavior patterns in late antiquity, "Tragedy represents the classical past" and "The actions represented in the tragedies are mirrored in contemporary society."[604] Over time, the form of theatre changed and theatrical ensembles gave way to pantomime and mime, text replaced this in late antiquity[605] and, while dramatic form had changed, tragedy still existed in the cultural imagination of those influenced by *paideia.*[606]

Rabinowitz[607] says, "For both Aristotle and Plato, tragedy is an aesthetic object that has as its goal the arousal of emotion…"[608] where learning through suffering can be taken to apply to Greek tragedy.[609]Divine intervention in human affairs and recycled stories from the Heroic past, played on expectations that were not always met, producing a contradiction and tension that characterized tragedy. They are common themes in martyrologies.[610] Although the actions of heroes and gods belonged to a distant past, it represented the vision of a romanticized world that was to stay in the cultural aspirations of those who carried their nostalgia and melancholy within the Greek diaspora; an idealised world-view that was to become embedded in other cultures and influence their interpretations of past, present and future events. The author refers to Euripides as, "most attentive to the power of rhetoric,"[611] citing the play *Hekabe*, and provides other examples that illustrates her analysis of tragedy's elements, contributing to the development of my themes.

Furthermore, Simon Goldhill, 'The language of tragedy: rhetoric and communication' refers to Euripides' plays as demonstrating his formal training in rhetoric, [612] citing Cassandra, a character in the play *Trojan Women,* as an example, and indicating the use of rhetorical strategies in Greek tragedy; a link which is apparent in martyrology discourse. A feature of tragedies is the representation of characters as Homeric models of action and ideology; another feature common to martyrologies and Greek tragedies is the language of ritual and religion, which gives a vocabulary and structure to the narrative of tragedy.

All the above authors link tragedy with affective reactions, and I argue for this emotional response to be seen in the construction of martyrologies.

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603 Pat Easterling and Richaed Miles 'Dramatic identities: tragedy in late antiquity' in *Constructing Identities in Late Antiquity* edited by Richard Miles (Routledge, London, 1999), pp. 95-111.
604 Easterling and Miles, p. 104.
605 Easterling and Miles, p. 97.
606 Op. cit., pp. 98 and 102.
607 Nancy Sorkin Rabinowitz *Greek Tragedy* (Blackwell, Oxford, 2008).
608 Rabinowitz, p. 17.
609 Ibid.
610 For example, the tension between monotheistic and polytheistic religious ideologies; "there were many divine elements in the human world" (op. cit., p. 77) c. f. the tombs of martyrs; re-cycling of well-known characters.
611 Op. cit., p. 48.
612 Goldhill, p. 134.

2.5.2 Plot Structure

Although the age of classical Greece had gone by the time martyrologies were written, and the Hellenistic age ended with the conquest of Egypt in 30 BC, Aristotelian and Platonic philosophy continued to influence Egyptian culture.

Martyrologies were the biographies of those who chose to die for their beliefs and were written as stories notable for their "richness in memorable sentiment and stylish words of wisdom,"[613] that had the ability to arouse the emotions of the audience as they empathetically responded to the episodes of the plot. The stories were written as narratives[614] and structured in a similar way to Aristotle's dramatic tragedies.

For Aristotle, Plot-structure was central to Tragedy, more so than character traits, although the central character triggers the action (*hamartia*) by suffering some misfortune or by making a poor judgment. James Hutton[615] adds to the illumination of Stephen Halliwell's observations by commenting in particular where style is discussed.[616]

Halliwell continues with another book[617] where plot-structure, (*muthos*), or 'the structure of events',[618] occurs throughout the work, and Aristotle devotes the essentials of his analysis to the properties of a tragic *muthos,* While the main thrust of *muthos* is a mimetic action, character is introduced with the concept of *hamartia,*[619] but persons have these characters for the sake of the plot. I argue that while the concept of *hamartia* may be equated to the statement often found in martyrologies, "I am a Christian," it has psychological effects that can be generalised to life-changing events as *mimesis* equals reality, or its linguistic construct in the mind. This is a deliberate organisation. The way events were structured resulted in the arousal of emotions, a central facet of the way in which martyrologies were written. Halliwell [620]discusses what he calls a well-constructed tragedy, "By following the tightly coiled action of a complex plot, we recognize how and where things go tragically

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[613] Op. cit., p. 105.

[614] The sequence of development was firstly, oral narratives by the bards, followed by the Homeric epics (eighth century) which were in the form of a narration with direct speech (Aristotle *Poetics* 1448a21), and finally, actual dramatic performances (Storey and Allan, p. 2)

[615] *Aristotle's Poetics* translated with an Introduction and Notes, by James Hutton (Norton & Co., New York, 1982).

[616] Book 3, *Rhetoric,* expands this discussion.

[617] Stephen Halliwell *Aristotle's Poetics* (Duckworth, London, 1986).

[618] Halliwell, 1986, p. 97, "*sustasis tôn pragmatôn*"

[619] Aristotle *Poetics* 1453a, "…but falls because of some mistake" or error of judgment – a critical, or tragic, transformation of fortune (*metabasis*).

[620] Stephen Halliwell 'Learning from Suffering: Ancient Responses to Tragedy' in *A Companion to Greek Tragedy* (Blackwell, Oxford, 2005), pp. 394-412.

wrong, at the same time as being drawn, through imaginative sympathy (with characters to some degree like ourselves), into a profound emotional absorption in the events of the play."[621]

Aristotle expanded the ways in which the structure of tragic drama drew empathetic responses from the audience,[622] similar points being made in other works[623] succinctly put by Levene[624] "it is precisely pity and fear that are identified as the emotions that is characteristically tragedy's object to arouse."[625]

However, for Peter Burian[626] there is no master narrative that can be called a 'true' tragic plot, although Aristotle's schema stresses the importance of a tragic hero caught in circumstances beyond his control. However, tragedies do have conspicuous themes or, as Peter Burian says, "Story patterns"[627] of which three are often common to martyrologies, sacrifice, supplication and rescue. [628] Euripides' *Alcestis* and *Iphigeneia at Aulis* are given as examples organised around this pattern, [629] "the *rescue* pattern enacts a struggle whereby the principals, unexpectedly reunited, defeat a common foe and work their own salvation."[630]

All the tragic patterns centre on conflict, coinciding with moral and social predispositions. In the case of martyrologies, the conflict involves the moral and social behaviour which defines and segregates Christians and pagans; a conflict where the issues of tragedy are represented in text using speech-acts and discourse.

While this book is limited to Greek tragedy, the timelessness of the tragic events experienced by humanity, as cultures clash and vie for dominion, makes much of it applicable to the biographies of saints. The purposefulness of their structure gives witness to the strategic technology used in their production, and this is reflected in the topics discussed by the authors who contributed to *Greek Tragedy*.[631]

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[621] Halliwell, 2005, p. 404.

[622] Aristotle *The Art of Rhetoric* translated by H. C. Lawson-Tancred (Penguin Books, New York 1991) and *Poetics* translated by Malcolm Heath (Penguin Books, New York, 1997)

[623] *The Passions in Roman Thought and Literature* edited by Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997) chapter six, Ruth Webb's *Imagination and the arousal of the emotions in Greco-Roman rhetoric*

- [624] D.S. Levene's *Pity, fear and the historical audience: Tacitus on the fall of Vitellius*, in *The Passions in Roman Thought and Literature* eds. Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997), pp. 128-149.

[625] Levene, p. 131.

[626] Peter Burian 'Myth into *muthos*: the shaping of tragic plot' in *Greek Tragedy* edited by P. E. Easterling (University Press, Cambridge, 1997), pp. 178-210.

[627] Burian, p. 186.

[628] Op. cit., p. 188, "The *sacrifice* pattern entails conflict between the needs and desires of the individual and those of a community in crisis, resolved in favour of the community through the willing participation of the sacrificial victim."

[629] Ibid; Euripides *Children of Heracles* and *Orestes* are examples of this. "The *supplication* pattern involves a triangular confrontation: a supplicant or group of supplicants, pursued by an implacable enemy, seeks and obtains protection from a ruler who must then defend them, by force if necessary."

[630] Ibid; Euripides *Iphigeneia among the Taurians* and *Helen* are given as examples of this pattern.

[631] Euripides' Hecuba has clear intertextuality with Passio perpetuae, Jan Bremmer, personal correspondence.

2.6 Hagiography

The literature concerning hagiographies is vast. Reymond and Barns[632] provide an historical overview with an insight into the psychological state of early Christianity in Egypt, the martyrs and their antagonists. Historiographic issues, rather than the ways socio-cultural dynamics[633] influence character representations, dominate the introduction. It gives the *Martyrdom of S. Coluthus*[634] as an example of what the authors feel to be a genuine document, which has been developed into the style common to the majority of martyrologies, ones resembling Greek drama with characters fulfilling familiar roles.[635] The authors make the point that Old Testament characters form prototypes for Christian martyrs. They also note that martyrologies were "meant to be read on the appropriate day in places of worship, and particularly in the shrine of the martyr whom it celebrates,"[636] a reference commonly found towards the end of a martyrology.[637] *Coluthus* is a good example of characterisation, persuasive literary strategies, and text world entities. The re-use of characters in martyrologies written in groups, called cycles, is an example of forming connections between what was previously stored in memory and what was to be strategically linked.

From the translations in Musurillo's work,[638] a picture begins to emerge of the style common to many martyrologies. The representation of supernatural entities acting in their world, and inter-acting with the would-be martyrs, becomes a common theme. Characters are categorized in roles as a result of prototypical typecasting, where martyrs are represented as a blending of Greco-Roman virtues with the characteristics of Old Testament prophets. An example of this is given in *The Martyrdom of Pionius the Presbyter and his Companions*,[639] where attributive hyperbole connects the mind of the martyr with supernatural entities, who mediate between the two worlds. Some martyrologies reflect the conversations between the main characters, using the first-person narrative-technique.[640]

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632 E.A.E. Reymond and J.W.B. Barns *Four Martyrdoms from the Pierpont Morgan Coptic Codices* (Oxford University Press, Oxford, 1973),

633 Reymond and Barns, 1973, p. 4. The authors hint at this by linking the increases in the severity of the persecutions with the culmination of a long period of increasing economic troubles and social unrest, rather than a clash of religious ideologies, as was portrayed in martyrologies.

634 From the Pierpont Morgan codex M 591 T. 28, FF.88v-92, found at Hamouli in the Fayûm in 1910.

635 Op. cit., p. 2.

636 Op. cit., p. 15.

637 Ibid.

638 Herbert A. Musurillo S.J., *The Acts of the Christian Martyrs* (Oxford University Press, Oxford, 1972).

639 Musurillo, 1972, p. 165, *Of Pionius*, 22, "Such was the innocent, blameless, and incorruptible life which blessed Poinius brought to an end, with his mind ever fixed on almighty God and on *Jesus Christ* our lord *the mediator between God and man…*"

640 Op. cit., p. liii.

Another book by Musurillo[641] notes that the term 'martyr' is usually associated with anyone who has given their life in defense of religious beliefs, but in this work it "has been extended to those who have given their lives for an idea or ideal,"[642] further discussed as the connection between death and philosophy which provides a foundation for the more common association of the term 'martyr' in a Christian context; the effects on the Greek and Jewish population of Egypt by the Roman occupation is reflected in the literature.[643] Although the Bollandist, H. Delehaye, in *Les Passions des martyrs et les genres littéraires* (1921), could see "no real resemblance between the Christian and the so-called pagan Acts", Musurillo attributes any likeness to "the fact that both pagan and Christian Acts were derived from authentic *commentarii*" but "to find actual parallels between the pagan and Christian martyr acts is difficult if not impossible."[644] They appeared to refer to two different worlds, indicating the success Christian writers had with representation.

The study by Krueger[645] views hagiography, written between the fourth and the seventh centuries, through the lens of the author, [646] noting, "…no other literary practice was as distinctively Christian as hagiography, the representation of the lives and miracles of Christian saints in writing."[647] It defines hagiography's purpose as "ways to communicate virtues to an audience through narrative; as a practice, it offered a window on the models for behavior deemed appropriate for ascetic authors" with the provision of "textual models for emulation and invited an audience to conform to the patterns of virtue narrated."[648] The impulse to asceticism as a form of piety was a defining characteristic of saints

2.6.1 Themes in Martyrologies.

The persecution of Christians supports martyrologies. This allows the expression of Christian ideology in socio-linguistic forms and constructed identities, along with issues of the power disparity between the Roman magistrates and the would-be martyrs. Martyrologies are saints' biographies; their struggles against Roman hegemonic forces, for which they were finally rewarded as members of a world populated by supernatural beings. Strongly allegorical, the stories evoked emotions and mental images in a receptive audience, at a time when demonic forces, in the guise of these Romans, were seen as acting to distract those who called themselves

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641 Herbert A. Musurillo, S.J. *The Acts of the Pagan Martyrs* (*Acta Alexandrinorum*) (Oxford University Press, Oxford, 1954).

642 Musurillo, 1954, p. 236.

643 Op. cit., p. 258, "But it is particularly the anti-Roman bitterness – to be found in no other extant literature to such a degree – which has led recent scholars to classify the *Acta* as the most violent of anti-Roman propaganda."

644 Op. cit., pp. 261-2; but there were similarities: the use of 'protocol' style, interpersonal exchanges, contempt for death, and the ways Roman characters and martyrs were represented.

645 Derek Krueger *Writing and Holiness* (University of Pennsylvania Press, Philadelphia, 2004.

646 Krueger, 2004, p. 2, "The power of writing to shape the Christian author flourished especially in the production of narrative literary forms. Saints' lives, in their combined ability to entertain and edify, contributed broadly to the formation of Christian practice and understanding."

647 Op. cit., p. 5.

648 Op. cit., pp. 108-9.

Christian. It is a didactic story in which the martyrs are rewarded for holding stead-fast to their beliefs; propaganda abounds and there is the trace of nationalism as the Egyptian Christians clash with their Roman oppressors. These constituents produce many themes, and a central issue of this thesis is how the main characters' personhood was represented textually, and the rhetorical literary devices used in this production. Consequently, the themes of identity, ideology and rhetoric are dominant, along with text constructions, plot and drama.

The effects of Hellenic *paideia* continued to influence the culture of Egypt within which the martyrologies of *Paese and Thecla* and *Apaioule and Pteleme* were written.[649] These themes constitute the body of the thesis and appear throughout the work.

2.7 Early Christianity in Egypt.

The attitudes surrounding martyrdom became a defining feature of Christianity's tenacious hold on those who would call themselves Christian, and were not limited by time or geographic location. Starting with the premise that martyrologies were persuasively written, this has impacted on the selection of material and narrowed the focus to hagiographical discourse illustrating the influence of Greek tragedy on the attitudes expressed in saints' biographies. Aristotelian philosophy provides a framework for much of the ontological and epistemological considerations, and his contribution in the areas of psychology and linguistics, and its applicability to martyrologies, should be acknowledged.

Zetterholm[650] provides a focus for the prominence of pan-Hellenic religious institutional systems in Antioch-on-the-Orontes, an account of the separation of Judaism and Christianity, and the development of Christianity as a social movement in Antioch. The story of the Maccabean martyrs and their faithfulness to the Torah[651] gives a suitable start-point for Christian martyrologies.

The work by Burrus and Lyman[652] concerns the Roman imperial period. [653] Virginia Burrus and Rebecca Lyman discuss the definition of Christians from the perspective of "local and every-day practices of men,

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[649] Tito Orlandi dates the writing of *Paese and Thecla* to the eighth or ninth century, *Apaioule and Pteleme* to the late seventh century (*The Coptic Encyclopedia).* Referring to the activities of John Chrysostom (347-407) in Antioch and Constantinople during his life-time, Easterling and Miles, p. 106, "The homilies of John Chrysostom, delivered in the churches and martyr shrines of Antioch and Constantinople, are littered with references to tragedy and tragic themes"; and for example, Sophocles *Oedipus Tyrannos (King Oedipus, Oedipus Rex, Oedipus the King)*. Easterling and Miles quote John Chrysostom, *In Tit. hom. 5.4;* cf. *In Phil. hom. 15.5; In Thess. hom.* Chrysostom also "contextualised biblical stories by alluding to themes gleaned from tragedy" (p. 105) Isaac and Jacob cf. the young men from Thebes *Ad Stagirium a Daemone Vexatum 2.10.*

[650] Magnus Zetterholm *The Formation of Christianity in Antioch* (Routledge, London, 2003).

[651] Josephus *Antiquitates judaicae*

[652] *Late Ancient Christianity* edited by Virginia Burrus (Fortress, Minneapolis, 2005).

women and children"[654], rather than the image the Church wished to portray. Although the clergy constantly monitored doctrine and liturgy, the laity engaged in diverse religious practices as a result of complex social and cultural changes. The transition from polytheism to monotheism was a sluggish process; religious boundaries were drawn by the clergy but the laity needed time to integrate the past within the new boundaries, and this created an ongoing tension between the two groups.

Asceticism had become popular with those who saw this life-style as a way to become closer to God. However, Clark[655] leads into monasticism with the observation that *The Life of Antony,* written by Athanasius in the fourth century, was "constructed",[656] suggesting an attempt to define the characteristics that could be expected from Christians who perused this social expression of their faith; an example of the Church setting certain patterned behavioural norms that delineated Christians.

Young[657] notes that martyrs were identified as those who "by their suffering and death…were raised from human to semi-divine or angelic status."[658] Their characteristic Christian identity was attested by their popularity as the epitome of Christian believers. Their attitudes and behavior formed an inspirational role model, through their biographic narratives they became, "the quintessential representatives of Christian identity" and "stood in the place of the ancient priesthood."[659]

The martyrs' appropriation of Christ's identity through mimesis provides a clear understanding of how Christians define themselves and wish to be defined by others, sifting through the diverse range of options. David Frankfurter[660] summarises this comprehensively. [661]

Hampered within this context, a distinctly Christian self-identity and Christian social-identity began to tentatively crystallise, albeit a process of re-imaging plagued by internal renewal and dissent, and essays in

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[653]A contested time, but taken here to refer to the time from the Augustan reforms to the late fourth century.

[654] Burrus and Lyman, p. 2.

[655] Elizabeth A. Clark 'Asceticism, class and gender' in *Late Ancient Christianity* pp. 27-45.

[656] Clark, p. 36.

[657] Robin Darling Young 'Martyrdom as Exaltation' in *Late Ancient Christianity*, pp. 70-94.

[658] Young, p. 73.

[659] Op. cit., p. 81; p. 75, "First, the imitation of Christ enjoined on all believers, appeared most visibly in their triumphant deaths. Second, in reward for their faithfulness, the martyrs now in heaven possessed special powers. And third, when Christians praised and supplicated them, the martyr would return the favor in the form of visible assistance."

[660] David Frankfurter 'Beyond Magic and Superstition' in *Late Ancient Christianity* edited by Virginia Burrus (Fortress, Minneapolis, 2005). pp. 255-284.

[661] Frankfurter, 2005, p. 207, "Late antique cultures in particular involved supernatural worlds far more complex than can be accommodated by the figures of Christ and the saints, evil demons and shadowy old gods with classical names. Despite attempts by church leaders to cast the world in the simplest, most dualist schemes, people everywhere and at all social levels encountered a diverse range of spirits some repeatedly predatory, some dependably beneficial and the vast majority ambiguous – harmful unless invoked properly."

journals have targeted these issues.[662] Other works develop themes and expand issues that support my argument.[663]

2.8 Pragmatics.

The construction of meaning is central in the analysis of martyrologies. The development of a would-be saint's personhood depends on how characters are represented by the author, and interpreted by the audience. However, martyrologies comprise a substantial amount of first-person talk in the form of interpersonal utterances between the central characters, the Roman magistrate and the protagonists. This speech activity is subject to socio-cultural and linguistically contextualized parameters, in which structural and literal meanings are often modified, and need to be interpreted by inference. A pragmatic understanding of these implied meanings requires a description of the context in order to understand what is said.[664] The influence of Pragmatics is seen throughout social activities; martyrologies, with their interpersonal components, reflect how language was used to express attitudes,[665] the delivery of which was designed to influence a receptive audience. While Discourse Analysis looks at the patterns of language across texts and considers the relationship between

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[662] *The Encroaching Desert* edited by Jitse Dijkstra and Mathilde Dijk (Brill, Leiden, 2006), the essays by the following authors were relevant: David Frankfurter, Peter van Minnen, and Claudia Rapp; David Frankfurter 'The Cult of the Martyrs in Egypt before Constantine: the Evidence of the Coptic *Apocalypse of Elijah* in *Vigiliae Christianae* 48 (1994) pp. 25-47; David Frankfurter 'Hagiography and the Reconstruction of Local Religion in Late Antique Egypt' in *The Encroaching Desert* edited by Jitse Dijkstra and Mathilde Dijk (Brill, Leiden, 2006), pp. 13-38; Peter van Minnen 'Saving History? Egyptian Hagiography in Its Space and Time' in *The Encroaching Desert* edited by Jitse Dijkstra and Mathilde Dijk (Brill, Leiden, 2006), pp. 57-92; Claudia Rapp 'Desert, City and Countryside in the Early Christian Imagination' in *The Encroaching Desert* edited by Jitse Dijkstra and Mathilde Dijk (Brill, Leiden, 2006), pp. 93-112; David Frankfurter 'The Legacy of Jewish Apocalypses in Early Christianity: Regional Trajectories' in *The Jewish Apocalyptic Heritage in Early Christianity* ed. James C. VanderKam and William Adler (Van Gorcum The Netherlands, 1996), Chapter 4; David Frankfurter 'Martyrology and the Prurient Gaze' in *Journal of Early Christian Studies* 17:2 2009, pp. 215-245; David Frankfurter *Elijah in Upper Egypt* (Fortress Press, Minneapolis, 1993). A comprehensive book with strong apocalyptic and intertextual connections; David Frankfurter *Religion in Roman Egypt* (Princeton University Press, New Jersey, 1998). Setting Christianity within its historical context, this book provides cultural perspectives from a theological view point; Willy Clarysse, 'The Coptic martyr Cult' in *Martyrium in Multidisciplinary Perspective. Memorial Louis Reekmans* ed. M. Lamberigts and P. van Deun (Leuven University Press, Leuven. 1995), pp. 377-395.

[663] Stephen J. Davis *The Cult of Saint Thecla* (Oxford University Press, Oxford, 2001, Pere H. Delehaye, S.J. *The Legends of the* Saints translated by Mrs. V. M. Crawford (Longmans, London, [1907]1974), De Lacy O'Leary *The Saints of Egypt* (Philo Press, Amsterdam, 1937), Helen Rhee *Early Christian Literature* (Routledge, London, 2005) Judith M. Lieu *Christian Identity in the Jewish and Graeco-Roman World* (Oxford University Press, Oxford, 2004), C. Wilfred Griggs *Early Egyptian Christianity from its Origins to 451 C. E.* (Brill, Leiden, 2000), Lucy Griggs *Making Martyrs in Late Antiquity* (Duckworth, London, 2004), G. E. M. De Ste. Croix *Christian Persecution, Martyrdom, and Orthodoxy* (Oxford University Press, Oxford, 2006), Birger A. Pearson *The Emergence of the Christian Religion* (Trinity Press, Pennsylvania, 1997), *The Roots of Egyptian Christianity* Birger A. Pearson & James E. Goehring editors (Fortress, Philadelphia, 1986), Jill Kamil *Christianity in the Land of the Pharaohs* (Routledge. London, 2002), G. W. Bowersock *Martyrdom and Rome* (Cambridge University Press, Cambridge, 1995), R. A. Markus *The End of Ancient Christianity* (Cambridge University Press, Cambridge, [1990]1994), Peter Brown *The Making of Late Antiquity* (Harvard University Press, Mass. 1978), and other similar books by Peter Brown, Philip Rousseau *Ascetics, Authority and the Church* (Oxford University Press, Oxford, 1978) and other similar works by different authors such as *The Jewish Apocalyptic Heritage in Early Christianity* edited by James C. VanderKam and William Adler (Van Gorcum, Assen 1996).

[664] Archer Dawn, Karin Aijmer and Anne Wichmann *Pragmatics* (Routledge, London, 2012), a book from the series 'Routledge Applied Linguistics', p. 7.

[665] Halliday's interpersonal function associates the affective use of language as an expression of the speaker's attitudes, and an indicator of the motivational forces that may drive behaviour (discussed more fully below under SFL).

language and the social and cultural contexts in which it is used, Pragmatics while noting the relationship between linguistic forms, has an interest on the communicative function and sees context as central to an understanding of the relationship between what is said and what is understood.[666] Moving beyond a linguistic analysis of martyrologies, the psychological process of socialisation provides a more complete explanation of the encountered phenomena.[667]

Archer Dawn, Karin Aijmer and Anne Wichmann *Pragmatics* (Routledge, London, 2012). Dawn, Aijmer, and Wichmann discuss issues that occur throughout the martyrology corpus, for example, the angry physical and verbal reaction of the Roman magistrate to his perceived loss of face while conversing with the would-be martyrs; this topic, 'Pragmatics, facework and im/politeness',[668] has a universality which may remain controversial, although there was no doubt about the magistrate's reaction, when the martyrs triggered an angry response from their antagonists.

2.8.1 Systemic Functional Linguistics (SFL).

SFL, a philosophy of language developed by Michael Halliday and Christian Matthiessen,[669] explores the ways language is used to create meaning as a function of its socio-cultural context. It reasons that language reflects the impact of ideological and interpersonal relationships. The three dictates of meaning, ideational, interpersonal and textual, work concurrently and use the available linguistic choices to express meaning at the level of the clause, and beyond as in discourse[670] where a text evolves, from clause to clause.[671] The most important use of SFL lies in the way I apply it to discourse analysis, where it provides a way to inexorably argue the meaning of a text, informing the analysis of martyrologies.

Halliday's position[672] on how meanings are constructed from the semantic content of lexical items, and their syntactic positioning, provides explanatory tools than, find use in the analysis of martyrologies; the system of transitivity in particular gives a range of process options for the construction of ideational (experiential)

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666 Brian Paltridge *Discourse Analysis* (Continuum, London, [2006] 2008), p. 53.

667 In particular, the normalisation of behaviour (Michel Foucault's ideas of discipline and confession in *History of Sexuality*, 1981).

668 Archer, Aijmer and Wichmann, *Pragmatics*, 2012, A8 pp. 84-95; B8 pp. 207-216.

669 M. A. K. Halliday *Language as Social Semiotic* 1978, *An introduction to Functional Grammar* 1994, (Edward Arnold, London,); M. A. K. Halliday and C. M. I. M. Matthiessen *An Introduction to Functional Grammar* (Arnold, London, 2004).

670 Patricia Canning 'Functional stylistics' in *The Routledge Handbook of Stylistics* edited by Michael Burke (Routledge, London, 2014), p. 46, "Halliday developed he idea that language has three primary roles or functions which intersect to make meaning…three interconnecting 'metafunctions' as follows: a. *Ideational* – to express ideas and experience(clause as *representation*); b. *Interpersonal* – to mediate in the establishment of social relationships (clause as *exchange*); c. *Textual* – to provide the formal properties of language (clause as *message*)

671 Mary J. Schleppegrell 'Systemic functional linguistics' in *The Routledge Handbook of Discourse Analysis* edited by James Paul Gee and Michael Handford (Routledge, London, 2013), p. 21.

672 M. A. K. Halliday *An Introduction to Functional Grammar* second edition (Edward Arnold, London, 1994).

meanings. While these ideational tools point to the topic/content (field), the interpersonal tools track relationships and, with the grammatical category of mood, convey attitudes (tenor). SFL links with role theory, interpersonal relationships, and information flows, set within a socio-cultural context. The strength of this linguistic theory is its adoption of a pragmatic view of how language is used; it is a theory that attempts to explain how meanings are transmitted through the stylistic effects of lexical choices and the way they are used, making it very suitable for the analysis of martyrologies. Although Halliday has no specific interest in cognition, he points towards representation as a mental creation by the reader/audience with "language enables human beings to build a mental picture of reality, to make sense of what goes on around them and inside them."[673]

Halliday draws on a mixture of grammatical and metaphorical meanings to do this; nouns giving meanings about things and entities, verbs about processes, conjunctions connect, and adjectives giving meanings about qualities.[674] The interpersonal function draws on modality, which is associated with point-of-view. SFL, in association with other tools for example appraisal theory, is most suitable for the analysis of martyrologies. It provides inexorable instantiation for the creation of meaning, within context, in both quantitative and qualitative linguistic research. This is an influential and convincing theory; its basic concepts inform the linguistic analysis of martyrologies.

Matthiessen[675] builds on Halliday's original work, expanding the grammatical description with more detail and examples.

2.8.2 Appraisal Theories.

Appraisal analysis seeks to find the ways interpersonal meanings saturate a text, enabling exploration of resources for evaluating meaning.[676] It is located within the framework of SFL and explores "the kinds of attitudes that are negotiated in a text, the strength of the feelings involved, and the ways in which values are sourced and readers aligned."[677] Appraisal theory provides tools for tracking the main characters in martyrologies, explore the kind of processes they are engaged in, look at the attitudes and judgments that influence this behavior and, in conjunction with SFL, see how episodes connect and move the plot forward, for

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[673] Halliday, 1994, p. 106.
[674] Op. cit., Part 2, 6, 'Below the clause: groups and phrases', pp. 309-362.
[675] M.A.K.Halliday and C. M. I. M. Matthiessen *An Introduction to Functional Grammar* third edition (Arnold, London, 2004).
[676] Schleppegrell, 2013, p. 26.
[677] J. R. Martin and D. Rose *Working with Discourse: Meaning beyond the Clause* first and second editions (Continuum, London, 2003), p. 25.

example[678] has its roots in the writings of Plato, Aristotle, and the Stoics, connecting cognition with emotional responses; an Aristotelian view that finds a psychological expression in the *Rhetoric*,[679] and one that explains the construction of the plot in martyrologies. It supports my argument by giving the views of various authors who agree with the "suggestions of Magda Arnold and Richard Lazarus that emotions are elicited and differentiated as a function of an individual's subjective interpretation or evaluation of important events or situations."[680]

Appraisal theory claims that emotional responses are elicited by the evaluation of events and situations where judgments precede responses. This claim, that emotions are generated by the appraisal of events and situations, assumes that the events and situations are seen as relevant to a person's motives, goals, or concerns.[681] Richard Lazarus sees this as a two stage process, the first, or primary, stage considers whether the events or situations are relevant and if so, results in a positive or negative affective state. The secondary stage involves coping with the stress of a negative assessment by either solving the problem, or regulating the emotions tied to the stressful situation.[682] While this is an area of extensive and complex debate, where differences between cultures can produce emotional responses that vary according to what is perceived to be relevant,[683] it provides an explanation for the ways in which martyrologies attempt to change attitudes.

Other sources enlighten my work, for example the Notes[684] inform the aims and methodology of this thesis. They help explain the affective dimensions of plot structures, and the way language was used within the socio-cultural environment of Egyptian martyrologies, written between the fourth and ninth centuries. The link between judgments and attitudes relates to Aristotle's *Poetics* and *Rhetoric,* and the notes provide ways to classify data for the empirical testing of the arguments in this thesis. These notes locate appraisal theory within the framework of Systemic Functional Linguistics and provide useful tools to find evidence for the strategic use of language in texts. Informed by recent cognitive insights, they support a stylistic analysis of Egyptian martyrologies that more adequately describes how the concept of Personhood was constructed during the time when the texts were written.

2.9 Ancient Sources

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678 *Appraisal Processes in Emotion. Theory, Methods, Research* edited by Klaus R. Scherer, Angela Schorr, Tom Johnston (Oxford University Press, Oxford, 2001).

679 Lawson-Tancred, 'Psychology in the *Rhetoric*' in *The Art of Rhetoric,* pp.21-30.

680 Editors, *Appraisal Processes in Emotion*, preface, vii.

681 Ira J. Roseman n Craig A. Smith, 'Appraisal Theory' in *Appraisal Processes in Emotion*, p. 17.

682 Richard Lazarus

683 Batja Mesquita and Phoebe C. Ellsworth 'The Role of Culture in Appraisal' in *Appraisal Processes in Emotion. Theory, Methods, Research*, pp. 233-248.

684 'An introductory tour through appraisal theory' at www.grammatics.com/appraisal Notes compiled from the work of Iedema et al. 1994, Christie and Martin 1997, Martin 2000, and White 1998.

Hutton[685] notes how Aristotle prioritises the six parts of a tragedy,[686] with plot being the first in order of importance, followed by character, thought, and language.[687] He deals extensively with plot and, to a lesser extent, character; the discussion, along with how language is used, informs the argument of this thesis. Hutton advises "The *Poetics* becomes more luminous for us if we follow Aristotle in his conscious application of method and grasp what therefore is going on in the treatise";[688] this seminal work requires a close reading of both the Introduction, and the translation, of the *Poetics*. It continues to inform how language is used in modern Stylistics,[689] and it underpins my approach to the analysis of martyrologies; particularly 'The Best Form of Tragedy', where Aristotle characterises a tragic plot and those who take part in it.[690]

Aristotle's thoughts, in, *Rhetoric* 'Psychology in the *Rhetoric*' [691] summarises my position. Aristotle divides the means of persuasion into two areas and defines rhetoric as an art in which "the power to observe the persuasiveness of which any particular matter admits."[692] For Aristotle, persuasion relied on proving the argument, and the two divisions of proof are detailed in this section. The second, or that furnished by speech, relies on the presentation of the speaker's character where, "character contains almost the strongest proof of all"[693], the disposition of the audience (in particular, the arousal of their emotions) πάθος (*pathos*), and the use of valid, logical argument λόγος (*logos*). The speech itself needs to be of a certain style and contain persuasive literary devices. In martyrologies, *logos* is not used; the message of Christianity is taken to be the unquestionable truth, the word of God, and therefore not requiring validation. Emotion, *pathos*,[694] character,

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685 Aristotle's *Poetics.* Translated, with an introduction and Notes by James Hutton (Norton, USA, 1982).

686 Op. cit., p. 11, plot, character, thought, language, spectacle and music.

687 Op. cit., p. 13.

688 Op. cit., p. 9.

689 Op. cit., p. 16, "First, the kind of words are enumerated – current, or common words, foreign words, metaphors etc. - and then the "virtue" of style is found in a mixture of common and uncommon, the common giving clarity, the uncommon distinction. Aristotle shows how the two can be extremes, and the "virtue" of style evidently is established by the principle of the "mean" familiar to us from his ethical works."

690 Op. cit., P. 57; *Poetics*, Chapter 13, "it is evident that good men ought not to be shown passing from prosperity to misfortune, for this does not inspire either pity or fear, but only revulsion; nor evil men rising from ill fortune to prosperity…such is the man who on the one hand is not pre-eminent in virtue and justice, and yet on the other hand does not fall into misfortune through vice or depravity, but fails because of some mistake;" Hutton's notes on page 95 (notes 3 & 4) expand on this with "In witnessing a tragedy, we respond directly with pity for good persons suffering what they do not deserve to suffer; we do not so directly fear for ourselves, but we have a genuine fear because we see a dreadful thing happening to someone like ourselves, someone with whom we identify ourselves – if it happened to a monster of iniquity, we would feel no fear, only satisfaction. And in note 4, talking about the mistake made by the good man, "Such a mistake, or error of judgment, Aristotle calls a *hamartia*, and the resulting deed a *hamartêma.*"

691 Aristotle's *Rhetoric* in *The Art of Rhetoric* translated by H. C. Lawson-Tancred (Penguin Books, New York 1991).In seven sections, 1. The Importance of Ancient Rhetoric

692 Aristotle, *Rhetoric*, Chapter 1.2.

693 Ibid.

694 Op. cit., the audience being in the necessary receptive state, and subjected to the appropriate form and triggers, may be moved to various emotional states, in what Lawson-Tancred calls "psychological manipulation" (p. 139). Aristotle discusses anger, calm, friendship and enmity, fear and confidence, shame, favour, pity, indignation, envoy and jealousy, and how these emotions may be evoked within the audience.

ethos, and style are discussed in detail;[695] prose style, the psychology of the emotions and the analysis of character types, inform an analysis of martyrologies. Its continual influence can be seen in the *Rhetorica ad Herennium*[696]

The Ecclesiastical History[697] is a seminal work. It is a history of Christianity in its first three centuries and spans the time from the trial and persecution of Jesus to the time of Constantine. There are many references to martyrdom, and the persecutions in Egypt are described in books 6 and 7. Along with Eusebius's Church History, the *Martyrs of Palestine* needs to be included in his works for a fuller view of martyrdom at that time. Also, Other ancient sources, [698] along with the comments by the translators, were invaluable; as were Coptic manuscripts in the Pierpont Morgan Library.

2.10 Style.

The author[699] cites four virtues of speech as the basis of classical theory: correctness, clarity, ornamentation, and propriety, and then goes on to define what the terms mean. Ornamentation is seen as the most elaborated virtue because "it pleases the listeners, thus making them attentive and disposed to believe the speaker."[700] Tropes and figures are extensively listed, defined and provided with examples. Affective figures[701] are common in martyrologies, for example, enargia, "the description of a situation or action as though it were present,"[702] is a literary device used to prepare the emotional responses of the audience. This essay ends with the thought that the transmission of style by sophists, philosophers, rhetoricians and critics, with a focus on correctness, clarity ornamentation, and propriety, still remains valid after 2500 years.

As this thesis is concerned with an exploration of the rhetorical techniques, used as persuasive devices, in martyrologies written after the time of Diocletian, Aristotle's *Rhetoric* (335 BC) is the historically appropriate

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695 Below, 'Style', Section 2.11.

696 *Rhetorica ad Herennium* edited and translated by Harry Caplan (Heinemann, London, [1954] 1977), anonymous author (originally thought to be by Cicero).

697 Eusebius of Caesarea *The Ecclesiastical History* edited and translated by Roy J. Deferrari, third printing 1981 (Catholic University of America Press, Washington, 1953).

698 Socrates Scholasticus and Sozomen's *Ecclesiastical History* and the church histories written by Theodoret of Cyrrhus and Evagrius Scholasticus in Antioch, together give a connected account of the Church's history to 594 A.D. in Glenn F. Chesnut *The First Christian Histories* (Mercer University Press, USA, 1986).

699 Galen O. Rowe 'Style' in *Classical Rhetoric in the Hellenistic Period 330B.C. – A.D.300* (Brill, New York, 1997), pp. 121-157.

700 Rowe, p. 124.

701 Op. cit., p. 143-145.

702 Ibid.

place to start.[703] Aristotle saw rhetoric as the way to sway opinion, and the style of its delivery formed a necessary part;[704] while he saw discourse as founded on psychological, logical and moral principles, it is the psychological and moral aspects that are prominent in martyrologies, where the specific use of language occurs as an Aristotelian proof, called *pathos*, and appear in a conspicuously patterned lexical and syntactical form. These language patterns either change the intensity of the interpreted meaning or change the standard meaning (tropes).[705] He places a special emphasis on visual metaphors "which set things before the eyes",[706] and signify activity (*energeia*), a common feature of martyrologies where the audience is emotionally engaged by identifying with evoked images,[707] and this needs to be emphasised as a prime feature of contemporary characterisation techniques, although Aristotle did not elaborate on the active role of the audience in the process of inferring meaning. Modern stylistics has been informed by advances in the knowledge of personal and socio-cultural factors[708] linking texts to the environment within which they were written.

2.10.1 Stylistics

The book[709] uses Simpson's definition of stylistics as an anchor point: "Stylistics is a method of textual interpretation in which primacy of place is assigned to language;"[710] it also suggests that stylistics, while incorporating modern trends, has not discarded its roots in Rhetoric by maintaining the initial focus on the clarity, preciseness and appropriateness of language in use. Furthermore, stylisation included the ways schema were constructed at the syntactic level, and the use of tropes at the semantic level. Identifying the origins of modern stylistics as having its roots in Classical Rhetoric, the book recognises the continual influence of Aristotle's ideas, from his work in *Poetics* and *Art of rhetoric*, to the present time. In the *Art of rhetoric*, Aristotle's discussion on clarity, amplitude, propriety, rhythm, syntax, and metaphor, are topics in modern stylistics.

Peter Stockwell [711] uses a modern definition of stylistics, and notes that it now includes socio-cultural and psychological factors.[712] The influence of 'Formalism,'[713] coupled with linguistics and its rigor of descriptive

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[703] Aristotle *The Art of Rhetoric* Book 3, 1:2, "We have therefore next to speak of style; for it is not sufficient to know what one ought to say, but one must also know how to say it, and this largely contributes to making the speech appear of a certain character."

[704] Op. cit., Book 3, 1:5-6, "But since the whole business of Rhetoric is to influence opinion, we must pay attention to it…there is some slight necessity to pay attention to style."

[705] Some examples of tropes are simile, metaphor, metonymy, and oxymoron; some examples of enhanced meaning are repetition, chiasmus, antithesis, alliteration and assonance.

[706] Op. cit., Book 3, 11:1.

[707] These grammatical and lexical words or phrases act as cues, or deictics, and cause the audience to imagine themselves as participating in the situation of the fictional world of the discourse.

[708] In particular, topics within the fields of pragmatics, sociolinguistics and discourse analysis.

[709] *The Routledge Handbook of Stylistics* edited by Michael Burke (Routledge, New York, 2014).

[710] Paul Simpson *Stylistics* (Routledge, London, 2004), p. 2.

[711] Peter Stockwell 'Language and Literature: Stylistics' in *The Handbook of English Linguistics* (Blackwell, Oxford, 2006), pp. 742-758.

analysis, was to change with the advances made in the 1970s, [714] Stockwell notes, "The key issue here is the question of interpretation, and the importance of noticing a difference between the textual object, reading, and interpretation." The expansion of Stylistics into socio-cultural and reader-based studies resulted in its association with other fields such as "narratology, social semiotics, critical discourse analysis, and cognitive poetics"; his comments on characterization are relevant and informative for martyrologies.[715] Of particular interest is the way a stylistic analysis involving lexical choices includes other features of syntax and grammar where 'literary representations' involve language establishing identity, developing characterisation and stress a political ideology. Combined with Hallidayan functional grammar (Halliday 1971 *Linguistic Function and Literary Style*), this is a suitable tool for analysis at the micro level, with characters acting in various contextualized processes, building a powerful methodology with which to examine personhood representation.

Stockwell also gives an example of a stylistic analysis which focus on lexico-grammar, drawing on 'pragmatics, discourse analysis, sociolinguistics narratology and the cognitive effects of cohesion', which, at a macro level, inform micro level topics such as 'characterisation, narrative structure, tone and atmosphere, genre, texture realism and viewpoint,'[716] an analysis that attempts to account for the organisational patterns and readerly effects in the textual complexity of the literary example used. These contributions move the discussion towards my argument.

Stockwell describes[717] how stylistics has moved beyond a close study of analyzing the way language is used in a text, to include interpretive and social factors. There is a re-evaluation of those textual patterns through the readerly construction of the psychology of the audience. Cognition has come to the fore within the new field of Cognitive poetics/Stylistics, "combining our understanding of readerly cognitive processes with textual reality in the stylistic tradition;"[718] for martyrologies, this provides a mechanism for the study of emotions. So modern

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[712] Stockwell, 2006, p. 746, "Style as an interpersonal feature involves psychological and socially motivated choices, so style can be seen as the characteristic pattern of choices associated with a writer's or projected character's 'mind-style', or the pattern associated with particular periods, genres or literary movements…(it) is correspondingly evaluated along these ideological dimensions by readers and audiences."

[713] Op. cit., p. 714, "These concerns included studies of metaphor, the foregrounding and dominance of theme, trope and other linguistic variables, narrative morphology, the effects of literary de-familiarisation, and the use of theme and rheme to delineate perspective in sentences."

[714] Op. cit., p. 745, "Studies involved speech act theory, norms of spoken interaction, politeness, appropriacy of register choice, dialectal variation, cohesion and coherence, deictic projection, turn-taking and floor holding (which) all allowed stylistics the opportunity of exploring text-level features and the interpersonal dimension of literature, especially in prose fiction and dramatic texts."

[715] Op. cit., p. 749; "Work in, for example, the point of view of fictional characters might involve an analysis of how lexical choices, modal expressions, the directionality of verbs, and other deictic features combine to produce the overall effect and characterization."

[716] Op. cit., pp. 752-755.

[717] Op. cit., pp. 755-6.

[718] Ibid.

stylistics blends a close linguistic analysis of a text with social and psychological factors, effectively contextualising the way language has been used to create meaning, further contributing to my argument.

Similar to the following work by Paul Simpson (*Stylistics*), Peter Verdonk[719] provides a basic overview of what Stylistics is about. For Peter Verdonk, Stylistics is "the analysis of distinctive expression in language and the description of its purpose and effect."[720] Although the topics are familiar, many appearing in Leach and Short's *Style in Fiction* (1981), the book is written in an easy to read manner. Chapter 4, 'Perspectives on meaning', and Chapter 7, 'Stylistics and ideological perspectives', with a section on Critical Discourse Analysis, offer insightful comments that find application in the analysis of martyrologies. Although this is a basic introduction to stylistics, it provides a useful introduction to its concepts, it sets the general context within which the detail is more clearly understood.

This seems to be an ambitious endeavor, as many concepts require an extensive explanation and need a close reading to be understood. Additions and changes to the original theory add further thoughts and many issues are contested in current journals such as *Genre, Journal of Literary Semantics, Language and Literature, Language and Style, Poetics, Poetics Today, Social Semiotics* and *Style* and others.

Simpson[721] recognises the advances made with "Stylists is a method of textual interpretation in which primacy of place is assigned to *language*".[722] Also, in the study of modern stylistics with "stylistics is interested in language as a function of texts in context, and it acknowledges that utterances (literary or otherwise) are produced in a time, a place, and in a cultural and cognitive context,"[723] an observation that moves methodology beyond counting nouns and verbs (although still important), towards a fuller creation of meaning. Contextualising a text now seems to be an obvious necessity, given the cognitive effects of social and economic factors on a culture's textual production. For martyrologies to be effective in changing or reinforcing attitudes, the target audience needed to relate to its delivery easily and unambiguously, mentally agreeing with the author's intended message. Discourse (and the audience response to it) is now seen as context sensitive; it brings pragmatic, ideological, social and cognitive factors into text analysis,[724] and it argues for the need for insights from social psychology, cognition, and the mechanisms used by readers/listeners when constructing meanings. [725] This book demonstrates the value of a stylistic analysis as part of the methodology in explaining

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[719] Peter Verdonk *Stylistics* (Oxford University Press, Oxford, 2002).
[720] Verdonk, p. 2.
[721] Paul Simpson *Stylistics* (Routledge, London, 2004).
[722] Simpson, 2004, p. 2.
[723] Op. cit., p. 3.
[724] Op. cit., p. 7.
[725] Op. cit., p. 89.

the construction of personhood in martyrologies, many of the ideas are preceded by Leech and Short in their work[726] described as "a seminal work in the stylistics of fiction."[727]

2.10.2 Cognitive Poetics/Stylistics

Cognitive poetics focuses on how readers process the language of texts. Its topics include deixis, text world theory and immersion, schema and scripts, attention, foregrounding and genre. It engages in a close analysis of the text and, having its origin in the study of ancient rhetoric, its theoretical tools are ideally suited to help explain the literary phenomena of martyrologies.

As Peter Stockwell[728] says, *cognition* is to do with the mental processes involved in reading, and *poetics* concerns the craft of literature. This is deceptively simple in that it sets rather wide parameters for the field of study. But it does begin to limit things, and prioritise context as a 'crucial notion.'[729] An analysis of martyrologies requires an understanding of the linguistic patterns used in persuasive of rhetoric, coupled with the grammatical representation of conceptual structures, set within context. This involves taking account of sociolinguistic and sociocultural factors, in particular the recognition of the psychological milieu within which martyrologies were written, and its interpretation by the audience. Although eclectic, Cognitive Poetics does seem to offer plausible explanations, with topics that blend literary reading with cognition.[730]

The final chapter points the way for further investigation into what Stockwell calls the 'fast-shifting landscape' of cognitive poetics.[731] Under 'texture', Stockwell makes the point that the felt experience of the reader can be explored, along with prominence (figure and ground) and the micro-structure of the text (images, metaphor, grammar and semantic domains). He says there is a need to keep sight of the reader and the reading process, along with the psychological factors involved with cognition;[732] the inclusion of discourse analysis sees the meaning of a text being influenced by the surrounding co-text; along with an expanded view taking into account its readers (schema theory), who engage with entities in the discourse world which is informed by text world theory. Ideology[733] (and sociolinguistics) is of particular interest due to its connection with religious

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726 Geoffrey N. Leech and Michael H. Short *Style in fiction* (Longman, United Kingdom, 1981

727 Dan Shen 'What Narratology and Stylistics can Do for Each Other' in *A Companion to Narrative Theory*, p. 137.

728 Peter Stockwell *Cognitive Poetics* (Routledge, London, 2007[2002]).

729 Stockwell, 2007, p. 2.

730 Op. cit. p. 8, "Readings…are the process of arriving at a sense of the text that is personally acceptable (by) combin(ing) individual factors as well as features that are common to the reader's interpretive community. Cognitive poetics models the process by which intuitive interpretations are formed into expressible meanings, and it presents the same framework as a means of describing and accounting for those readings."

731 Op. cit., p. 166.

732 Op. cit., p. 167.

733 Stockwell defines this, p. 170, as "a set of beliefs which inform practice."

beliefs which permeate martyrologies;[734] an understanding needs to include the micro-structural matters of word and grammar choice with macrostructural matters of ideology and view point. A cognitive dimension of grammatical analysis cites the work of Langacker (*Cognitive Grammar*) and Halliday (*An Introduction to Functional Grammar*) as "providing a method for exploring the social relations between participating roles and forms of expression."[735] Under the focus on emotion, Stockwell makes an important point in relation to martyrologies, "emotional states have a phenomenological tone that is felt experience;"[736] the evocation of this state is part of its persuasive strategy. Stockwell adds "cognition is intimately tied up with identity and personality."[737] This point strikingly foregrounds cognition, and underpins my views on personhood.

Cognitive poetics is a heuristic field, and although this book was reprinted in 2007, the topics continue to evolve in books and current journals, an indication of their topicality in the field of literature and character representation.

Jonathan Culpeper *Language and Characterisation. People in Plays and Other Texts* (Longman, Harlow, 2001). This is a cognitive stylistic approach to characterization, blending cognition, text analysis and communication into a study of written language and reader interpretation. It explores the process of characterization from textual cues, both explicit and implicit, and from cognitive activities. It provides a theoretical explanation for the mechanisms of the strategic representation of martyrs and their antagonists, and the reception of these images in the minds of the audience. It is a broad study, incorporating the application of the stylistic and cognitive theories explaining the phenomenon of fictional characterisation in 2001. Although dated, the study draws together many areas of study relating to characterisation and indicates the areas where more research would be useful. It is ambitious in that some of the more contentious theoretical underpinnings are only mentioned briefly, and would be more easily understood with further discussion; for example, schema theory (Schank and Abelson, 1977)[738] is an important concept in cognition and needs to be explained more fully. This work attempts to cover all the theory relating to characterisation and it may not be possible to do so in one volume; while the sub-headings within the chapters expand each chapter and follows its theme, some important issues are dealt with summarily and would benefit from more discussion.[739]

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[734] Op. cit., pp.170-1.
[735] Op. cit., p. 170.
[736] Op. cit., p. 172.
[737] Ibid; speaking of vicarious emotions, Stockwell says, "This is a result of the simulation (another sort of projection) that readers often set up when they engage with text worlds. We can identify with a character, often engaged by the patterns of focalisation and point of view that we negotiate through a text. *Identifying* means the process of constructing that character's plans and goals and then feeling an emotional consequence at points of juncture in the evolution of the plan, as in real life. "
[738] Culpeper, 2001, pp. 63-7.
[739] The work is dense and requires a close reading to be understood. Often it is necessary to follow the references in order to understand the concepts.

It discusses mental activity (cognition) and text presentation and develops the theme of cognition from individual proclivities (such as traits, prior knowledge and memory functions) to the influence of socio-cultural factors such as role and reader response theory. While psychological issues are inevitable, among which Kelly's attribution theory (1967),[740] and similar theoretical explanations of the process whereby we extract causal information from observed behavior, their density defies a cursory discussion.[741] Although inferences are probably triggered by what the author has written, meanings are constructed in the minds of the audience, and this is among the most important tenets of my proposed model of characterization.

'Textual Cues in Characterisation' looks towards explicit and implicit cues (Rimmon-Kenan *Narrative Fiction*, 1983) rather briefly However, it introduces Pragmatic considerations '(Im)politeness and Characterisation', which find expression in the reaction of Roman magistrates to the impolite goading of would-be martyrs in martyrologies. This linguistic strategy is a major turning point in the arsenal of the would-be martyrs, as Culpeper's says "politeness is about the strategic manipulation of language"[742]. It ends with what appears to be a condensed version of an article appearing in *Language and Literature*, 2000, Vol. 9(4): pp. 291-316.[743]

Throughout the book Culpeper focuses on three questions: How does the reader's prior knowledge contribute to characterization; how does the reader infer the characteristics from the text, and what are the textual cues in characterization (embedded in the text).[744] These questions go to the heart of the persuasive strategies used in the analysis of martyrologies, again illustrating the importance of a schematic relationship between the syntax and the cognitive organization of the text, along with other grammatical features such as transitivity patterns and the genre of narrative.[745] Culpeper introduces the concept of 'mind style', which he describes as "the way in which the world is conceptualized by the mind whose point of view is being presented,"[746] further reinforcing my approach.

2.11 Coptic Language

2.11.1 Grammar

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[740] A more detailed version written by Jonathan Culpeper appears as, 'Inferring character from texts: Attribution theory and foregrounding theory' *Poetics* 23 (1996) pp. 335-361.
[741] Op. cit., pp. 115-149.
[742] Op. cit., p. 235.
[743] Section 3, pp. 293-298, 'An approach to characterisation', is more succinct.
[744] Op. cit., p. 1.
[745] Op cit., p. 289, where "Verbs of cognition, deictic expressions and ideologically-loaded lexis may also reflect a character's point of view."
[746] Op. cit., p. 288-9. Elena Semino sees mind-style and ideological point-of-view as separate, but complementary, concepts in 'A cognitive stylistic approach to mind style in narrative fiction' in *Cognitive Stylistics*, p. 95.

This thesis is confined to the Sahidic dialect, which Bentely Layton[747] describes as, "the leading dialect in the pre-Islamic period" with Sahidic Coptic beginning to be written in literary form "about A.D. 300"[748] and "the style ranges from simple narrative to a highly elaborate rhetoric that imitates Greek sophistry."[749]

'The Basic Components of the Sentence and Their Phrasal Syntax', covers some of the basic elements of grammar, for example, the appearance and use of nouns, verbs, articles, adverbs, and other features of Coptic; the attributive use of Greek adjectives as genderless common nouns is common in martyrologies for example, ⲁⲛⲟⲙⲟⲥ 'lawless person.'[750] A reminder that one needs to add the verb *to be* to an English translation, as "these Coptic patterns are non-verbal in the sense that the verb has no formal association with their structure,"[751] a grammatical feature commonly found in Middle Egyptian and an illustration reminiscent of Coptic's origins.[752] 'Complex Clause Patterning' begins with another distinctive feature of Coptic, the conversions, explaining their purpose as being to modify, or change, meanings. Layton slowly develops a sound understanding with many examples, some of which are from martyrologies. Attributive clause constructions are common in developing the character of the would-be martyrs, for example, ⲡⲣⲱⲙⲉ ⲉⲧⲛⲁⲛⲟⲩϥ 'the man who is good'; 'the good man'.[753] References to narrative constructions appear throughout this work. [754]

Reintges gives examples and exercises.[755] 'Absolute tenses', Relative tenses and moods' move from a general discussion concerning the syntax of Coptic 'tense-aspect-mood' markers to the ways "attitudes, or beliefs concerning the likelihood, desirability, or necessity for some situation to occur"[756] with an exposition that provides the narrative use of Second Tenses.[757] The syntactic characteristics of the left dislocation of nominal subjects, and the use of the focus marker ⲛⲃⲓ, has semantic implications for the narrative genre in which martyrologies were written.

The next chapter, Sources and Methodology, outlines how I intend to gather and analyse the data from two representative martyrologies, drawing on existing knowledge but adding to it with my own interpretations; this

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747 Bentley Layton, *A Coptic Grammar. With Chrestomathy and Glossary Sahidic Dialect* (Harrassowitz, Wiesbaden, 2000).
748 Layton, p. 2.
749 Op. cit., p. 4.
750 Op. cit., §94. P. 79.
751 Op. cit., §252, p. 198.
752 As are resumptive morphs; for example, the transliteration of hieroglyphic script (Middle Egyptian) appears '...*n=f nbw*' '(the king) given to him gold', translates into English as '(the king) to whom gold is given'; Layton discusses this under §404, p. 327.
753 Op. cit., §404, p. 326.
754 Op. cit., §527, p. 436.
755 Chris H Reintges, *Coptic Egyptian (Sahidic Dialect)* (Rüdiger Köppe, Germany, 2004); Reintegs, 2004, p. 8, "Most examples in this grammar have been taken from apocryphal, monastic, homiletic, and hagiographic literature."
756 Op. cit., p. 10.
757 Op. cit., p. 256.

includes a new paradigm consisting of additional factors that need to be considered in the construction of personhood.

CHAPTER 3: SOURCES AND METHODOLOGY

"How are the documents written? How are they read? Who writes them? Who reads them? For what purpose? On what occasion? With what outcomes? What is recorded? What is omitted? What does the writer seem to take for granted about the reader(s)? What do readers need to know in order to make sense of them?[1]

"(There is) a move towards corpus- and statistics-based research and a renewed interest in historical linguistics as informed by insights from pragmatics and sociolinguistics"[2]

"There are two basic types of textual indicators of character: direct definition and indirect presentation"[3]

3.1 The Research.

This is a linguistic text analysis incorporating syntactic, semantic, and pragmatic levels. It attempts to relate the effects to particular meaning bearing words or sentences. However, it is also an ethnographic analysis because textual patterns, and their relationship with cultural constraints, are of interest. The methodology is mixed, but its main thrust draws on content analysis and attempts to include qualitative as well as quantitative data. Qualitatively, it provides frequency counts of key words and categories of terms, such as intensifiers, along with statements of being and purpose. Quantitatively, it seeks to recover meaning from the language the characters use to describe and understand social phenomena; in this way discourse analysis is central to my methodology, and seen as the contextualisation of martyrologies and practices in order to describe social meanings. It begins with the operationalisation of theoretical assumptions, and requires specific research questions, and the schemata of categories derived from them, to be made in advance. The system of categories is the variables operationalised. It is informed by other methods such as critical discourse analysis, but many of these social-scientific methods pursue a limited set of questions and are rule bound, having rules that researchers are obliged to follow and resulting in fixed research strategies. Content analysis is a research strategy rather than a single method of text analysis, with the object of making meaningful comparisons, that can be replicated, kept in mind.

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[1] Martyn Hammersley, and Paul Atkinson, *Ethnography. Principles in Practice* second edition, (Routledge, London, 1995), p.17.
[2] Bernd Kortmann *English Linguistics: Essentials* (Cornelsen, Berlin, 2005).
[3] Shilomith Rimmon-Kenan *Narrative Fiction: Contemporary Poetics* (Methuen, London, 1983), p. 59; Michael J. Toolan makes a similar point in *Narrative. A Critical Linguistic Introduction*, p. 102; and Lubomir Dolezel *Heterocosmica- Fiction and Possible Worlds* (Johns Hopkins University Press, Baltimore, 1998), p. 172, "The meaning of all texts is a composite of overt and covert semantic constituents."

In this chapter I set out the links between the theoretical and epistemological positions I have adopted, the data collection strategies, and the analytic methods I have used to support my arguments. Ultimately, I hope to understand and describe the social phenomena affecting characterisation, and suggest a model that has explanatory and predictive power in determining martyrs' personhood in ancient Coptic martyrologies. I support Alan Palmer's thesis,[4] and, along with Aristotle, consider the effects of cognitive activity as being central to character representation. This is to be done by analysing two martyrologies that are structurally and thematically coherent, and representative of all martyrologies. At the micro level, specific choices of process types indicate the agency of the agonists through their roles as participants, in other words, their experiences; spanning both micro and macro levels, attitudes inherent in experiences and interactions are appraised. At the macro level, the texts in context unfold discursively, according to strategies used by the author. Interactions and communications are analysed. An image of a martyr's personhood emerges by interpreting the combined data from all levels. I am also interested in how specific issues are raised, structured, and organised; what authority is cited as evidence to form persuasive arguments, what are the sources of this knowledge. This will involve unpacking how the characters constructed their world in a meaningful way. The assumptions held in a cognitively oriented view of language determine the ways in which readers and listeners construct meaning. I also assume social constructivism, rather than positivism, informs understanding as a product of human actions and interactions, history, society and culture.

Martyrologies are the stories of characters who act morally in the face of undeserved misfortune. They are a window into part of their biographies. While the term 'character' refers to a participant in a storyworld, in contrast with an individual person in the real world,[5] characters in martyrologies are distinguished by mental and moral qualities that cross the boundaries between fiction and fact. I argue that they are represented as people who have predictable psychological structures, and a patterned behaviour matching their social roles. Although stereotyped behaviour, and ideal typification, was a feature of ancient narrative literature, the need to match an audience with the orator's presentation allowed room for idiosyncrasies with shifts that did more than just colour them. Characters in martyrologies were more than ethical beings who acted in moral ways; the assessment of their conforming to societal standards, and the norms of their group membership, required an understanding of their personality. This found expression in the individual 'self', a collection of enduring and habitual traits, occupying a role determined by society, and it allows explorations of the perceptions, memories and emotional responses of the individualised idiosyncratic self, rather than behaviour revolving around moral responses; an understanding, rather than a moral, assessment.

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[4] Alan Palmer, *Fictional Minds* (University of Nebraska Press, London, 2004), p. 5, "narrative fiction is, in essence, the presentation of fictional mental functioning"

[5] Fortis Jannidis 'Character' in Huhn, Peter et al. (eds) *The Living Handbook of Narratology* (Hamburg University Press, Hamburg, 2013), p. 14.

I suggest a new approach to the way personhood may be understood in Coptic martyrologies, and propose that additional considerations, involving an analysis of the text beyond the clause, should be explored to capture additional psychological aspects of characterisation[6]. There is a need to consider the semantic richness of characters beyond a grammatical understanding of the words in the text. Consideration also needs to be given to the character's thoughts, actions, speech and interactions with other characters, contextualised within a particular social and cultural environment. Words are polysemous and the sense, or meaning, of a word depends on its semantic interpretation. The analysis of discourse, along with the clause and individual lexical items, provides more information about personhood.[7]

I argue that the influence of prior knowledge and emotion, is not given enough weight in models of characterisation. This analysis draws on the stylistics[8] of ancient rhetoric, modern (structuralist) narratology, and the cognitive sciences, not only at the level of isolated lexical items, but also to include the pragmatic, ideological, social, and context sensitive elements of discourse.

3.1.1 Epistemological Considerations.

The approach taken here rests on an interpretation of the knowledge generated by social constructionism; an assumption is that language has been used to construct reality, and individual cognition has been influenced by broader social processes. However, there is a positivist aspect to this research; together with the interpretation of data collected from texts, both the qualitative and quantitative features of the phenomena under investigation, are combined to produce a mixed method research model. One of the assumptions is that meaning is co-constructed between authors/narrators and readers/listeners, semantic meanings not limited to the grammatical compositions of Coptic. It explores the understanding of words, clauses in which these words are used, and sentences, followed by patterned sequences of sentences and, finally, overall textual structure. The basic unit of linguistic analysis is the discursive act, rather than the clause.[9] I seek evidence to support a wider theory of discursive interaction. I investigate how characterisation is constructed by taking into account the grammatical

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[6] In particular, discursive psychology draws on elements of conversation analysis, discourse analysis and rhetoric to focus on memory, attitudes and emotions; I have an interest in how they are produced and negotiated through social actions and interactions with others.

[7] Op. cit., p. 22. "The crucial issue in the process of characterisation is thus what information, especially of a psychological nature, a reader is able to associate with any character as a member of the story-world and where this information comes from."

[8] Simpson, p. 2, "method of textual interpretation in which primacy of place is assigned to language," In particular, discursive psychology draws on elements of conversation analysis, discourse analysis and rhetoric to focus on memory, attitudes and emotions; I have an interest in how they are produced and negotiated through social actions and interactions with others.
Op. cit., p. 22. "The crucial issue in the process of characterisation is thus what information, especially of a psychological nature, a reader is able to associate with any character as a member of the story-world and where this information comes from."
Simpson, p. 2. "method of textual interpretation in which primacy of place is assigned

[9] Hengeveld and Mackenzie, 2008, p. 1; Mike Hannay and Evelien Keizer 'A Discourse Treatment of English Non-Restrictive Nominal Appositions in Functional Discourse Grammar' in *Studies in Functional Discourse Grammar* (Peter Lang, Bern, 2005), p. 159.

forms, and the mental processes, of the main characters, with a focus on Coptic martyrologies including the structure and hierarchies of their interaction. It is set within the context of the social practices of (Egyptian) society and culture.[10]

3.1.2 Analysis of the Texts.

This work aims for a mixed methods analysis using Coptic texts to illustrate personhood, characterisation and rhetorical strategies. Because it refers to actions within a society of which we have no direct knowledge, it draws on a historical reconstruction of that society by scholars[11]. Consequently, verisimilitude may be speculative.

An analysis of discourse[12] allows for questions describing the constructive effects of language, and ways to explore how ideas and objects that make up the world of the martyrs, are socially created and maintained. As such, this is a communicative event involving both textual and text-in-context features. A social analysis of discourse and dialogue in a cultural context intersects with ethnography and, when analysing speech events, consideration needs to be given to specific features. For example, martyrology genres, its overall social function, theme, temporal and physical locations, the roles of the participants, purpose of the interaction, the lexicon used, semantics inferred, the grammar, sequence of speech acts, rules, norms and strategies for the episode or the whole event. In essence, the sociocultural context of the various discourses within the complete event needs to be explored to identify the particular effects of forms upon meanings;[13] I argue that *sacrificial* discourse and *mimetic* (imitation of Christ) discourse is embedded within a broader stylistic (Christian) discourse, and this has a wide and enduring effect on the representation of martyrs' personhood.

This work proceeds by tabulating the direct character traits expressed in Coptic martyrologies, with reference to the lexical meanings listed in Crum's Dictionary.[14] Following this, the indirect character traits will be tabulated from inferences made by a close reading of the relevant passages of the texts. Then an overall interpretation is made using data from the texts along with the tools derived from Functional Grammar[15] and Appraisal Theory[16], together with those from relevant communication and cognitive theories,[17] a blending of ancient

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[10] Van Dijk, 1997, p. 6.

[11] The body of literature written about the historical events in Late Antiquity is vast. While it is a weakness of the argument to rely on the work of other scholars, much of the research has produced a literary corpus that is now generally accepted.

[12] Rawi Abedelal, Yoshiko M. Herrera, Alistair Iain Johnston and Rose McDermot in 'Introduction' *Measuring Identity* (Cambridge, USA, 2009), p. 6, "Discourse analysis is the qualitative and interpretive recovery of meaning from the language that actors use to describe and understand social phenomena"

[13] Van Dijk, 1997, Vol 3, p. 9.

[14] W. E. Crum *A Coptic Dictionary*.

[15] Halliday, 1994

[16] Martin and White, 2005

rhetorical theory and narratology. The results of this interpretation is tested against the research questions to see how well it explains the phenomena. A successful outcome will see the working hypothesis confirmed as a useful theory which has the explanatory and predictive power to illuminate personhood expositions within martyrologies.

Narratology[18] contributes to an understanding of the characterisation processes in post-Diocletian martyrologies,[19] where it is understood as unfolding through episodes in which it is expressed and constituted. The texts, Christian redactions[20] of the original records of trials, established the fundamental characteristics of the agonists. These mental images (*enargeia*) awoke expectations embedded in the minds of the Egyptians. The memories of times past were to be expressed, often as metaphor and simile, arousing strong emotions by the technique of *ekphrasis* and this influenced future attitudes and behaviour.

Oral deliveries of these texts allowed for the use of rhetorical devices to enhance their persuasiveness. With an emphasis on stylistics, an exploration of the choices made from the available patterns, forms and levels that comprise the linguistic make-up of Sahidic Coptic, can be done. The text's significance as discourse, with its strategic use of language functioning within specific contextual and cultural boundaries, results in an exposition of the overall meaning of the text. The following diagram illustrates these influences.

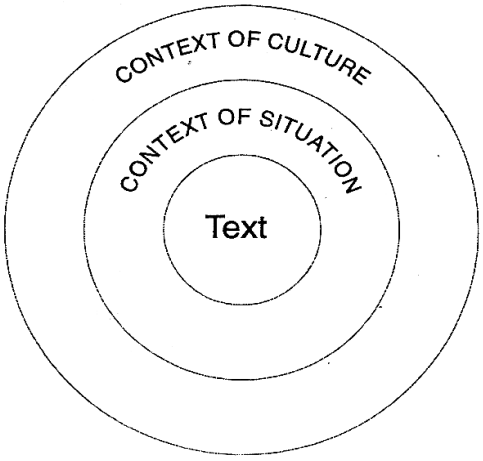

Figure 1.1: Text in context

[17] See Chapter 1 for a discussion regarding these theories and how they relate to Personhood formation.

[18] The study of narrative, which comprises an extensive and multifaceted body of literature, is summarised in *The Cambridge Companion to Narrative* ed. David Herman (Cambridge University Press, Cambridge, 2007). Initially based on Structuralist theories of narrative, investigations followed Saussurian linguistic theory (the distinction between la langue and la parole), modern narrative theory has expanded to become influential in linguistic theory by addressing such issues as cognition and stylistics.

[19] From this perspective, "narrative is a rhetorical action in which somebody tries to accomplish some purpose by telling somebody else that something happened," James Phelan, 2007. P. 209.

[20] See G. W. Bowersock *Martyrdom and Rome* (Cambridge University Press, Cambridge, 1995), where "The pre-Constantinian Martyr Acts are precious remnants of a lost world", p. 39, also pp. 36, 38 and elsewhere in Ch. II 'The written Record'. Bowersock sees post-Constantinian Martyr Acts as being 'adapted, expanded, altered and imitated' in the course of Christian redaction, p. 23; also Helen Rhee *Early Christian Literature* (Routledge, London, 2005), Chapter 1, 'Second Century Christian Literature in its Historical–Cultural Context'.

Figure 4.1: From Butt et al (figure 1.1) 2000, p. 4.

This is a focus of language *in context*. It takes into account the syntax, grammar and meaning of words and sentences chosen from the repertoire of Sahidic Coptic. Further investigation of *contextually situated discourse* covers other features of communication that exist beyond the grammatical structure of the sentence. There is much interaction between the agonists, involving more than one sentence to explain its meaning in an explicit context. For example, a question and answer will involve at least two people and two sentences with related utterances involving *speech events*[21].

The meanings generated by this interaction may be explored by using tools from conversation analysis, speech act theory and the theoretical models of politeness found in the work of Austin (1962), Searle (1969, Grice (1975) and Goffman (1967), expanded and modified by research in pragmatics. [22]

3.2 The Research Design.

In order to meet the research aims, this work is related to the theoretical assumptions in the Introduction and the data is collected by a close reading of martyrologies, seeking information from lexical items and discourse. There is no one research method to answer all the questions raised in the aims of this work and the overall design is eclectic. Martyrologies are stories about conflict and suffering, where death, rather than submission, casts the martyrs as heroes. There is a clash of religious ideologies, and this relies on social constructionism to inform an understanding of the world; defining subjective meanings, which then become social facts, dictating thought and behaviour. This work seeks information from a stylistic and socio-linguistic perspective. Social-scientific methodology answers most of the research questions, but is constricted by the rules that researches are obliged to follow, limiting the questions that need to be asked in order to meet the aims of the study.[23] The models used to provide most of the explanations are Narrative Semiotics, informed by Claude Levi-Strauss and Marcel Mauss; Structural Linguistics, informed by Saussure; Russian Formalism, informed by Todorov, Propp and Jacobson (the Prague school of Linguistics); Critical Discourse Analysis and Discourse Historical Method, both informed by Halliday (Functional Systemic Linguistics) and Cognitive Linguistics (Shank and Abelson). There are other influential theories that inform this work, but it needs to be kept in mind that martyrologies

[21] Yule, 1996, p. 57, defines 'speech events' as "an activity in which participants interact via language in some conventional way to arrive at some outcome." Here, the concept h0qopoii/a, refers to the construction of *ethos* in general, both direct and indirect characterisation through action or speech.

[22] Jenny Thomas *Meaning in Interaction: an Introduction to Pragmatics* (Longman, London, 1995), p. 208, "in producing an utterance a speaker takes account of the social, psychological and cognitive limitations of the hearer; while the hearer, in interpreting an utterance, necessarily takes account of the social constraints leading a speaker to formulate the utterance in a particular way."

[23] The implementation of fixed research strategies is rule governed, as the object of the research is to produce meaningful results that can be reproduced.

were written at a time when ancient rhetoric dominated literature and modern theory may not add much to an understanding of characterisation techniques. On the one hand, modern Possible World theory explains the ontology of characters in literary fiction, but for the ancients, the supernatural world required no explanation, as it was seen to exist along with the earthly realm. On the other hand, the modern concepts of 'experientiality' and 'interiority' help define personhood and were recognised in ancient rhetoric and poetics as being cognitively relevant; Paese provides a good cognitive example with ⲡⲉϫⲁϥ ϩⲣⲁⲓ ⲛ̄ϩⲏⲧϥ̄ [24] 'he said within himself.'

This design advocates a wide approach to information processing.[25] It offers an eclectic alternative by combining different methodological perspectives that unravel textual connotations and enrich understandings. Biblical exegesis from close readings, in the light of ancient rhetorical techniques, provides much information concerning martyr representations. An exploration of the evaluation of norms produced by social constructivism is relevant for my thesis, as judgments, based on moral dispositions, were a feature of ancient literature. I advocate the desirability of a closer examination of the rhetorical, intertextual, narratological, and cognitive issues in ancient literature.

There are three social scientific methods of text and discourse analysis that enlighten the research questions: Membership Categorisation Device analysis, informed by Harvey Sacks and Conversation analysis, also informed by Sacks; both models extending the work in the area of ethnomethodology by Harold Garfinkel, and address issues in sociology and phenomenology. There is a tension between the interlocutors in martyrologies as each linguistically codes their own ideologies in discourse; the discourses are not only embedded in the Greco-Roman culture, but are also connected intertextually to other discourses. This manifests itself in the mechanisms of society, where power relations (Foucault 1990, and Bourdieu 1987) between the Egyptians and their Roman subjugators are ultimately a dominant force. A Critical Discourse analysis helps uncover the hidden ideological effects of language as well as the influence of power relations.

In addition, while acknowledging the use of grammar as a linguistic tool to expose latent patterns in the text, Teun A. van Dijk in the preface to Volume 2, *Handbook of Discourse Analysis* says that there are other important aspects of discourse that need attention, "Style, rhetorical structures, argumentative patterns, or narrative schemata require their own descriptive tools." [26] These issues need to be included because, in keeping with my argument about the interpretive power of cognitive stylistics/poetics, they add to the progressive

[24] *Paese and Thecla,* 56Rii, 27.
[25] Op. cit., p. 131, "close reading, critical analysis, awareness of the interconnection between text, act and social values and with a willingness to *read* teaching and learning as a semiotic system, seeking out the glint of useful meaning."
[26] Trun A. van Dijk vol. 2 *Handbook of Discourse Analysis* (Academic Press, London, 1985). xiii

development of personhood. The texts need to be viewed from a discursive perspective as well as at the lexical level to understand the phenomena being investigated.

Susan Carter[27] uses the behaviour of magpies as a metaphor for selecting from diverse areas,[28] and makes a relevant point concerning this selection. [29] On reflection, this work may have attempted to include too many theories of literature. It would have benefited from restricting explorations to ancient rhetoric and modern structuralist theories, and deepening investigations within these parameters; or, rather than exploring structuralist theories (now dated), examine the emerging field of *Cognitive Poetics* and capture recent advances in psychology and cognition. At times, an exclusive focus on social psychology seemed sufficient to answer the questions.

3.2.1 Qualitative and Quantitative Considerations.

There are benefits to be gained by relating theories from the cognitive sciences with narratology theory.[30] The research questions indicated a need to analyse texts from both the micro and macro perspectives and the interpretation that readers and listeners make of it. Qualitative questions about *how much* (the extent to which) and *how often* (frequency with which) textual cues may be used to define the characteristics of the agonists are crystallised from the analysis of lexical data and the interpretation of the emergent syntactic patterns; counting the number of occurrences per category. Categories may be the subjects, themes, norms, values, conflicts and goals which relate to the research questions. These categories can then be summarised and explored by using the methodology of content analysis, where the frequency of lexical items and statements of being and purpose, associated with categories, is counted. Data is collected by a close reading of the martyrology and the question is whether the probability of occurrence is more than randomly high. Qualitative questions of *how* and *why* martyrologies display certain character expositions may be explored from contextualised cues in the text using discourse analysis.[31] However, to be used successfully, discourse analysis needs a deep social knowledge and familiarity with interrelated texts, particularly the Bible; but the social knowledge relies on historical interpretation and this remains problematic. Cognitive theories of how the mind works support the phenomenology of reading and listening[32] by using tools from communication theory. Among other methods,

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[27] Susan Carter 'The methodology of magpies' in *International journal of Research & Methods in Education*, 2014 Vol. 37, No. 2, pp. 125-136.

[28] Ibid. "The methods that literature studies can bring to Higher Education include critical analysis, close reading and intersectionality;"

[29] Op. cit., p. 125, "honing in on what seems important, then using a range of approaches and theories as they seem helpful," a reminder of the need to build an eclectic ensemble of tools when interpreting text.

[30] *Narrative Theory and the Cognitive Sciences* ed. David Herman (CSLI publications, United States, 2003).

[31] Abdelal, et al, 2009. P. 7, "Discourse analysis is the qualitative and interpretive recovery of meaning from the language that actors use to describe and understand social phenomena."

[32] The interaction between the text and the reader has generated a considerable body of controversial literature, for example the existence of the 'implied reader' [introduced by Wolfgang Iser (*the Act of Reading: A Theory of Aesthetic Response* [John

cognitive mapping entails the description of cause-effect relationships that are both implicit and explicit in martyrologies and avoids the subjective interpretation involved in discourse analysis. The interpretation of individual conversations in context, is an attempt to synthesise both qualitative and quantitative approaches.[33] Fortunately, Coptic texts often give the response of the antagonist to the provocation of the protagonist, removing the need to infer the effects of this provocation, for example, after Paese spoke, the Duke responded emotionally, ⲁϥϭⲱⲛϯ ⲉ̀ⲙⲁⲧⲉ "he was very angry."[34]

3.2.2 Causal Connections.

I argue that martyrologies were written within the literary structure of a narrative.[35] The narrative attempts to provide causal explanations between the text and the audience's constructions of the text.[36] Coptic signals a causative verb with the prefix ⲧⲣⲉ- prefixed to the verb, for example, ϯⲛⲁⲧⲣⲉⲕⲣⲓⲙⲉ, 'I shall cause you to weep'.

The thoughts of one martyr, Paese, are given in the text[37] and it is suggested this triggers an empathetic-altruistic[38] reaction in the mind of the readers or listeners; a causal explanation of this is that the textual cues cause this reaction. Of course the connection between the mental activity of thinking about taking a certain

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Hopkins University Press, Baltimore, 1978]], was still being discussed in 2011 (Marie-Laure Ryan 'Meaning, Intent and the Implied Author' in *Style* vol.45, no.1, pp. 29-47. Building on Iser's 'work, other reader-response theories have been constructed in an attempt to explain the congruence between what the author means and what the reader understands. Reader-response theories go to the heart of this thesis and illuminate the field of cognitive narratology, in particular the work of Peter Dixon and Marisa Bortolussi (*Psychonarratology: Foundations for the Empirical Study of Literary Responses* [Cambridge University Press, Cambridge, 2003]). Unfortunately much of this work relies on theoretical constructs which defy empirical validation. However, cognitive theorists such as Ralf Schneider propose attractive pathways , having support from Richard J. Gerrig *Experiencing Narrative Worlds: On the Psychological Activities of Reading* (Yale University Press, New Haven, 1993) – according to Schneider, "Reading a narrative is seen as a dynamic set of mental processes in which past information is continually related to current understanding and hypotheses about future information, and in which gaps left by the text are filled, so that its indeterminacy is removed.' *Routledge Encyclopedia of Narrative Theory* p. 485.

[33] David Herman 'Narrative: Cognitive Approaches' in the *Encyclopedia of Language and Linguistics*, p. 457.

[34] *Paese and Thecla* 57(Vi), 10.

[35] A narrative is usually seen as comprising an Orientation, Complication, Evaluation, (perhaps), and a Resolution, in that order – story episodes linked in a temporal sequence. It differs from an Exemplum (Orientation, Incident and Interpretation) by the inclusion of a complication or disruption to the existing state of affairs. It resolves a complication in a story rather than providing judgment on a character, or their behaviour, in a story

[36] The link between character and action seems to be a perennial issue. Having its origins in Aristotle's writings (*Poetics* 1450(a)), this connection was generalised by Greimas (1966) who distinguished and condensed the actions in a narrative to within seven roles – a character acted according to the expectations of a pre-determined role. For example a character, identified as the hero, performed actions consistent with the expectations of what a hero should do in narratives. Although this (dated structuralist) theory has limited support, it is still influential. Supported by genre expectations, characters do seem to act in predictable ways; albeit in a more complex way than Greima's Theory of actors fulfilling a limited number of roles.

[37] *Paese and Thecla*, 56Rii, 28, ⲡⲉϫⲁϥ ϩⲣⲁⲓ ⲛ̀ϩⲏⲧϥ̄ 'he said within himself'

[38] The empathy-altruism hypothesis (Nancy Eisenberg, 2006) where empathy means "an effective response that stems from the apprehension or comprehension of another's emotional state or condition, and which is identical or very similar to what the other person is feeling or would be expected to feel" and altruism means "acts motivated by concern for others or by internalised values, goals and self-rewards rather than by the expectation of concrete or social rewards or the avoidance of punishment" Nancy Eisenberg, Richard A. Fabes, and Tracy L. Spinrad, 'Prosocial development' in *Handbook of Child Psychology* 6th ed. William Damon, Vol. 3 *Social, Emotional and Personality Development* ed. Nancy Eisenberg (Wiley, New Jersey, 2006), p. 647; also see Suzanne Keen *Empathy and the Novel* (Oxford University Press, New York, 2007).

action, and doing it, is tenuous. Although Coptic verbs prefixed with ϣⲁⲣ- indicate a habitual activity, Shlomith Rimmon-Kenan obfuscates this simplicity. [39]

Where Coptic uses the inflected (causative) infinitive prefix before verbs, I take this to be an ongoing action that describes the actor, from which, a defining trait can be inferred. However, where actions are foregrounded, often in the complication stage of a narrative, unusual actions do, as Rimmon-Kenan says, suggest a defining trait.

Cognitive Narratology,[40] Cognitive Poetics[41] and Reader-Response communication theories[42] provide theoretical foundations supporting the analysis. The data generated from the text corpus will be analysed to identify the concepts and themes, which relate to the research questions. A disposition for the audience to react in certain ways may be inferred when reading ancient literature, such as meeting genre expectations; using modern texts, causal explanations can be given and empirically tested using Bayes Law where the attitude – behaviour link has a probability of 1.[43] These associations are a reflection of the text's structure, features and purpose. A Chi-square statistic indicates when an observed event occurs more frequently than expected – both tests rely on information that is no longer available in martyrologies written during the period between the fourth and ninth centuries. Given these difficulties, the probability of how likely the behaviour is when a trait is present relative to how likely the behaviour is when the trait is absent, remains speculative and becomes a matter for genre expectations – how likely is it that a person occupying a certain role will act and speak according to what is expected from members of that categorisation, in other words, the role expectations.

3.2.3 Statistics and the Data

The corpus of Coptic martyrologies comprises texts which contain lexical items, arranged in syntagms which, from a discourse semantic perspective, involve people and activities that are temporally and spatially located.[44]

Descriptive statistics may then be used to summarise the data in a set of categories, and to describe the characteristics of the text, highlighting its salient features in the form of graphs and tabular charts. Numerical

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[39] *Narrative Fiction*, reprinted 2002, p. 61. "One-time actions tend to evoke the dynamic aspect of the character, often playing a part in a turning point in the narrative…Although a one-time action does not reflect constant qualities, it is not less characteristic of the character. On the contrary, its dramatic impact often suggests that the traits it reveals are qualitatively more crucial than the numerous habits which represent the character's routine."

[40] Jahn, 1996, 1997, 2005

[41] Stockwell, 2007

[42] Iser, 1978 and others.

[43] The conditional probability of a behaviour occurring given a certain trait is the probability that the behaviour will occur, given that the trait has caused the behaviour to occur at some prior time.

[44] Martin and Rose, 2007, "From a grammatical perspective, the clause is a structure of words and word groups, but from a discourse semantic perspective the clause construes an activity involving people and things" p.74.

summaries, such as averages and percentiles, can then be used to support an inexorable argument, or hopefully a reasonably convincing argument in relation to what is known from the perspective of linguistic reasoning. Semantic effects are then built from the lexical-grammar which provides a basis against which findings can be interpreted.

The use of inferential statistics to analyse this data is mathematically problematic because texts are not a representative sample from a distinct population. According to Roger Bagnall, "...in no case do we have, or will we ever have, anything remotely resembling either complete data or a random sample of them"[45] and therefore "their extension to other milieu is subject to considerable caution."[46] For statistical validity, probability analysis relies on the selection of a random sample from the population, against which the working hypothesis is to be tested; the sample must possess the same characteristics as the population from which it is drawn, it must be representative of the population. Characteristics found in the sample can then be attributed to the population as a whole, within certain probability parameters, based on the sample size.[47] The larger the sample size, the smaller the probability of error. From this, the results can be inferred to exist, within certain probability parameters, in the population as a whole. However, the results are qualified and refer to the 'population from which the sample was drawn'. Unfortunately in papyrology, the population size is unknown. It is most unlikely that every papyrus containing a martyr act has been discovered, therefore no representative sample exists and there can be no measurement of central tendency or variability from the data collected. However, as "it is common in psychology to treat words, sentences, and other verbal materials statistically as if they were randomly sampled from a population of comparable material,"[48] the absence of a random sample is not always important. Bagnall advocates using caution when applying statistical methods derived from the social sciences as its use may give history the atmosphere of a natural science and therefore fundamentally misrepresent its character.[49] Supporting the use of *descriptive* statistics, Roger Bagnall points towards patterns in the text;[50] I have used descriptive statistics to support my arguments.

3.2.4 Other Theoretical Considerations.

As many martyrologies comprise a substantial amount of direct quotation presented in the form of a conversation, theories such as conversation analysis[51] and politeness theory,[52] along with critical discourse

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[45] Bagnall, 1995, p. 74.
[46] Op. cit., p. 75.
[47] David C. Howell *Statistical Methods for Psychology* (Wadsworth, California, 1997), pp. 2ff.
[48] Bortolussi et al, 2003, p. 46.
[49] Bagnall, 1995, p. 73.
[50] Bagnall, 1995, p. 75. "A less satisfying but more often applicable approach is a careful analysis of the influence of find patterns on the evidence and a sifting out of the possible effects."
[51] H. Sacks., E. A Schegloff. and G. Jefferson 'A simplest systematics for the organisation of turn taking for conversation' in *Language* vol. 50, 1974, pp 696-735

analysis[53] are usefully employed to identify traits. The theoretical issues are more fully discussed in the following chapters. Appraisal theory[54] provides tools to understand the ways lexical and grammatical patterns impact on how readers and listeners react to the meanings in a text. After all, persuasive texts must influence the attitudes of the audience and martyrologies were designed to persuade.[55] Butt et al makes this point well.[56]

The answers to the questions asked in the Introduction will hopefully assist in explaining the way individual personalities were portrayed in Coptic hagiographies. This analysis applies only to the texts in the corpus, and the results have not been generalised; however, certain commonalities in characters' actions and descriptions become apparent, resulting in comments that may have a wider application and could be usefully employed in analysing hagiographic texts. Certain syntactic forms correlate with certain discourses, because at any point in history and within specific social groups, certain genres[57] are available for the expression of specific discourses.[58] In this way, the explicit discourses express the meanings of that genre and so it is reasonable to suggest the findings of this work may apply to other texts within that genre.

3.2.5 Intertextuality

Barthes built on Bakhtin's concept by incorporating this within *intertextuality,* a term credited to Julia Kristeva.[59] Barthes followed the work of Bakhtin, where words are appropriated and permeated with traces of other words.[60] Graham Allen made similar comments.[61] The characters in martyrologies have names to which groups of semes (signs) are attached. Margolin explained this phenomenon as 'implicit ascription';[62] Allen, citing Barthes,[63] further expanded this phenomenon. [64]

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[52]Brown and Levinson, 1978

[53] N. Fairclough and R. Wodak 'Critical discourse analysis:An Overview' in T. A. van Dijk (ed) *Discourse as Social Interaction* (Sage, London, 1997), pp 67-97.

[54] Martin and White, 2005.

[55] Zakrzewska, 2011, p. 500.

[56] Butt et al, 2011, p. 121"These patterns align speakers with listeners around a set of values to produce a sense of belonging and community. In other words, effective speakers and writers are able to spread appraisal meanings across a whole text so that the audience is drawn to a particular point of view or interpretation of the text content which seems natural."

[57] Julia Kristeva's 'intertextuality', building on the work of the literary theorist M. M. Bakhtin, recognises that a text is 'woven out of numerous discourses and spun from already existing meaning' Allen, 2000, p. 67. In this way, 'genres' refer to texts that may be grouped according to their similarity

[58] Van Dijk, 1985, vol 4, p. 28.

[59] Julia Kristeva *The Bounded Text* 1980, pp. 36-63

[60] Barthes, 1975, p. 191. "As soon as a Name exists (even a pronoun) to flow toward and fasten onto, the semes become predicates, indicators of truth, and the Name becomes a subject."

[61] Allen, 2000, p. 84. "Various characters build up a set of recurrent semes …it is this build-up of semes which creates the impression of 'depth', and thus generates the illusion that these names refer to actual 'characters'".

[62] Margolin, 1987, p. 113.

[63] Barthes, 1977a, p.159.

[64] Allen, 2000, p. 67. "The theory of text, therefore, involves a theory of intertextuality, since the text not only sets going a plurality of meanings but is also woven out of numerous discourses and spun from already existent meaning."

Intertextuality,[65] whether poststructuralist or Bakhtinian, and seen from a postmodern perspective, accords well with my view of martyrologies: texts that echo cultural imperatives and allow a window to be opened into ancient Egyptian communities, where the primeval fears of health, poverty and injustice are explained by supernatural forces. The bodies and relics of martyrs were sources of immense and sacred powers; coupling social justice and regional identity with martyr shrines in a way that suggests the importance of the shrine in their daily lives, and also validating their world views.

3.2.6. Textual Implications and the Influence of Theory.

Martyrologies comprise both the direct and indirect textual presentations of personhood; direct presentation names the trait by an adjective, a nominalisation or other construction. However, indirect presentation of character traits, where traits are not mentioned directly but have to be inferred in various ways,[66] is best explained using theories that address narrative comprehension. This includes the pragmatic aspects of communication, such as politeness theory, memory storage and retrieval, and other theories beyond the lexical grammar, towards a discursive semantic perspective including the stylistic forms used to incorporate the persuasion engendered by rhetorical techniques. While personhood lies within the individual, it is defined by the members of a culture; accordingly, this study has a focus on group identities, in particular, the collective identity of those who call themselves, and are called by others, 'Christian'.

While the data has been drawn from Coptic martyrologies written from the fourth to the ninth century, it includes several pre-Decian Martyr Acts written during the first or second centuries, in Greek or Latin,[67] as "most scholars believe many of the earliest *acta martyrum* (Acts of the Martyrs) originated as copies of ὑπομνηματισμοί, the legal term for records of trials taken down by official scribes."[68] While pre-Decian martyrologies were not written in Coptic, they have been included in this study because this knowledge existed in the minds of the Egyptians and formed part of the cognitive base from which mental images of Christian martyrs, written in later centuries, were drawn.

3.2.7. Limitations of the Research.

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[65] *Cultural Intertextuality* is a more relevant term, encompassing the ideas of both literary and cultural phenomena. Mario Ferreros' study 'The Cult of Martyrs' in *Journal of Conflict Resolution*, 57/5 (2012) pp. 881-904 draws the readers' attention to the representation of martyrs as the literary phenomenon of classical Greek heroes and the cultural phenomenon of Roman gladiators (pp. 891,2).

[66] See Rimmon-Kenan, 1983, Chapter 5ff.

[67] See Gary A. Bisbee *Pre-Decian Acts of Martyrs and Commentarii* (Fortress, Philadelphia, 1988), p. 5ff, "The Latin equivalent for ὑπομνηματισμοί is *commentarius, -i…*"

[68] Bisbee, 1988, p. 5.

There remains the possibility of expanding and adjusting the theory so that it mirrors more accurately the descriptions of personhood in Coptic martyrologies. The problem remains of how widely the data presents character representations, and this is a limitation of the research; the results are not generalised and only apply to the text corpus. An advantage of the research design is the broadening of its perspective to include character analysis beyond the clausal level, including the constituent features of what Pierre Bourdieu calls 'habitus',[69] a person's socially constructed and conditioned beliefs and attitudes that guide and limit a person's taste and preferences.[70] Foucault had similar ideas about the effect of constructed social norms.[71]

Another weakness of the research is that the outcome is limited by the assumptions concerning how the mind works. Although being neither observable nor accessible, the existence of Idealised Cognitive Models and Cultural Models are central to my argument and explain the influence of, among other things, prior knowledge and the process of socialisation.

Some questions remain unanswered – if ideology influences behaviour, how can this be qualified? In other words, is overt behaviour a good indicator of an ideological perspective and how strong is this connection? Can character traits predict behaviour and is behaviour a strong indication of a predisposition to act in certain ways, due to the existence of traits? The power of ideology lies in its ability to drive behaviour unconsciously. Narrative techniques intersect with ideological concerns. If a narrative is persuasive, the inherent ideology is reproduced in an absolute and unquestioned way which results in a body of norms that seem natural.[72]

Perhaps a case could be made for the use of a Chi-square statistic based on the predicted event occurring given the expectations of that event occurring in a martyrology *as part of a genre.* The test statistic is a function of the square of the deviations of the observed counts of lexical items or semantic inferences compared to their expected count in the martyrology genre. I argue that martyrs, as saints, act in known and predictable ways, and attitudes can be predicted from expectations.

Finally, an interdisciplinary research which combines textual analysis with the cognitive sciences is needed to address the many ways a text can influence, or determine, the evaluative stance of the reader and listener; much systematic and historical work in this area remains to be done. [73]

3.3 The data

[69] Pierre Bourdieu *Outline of a Theory of Practice* trans. Richard Nice (Cambridge University Press, Cambridge, 1977)
[70] Laura A. Adams 'Techniques for Measuring Identity in Ethnographic Research' in Abdelal et al *Measuring Identity*, 2009, p. 312.
[71] Foucault, 1984.
[72] Luc Herman and Bart Vervacek 'Ideology' in *The Cambridge Companion to Narrative*, pp. 217-218.
[73] Jannidis, 2013, p. 30

3.3.1 Empirical Investigation of Texts,

This work has a perspective that considers both the micro and macro ways in which the personhood of martyrs has been constructed. From a micro viewpoint, lexical items that relate to characterisation are identified and their frequency of use is noted. For example, attributive epithets and identifying classifiers attach traits to the names of the main characters. Locative and spatial expressions fix the developing images of the characters in time and space. Deictic shifts can be tracked by nominal and pronominal indicators.

In keeping with Halliday's general linguistic theory, lexical items are used within a system that also needs to be considered in its entirety to understand the author's intended meanings. An analysis of the various discourses employed in the text illuminates the ways in which Classical rhetoric has been used to persuade an audience. From this macro view of the text, the effects of attitude formation and change can be interpreted at the micro level to explore in detail its judgemental and affective components.

The frequency of lexical items, categorised according to their use in the text, should assist in determining the authorial intention. In this way, personhood becomes more than the sum of an individual's experiences, their 'experientiality'[74]; it is a concept expressed by the ensemble of items, progressively developed throughout the text.

3.3.2 Key Words in Context.

The count of explicitly defined traits and the count of implicitly inferred traits provide a frequency of use found within an *individual* papyrus. Generalisations are not made to a wider population beyond this without such qualifying statements as, 'these results are persuasive in inferring such characteristics in other papyri of the same genre'. There are extant statements associated with personhood and group identity, where personhood refers to one's self concept and the person's group identity as a Christian, defined by the intentions of the author/narrator and the perception of the readers and listeners. This count of 'key words' and 'key words implied from context'[75], as well as the semantic characteristics of such statements of being and purpose, is a useful indication of the author/narrator's ideology.[76] It provides a frequency sample that allows conclusions to

[74]A term coined by Monika Fludernik (*Towards a natural Narratology,* [1996] 2001, p. 122
[75] Chatman, 1978, p. 99ff; Prince, 1982, p. 35ff; Bal, 1985, p. 86ff; Abdelal, et al, 2009, pp. 6, 7.
[76] Abdelai, et al, 2009, p. 7.

be made in relation to the text being analysed, an extrapolation of the data to similar texts is reasonable, given their uniformity within genres.[77]

3.3.3 Attribution Theory.

The theoretical framework of attribution theory and its application to an understanding of narrative can be used to explain how people form a causal link between traits and behaviour, and how certain behaviour can be attributed to that trait. In this way, actions within story-worlds provide evidence for traits and thus describe central characters. As story-world actions are textual features, their interpretation depends on the interaction between the audience's knowledge and beliefs and the features of the text. Inferences can be made about the underlying disposition or traits of individuals from their behaviour, however there is a need to avoid a correspondent influence in which the observer takes the behaviour at face value and assumes that the individual has a corresponding trait, making the 'fundamental attribution error' of attributing the cause of the behaviour to the individual when it may be due to the situation. The audience can predict traits from actions and evaluations, however, traits cannot be assumed to be independent of one another.[78]

3.3.4 Prior Knowledge and Bayes's Law.

Inferences depend on the probability of the likelihood of the behaviour being linked to that trait. A central topic of this work is the potent influence of mentally stored real- world knowledge in the processing of characters. I argue that martyrologies did not contain much new material. They were repetitive, drawing on existing mental images[79] and concepts from the past [80] stored in memory, and brought to the fore by the strategic literary techniques of the author/narrator.

One way to calculate the likelihood, or probability of this occurring, given the trait's (T) previous association with behaviour (A), is to use Bayes Law. Bayes Law may find an application in ancient texts.

Bayes's Law is a computation based on the probability of an event occurring in the future, given previously observed information. Applying Bayes's Law to attribution theory and the use of prior knowledge, the left-hand

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[77] For example, Baumeister, *Martyr invictus* 1972, "koptischer Konsens"; Delehaye, *Les Passions des martyrs et les genres Littéraires*, 1966, "epic Passions"

[78] See Bortolussi and Dixon. *Psychonarratology* pp. 43-59, for a discussion on this aspect of statistical use in experimental research.

[79] Frankfurter, 1996, p. 193. "It has often been observed that the 'genre' of martyrology evolved out of Jewish apocalyptic texts and motifs"

[80] Gaston Maspero, review of Steindorff, 'Apokalypse des Elias' in *Journal des savants* 1899, p. 43. "the Jewish apocalypses [from Egypt] that were adapted or imitated by Christians were themselves preceded by rudimentary sorts of apocalypses composed by Pagans, some in Greek, others in the native language of Egypt."

term in the following formula is the probability (P) of a trait's presence after observing a certain behaviour, where T = trait and A = behaviour:

$$P(T \mid A) = \frac{P(A \mid T) \quad P(T)}{P(A)}$$

With the *lack* of a trait, T--8, the odds that the trait is present after observing the behaviour is

$$P(T \mid A) = \frac{P(A \mid T) \quad P(T)}{P(A \mid T8) \quad P(T8)}$$

where $\frac{P(T)}{P(T8)}$ is the odds of the trait's presence in the absence of the behaviour and

and where $\frac{P(A \mid T)}{}$ is the likelihood ratio (probability) of the behaviour, when the trait P (A | T8) is present, relative to how likely it is when the trait is absent.

However, its use is a statistical weakness of the research design as it requires a theoretical estimation of the strength of the causal connection between the behaviour and the trait. There is an assumption that an absence of the behaviour indicates the non-existence of the trait in the character's ensemble of personality traits. While readers and listeners responses cannot be measured against the manipulation of ancient textual features, an estimate of the likelihood ratio can be made, based on the prior knowledge and experience of the audience and from recent literary scholarship. Recent advances in the cognitive sciences are promising. I have assumed habitual verbal prefixes, marked with the prefix ⲩⲁⲣ(ⲉ)-, indicate a probability of 1, that is, there is a strong likelihood that trait causing a certain behaviour.

It is suggested that psychonarratology[81] and communications theory, in which readers and listeners infers evidence for a trait after observing certain behaviour, may provide some illumination. This information about the trait is inferred from prior behaviour, based on the history of characters in martyrologies. This is based on the readers and listeners personality theory; their 'Folk Psychology',[82] which comprises their knowledge, experience and genre specific *expectations*, embedded by institutional discourse; in other words, how the mind works. For example, the fundamental attribution error, where the audience are more likely to attribute behaviour to a personal trait rather than the situation, can be explained in the actions of a martyr with the

[81] Bartolussi and Dixon, 2003.
[82] Daniel D. Hutto *Folk Psychological Narratives* (MIT press, Cambridge, Mass., 2008).

reported trait of 'goodness':[83] given this trait, the martyr is predisposed to act consistently in 'good' rather than 'evil' ways. The probability of this occurring should be much higher that when it is absent, giving a large likelihood ratio, with the consequence that the audience identify the martyr as a 'good' person.[84] Conversely, traits associated with roles are less diagnostic of dispositional traits, as the audience has the propensity, due to the fundamental attribution error, to associate behaviour with a personality trait rather than in-role behaviours.[85] In this way, a Bayesian analysis can be used to support a construction of characters' traits based on their actions, evaluations by the narrator and others involving propensities, and changes in character constructions as the story progresses. I think this is a potentially useful tool.

3.3.5 Using Functional Grammar to Tabulate Data.

Martyrologies are repetitive. This work has a focus on contextualised character exposition modes, rather than a complete narrative analysis of the story, consequently limiting discussion to within these parameters. Tropes in the text need to be found, crucial transitions points in the story that often mark structural changes and disruptions to the even flow of the text. These points, often a single clause or several linked clauses can be tabulated for later analysis and interpretation. At the micro level for example, in the martyrdom of Paese and Thecla[86]

	I	am	a Christian,	confessedly
constituency	pronoun	verb	Noun group	adverb
experiential	carrier	relational	attribute	
interpersonal	subject	finite	Comment adjunct	
	mood block			
textual	theme	rheem		

[83] Koen de Temmerman *Crafting Characters; Heroes and Heroines in the Ancient Greek Novel* (Oxford University Press, Oxford, 2014), p. 11, "Character was an evaluative concept, conceived in terms of right and wrong and assessed in terms of the possession or lack of *aretai* (excellence or virtues). Character, revealed as it is by actions that result from conscious, moral choice, conforms to or diverges from moral standards. Consequently, character is very much about a person's *enduring* traits that account for patterns of action and predictability of behaviour."
[84] Ibid, "This ethical conception of character is widespread in ancient philosophy."
[85] Bortoulussi et al, 2003, p. 147; Y. Trope and E. Burnstein 'Processing the information contained in another's behaviour' in *Journal of Experimental Social Psychology*, 11, 1975, pp. 439-58.
[86] *Paese and Thecla,* 57 Ri, 21-25.

	The duke	said	to	Him,	'Evil wretch!
constituency	N	v	prep	pron	ng
experiential	sayer	verbal	verbiage		
interpersonal	subject	finite	comment adjunct		
	mood block				
textual	theme	rheem			

At the macro level, in the Passion of Stephanos,[87] the conversation between Stephanos and Arianos (Governor of the Thebaid), we find a patterned conversation structure. Although Stephanos and Arianus take turns in speaking, Arianus has a lot more to say and power disparities eventually become apparent through the patterns in the text.

The Passion of Stephanos contains 33 speech events and there is no doubt the Governor has more power than Stephanos, because he dominates the conversation. Other inferences can be made from this aggregation of activities.

Protagonist	**Number of utterances**	**Frequency**
Governor	22	67%
Stephanos	10	30%
Official (Hierax)	1	3%

Figure 4.2

3.4 A Multi-disciplinary Approach.

[87] P. Duke, Inv. 438

This work searches for a multi-disciplinary intersection between current theories from psychology, sociology and linguistics as its epistemic foundation. At the clausal level, Halliday's concept of 'transitivity'[88] is the grammatical resource used for relating experience in language, illustrating how characters are developed through their participation in the events of a story. Transitivity, a process that explores and evaluates the interactions between verb phrases, noun phrases and the circumstances within which they occur, is usually expresses by prepositional and adverbial phrases.[89] It provides a source of replicable and quantifiable data that may be used to form cautious generalisations about the text corpus to the *known* Coptic martyrological population of texts. Halliday's model, (SFG),[90] provides a semiotic interpretation of the system of language by fusing together ideational functions, expressed in 'transitivity', interpersonal functions, expressed in the grammatical system of mood, and textual functions as the vehicle to present ideational and interpersonal meanings.[91] The model provides a theory of how language is organised to create meanings through these functions, giving the configuration of semantic resources that members of a culture associate with a situation, in other words, the meaning potential that is accessible in a given social context.

3.4.1 Establishing Meaning beyond the Clause.

The clause may be seen as a semantic and methodological strategy for securing the enquiry and its evidence. However, this is a grammatical category, and not a *discourse*, that is, a system of meanings within a culture. 'Discourse' and 'stylistics' refer to the linguistic choices made in the construction of a narrative, the way the story is told. SFG relies on semantic and syntactic functions, expressed according to the particular grammatical rules of that language, to be used in a model to explain how meanings are made contextually in linguistic interactions. Halliday and Matthiessen see the textual function as, "an enabling or facilitating function" used to "build up sequences of discourse, organising the discourse flow and creating cohesion and continuity" [92] rather than as a sociolinguistic event. The psychological aspects of language are not considered, as Halliday says, "I stop at the skin,"[93] and this is a weakness of the theory.

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[88] M.A.K. Halliday, *Introduction to Functional Grammar* second edition (Edward Arnold, London, 1994), one of the grammatical components used to express his 'ideational metafunction'.
[89] Simpson, 2004, p. 22.
[90] Op. cit. SFG recognises that linguistic meaning is influenced by social and contextual factors and an analysis using this model incorporates communicative, pragmatic and sociolinguistic information rather than grammar as a central focus. Grammar provides the rules for word classes and their position within the clause. SFG views language in terms of both structure and words, it attempts to interpret grammatical forms in terms of communicative and social aspects of language.
[91] Eggins, 2004, p. 3.
[92] M. A. K. Halliday, and Christian Matthiessen, *An Introduction to Functional Grammar,* third edition (Arnold, London, 2004), p. 30.
[93] R. P. Fawcett 'Language as program: a reassessment of the nature of descriptive linguistics' in *Language Sciences* 14 (4), p. 628

This research includes cognitive effects, such as the mental states of the main characters and the mental activity of the audience, taking account of the literary devices used to organise and present the story.

I argue that various discourses are employed by the author to build an image of a martyr as 'an agent of the supernatural', acting within in a world shared with invisible beings; a world in which their acts were attributed to their connection with a divine power, rather than being seen as acts of magic.[94] Saints rather than Sorcerers, they exercised legitimate power under divine auspices; martyrs linked heaven and earth, making them special people. This is a partial image of the martyr built up progressively as the narrative unfolds and it is unpacked at both the micro and macro levels with the tools offered by SFL and appraisal theory, the lexical items eventually being woven into a text. There is evidence to suggest that the concept of personhood may be better explained at the discursive level, rather than relational attributions, where patterns of lexical elements combine to construe an image of a martyr's personhood. Such literary devices as synonymy, repetition, contrast and metaphor aid in the acceptance of these images through their emotive appeal.

Consequently, various theories from psychology, linguistics, communications and philosophy are employed to support this work. In addition, sociological, anthropological and narrative theory illuminate the research. The field of discourse analysis and critical discourse analysis provides another source for explanations of the phenomena being investigated. Narratology provides a framework within which martyrologies were written, and phenomena such as 'immersion'[95] and 'situation models'[96] are further explored. The historical contextualisation of 'reader-response' theory, drawn from the original work of Wolfgang Iser,[97] provides another source to support part of my argument. Ralf Schneider applies this to martyrologies. [98]

3.5 Person or Character?

3.5.1 Fictional worlds become possible worlds.

[94] Brown, 1978, pp. 1-26.

[95] Jerôme Dokic and Joëlle Proust Eds. *Simulation and Knowledge of Action* (John Benjamins, Amsterdam, 2002)

[96] Rolf A. Zwaan 'Situation Modals: The Mental Leap into Imagined Worlds' in *Current Directions in Psychological Science* (1999) 8, pp. 15-18; 'The Immersion Experience: Toward an Embodied Theory of Language Comprehension' in Brian H. Ross ed *The Psychology of Learning and Motivation* Vol. 44 (Academic Press, New York, 2004) , pp. 35-62 .

[97] Wolfgang Iser *The Act of Reading: A Theory of Aesthetic Response* (John Hopkins University Press, Baltimore, 1978)

[98] Ralf Schneider, 'Reader-Response Theory' in *Encyclopedia of Language and linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), p. 485. "Reading a narrative is seen as a dynamic set of mental processes in which past information is continually related to current understanding and hypotheses about future information, and in which gaps left by the text are filled,"

There is a broad consensus that characters can best be described as an entities forming part of a storyworld,[99] where storyworld is, "…a mentally and emotionally projected environment in which interpreters are called upon to live out complex blends of cognitive and imaginative response."[100] 'Interpreters may be termed 'characters'. Storyworlds facilitate "discourse models used for understanding narratively organised discourse",[101] they evoke a combination of ideas derived from the text with the background knowledge and experience of the reader and listener into a coherent mental representation of the situation, being updated continuously as new information changes the time and location, characters and causal relations between the current situation and previous situations.[102] Storyworlds are closely allied to textworlds, a theory formulated by Paul Werth in relation to literary fiction[103] which finds application in an understanding of the supernatural events encountered by Paese, Thecla, and other characters in martyrologies. It provides an epistemic account of how they experience these ontological phenomena. It is a way to understand the discourse by constructing mental representations from the text. However, for the ancients, the storyworld and the textworld were part of the real world, and gods controlled the destiny of man. So the theory is not usefully applied to an understanding of ancient texts.

In modern literary theory, Werth distinguishes three levels, namely, the 'discourse world', which describes the immediate situation surrounding at least one speaker/writer and one or more readers and listeners, it is the equivalent of the actual world and is populated by familiar people. The textworld is a mental representation of the described situation and is formed by combining background knowledge and experience with ideas originating from the text. It includes the characters, the entities that surround them, the personal and cultural knowledge that they possess and the way they use language in situations, bringing a new and unique discourse world into being each time they communicate. A seductive way to explain God and his angels, but, I think, unnecessary in the interpretation of ancient texts.

Finally, the characters may depart from the textworld and cause new worlds to be created, Werth has named them subworlds; he notes that when characters communicate in subworlds, they do so at the exclusion of the discourse world's features as they create a new world.[104] This appears to be frequently manipulated by the narrator in *Paese and Thecla* where there is a temporal and spatial relocation of the main characters across

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[99] Jannidis, 2013, p. 2.
[100] David Herman, 'Storyworld' in *Encyclopedia of Language and linguistics*, 2006, p. 571.
[101] Op cit p. 569.
[102] Rolf A. Zwaan, 'Situation model' in *Encyclopedia of Language and linguistics*, 2006, p. 534.
[103] Paul Werth, 'Extended metaphor: A Text World Account' in *Language and Literature*, (1994) 3.2, pp. 79-103; 'How to Build a World (in a lot less than six days and using only what's in your head)' in Keith Green ed. *New Essays on Deixis: Discourse, Narrative, Literature.* (Rodopi, Amsterdam, 1995), pp. 49-80; '"World enough and time": deictic space and the interpretation of prose,' in P. Verdonk and J. Weber eds. *Twentieth-century fiction: from text to context.* (Routledge, London, 1995), pp. 181-205; *Text worlds: representing conceptual space in discourse* (Longman, London, 1999).
[104] Joanna Gavins 'Text-World approach to narrative' in *Routledge Encyclopedia of Narrative Theory*, 2005, pp. 596-597; 'Text World Theory' in *Encyclopedia of Language and linguistics*, 2006, pp. 628-630.

worlds, but it was the norm in ancient times. In accordance with Werth's theory, the magistrates have no access to this world. They only have an epistemic awareness of it through quoted passages of Scripture. However, Scripture was used to provide validity and define Christian identity,[105] rather than allowing access to such 'lawless' individuals as Armenius and Eutychianus, who were limited to a magisterial role in Egypt, given to them by the emperor, Diocletian. It seems possible that both Armenius and Eutychianus had ontological access to a world shared by divine beings as, throughout the text, Christ and Apollo are set in an open rivalry wherein the supernatural power of each is contested.[106] Perhaps Worth's theory manages to explain part of these phenomena.

Finally, possible-worlds theory[107] is similarly defined as a product of mental activity where "the fictional text gives imaginative existence to worlds, objects and states of affairs by simply describing them"[108]; it is a world in which "author and reader engage in an act of make-believe by which they relocate themselves…and the characters are ontologically complete human beings."[109] Uri Margolin divides the inhabitants of possible worlds into two groups, the actuality-variant and the supernumerary. The actuality-variants possess actual-world singular prototypes, being modified according to the story, but still remaining conceivable entities. Supernumerary individuals are conceptual constructs. As all the inhabitants of the possible-world are constructs, their characteristics are determined by the story texts.[110] Both types are to be found in the story of Paese and Thecla. Margolin draws attention to the cognitive aspect, using Marie-Laurie Ryan's term 'interiority'[111] as synonymous with 'personhood'.[112] There appears to be an intermingling of Classical and modern theory, with modern theory usefully applied to illuminate ancient martyrologies.

The story-world's cast of characters serves to distinguish who is who in the story. The use of proper names of people based on prominent and significant individuals from an earlier time, or names spelt to resemble these people, represents a transfer of perspective. People so named are designed to possess the characteristics of those who went before them, transferring their characteristics to the newly created mental image.

3.5.2 Mimetic or Non-mimetic Theories of Character?

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[105] Kennedy, 1983, p. 181.
[106] Davis, 2001, p. 187.
[107] Lubomir Dolezel *Heterocosmica: Fiction and Possible Worlds* (John Hopkins University Press, Baltimore, 1998); Umberto Eco, *The Role of the Reader: Explorations in the Semiotics of Texts.* (Indiana University Press, Bloomington, 1984); Thomas G. Pavel *Fictional Worlds* (Harvard University Press, Mass., 1986).
[108] Ibid.
[109] Marie-Laure Ryan, 'Possible-worlds Theory' in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), p. 448.
[110] Uri Margolin, 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today* 11:4 (Winter 1990) p. 847.
[111] Marie-Laure Ryan, 'The Model Structure of Narrative Universes' in *Poetics Today* 6, (1985): p.732.
[112] Margolin, 1987, p. 108. "In addition, such an individual may be ascribed inner states, knowledge and belief sets, intentions, wishes, attitudes and dispositions, that is, an 'interiority' or personhood."

The question of the ontological status of fictional characters continues to produce a large body of literature. Mimetic or representational models of character, first posed by Aristotle,[113] treat character as a human or human-like entity. Non-mimetic models see character as a product of the text. However, character as 'person' and character as 'idea' need not be exclusive concepts.[114] Uri Margolin, by combining elements of structuralism, reception theory and the theory of fictional worlds, suggests 'non-actual individuals' acting within 'possible worlds' explains the ontological status of characters.[115] Marie-Laure Ryan argues that the mental process involved in understanding others, fictional or non-fictional, is the same, "The process of explaining the actions of people by inferring their mental states is not specific to the understanding of narrative: it is, rather, a fundamental mode of the human mind."[116] In other words, we describe people by inferring their mental processes.

The perceptions of people, based on social psychology, may be incongruent with history. In this work, it is the image of the character created in the mind of the audience that is relevant, not whether the character reflects historical events. Christian self-definition evolved from the interplay of ideas from both historical and social roots, which evolved from within the religious, cultural and social life at that time. Of course, the truth value of any historical observations is relative, rather than absolute.

3.5.3 The Distinction between Person and Character in Martyr Acts.

There is a distinction between 'person'[117] and' character'; a person is one who plays a part in a drama or in actual life, while a character is a fictitious person who appears in stories or plays.[118] This distinction becomes less relevant with the acceptance that martyrologies may have evolved from earlier Court Records,[119] during a redaction process in which the story was embellished with Christian ideologies. This work focuses on the extant beliefs at that time; how the martyrs represented themselves, how they were represented by others, and how others perceived them. The concern to distinguish authentic from inauthentic and to understand the origin and

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[113] *Poetics*

[114] James Phelan advocates a threefold model wherein mimetic, thematic and synthetic (character as artificial construct) are integrated to produce a new model, the three aspects varying in degree from one narrative to another Uri Margolin, 'Character' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 4, (Macmillan Publishing Company, New York, 1991), p. 53.

[115] Margolin, 1990.

[116] Ryan, 2010, p. 477.

[117] The word 'person' was originally a Christian theological concept used to distinguish the three 'persons' of the Trinity (Tertullian, *De Trinity)*. Non-Christian Greeks did not have a similar understanding. Modern definitions are elusive, depending on the theoretical context,

[118] *The New Shorter Oxford English Dictionary on Historical Principles* ed. Lesley Brown, Vol. 2, p. 2170.

[119] This point is a qualified comment by Gary Bisbee (*Pre-Decian Acts of Martyrs and Commentarii* (Fortress Press, Philadelphia, 1988, p9ff.) where "most (scholars) assume without proving that some *acta martyrum* originated as copies of *commentarii..."* Using form criticism, he provides evidence that smaller units within *acta martyrum* are to be found in some *commentarii*, thus confirming their origins (p. 15). The *Acts of Paul and Thecla* is relevant to this argument (p. 94).

development of writings and events may well be the concern of any historian[120] but this is not an approach adopted here. The purpose of this work is to develop a theory of character description from the extant texts, descriptions used by the author/narrator and others as *strategic* Christian redactions in constructing self-definitions. As such "(hagiographic) literature passed back and forth easily across the frontier between fiction and history...",[121] and so, in this work, characters and people are often treated as one and the same.[122]

3.5.4 Naming in martyrologies.

Naming characters, whether by proper name, pronoun or indefinite noun phrase, serves the grammatical purpose of allowing an individual character to be tracked throughout the story. However, naming increases semantic complexity and creates the characters in a story-world. Cognitively, names form mental files which progressively build, as additional traits are added. New characters are attributed certain traits which including locution-spatial features. The addition of physical, mental and social traits gives a basic idea of who the person is. It is also used as a literary device to attribute the characteristics, activities and role of a previously ascribed individual to the one mentioned in the story. The image is further enhanced by the implicit attribution of the characteristics of the previously endorsed individual who has now been associated with the character in the story.[123]

3.6 Christian Identities.

3.6.1 Christian Discourse and Constructed Identities.

In addition to Helen Rhee, *Early Christian Literature*, and Judith Lieu, *Christian Identity in the Jewish and Graeco-Roman World*, Lucy Grig, *Making Martyrs in Late Antiquity*, argues a constructionist approach to Christian identities via the representation of the martyr through text and image,[124] and disseminated ecclesiastically in various venues where discourse was suitable, for example, liturgical performances and other

[120] Bisbee, 1988, p. 14.
[121] Bowersock, 1995, p. 24.
[122] Toolan, 2006, p. 465, referring to the mimetic or representational model of character first formulated by Aristotle.
[123] Uri Margolin 'Naming in Narrative' in *The Routledge Encyclopaedia of Narrative Theory*, pp. 337-338
[124] Grig, 2004, p. 142. "Christian writers were also constructing a world in which martyrs were heroes...this world was constructed, to a large extent, through narratives: through the martyr act"

ritual events. Grig says martyrs had a vital role to play in Christianisation. [125] Averil Cameron, *Christianity and the Rhetoric of Empire,*[126] described how narrative discourse was used to create and maintain Christianity. Judith Perkins, *The Suffering Self,*[127] argued for a particular Christian representation - the Christian as sufferer [128] and expands this point.[129] Candida Moss has a convincing argument for accepting a mimetic discourse in the partial manufacture of a martyr's personhood,[130] along with George Heyman's sacrificial discourse.[131] Both works are illuminated by the work of Elizabeth Castelli's *Imitating Paul.*[132] Castelli says, "My thesis is that the memory work done by early Christians on the historical experience of persecution and martyrdom was a form of culture making whereby Christian identity was indelibly marked by the collective memory of the religious suffering of others,"[133] arguing that collective, or social, memory remains compatible with early Christian forms of history writing and 'conceptualisation of the past'[134] Extending this idea to suffering, Judith Perkins proposes that Christianity constructed a group (or social) identity by engaging in a wider cultural discourse about the body.[135] Frankfurter argues that martyr cults evolved out of native Egyptian traditions concerning the dead, their magical powers and the sacred value of their bodies, "Thus Christian ideology, especially in its more lurid aspect of martyrology, actually provided the medium for the revitalisation and *redefinition*[136] of popular religious attitudes." Furthermore, he notes the incorporation of apocryphal writings, such as *The Apocalypse of Elijah,*[137] and literature with gnostic tendencies, into Christian discourse.

Martyrs imitate Jesus. The gospels represent a sacrificial narrative, embedded within a discourse on the attitudes, beliefs and behaviour expected from those who identify themselves as followers of Jesus, later called Christians. The questions are to what extent do martyrs imitate saints or Jesus, and do saints try to emulate Jesus? Are potential martyrs portrayed as 'saints-in-the-making' and how successful would this image have been?

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[125] Op. cit., p. 1, "the making of martyrs played a vital role in the construction of Christianisation in the fourth and fifth centuries."
[126] Cameron, 1994
[127] Judith Perkins *The Suffering Self* (Routledge, London, 1995)
[128] Perkins, 1994, p. 12, "providing a self-definition that enabled the growth of Christianity as an Institution"
[129] Op. cit., p. 13, "After all, the one thing everyone knows about Christianity is that it centres on suffering in the exemplar of the crucified Christ."
[130] Candida R. Moss *The Other Christs* (Oxford University Press, Oxford, 2010
[131] Heyman, 2007
[132] Elizabeth Castelli *Imitating Paul a discourse of power* (John Knox Press, Kentucky, 1991)
[133] Castelli, 2004, p. 4.
[134] Op. Cit., p. 5.
[135] Cobb, 2008, p. 9
[136] My italics.
[137] Albert Pietersma, Susan Turner Comstock and Harold Attridge, *The Apocalypse of Elijah,* SBLTT 19. (Scholars Press, Missoula, Mont, 1981)

What it was to be a Christian in the Roman world was still being negotiated by the nascent Church, and the indefiniteness of a social Christian identity responded to the cultural environment of its time, "Indeed, one of the most important aspects of social identity theory is its assertion that identities are fluid and form in response to specific occurrences or interactions".[138] Early fourth century hagiographies might have suited influential church leaders, such as Athanasius, in promoting an institutionalised Church hegemony, through the use of social networks such as those associated with martyr-shrines.[139] However, the complexity of the indigenous local culture, with the inhabitants' 'thought-worlds'[140] or 'mind styles'[141] of apocalyptic and gnostic tendencies, magic, and inherited religious practices and beliefs, emerges in the martyrdom of Paese and Thecla as major themes.

3.6.2 Discourse Stylistics

Discourse stylistics is socially oriented. It recognises that style is not intrinsic to the text or a product entirely created in the mind of the audience. The meaning of a text is actualised in the mind of the reader by a contextualised dialogue created between the author and the reader where context includes socio-historical, cultural and inter-textual factors.[142] In other words, meaning becomes a cognitively constructed, or mental, concept. This cognitive facet is not new; as early as 1906 the linguist Ferdinand de Saussure proposed an influential theory of language. In Saussure's view, a language comprised a system of different signs, called *langue,* with individual speech acts, called *parole*. A sign consisted of two aspects, the mental concept called the *signified* and the material aspect called the *signifier*, for example the arbitrary word 'martyr' invoked a two sided sound image consisting of the signifier, the vocalised syllables 'mar–tyr', inseparably bound to the signified, 'martyr' a cognitively constructed concept. Contextualised meaning also applies to ancient languages, as Ewa Zakrzewska says when referring to Coptic.[143] Additionally, meaning may vary according to the cognitive processes of both the author and the reader, where their assumptions, expectations and beliefs affect the construction and the meaning of the text. [144]

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[138] Op. cit., p. 18.

[139] David Frankfurter 'Approaches to Coptic Pilgrimage' in *Pilgrimage and Holy Space in Late Antique Egypt* (Brill, Leiden, 1998), passim: Davis, 2001, passim

[140] Frankfurter, 1998, p. 41.

[141] A term used by Paul Simpson (2004, p. 75) to describe the psychological phenomena in Werth's *Text World*.

[142] Jean Jacques Weber, 'Towards contextualised stylistics: An overview' in *The Stylistics Reader. From Roman Jakobson to the present.* (Arnold, London, 1996), p. 3.

[143] Ewa Zakrzewska 'Studying Coptic: between parole and langue' in *Abstracts, 9th International Congress of Coptic Studies* (St. Mark Foundation For Coptic History Studies, Cairo, 2008), pp 75-76, "It allows us to see the texts as 'written discourse', as the Speaker's *communicative intentions encoded linguistically* in order to influence the Addressee's knowledge and attitudes."

[144] Paul Simpson *Stylistics* (Routledge, London, 2004), p. 8, "...the composition of a text's 'meaning' ultimately arises from the interplay between what's in the text, what's in the context and what's in the mind as well."

Discourse stylistics uses linguistic methods to produce its evidence for the elucidation and interpretation of patterns in a text. Having its roots in functional grammar within a social context, SFL may be usefully employed as a linguistic tool to generate this evidence.

Finally, discourse models evoke a combination of ideas derived from the text with the background knowledge and experience of the readers and listeners into a coherent mental representation of the situation, being updated continuously as new information changes the time and location, characters and causal relations between the current situation and previous situations.[145]

3.6.3 Historical Origins.

The word 'Christians' (Χρῖστιανούς) first appears in Acts 11:26, "And the disciples were called Christians first at Antioch." Later, Bishop Ignatius of Antioch[146] used the word 'Christianity' (Χρῖστιανισμος) to distinguish Christianity from Judaism in *Magnesians* 10.1,3 and in *Philadelphians* 6.1. He used the word 'Christianity' again in *Romans* 3.3 when referring to his impending martyrdom as a Christian, driven by, among other things, an "acting out of the primal martyrdom of Jesus Christ"[147] where he saw Christianity as "a distinct way of life centred on the life, death and resurrection of Jesus Christ."[148] In one way, the sense of being a Christian is understood in relation to the separation between Judaism and Christianity,[149] crystallising into a distinct entity by the end of the second Jewish War (135AD)[150] in what was a slow and complex process. [151]

Martyrologies represented a body of literature that may have evolved from the recorded conversations between impending Martyrs and Roman officials, in a Court environment, to a *constructed* narrative wherein the narrator depicted certain events and included quoted speech between the main protagonists. These stylistic changes can be seen in this corpus of selected texts. While these alterations over time reflected the ways in which martyrologies were used to satisfy the needs of the nascent Christian church,[152] Post Diocletian Hagiographies show a fondness for hyperbole when describing characters that was not present in the earlier

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[145] Rolf A. Zwaan, 'Situation model' in *Encyclopedia of Language and linguistics*, 2006, p. 534.
[146] Dated ca.110AD
[147] Pearson, 1997, 13.
[148] Idid.
[149] Judith E. Lieu, *Christian Identity in the Jewish and Graeco-Roman* World (Oxford, New York, 2004), p. 3; Markus, 1990, p. 1. 19.
[150] Rhee, 2005, p. 9.
[151] Op. cit., p. 193. "The formation and development of the Christian self-identities did not involve a monolithic process but a multi-faceted, dynamic, and flexible course moulded by external and internal affairs."
[152] Chad Kile 'Feeling Persuaded: Christianisation as Social Formation' in *Rhetoric and Reality in Early Christianities* Willi Braun (ed) (Wilfrid Laurier University Press, Ontario, 2005), p. 226, "Firm distinctions between Paganism and Christianity, or between élite and popular Christianities, constructed along doctrinal lines, may more accurately represent the rhetorical strategy of a select group of individuals, who had an interest in defining certain, select systems of allegiance, thought and conduct, than it does the interests of those outside that select group."

martyrologies. The approach I have taken is to be less concerned with the historical accuracy of the literature, and more with its social significance in constructing a Christian self-definition. After all, for the inhabitants of Alexandria and those living along the Nile Valley, a sense of self was constructed from significant imagery that explained the past, being consistent with *their* ideology and models of the world; this understanding was concerned with verisimilitude, rather than historical accuracy. As the Egyptian Christians understood Christianity to comprise motifs and expressions[153] from ancient Egyptian religion, along with mental images from Apocryphal and Scriptural literature,[154] Christian self-definitions were built on this body of knowledge.

3.6.4 After the Fourth Century.

After the great persecution in the time of Diocletian, the accounts of Martyrs' lives were written as complex stories, where plots evolved and the personalities of those occupying leading roles were developed within events that were temporally sequenced. In such narratives, characters acquired multifaceted personalities and they are described directly, by allocating personality traits, or indirectly, by inferring traits.[155] In Coptic, borrowed Greek adjectives, along with a small group of non-Greek morphs,[156] are used to describe characters directly in various ways according to the rules of Coptic grammar. Indirect character traits are displayed and illustrated in a different way, and need to be implied by inference through an analysis of the discourse. While characters are usually associated with fiction, it needs to be remembered that martyrologies passed back and forth across the frontier between fiction and history,[157] and characters tended to have the validity of historical human entities. The martyrologies referred to below include a body of pre-Decian martyrs.[158] This is followed by the Martyrdom of Phileas, written originally in Greek within 50 years of his death (between 304 AD and 306/7 AD),[159] and with a later (ninth century) Latin version. Finally, concluding with the formation of mixed literary Cycles, such as 'The Martyrdom of Shenufe and his Brethren' written in Coptic in the eighth and ninth centuries, these Cycles featured *enmeshed* characters, represented as connected through family relations. They appeared in other martyrologies and are considered to be a compilation of previous texts, legend and Christian ideology.[160]

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[153] Gonzalo Aranda Perez "Apocryphal literature" in *The Coptic Encyclopedia* ed. Aziz S. Atiya, Vol 1, (Macmillan Publishing Company, New York, 1991), pp. 416-433.

[154] There is an extensive body of knowledge concerning the influence of non-canonical literature on early Egyptian Christianity. See Birger A. Pearson, 1997; G. W. Bowersock, 1995; W. Griggs, 1993; H. Rhee, 2005 and W. H. C. Frend, 1985 for the historical development and expansion of this subject matter.

[155] Shlomith Rimmon-Kenan *Narrative Fiction: Contemporary Poetics* (Methuen, London, 1893), pp. 59ff.

[156] Layton, 2004, §§ 94ff and pp. 476-7 in the Subject index.

[157] Bowersock, 1995, p. 24

[158] The pre-Decian Martyr Acts from 150 A.D to 220 A.D;Eusebius, book 6, 41-42

[159] Albert Pietersma, *The Acts of Phileas Bishop of Thmuis* (Patrick Cramer, Geneva, 1984), p. 14/, with reference to P Chester Beatty XV.

[160] Orlandi, 1991, 'Coptic Hagiography' pp. 1195-1196 and 'Coptic Literature', p. 1457.

3.6.5 Identity Crisis.

Biblical and other sources indicate Christianity arrived into Egypt during the middle of the first century, but ancient historians, such as Eusebius, describe the introduction of Catholic Christianity into Egypt later, near the end of the second century.[161] After Irenaeus wrote *Adversus omnes Haereses,*[162] in which he distinguished between orthodoxy and heresy, the 'correct' church had one and the same faith all over the world.[163] However, 'orthodoxy', as defined by the bishops of Alexandria,[164] was imposed by an ecclesiastic authority that sough to extend control throughout Egypt; putting an end to "fluid and undefined" [165] speculations that existed in Alexandria and along the Nile Valley.[166]

During the mid-third century the nascent church faced an internal identity crisis in the form of competing doctrines. The influence of Marcionism and Valentinian, along with Gnosticism and Montanism, produced an identity crisis in the early third century which was resolved, in part, by the discourse of the bishops acting within the growing institutional structure of the Church. Later in the third, fourth and fifth centuries, the alliance between Bishops Athanasius, Theophilus, and Cyril, and monastic leaders, formed a secure organisational base for the growth of the church. Finally, after the Council of Chalcedon in 451 AD, Egyptian Christians were to have their own identity within the Egyptian Christian Church.[167]

3.6.6. The Act of Martyrdom.

During its early formative years, Christianity faced the external threat of pagan hostility with intermittent persecutions. Perhaps the most dramatic attestation of being a Christian was the self-destructive act of

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[161] Wilfred Griggs *Early Egyptian Christianity* (Brill, Leiden, 1993), chapter 2, 'early Christianity in Egypt'.

[162] Written in Lyons, about A. D. 180 (C. H. Roberts, "Early Christianity in Egypt" in *JEA* 40 (1954), p. 94

[163] Irenaeus, *Adversus omnes Haereses*, 1.10.3: Birger Pearson, citing *Haer.*3.1.1-2, disputes this unity and notes the theological differences between the Gospels of Matthew, Peter (the Gospel of Mark), Paul (represented by Luke) and John in *The Emergence of the Christian Religion* (Trinity, Pennsylvania, 1997), pp. 175-176, concluding "that religious diversity was typical in the church from its very beginning" op. cit. p. 177.

[164] Pearson, p. 178, " It was not until the time of the Alexandrian bishop Demetrius (189-232) that the orthodox form of Christianity began to take hold."

[165] Griggs, 1993, p. 46.

[166] "Christianity (was composed of) many different configurations of groups and movements that appealed to Jesus as their founder. We now refer to the Jesus Schools, the Christ cults, the Pauline churches, Thomas Christianity, the Johannine enclaves, Jewish-Christian communities, Gnostic Christian groups, the Pauline school, and others as distinct and particular configurations of social experimentation in the first centuries." Burton Mack, 'Many movements, Many myths: Redescribing the Attractions of Early Christianities. Towards a conversation with Rodney Stark' in "A Symposium on Rodney Stark's *The Rise of Christianity*". *Religious Studies Review* 25 (2): 132-136, p. 133.

[167] Griggs, 1993, chapters 3 and 4.

martyrdom. While Stephen is usually considered the first martyr[168] (Acts 7:54-59) - Jesus was the prototype - the *Martyrdom of Polycarp* appeared in literary form in the second half of the second century.[169] Early Christians used the martyr acts to strengthen their own self-definition, suffering their fate as Christians, not criminals, distinguishing themselves from common criminals; both were punished for disobeying the law. Pre and post-Diocletian Coptic martyrs formed a distinct self-identity and defined themselves as 'Christian'.[170] The glory of martyrdom had eschatological roots and eschatology, along with apocalypticism, had always been a part of Christianity.[171] The act of martyrdom was seen as an expression of their unshakable allegiance to Jesus, giving them entry into the supernatural world to sit with Him for eternity. The earliest written account of a Christian martyr appears in *The Martyrdom of Polycarp* between 155 and 160 AD,[172] where the words 'martyr' (μαρτύς) and 'martyrdom' (μαρτύριον) are first used in the sense of "witnessing to Christ by dying at the hands of a hostile secular authority."[173] One account[174] sees the origins of martyrdom as an extension of the Jewish eschatological and apocalyptic tradition originating in the Deutero-Isaiah and the post exilic prophetic tradition with the idea of a suffering witness to God in the person of the Suffering Servant.[175] Another account[176] sees the origins of martyrdom in the cultural and legal disparities between those who call themselves Christian and the other inhabitants of the Graeco-Roman world. For others, martyrdom has its origins much earlier. Whatever its origins, the climax in the martyr act is the public confession of the martyr. This usually happened during the course of an interrogation by a Roman official, often with the declaration Χριστιανός εἰμι 'I am a Christian!'[177]; at other times with a positive answer to the question '*Are you a Christian*?'[178] This self-identity, first expounded by Saint Polycarp,[179] was to appear in hagiographies written several centuries later,[180] emerging during an interrogation process or as an act of commitment, for example, the statement by the martyr Paese

[168] Also reported by Eusebius, 2:1.
[169] Rhee, Op. cit., p. 3.
[170] For example, *Mart. Pol.* 10.1, 12.1; *Mart. Carp.* 23, 34 (Greek), 3.5 (Latin); *Mart. Lyon.* 1.19, 50; *Acts. Scill.* 9, 13; *Mart. Apol.* 2; *Mart. Perp.* 3.2, 6.4.
[171] Op. cit., p. 19; Griggs, 1990, p. 5, "Apocalypticism is well attested in the first-century Christian Church..."
[172] Rhee, 2005, p.40, n. 167, "there has been a great deal of scholarly debate on the date of Polycarp's death."
[173] Op. cit., p. 40.
[174] W/ H. C. Frend *Martyrdom and Prosecution in the Early Church* (Anchor, New York, 1965), pp. 31-68.
[175] Isaiah 42: 1-4.
[176] Glen Bowersock *Martyrdom and Rome* (Cambridge, New York, 1995), p. 28.
[177] The reply by Sanctus (christianus sum?) in *The Martyrs of Lyons* Musurillo, p. 69.
[178] Perpetua replied, "Yes, I am" when she was asked by Hilarianus,
"Are you a Christian?" Musurillo, p. 115.
[179] *The Martyrdom of Saint Polycarp* 10.4, from Karl Bihlmeyer's translation in Musurillo, p. 10; Eusebius, 4:15.
[180] Tito Orlandi suggests the *Martyrdom of SS. Paese and Thecla* was from the "late period of the cycles, particularly of the type constructed around the figure of Julius of Aqfahs" 'Paese and Tecla, Saints' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 6, p. 4 (Macmillan Publishing Company, New York, 1991), p. 1865; the *Martyrdom of S, Shenoufe and his Bretheren* "represents a contamination of the Cycles of Basilides and the Cycle of Julius of Aqfahas" op. cit. Vol. 7, p. 251.

ⲁⲛⲅ̀ⲟⲩⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ ⲡⲁⲣⲣⲏⲥⲓⲁ, '*I am a Christian'*,[181] prior to any interrogation by a Roman magistrate, being said in a *free and open* way.[182]

Martyrdom was the most dramatic outcome of Christian profession, but not the only way to follow the life of Christ. Ascetics also found self-definition as Christians in a lifestyle of prayer and isolation. Self-definitions were constructed from the margins of Greco-Roman society by adopting differing cultural practices along with unique theological speculations that had expectations of everlasting rewards for a future life in a supernatural realm. From the third century on, there was always the need for Christians to guard against assimilation into other cultural entities. Boundaries often required sharper outlines for example, sacred time, the days on which significant religious events were to occur, saw the advent of a calendar that was uniquely Christian. It separated the days on which the events were to occur from the Jewish and Pagan calendar.[183]

Thus, self-definition was a multi-faceted and dynamic process, continually shaping the concept of 'Christian', and being shaped by social pressures and those within the Church hierarchy.

3.7 Cognitive influences.

Cognitive poetics/stylistics relates linguistic choices to cognitive structures and processes in a way that provides a systematic and explicit account of the intersection between the authorial intention encoded in texts on the one hand and responses and interpretations on the other.[184] It uses psychological theory on how the mind processes information as it applies to linguistic phenomena.[185]

3.7.1 Literary Characters.

Martyr acts were written in the literary form of a narrative and those written from the fourth century onwards were complex stories. However, martyr acts were redacted from court records before the fourth century and, being temporally sequenced, [186] can also be classified as narratives. Using theory from the cognitive

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[181] Martyrdom of SS. Paese and Thecla, 57Ri, 20, trans.by Reymond and Barns, 1973, p. 41.

[182] ⲁⲛⲟⲛ ϩⲉⲛⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ ⲡⲁⲣⲣⲏⲥⲓⲁ "we are Christians, confessedly" *S. Shenoufe and his Brethren* 105 Vi, 28, in E. A. E Reymond and J. W. B. Barns, 1973, p. 86; "I am a Christian, confessedly" *Paese and Thecla*, 57Ri, 22, op. cit., p. 41. Reymond and Barns translate the Coptic ⲡⲁⲣⲣⲏⲥⲓⲁ (from the Greek παρρησιᾶ) adverbially, conveying the idea of speech given freely (Liddell and Scott, 1996, p. 1844).

[183] Markus, 1993, pp. 125-136.

[184] Semino Elena and Jonathan Culpeper (eds) *Cognitive Stylistics Language and cognition in text analysis* ((John Benjamins Publishing, Philadelphia, 2002), Foreward, x.

[185] See Peter Stockwell 'Contents' *Cognitive Poetics An introduction* for an overview of the subjects in this field.

[186] See Paul Ricoeur *Time and Narrative* 3 Vols., trans. Kathleen McLaughlin and Paul Pellauer (University of Chicago Press, Chicago,1984-1988),

sciences,[187] such as how mental models are constructed and how readers respond to texts,[188] can provide an understanding of how literary characters were created. This is an ongoing process in which the reader's knowledge structures and cognitive and emotional strategies constantly intermingle with the text.

From these two sources of information, readers construct mental models not only of fictional situations, time and space, but also of characters.[189] The mental model thus produced[190] changes accordingly, and, since this is a psychological approach to narrative understanding, its concern is the mind and it is consequently speculative in nature. Rather than a 'bottom up' analysis of the text, informed by empirical research from experimental data, a cognitive approach has both a 'top down' application, by borrowing concepts from the cognitive sciences, and a 'bottom up' data driven theory from the text. Using these two approaches, mental models are constructed from the effects of reading, such as inference and hypotheses formation, and the reader's prior knowledge. It seeks to find the connection between narrative and mind, providing a systematic account of the elements that comprise a literary character from both text-related and reader-related sources.[191] Ralf Schneider makes a similar point. [192]

Details concerning actions and sensations are derived from the text and integrated with personal knowledge from past experiences. Prior knowledge is arranged mentally in meaningful ways, from which it can be retrieved (see previous discussions on frame theory, schemata theory and script theory). However, cognitive narratology may not offer more than hypotheses to be tested, in other words, a descriptive adequacy, while experimentation aims at explanatory value. Incongruent approaches perhaps,[193] producing models with a usefulness that may not see their value as more than heuristic devices. The strength of a cognitive approach lies in its investigations into how the mind creates, decodes and uses stories and this is best informed by the text, a 'bottom up' approach.[194]

3.7.2 Knowledge Structures and Apocryphal Literature.[195]

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[187] A term used to cover various disciplines such as neurology, artificial intelligence, psychology – evolutionary, social and cognitive - , linguistics and philosophy of mind. Marie-Laure Ryan 'Narratology and Cognitive science: A problematic Relation' in *Style*, (2010) 44:4, p. 474.

[188] In particular, informed by social psychology and the philosophy of mind.

[189] Abstract from Ralf Schnelder 'Towards a Cognitive Theory of Literary Character: The Dynamics of Mental-Model Construction' in *Style* (2001) 35:4.

[190] Schnelder, 2001.

[191] Ryan, *Style*, (2010) 44:4, pp. 469-495.

[192] Schnelder, *Style* (2001) 35:4, "mental models of literary character are able to integrate abstract and concrete information that proceeds from the reader's structures of social and literary knowledge, on the one hand, and from various textual sources, on the other.

[193] Jean-Marie Schaeffer "Le Traitement cognitif de la narration" *Narratologies Contemporaines* eds. John Pier and Francis Berthelot (editions des archives contemporaines, Paris, 2010), pp. 215-232.

[194] Ryan, 2010, p. 489.

[195] The discovery of the Gnostic literature at Nag Hammadi is of particular relevance.

Christian self-definition was influenced, partly, by Christian apocalyptic and apostolic literature, being "founded on a more broadly-based literary tradition and a less defined ecclesiastical tradition than was the same religion in the region from Syria to Rome".[196] Along with Egyptian Judaism, ancient Egyptian religion, magic and Greek mythology, these influences were to appear in hagiographical texts written during, and after, the fourth century. Influences which were to define the characteristics of martyrs, the occupants of stereotyped roles, and the scenarios that had evolved from pre and post-Diocletian martyr accounts. The texts may have reflected historical happenings, but were probably written for edification, and propagation, of Christian ideologies.[197] They were also propagandistic,[198] using the available rhetorical devices[199] in persuading an audience to accept Christian ideologies. For this to succeed, rhetorical discourse needed to be adapted to the audience,[200] drawing on their *existent* knowledge of the topics being discussed. This information comprised a complex mix of canonical and non-canonical works, including Jewish apocalyptic texts and their redacted Christian derivatives,[201] Egyptian religious images and the remnants of Greek mythology. As Averil Cameron says. "We tend to overlook Apocryphal literature as a serious influence on its (hagiographic material's) origins"[202]

Apocalyptic and other pseudo-epigraphical material, Scripture and legend, formed from projections into the past, contributed to the religious perspectives of those who identified themselves as Egyptian Christians. The early Egyptian prophetic texts such as the *Prophecy of Neferti*[203] and the *Admonitions of Ipuwer*[204] were didactic in that they attempted to provide a means for the population to reconcile periods of national distress. Periods in Egypt's history were repetitive and the concept of 'national distress' was to become a literary topic. Distress appears as a major theme throughout the *Martyrdom of SS. Paese and Thecla* as a reflection of the Christian persecutions under Diocletian. The Egyptian god Thoth became Enoch the Scribe, an influential figure in Coptic monasticism.[205] There are many parallels with the *Apocalypse of Elijah*, written in the latter

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[196] Griggs, 1993, p. 34; Cameron, 1991, p, 779.

[197] Herbert Musurillo, *The Acts of the Christian Martyrs* (Clarendon Press, Oxford, 1972), liv; Reymond and Barns, 1973, who cite Delehaye, (1922, pp. 148-149 and 1966, pp. 221-222) as one "whose judgment on the Egyptian martyrology tends to excessive severity", note 21, p. 7; Harvey, 1993, VII.

[198] Rhee, pp. 8, 47.

[199] See George A. Kennedy *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times* (University of North Carolina Press, Chapel Hill, 1980), Chapter 7.

[200] James A. Herrick, *The History and Theory of Rhetoric* (Pearson, Boston, 2009), pp. 8-11.

[201] See Gonzalo Aranda Perez 'Apocryphal Literature' in *The Coptic Encyclopedia* ed. Aziz S. Atiya, Vol 1, (Macmillan Publishing Company, New York, 1991), pp. 416-433. For example, the Literature of Enoch, the Testaments of the Patriarchs, the Apocalypse of Elijah (and others), the Lives of the Prophets. Didactic and Poetic Literature

[202] Cameron, 1991, p. 119.

[203] Written as propaganda for the reign of Amenhemt (1991-1783 B.C.E.) and trans. by Miriam Lichtheim, 1975, pp.139-145;

[204] Op. cit., pp. 149-163.

[205] David Frankfurter 'The legacy of Jewish Apocalypses in Early Christianity: Regional Trajectories' in *The Jewish Apocalyptic Heritage in Early Christianity* ed. James C. VanderKam and William Adler (Van Gorcum The Netherlands, 1996), p.188.

half of the third century,[206] and the *Martyrdom of SS. Paese and Thecla* often displays intertextuality[207]. Its significance is described by David Frankfurter, "No other Christian text written in this period represents such a thorough synthesis of indigenous and Christian ideas and traditions"[208]

Egyptian Christian discourse was influenced by past Egyptian religious beliefs and practices, magic,[209] the inherent ideology of Jewish apocalypticism, competing cosmologies and nascent Christian theology,[210] set in an evolving church hierarchy within a Roman legal and cultural context;[211] consideration needs to be given to these influences. Finally, much of the indirect characterisation involves mimeses; the protagonists are rhetorically persuaded to emulate Christ by replicating His human traits. New approaches in cognitive anthropology, psychology, linguistics and artificial intelligence, inform cognitive poetics so that the literary creation of characters in the minds of readers is more abundantly explained.[212] Narrative structure and foregrounded language are current issues in cognitive poetics. Both issues are well represented in this corpus of martyrologies.

3.8 The Text Corpus

There are examples of the ways in which Christians were distinguished from others, and how the personhood of a Christian martyr evolved within a narrative genre several centuries later. These Coptic texts discussed, with reference to their contributing features, progressively add to the personhood construction of a martyr. This corpus consists of text translations, with reference to additional texts where appropriate, which have been chosen as representative of the genre. A greater number of texts could have been selected but these are sufficient to illustrate the ways the main agonists have been described from the time of pre-Decian court-room records to the period of the Cycles in the seventh, eighth and ninth centuries.

The texts begin with the accounts of the pre-Decian martyrs and concludes in the late period of the cycles. It includes the following translations:

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[206] Frankfurter, 1993, p. 2.

[207] Clarysse, Willy 'The Coptic martyr Cult' in *Martyrium in Multidisciplinary Perspective. Memorial Louis Reekmans* ed. M. Lamberigts and P. van Deun (Leuven University Press, Leuven. 1995), p. 391 "The Coptic vitae are often linked to one another by intertextual references."

[208] Ibid.

[209] Frankfurter, 1973, p. 62, where "Coptic spells draw on the paradigmatic narratives of biblical and Christian legend as myths, in order to invoke the same power in contemporary times."; W.E. Crum 'Magical texts in Coptic-II' in the *Journal of Egyptian Archaeology*, 20 (1934), pp. 195-200.

[210] Post Athanasius' Festal Letter 39, 367CE, where, "[The category of apocrapha] is an invention of heretics…" *Athanasius* 20. However, by this time heavenly tours and visions had become a part of Coptic culture.

[211] Averil Cameron *Christianity and the Rhetoric of Empire,* 1991, although dated, this still provides a good overview of the development of Christian discourse.

[212] Joanna Gavins and Gerard Steen *Cognitive Poetics in Practice* (Routledge, Oxon, 2003), p. 2; Peter Stockwell *Cognitive poetics*, 2007.

Pre-Decian martyrs:[213]

Martyrdom of Perpetua and Felicitas.

Cited by Musurillo as being, "in a sense, the archetype of all later Acts of the Christian martyrs,"[214] the martyrdom reflects aspects of the Montanist Church of Africa and contains apocalyptic visions of paradise. As an apocalypse, it introduces the theme of supernatural visions similar to those found in post-Diocletian martyrologies;[215] *Martyrdom of Polycarp*: the importance of this account lies in its general acceptance of historical accuracy[216] and, "many theories about the origins of the Christian concepts of martyrdom and related topics are based on this assumption."[217] Mentioned by Eusebius,[218] this is a narrative that introduces many topics found in later martyrologies, in particular, the changing mood and power relationship between Polycarp and the Roman governor, visions and supernatural phenomena; *The Martyrdom of Apollonius*: the account given by Eusebius[219] differs from the extant Greek translation which is "typical of the degree of distortion these martyrdoms underwent at an early age",[220] a Christian redaction designed to appear as Apollonius' apology with features common to later martyrologies; *The Acts of the Scillitan Martyrs,* according to Musurillo, may be, "the closest of all our extant Acts to the primitive court records"[221] and this translation, "seems to reflect one of the earliest and most authentic stages in the textual transmission of the *acta martyrum."*[222] Apart from this, Vestia and Speratus, martyrs, state "I am a Christian"[223] along with other Christian ideologies common to later Martyrologies.

Post Diocletian Martyrs.

The Acts of Phileas, P. Chester Beatty XV, *The Apology of Phileas,* P. Bodmer XX, both in Greek, and the Latin version dated from the ninth century AD, originally translated by the Bollandist G. Henskens in 1658, with the most definite edition being produced by Père Halkin, translated, with commentary, by Albert

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[213] Although not written in Coptic, "Coptic texts, particularly Biblical and Gnostic texts, were merely translations of Greek originals. Orlandi, 1991, p. 252.
[214] Musurillo, 1972, p. xxv.
[215] Ibid; *Revelation* 4:1 ff.
[216] Helmut Koester *History and Literature of Early Christianity* (Fortress Press, Philadelphia, 1982), pp.345-347.
[217] Gary A. Bisbee *Pre-Decian Acts of Martyrs and Commentarii* (Fortress, Philadelphia, 1988), p. 119
[218] Eusebius, book 4, ch 15ff.
[219] Eusebius, book 5, ch. 21.
[220] Musurillo, 1972, p. xxiv.
[221] Op. cit. p. xxiii.
[222] Ibid.
[223] Passio Sanctorum Scillitanorum: *Vestia dixit: Christiana sum*; *Speratus dixit: Christianus sum*.

Pietersma.[224] The Chester Beatty version represents the same tradition as the Latin version; the martyrdom of Stephanos in Coptic, originally written in Greek,[225] *P. Duke, invoice number 438,* translated, with commentary, by Peter van Minnen;[226] *The martyrdom of Eustathius and Theopista,* British Museum, MS. Oriental, No. 6783 ed. Budge, 1914,[227] written in Coptic but 'the content does not differ substantially from that of the Greek original....the translation must have been made relatively early, perhaps in the fifth century...';[228] *The martyrdom of SS. Apaioule and Pteleme*, Pierpont Morgan Library, MS 583, t. fols. 168 – 173, translated, with commentary, by Reymond and Barns;[229] *The Martyrdom of St. Coluthus*: Pierpont Morgan Library, MS M. 591, t. 28, fols. 88V – 92, written in Coptic before 861 A. D.[230] originally written in Greek sometime during the fourth or fifth century, A. D.,[231] translated, with commentary, by Reymond and Barns;[232] *Ms. Paris Copte* 78, fols. 16ff, written in Coptic during the ninth century, with translation and commentary by Reymond and Barns; [233] *The Martyrdom of SS. Paese and Thecla*; Pierpont Morgan Library, MS M.591, t. 28, fols. 49 – 88R, translated, with commentary, by Reymond and Barns;[234] *The Martyrdom of Shenoufe and his Bretheren.* Piermont Morgan Library, MS M. 583, fols. 103 – 138, translated, with commentary, by Reymond and Barns.[235]

3.8.1 The martyrdom of Stephanos

As an elucidation of character descriptions within Coptic texts, the most appropriate place to start is the Martyrdom of Stephanos, dated to the second half of the fourth century A.D.[236] However, the Martyrdom of Phileas, written in Greek, offers useful insights because P. Chester Beatty XV, when compared to P. Bodmer XX, presents evidence to suggest the presence of Christian redactions from court-room protocols to literary martyrologies. A supporting note of caution from Albert Pietersma suggests, "That we have in P. Chester Beatty XV a copy of the official protocol, pure and simple, is, of course, out of the question."[237] It is interesting to note the change in tenor between the main protagonists in P. Bodmer; they are no longer portrayed as judge and accused, but rather as equals, a characteristic feature of later martyrologies. Indeed,

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[224] Pietersma, 1984, p. 14; Eusebius, Book 8, 10.
[225] Van Minnen, 1995, p. 24.
[226] Van Minnen, 1995.
[227] Budge, 1915, Vol. 4, (III).
[228] Orlandi, 1991, p. 1072.
[229] Op. cit.
[230] http://corsair.morganlibrary.org/...
[231] Orlandi, 1991, p. 1193.
[232] Reymond and Barnes, 1973.
[233] Op. cit., p. 11ff.
[234] Op. cit.
[235] Op. cit.
[236] Van Minnen, 1995, p. 13.
[237] Pietersma, 1984, p. 29.

"there seems to be good reason to believe that P. Chester Beatty XV ... presents us with a greater semblance of historicity than P. Bodmer XX."[238] However, according to Peter van Minnen, "Although they are by far the most authentic Greek Martyrdoms, they are both the work of early redactors, who took liberties in reworking the text at their disposal."[239] For example, in P. Bodmer XX, *Acta Phileae*, col. XIII lines 1-2, τὸν μακάριον Φιλέαυν, "the blessed Phileas" where 'blessed' is often used as an epithet in martyrologies.[240]

Cited as "the earliest Coptic martyrdom in existence" and dated to the second half of the fourth century,[241] the martyrdom of Stephanos, *P. Duke, invoice number 438*, has been translated, with commentary, by Peter van Minnen. This text shows signs of redaction biased towards Christian ideology, for example *blessed* in the last lines

ⲁϥϫⲱⲕ ⲉⲃⲟⲗ ⲛ̀ⲧⲉϥⲙⲁⲣⲧⲩ[ⲣⲓⲁ ϩⲛ ⲟⲩⲙⲛⲧⲙⲁⲕ]ⲁⲣⲓⲟⲥ ⲙⲛ ⲟⲩⲙⲛⲧⲕⲉⲛⲛⲉⲟⲥ ϩⲁⲙⲏⲛ

"He fulfilled his martyrdom [in a] blessed and noble manner. Amen."

3.8.2 The martyrdom of Coluthus

The martyrdom of Coluthus,[242] shows signs of a further discursive and semantic redaction that blends Christian ideology with court-room protocol, providing an early example of hagiographic legend in which the soon-to-be martyr acts in certain ways and engages his persecutor in a set dialogue which, along with the overall theme, was to become a common feature of martyrologies.[243] Reinforcement is by repetition. The reader/hearer had discursive expectations prior to the encounter with the text. It comprised a system of meanings, which may have been more or less congruent with the ideology that informed the text. The embellished record of court-room protocols has been embedded within the narrative. In other words, the martyrdom of Coluthus appears as a story, a text that recounts a story enmeshed with discursive and semantic elements of Christian values. A later version of the martyrdom of Coluthus[244], dated to the ninth century, provides a good example of how the earlier version has been changed to meet the requirements of the redactors. It provides a good example of intertextuality, where previous texts influence the production of later texts. [245]

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[238] Op. cit., p. 24.
[239] Van Minnen, 1995, 24; this is a comment often made by scholars of Hagiographies.
[240] Pietersma, p. 25 and note 41.
[241] Op. Cit., pp. 13, 30-38.
[242] P. M. Codex M591, t. 28, fols. 88V-92, translation with commentary in Reymond and Barns, 1973, pp. 145-150.
[243] Beaumister, 1972, in *Martyr invictus* uses the term "koptischer Konsens", to refer to this repetition of the same events.
[244] Ms. Paris Copte 78, fols. 16f, translation with commentary in Reymond and Barns, 1973, pp. 11-13.
[245] Hoey, 2001, p. 43, "the relationship a text forms with previous texts..." However, it should be noted that both martyrdoms of Coluthus are known only through 9th century copies, see G Schenke 'Das koptish hagiographische Dossier das Heiligen Kolluthos – Arzt, Märtyrer und Wunderheiler, initiated, re-edited, translated an commented CSCO 650Subsidia 132 (Peeters, Louvain, 2013), pp. 13-21.

3.8.3 The martyrdom of Eustathius and Theopista

The Coptic version of *The Martyrdom of Eustathius and Theopista*[246] has been included in the corpus because it was written as a narrative,[247] in the fifth century.[248] It provides a good examples of the supernatural phenomena encountered in Coluthus (above), and in many other martyrologies, interwoven with the activities of earthly beings. Text-world theory facilitates possible-world semantics. This allows for the existence of supernatural beings, and their participation in secular activities,[249] thus providing an ontological foundation for conceptualisations of characters which exist in this constructed world. As hagiographies move through time, they lose their historicity and become a work of narrative fiction, where legend has the appearance of verisimilitude.[250] Furthermore, "Fictional discourse creates its own *universe of discourse* in relation to which statements are either true or false"[251] As hagiographies centred on the interaction of opposing ideologies and the final triumphant ascent from the earthly to the celestial world, the miraculous and the improbable were normal elements of the discourse.[252] Another reason for its inclusion is "because it illustrates a section of Coptic literature, which was written as much to interest and amuse the reader, as to edify and instruct."[253] It provides an expanded character explication and exposition from within the perspective of a narrative, with its theoretical ramifications, providing action-based scenarios that develop the character over sequenced story events. These martyrs were known throughout Western and Eastern Christian circles; their story does not appear in the manner of the Cycles and for this reason it is interesting as it portrays aspects of the martyr legend that were circulating internationally in the fifth century, before the additions that "are typical of the later period of the Cycles."[254]

3.8.4 The martyrdom of Apaiule and Tolemaeus (Pteleme)

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[246] British Museum MS. Oriental, No. 6783, ed. Budge, 1914, pp. 102-127, translation, pp. 356-380.

[247] A narrative is defined by Manfred Jahn as, "...a form of communication which presents a sequence of events caused and experienced by characters" and, "A story is a sequence of events which involves characters." Jahn, 2005, N1.1.

[248] Orlandi, 1991, p. 1072.

[249] According to Uri Margolin, "Possible-worlds semantics, in its application to narrative, has two main goals: the development of a theory of narrative worlds, their basic types, inner structures and underlying regularities; and the development of a theory of non-actual individuals in them." Margolin, 1990, p. 846.

[250] Ronen, 1994, p. 31, note 9, "Most literary worlds contain a core of fictional facts but also nonfactual elements like the beliefs, desires or predictions of a character or narrator...";see Ronen, op.cit. for an insightful discussion, pp. 33-42. However, "...analyses of the traditional literary sources has increasingly called into question their value as descriptive documents of actual historical events...the literature has rhetorical and ideological purpose." James E. Goehring 'Monastic Diversity and Ideological Boundaries in Fourth-Century Egypt' in *Journal of Early Christian Studies* 5.1 (1997), p. 61

[251] Op cit., p. 39.

[252] The words of Peter Brown provide a salient reminder of the need to view the social milieu through the eyes of people who existed at that time as we enter into a world, "where religion was taken absolutely for granted and belief in the supernatural occasioned far less excitement than we might at first suppose. Mediterranean men shared their world with invisible beings, largely more powerful than themselves, to whom they had to relate." *The Making of Late Antiquity* (Harvard University Press, Massachusetts, 1978), p. 9.

[253] E. A. W. Budge, *Miscellaneous Texts in the Dialect of Upper Egypt* (British Museum, London, [1915], 1977), preface, vi.

[254] Orlandi, 1991, p. 1072.

The Martyrdom of Apaiule and Tolemaeus[255] demonstrates how the martyr legend is expressed in the passion[256] of the soldier, Tolemaeus. Written in the late seventh century,[257] the text is part of the Cycle of the Diocletian martyrs, exhibiting the stereotyped pattern identified by Delehaye.[258] While Tolemaeus may have belonged to the time of the great persecution under Diocletian, the inclusion of the anchorite, Apaiule, who seems to have no connection with this period, may have been to unite two neighbouring localities,[259] demonstrating the varied use of martyrologies. Religious cosmology manifests itself in the form of supernatural beings, which populate an ethereal world, and interact with human beings in a secular world. This exposition is informative and reflects the cultural and social norms of the time, set within a discursive text that exposes the beliefs and values of the author/narrator concerning Christianity. It explains, in part, the tenor of the relationship between the main agonists.

3.8.5 The martyrdom of Paese and Thecla

The text of the *Martyrdom of Paese and Thecla*,[260] set in the time of Diocletian, is a narrative which contains many of the semantic and discursive elements that define the attributes and beliefs of the characters. It is a "typical fictitious account from the late period of the Cycles."[261] Rich in metaphor, it provides ample data to explore the hypothesis that character descriptions in Coptic hagiography altered over time to reflect the cognitive changes in knowledge, attitudes and other formed mental representations, as a result of shifts in social and cultural contexts. It is another example of the propensity of early Church leaders to direct the focus of martyrologies towards meeting their own objectives. This bias, often hegemonic and always political, is to be found embedded within the grammar of the clause or in larger textual subdivisions, specifically stated or implied.[262] While authorship is attributed to Julius (of Aqfahs),[263] he narrates the text and it is his beliefs and values which have been used to relay it. Readers, being members of a culture within a given social context, reconstruct the text as a system of meanings which approximate his ideology.

3.8.6 The Martyrdom of Shenoufe and his Bretheren

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[255] P. M. Codex M. 583, t.41, fols. 168-173, translation with commentary in Reymond and Barns, 1973, pp. 224-228.
[256] Helen Rhee, *Early Christian Literature* (Routledge, USA, 2005), p. 39, the *passiones* or *martyria* referring to s descriptive account of the death of a Martyr.
[257] Op. cit., p. 153.
[258] Delehaye, 1966, pp. 171 ff., note 5, Reymond and Barns, 1973, p. 2.
[259] Reymond and Barns, 1973, p. 4.
[260] Translation with commentary in Reymond and Barns, 1973, pp. 151-184.
[261] Orlandi, 1991, p. 1865.
[262] This is discussed in detail by Ariel Shisha-halevy *Coptic Grammatical Categories* pp. 69-71where 'theme' (Halliday's definition) = Shisha-Halevy's 'theme + topic'; topic includes the 'subtextual segment of the informational unit which may even include the paragraph and larger textual subdivisions'.
[263] *Paese and Thecla*, 87Vi, 5, ⲉⲓⲥϩⲁⲓ ⲛϣⲛⲉⲏⲩⲡⲟⲙⲛⲏⲙⲁ ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ 'writing the records of the saints'

The text titled "*The Martyrdom of S. Shenoufe and his Brethren*",[264] also set in the time of Diocletian, provides a comprehensive example of Coptic literature from the late period. This hagiography is from the time of the cycles and contains elements of the Cycle of Basilides and the Cycle of Julius of Aqfahs.[265] It has similarities with the story of Paese and Thecla but further develops various themes. It represents the end point of the corpus and provides a good example of the hagiographic legend which recounts the sufferings of the martyr hero, a legend in which the saint is given supernatural powers, including the power to work miracles and endure pain, before the final triumphal ascent to the heavenly world. The legend may have its origins in court-room protocols recorded in Greek and Latin, documenting the proceedings. Between the Roman governors, and those who refused to acknowledge the supremacy of the Roman pantheon by not sacrificing to these gods, it is didactic in nature. "The protagonists were not the images of real people but paradigmatic types who represented the fullest potential of human nature, both good and evil."[266] The hero has the virtues of piety, abstinence, endurance, chastity and generosity, saintly characteristics that predetermine a successful passage from the earthly to the heavenly world, characteristics to be emulated as forming martyrs' personhood. As with the text concerning the martyrdom of Paese and Thecla, Julius (of Aqfah) claims to be the compiler of the records of the saints,[267] he is the narrator of the text and, as such, colours the text with his ideologies.

3.9 How the Coptic Language was used.

Characters can be defined directly by using adjectives to name their personality traits.[268] Shisha-Halevy notes that scholarly opinion seems divided on the existence in Coptic of a grammatical category called 'adjective', or if this is a function formed by using nouns (and other linguistic categories) as attributive syntagms. He considers this in detail under the rubric of 'The Adnominal Modifier'.[269] Layton discusses similar issues under 'Greek Substantives and Adjectives in Coptic,'[270] with Greek adjectives appearing as loan-words under 'Genderless Common Nouns' along with 'non-Greek morphs.'[271] Finally, it can be said that Greek adjectives

[264]Translation with commentary in Reymond and Barns, 1973, pp. 185-222.
[265] Orlandi, 1991, p. 251.
[266] Alexander Kazhdan *A History of Byzantine Literature* (National Hellenistic Research Foundation Institute for Byzantine Research, Athens, 1999), p. 154.
[267] Reymond and Barns, 1973, p. 127, 138Rii, 18, ⲁⲓⲥϩⲓⲥⲟⲩ, "…I have written…" with the translated tense of the verb following that of the verb in the main clause.
[268] Chatman, 1978, p. 73, describes a trait as, "a narrative adjective tied to the narrative copula" in English, the verb 'to be'; Rimmon-Kenan, 1983, p. 59, "direct definition…names the trait by an adjective, an abstract noun…or part of speech";
[269] Shisha-Halevy, 1986, pp.129 ff, §4.0.1-§4.6.
[270] Layton, §94 ff.
[271] Layton, §114.

appear in Coptic as common nouns of either gender and can modify the target nouns. Greek feminine singular forms can be used to modify nouns referring to female persons. Greek neuter adjectives of either gender can be used to modify a non-human target noun. All Coptic adjectives can be substantivised. Explicit textual cues (Culpeper's 'surface structure' of the text), appear as attributive constructions of the common noun[272], along with other grammatical features of Coptic morphology and syntax. [273] Layton lists the ways Coptic syntax is used in description, beyond the attributive clause.[274] This finds support in Fortis Jannidis' comments about characterisation in general. [275]

Appraisal meanings are spread across the whole text so that the audience is drawn to a particular point of view, or interpretation, of the content which agrees with their values and beliefs,[276] Coptic builds images by using concepts derived, in part, from lexical items to allocate attitudes to agonists. Often these appear to be negotiated between protagonist and antagonist. At times the attitudes of the narrator dominate the text. Comprising affect, judgement and appreciation,[277] their ideological roots and formative power can be traced by unpacking syntagms and collecting these lexical items as data. Conceptual semantics, rather than a 'dictionary view'[278] of polysemous words, supports discourse theory. To quote Ronald Langacker, "Most broadly, a meaning consists of both conceptual **content** and a particular way of **construing** that content."[279] It initially asks what linguistic structures are involved in the formation of the agonists from a direct description of their characteristic traits, usually translated in English as adjectives, and expressed as forming attributive or identifying relationships with the named entity. One way to do this in Coptic is by linking two nouns with ⲛ̀- (forming attributive constructions).[280] Appraisal theory, taking a social constructionist approach, looks at the relationship between language, social norms and values. It can use the data generated from plotting the experiential and interpersonal meanings onto the same clause. But lexical items are polysemous, they can have multiple meanings that often seem unrelated. However, it is the concept, where lexical meaning are translated in a particular way of reading an open ended body of knowledge *in context* which gives a semantic view. Meaning is derived from embodied human experience. However, the only tangible reality is the text. Are the oral and written styles equally effective ways of making sense of experience? Do both ways give an equal

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[272] Layton, §93.
[273] Jahn, 2005, N7.4, "explicit characterisation consists of descriptive statements which identify, categorise, individualise and evaluate a person."
[274] Layton, p. 476.
[275] Jannidis, 2013, p. 22. "…until recently, characterisation was understood as the text ascribing psychological or social traits to a character (e.g. Chatman 1978), but in fact texts ascribe all manner of properties to characters, including psychological and locative (space-time) properties."
[276] Butt, et al, p. 121.
[277] J. R Martin and David Rose *Working with Discourse. Meaning beyond the clause* (Athenaeum press, Great Britain, [2003] 2007), p. 28.
[278] Ronald W. Langacker *Cognitive Grammar* (Oxford University Press, New York, 2008), p. 38-39
[279] Op. cit. p. 43.
[280] Layton, §§ 92-103

representation (logically and cognitively) of the events? The written grammar gives evidence from which to infer the semantics of a clause, or discourse unit, and this helps creates reliability provided the source is reliable. In Systemic Functional Linguistic (SFL) terms, this means superimposing the discourse field, discourse tenor and discourse mode onto the text. Discourse field contains the experiential and ideational meanings extrapolated from the lexical-grammar. Discourse tenor describes the relationship between the participants, their roles and status, and their patterns of appraisal. Discourse mode is the way textual meanings are organised into a linear and coherent whole. The objective features of the text can be used to inform a subjective interpretation, or construction, of characters, which are often ontologically thin. Being constructed discourse, this is supplemented with extra-textual considerations, and implications based on cultural and contextual knowledge, that it is assumed are known to the actors. This involves the intersection of inference and historicity[281] where the "context of situation (is) an abstraction made up of the sum of the motivating features of the text's construction which make it what it is, what Hasan calls the 'motivational relevancies'"[282]

By noting the frequency of the themes, for example, sainthood, lexical chains containing the words 'saint', 'Paese', 'Thecla' and references to Scripture, entirely different meanings may emerge as a new image of the overall purpose of the text emerges

Ewa Zakrzewska has shown the Bohairic Martyr Acts belong to a narrative genre[283] and the Sahidic Martyr Acts exhibit the same episodic structure. There is a clear distinction between these phases and an arrangement comprising the orientation, complication, climax, resolution and evaluation, appears.[284] Often paragraphs are marked with ⲁϥⲱⲡⲉ – 'it happened that…' which marks the beginning of a new unit of narration[285], for example, in the second paragraph of the *Paese and Thecla*[286]

The verb tense is usually past, for example, ⲁϫⲡⲟ… 'She had borne…'[287] However, the verb may be tense-less and not be a mark of anterior time, expressing a 'timeless truth', [288] depending on the narrative syntax.[289]

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[281] A methodological problem discussed by William Arnal in 'The Rhetoric of marginality: apocalypticism, gnosticism and sayings gospels. (Q and the Gospel of Thomas)' in the *Harvard Theological Review* Vol 88:4, , Oct. 1995, p.473,where he notes "the difficulties involved in extrapolating social conditions from literary texts, as well as the thorny theoretical question of the relationship between ideology and social setting." Ibid. note 9, The movement from text to context "must make sense in light of the reconstructed social context…from what we know about its larger cultural framework,"

[282] But,t et. al., p. 186; R. Hasan 'What's going on: a dynamic view of context in language.' In C Cloran, D Butt and G Williams *Ways of saying: Ways of meaning* (Cassell, London, 1996)

[283] Ewa Zakrzewska 'The Bohairic Martyr Acts as a Narrative Genre' in *Orientalia Lovaniensia analecta* 163, 2007, pp. 787-798.

[284] Fludernik, 2006, p. 48, "Each episode ideally has three stages: the opening; the climax...; and the resolution".

[285] Layton, §185(e).

[286] *Paese and Thecla* 49(Ri), ⲁϥⲱⲡⲉ ⲇⲉ ϩⲛ̀ⲧⲙⲛ̀ⲧⲉⲣⲟ ⲛ̀ⲇⲓⲟⲕⲗⲏⲧⲓⲁⲛⲟⲥ, 'It happened that in the reign of Diocletian…'

[287] Ibid. 49 (Vii), 1.

[288] Layton, §527. Layton gives the example of present tense + durativity + timeless truth, and indicates the use of the present tense in a narrative, providing an example of the interaction between the use of tense and discourse.

Another tense-less verb form expressing timeless truth is the habitual, with the verb prefixed by ϣⲁⲣⲉ-, for example, ϣⲁϥϯ..., 'he usually gave…'[290] This is a useful indicator of a predisposition to act in a certain way, indicating a characteristic trait.

There are initial attitude markers in the first position of a clause, enclitic, and conjunctions, throughout the text. Initial attitude markers express the speaker's attitude and "belong to the realms of direct discourse and didactic exposition."[291] They are also used for emphasis. Conjunctions link clauses and "continue the line of discourse expressed in the preceding clause."[292] There are many examples throughout the texts, along with the Greek discourse marker, ⲇⲉ, marking the paragraphs and separating significant parts within the paragraph.[293] Semantically, ⲇⲉ separates meaningful elements in a narrative along with other lexical elements.[294] It also indicates the 'left-dislocation' of a subject. Other features of Coptic narrative, found in the martyrdom of Paese and Thecla, include ⲉⲓⲥ-, 'lo; behold', where a new character is introduced, or given renewed vividness,[295] ⲉⲓⲥϩⲏⲧⲉ-, 'Lo! Behold! Listen! calling attention to the following statement and "sometimes marking an important moment in narrative exposition".[296] ⲛ̄ⲧⲉⲣⲉ-, 'after; when', (past time), describes the background against which a past event in a narrative is said to have taken place.[297] Where ⲉⲓⲥ- expresses indication, ⲟⲩⲛ̄_- expresses existence. Functionally, both bring an entity term to the attention of the audience, forming part of the discourse[298], ⲧⲁⲣⲉ-, the future conjunctive of result, expresses purpose in narrative. This is a nuanced lexeme, its basic meaning is to express result. Conjunctions extend discourse, signalling linkage. Coordination and disjunction frequently occur, for example ⲁⲩⲱ, 'and', ⲁⲗⲗⲁ, 'but', ⲧⲟⲧⲉ, 'then' (sometimes in initial position). Conjunctions perform other functions, such as adverbial modification, and need to be translated according to the textual circumstances, where Coptic emphasises (or focalises) texts in various ways.

3.9.1 Second tenses

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[289] Ibid. 'Timeless truth' as opposed to contemporaneous observation, "distinguished in Coptic by formal factors that are signals of discourse type"
[290] Raymond and Barns, op. cit., 49(Vi), 1, p. 33
[291] Layton, §238.
[292] Layton, §234(b).
[293] Zakrzewska, 2007, p. 790.
[294] R.E.Longacre *The Grammar of Discourse* 2nd ed. (Plenum Press, New York, 1996), p. 10
[295] Layton, §478.
[296] Layton, §245.
[297] Layton, §344.
[298] Layton, §476.

In a verbal clause, the conversion of the verbal prefix to a second tense places the emphasis on the adverbial component of the clause, causing the adverbial component to be a focal point, a special point of emphasis or attention. However, this, according to Layton, "…hardly ever occurs in the main story line of a narrative." [299]

3.9.2 Cleft sentences

Bentley Layton recognises a subject + predicate division in a sentence, where the subject equates to Halliday's theme or information unit and contains familiar material with the predicate, or rheme, conveying new information.[300] Thus the role of the subject in discourse is that of topic, representing what the sentence is about.

Apart from the use of specific words found in narratives, sometimes the theme consists of a 'left-dislocated' noun phrase (indicated by the Greek particle ⲇⲉ) or its equivalent which is placed at the beginning of a clause with an anaphorically linked pronoun as a placeholder in the clause, positioned pre-verbally.

3.10 Conclusion

In this chapter I have referred to theories from functional grammar, cognitive narratology, philosophy and communication that form the epistemological assumptions which enlighten my working hypothesis. These theories provide tools to be used when the texts are analysed and interpreted. If the final analysis of the texts supports the working hypothesis, then the aims of this work will be achieved and the resulting theory will be a more informative way to describe personhood in Coptic martyrologies.

The corpus, although small, contains enough data to develop and test the working hypothesis, stated in the aims of this research. I seek to develop a theory which provides adequate tools for describing and analysing personhood in martyrologies.

The traditional linguistic separation of text as written language, studied by *quantitative* methods in stylistics, text linguistics and psycholinguistics, and discourse as spoken language, studied by *qualitative* methods in conversation analysis and other sociolinguistics theory is now intersecting as they complement each other. In this way "a text is more than a random set of utterances: it shows connectedness."[301]

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[299] Layton §445

[300] Layton, §247; further discussed by Ariel Shisha-Halevy under §2.0.2, and n53 on p. 72.

[301] T Sanders and J Sanders 'Text and Text Analysis' in *Encyclopaedia of Language and linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), p597-598.

A text analysis is a matter of interpretation. Grammar, semantics and the cultural environment within which the text was written, need to be considered when forming personhood descriptions. At the clausal level, an analysis using tools from Halliday's functional grammar is used. However, an analysis beyond the clause has much to offer. Cognitive theories and philosophical issues concerning language use seek to provide explanations about how the mind works, but their usefulness may be in their value as heuristic devices.[302] As martyrologies were written within the literary framework of narrative, this research relies on the nexus between narrative and mind. It is an analysis of the cues that enable readers to create the effect of characters' mental functioning, contextualised within society at that time.[303]

Tools derived from theories such as Psychonarratology[304], cognitive narratology and cognitive stylistics, informed by the texts themselves in a 'bottom up' approach, may be the most productive way to describe how personhood is constructed, and presented, in Coptic martyrologies..

This argument relies on the enlightenment from many theories. The next chapter provides more information on the theories that support my argument concerning personhood. Following this chapter, I begin to analyse, interpret and draw conclusions from the first martyrology, *The Martyrdom of SS Paese and Thecla*, from The Pierpont Morgan Codex M 591 T, 28, FF. 49-88R, translated by Reymond and Barns, pp. 151-184[305]

[302] Ryan, 2010, p. 486.
[303] Alan Palmer's work *Fictional Minds,* 2004 and 'The mind beyond the skin', in *Narrative Theory and the Cognitive Sciences* ed. David Herman (CSLI publications, United States, 2003), pp. 324-325.
[304] Bortolussi et al, 2003.
[305] *Four Martyrdoms from the Pierpont Morgan Coptic Codices.* 1973.

CHAPTER 4: PERSONHOOD

"Ideas don't come out of thin air"[1]

The preceding chapter comprised an introduction to the life, and death, of Christians and martyrs. They defined themselves, and were defined by others, as saints. The death, or passion, of the saints was the culmination of their sufferings, recounted in narratives, called martyrologies.

The purpose of this chapter is to argue that the concept of personhood is one in which an entity representation was created, being formed from both textual and reader input. It differs from a literary character in that personhood seeks to describe a character's mental state in some detail; a focus that draws from cognitive science and psychology in forming the character's interiority. It considers the reader's previous knowledge and the inferences made by the reader in making meaning of the text. Other factors are taken into account during this process, including how well the reader empathises with the literary characters and the emotional responses triggered by cues in the text.[2]

A model is suggested which brings together the issues considered in the process of constructing a literary character's personhood. Functional grammar generates empirical data for quantitative analysis, while discourse analysis, under the umbrella of narratology, provides a qualitative analysis. The chapter concludes with the application of the model to Sahidic Coptic martyrologies.

Cognitive narratology[3] has an intuitive appeal. Allocating narrative phenomena to mental processes solves many ontological and epistemological issues. However, as mental processes cannot be measured, theories grounded in mental activities lack the validity of empiric support and have weak explanatory and predictive properties. Their usefulness remains heuristic.[4]

4.1 Theoretical Perspectives.

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[1] George Lakoff and Mark Johnson, *Metaphores We Live By* (University of Chicago Press, Chicago, 1980), p. xi. Ideology is defined by Luc Herman and Bart Vervaeck as, "a body of norms and ideas that appear natural as a result of their continuous and mostly tacit promotion by the dominant forces in society" ('Ideology' in *The Cambridge Companion to Narrative* edited by David Herman (Cambridge University Press, Cambridge, 2007), p. 217.

[2] Post-classical narratological concepts need to be historicised and made appropriate for ancient cultures, see Contzen, p. 140.

[3] From Latin *cognitio*, meaning knowledge or idea (*Collins Latin dictionary*, (Harper Collins, New York, [1957] 2003)), p. 38; narratology is the study of narrative, and cognitive narratology studies the intersection of narrative and mind. David Herman defines this as the, "study of mind-relevant aspects of storytelling practices" *Handbook of Narratology* eds Peter Hunn, Jorg Schonen, John Piet, Wolf Schmid (Walter de Gruyter, Berlin, 2009), p.30.

[4] Marie-Laure Ryan 'Narratology and Cognitive Science: A Problematic Relation' in *Style* Vol. 44:4, 2010.

4.1.1 Historical origins.

Before Christianity, masks worn by actors on a stage were called 'persona' (Latin) [5] and 'prosopon' (πρόσωπον, Greek) ,[6] and represented the various roles adopted by the actors. As an early Christian theological concept, it defined an entity that has a specific identity with the property of actuality. With the advent of Christianity, it referred to the orthodox teaching of how God can be One and three at the same time, it was applied to human beings by early church leaders[7] who saw man as being created "in the image of God"[8]. The modern concept of person has been extrapolated from the philosophy of Descartes, Locke and Hume[9] and modified for narratology[10]; philosophically, personhood is the "condition or property of being a person"[11] where person is distinguished from object, and personal identity is "determined by the fundamental values, loyalties, associations and aims of a person's life"[12]

Personhood, the quality or condition of being a person,[13] evolved within Christian theological speculations during the first to sixth centuries AD as something that had a specific identity, to distinguish it from a substance, or organism. It was a Christian (oriental orthodox) way to explain God as existing as one being and three persons simultaneously (hypostases).

This concept, originally meaning mask or character, became associated with the more modern meaning of personality. The term person in its common use means an individual human being, and the use of personhood in this work means the individual's self-image and the image others have of that person. It consists of the mental model they have of themselves and is extended to how the individual behaves within a group. It relates to other members of that group, and how the group interactions with those outside this group. In this way, personhood becomes an umbrella term beyond a person's self-concept, or identity, and encompasses the wider perspective of a socially constructed individual possessing a group identity.

4.1.2 Personhood in Narrative.

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[5] Leonard W. Geddes 'Person' in the Catholic Encyclopedia, (Robert Appleton Company, New York, 1911) at http://oce.catholic.com/index.php?title=Person where "The Latin word persona was originally used to denote the mask worn by an actor. From this it was applied to the role he assumed, and, finally, to any character on the stage of life, to any individual."

[6] Liddell and Scott *A Greek-English Lexicon*, p. 1533.

[7] Tertullian, *Against Praxeas* 3

[8] Genesis 1:27.

[9] Charles Taylor 'The Concept of a Person' in *Philosophical Papers* Volume 1 (Cambridge University Press, Cambridge, 1985), pp. 97-114.

[10] Monika Fludernik *Towards a 'Natural' Narratology* (Routledge, London, [1996] 2002), p. 245

[11] *The Cambridge Dictionary of Philosophy*, 2nd ed., ed. Robert Audi (Cambridge University Press, Cambridge, 1999), pp. 660-662.

[12] *The Blackwell Dictionary of Western Philosophy* Nicholas Bunnin and Jiyuan Yu (Blackwell Publishing, Oxford, 2004), p.512.

[13] *The New Shorter Oxford English Dictionary on Historical Principles* ed. Lesley Brown, Vol. 2, p. 2170.

As a grammatical category, Roman Jakobson defines a person as characterising "the participants of a narrated event with reference to the participants of the speech event."[14] His discussion of first and second persons, while informative, lies within the limits of narratology. However, there is a strong argument to say that personhood is cognitively constructed. Cognition refers to not only knowledge but also the acquiring of knowledge. The acquisition and storage of knowledge in children was studied by the developmental psychologist Jean Piaget in 1926, he studied how mental structures represent some aspect of the world, how children process and interpret information. The term 'schema' (pl. schemata*)*[15] evolved from this work, schemata being an effective tool for understanding the world, a mental store of memories, emotions and beliefs. As a general term, schema theory is essentially a structured cluster of concepts that that are stored in memory and are retrieved to explain and aid the successful negotiation of future situations. Schemata are frames[16], scripts, scenarios or scenes, although there is often a distinction made between frames and scripts. It is seen as a frame by Monika Fludernik[17] where "frame theory attempts to explain the cognitive comprehension of real-life situations in terms of holistic schemata."[18] Metaphoric and metonymic extensions of prototypical real-life experiences are modified and accumulated as knowledge bases, being stored as schemata, frames and scripts.[19] The individual is ascribed an interiority or personhood, consisting of mental phenomena including, "knowledge and belief sets, attitudes, wishes, goals, plans, intentions, and dispositions" along with "cognitive, emotional, volitional and perceptual events"[20]. According to Margolin, whether the individuals are actual people or not, they take on a distinguishing identity, possessing properties that are necessary for their existence as literary characters.[21]

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[14] Roman Jakobson 'Shifters, Verbal Categories and the Russian Verb' in *Selected Writings* vol.2, (Mouton, The Hague, 1971), p. 134.

[15] F. C. Bartlett *Remembering: A Study in Experimental and Social Psychology* (Cambridge University Press, Cambridge, 1932); R. C. Schank 'Conceptual Dependency: A Theory of Natural Language Processing' in *Cognitive Psychology* 3, pp. 552-631.

[16] M. L. Minsky 'Frame –System Theory' in P. N. Johnson-Laird and P. C. Watson (eds.) *Thinking: Reading in Cognitive Science* (Cambridge University Press, Cambridge, 1977), pp. 355-76.

[17] Monika Fludernik *Towards a 'Natural' Narratology* (Routledge, London, 1996), p. 245.

[18] Op cit, p. 17.

[19] Frames: Marvin Minsky 'A Framework for Representing Knowledge' in *The Psychology of Computer Vision* Ed. Patrick Henry Winston (McGraw Hill, New York, 1975), pp. 211-80; Scripts: Roger C. Schank and Robert P. Abelson *Scripts, Plans, Goals and Understanding. An Inquiry into Human Knowledge*. The Artificial Intelligence Series. (Lawrence Erlbaum Association, Hillsday, 1977); Schemas: David E. Rumelhart, 'Notes on a Schema for Stories' in *Representation and Understanding. Studies in Cognitive Science.* Eds. Daniel G. Bobrow and Allan Collins. Language, Thought and Culture: Advances in the Study of Cognition (Academic Press, New York, 1975), pp. 211-36; a similar position is taken by James Phelan *Reading People, Reading Plots. Character, Progression, and the Interpretation of Narrative* (University of Chicago Press, Chicago, 1989).

[20] Uri Margolin 'Structuralist approaches to Character in Narrative: The State of the Art' in *Semiotica* 75-1/2 (1989), p 4; Alan Palmer *Fictional Minds* (University of Nebraska Press, Lincoln, 2004), p. 38.

[21] Uri Margolin 'Introducing and Sustaining Characters in Literary Narrative: A Set of Conditions' in *Style*: Volume 21, No.1, Spring 1987.

Literary characters appear in stories, a sequence of episodic events[22], which are often encapsulated in narrative discourse, the textual actualisation of the story. Narrative discourse contains stories that evoke images in the mind of a world populated with characters, who interact with each other, and objects.[23] As I am concerned with the exposition of characters, narratives may be defined in terms of linguistic signals that code central characters and eventualities in temporal-causal relationships, subject to conditions on viewpoint. The audience responds to the signal by means of a set of interpretive conventions that links the narrated situation to meaning.[24] Narratives use *person* as a separate theoretical category. This was first treated by Genette[25] as the dichotomy between a homodiegetic (first person) narrative and heterodiegetic (third person) narrative,[26] then by Stanzel[27] as identity vs. non-identity and more recently by Uri Margolin[28] as a 'non-actual individual'. In this way, personhood and person are theoretical constructs that have a distinct meaning in narratology.

Often written as narratives, the martyrologies acquired their impact from the apparent historicity of their details, at times blending fiction and history[29] (for example, the Cycles), where it is the existence of prior knowledge, rather than its accuracy, that is important. After all, in narrative, characters act within story-worlds[30]. They are participants existing in a mentally constructed world populated by fictional people. This is an illusionary world in which the reader is a creative accomplice with the narrator and the author, where individuals are diversely described, together with representations – implicit or explicit – of that individual's actions and reactions. This is sufficient to lead most readers to imagine a person of whom these references and insights are only an indication.[31] In short, narratives often comprise created worlds in which fictitious characters act by retrieving previously stored information concerning real, or plausible, people, located spatially and temporally, in real, or plausible, situations. The story-world and its characters are created from prior knowledge of stored impressions, interacting with textual information and realised by cognitive procedures.

4.1.3 A Social Identity.

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[22] Episodes are structured and distinct events, temporarily sequenced, that characterise a narrative genre. Episodes comprise the resolution of a complication in a story-the orientation, *complication*, evaluation and resolution, a sequence first identified by W. Labov, and J. Waletzky in 1967. Episodes may range over the whole story and include smaller, self-contained, units.

[23] Marie-Laure Ryan 'Narrative' in *Encyclopedia of Language and linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp. 344-348.

[24] William Frawley and David Herman 'Narrative Semantics' in *Encyclopedia of Language and linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp. 362-364

[25] Gérard Genette *Narrative Discourse* Translated by Jane E. Lewin (Blackwell, Oxford, [1972] 1980).

[26] Manfred Jahn, 2005. Narratology: A Guide to the Theory of Narrative. English Department, University of Cologne, N1.10

[27] Franz K. Stanzel *A Theory of Narrative* translated by Charlotte Goedsche (Cambrideg University Press, Cambridge, 1984)

[28] Uri Margolin 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today* 11:4 (Winter 1990)

[29] G. W. Bowersock *Martyrdom and Rome* (Cambridge University Press, Cambridge, 1995), p. 24

[30] The concept 'story-world' is developed in section 2.2.2

[31] Michael J. Toolan *Narrative A Critical Linguistic Introduction* (Routledge, London, 1988), p. 91.

There is a distinction between the individual self, which is a psychological construct, and the person, which is a social construct. The person is an individual behaving, or acting, within a group in expected ways. The role is the characteristic behaviour associated with that position; the person, by occupying that role, becomes identified with the characteristics of the role. There are multiple role identities. Potential saints are expected to conform to the mental image of frames and schemata, defining what saints are and do. These identities are expressions of intergroup attitudes and beliefs.

Exploring identity is a central issue in analyzing Christian hagiography.[32] Martyrs are represented in ways that dichotomise identity into a self that follows the 'good' of God, and a self that follows the 'bad' of the devil,[33] reflecting the values and beliefs of the Christian ideology, held within the culture at the time when martyrologies were written.[34] A psychological, or personal, identity relates to a person's self-image, the conception and expression of the mental model they hold for themselves.[35] However, the ways in which the personal self relates to the social environment is of greater relevance for an analysis of martyrologies, where the personal phenomenon becomes the public phenomenon, with the interpretation of this image being done by other people.[36] Another central issue is the way meaning is constructed, in particular, how speaker's accounts are rhetorically and argumentatively organised. Its interpretation through the attitudes, evaluations and assessments of the listeners[37], is thoroughly discussed in a vast body of literature, often connected with narrative[38] and discourse.[39] Identity negotiation, although seemingly fixed according to Christian ideology, was still in a state of flux at the end of the fourth century.[40] Identity may be seen as the result of the negotiation process between people, but martyrs held a position that was not negotiable – they spoke with divine authority

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[32] "Indeed no other literary practice was as distinctively Christian as hagiography, the representation of the lives and miracles of Christian saints in writing" Derek Kruegar *Writing and Holiness*, p. 5.

[33] "The heart is deceitful above all things and beyond cure. Who can understand it?" (Jeremiah 17:9).

[34] The majority were written sometime between the late third century and the sixth century, reflecting social norms of the time. Cultures are contextual, "Identities are produced, consumed and regulated within culture," Richard Miles *Constructing Identities in Late Antiquity*, p. 19. Miles goes on to define 'culture' as a "descriptive, communicative and representative force (which) is articulated through text, each text (which) creates its own world with its own parameters and dynamic" ibid.

[35] Defined by Elinor Ochs and Lisa Capps 'Narrating the Self' in *Annual Review of Anthropology* volume 25, 1996, pp. 19-43, "…broadly understood to be an unfolding reflective awareness of being-in-the-world, including a sense of one's past and future."

[36] Antonio Damasio *The Feelings of What Happens*, p. 229, sees a connection between self, identity and personhood, with where the autobiographical self develops under the control of the environment. He defines the 'autobiographical self' as being "based on autobiographical memory which is constituted by implicit memories of multiple memories of individual experience of the past and of the anticipated future."

[37] Michael Bamberg 'Narrative Discourse and Identities' in *Narratology beyond Literary Criticism*, p. 225.

[38] Ochs and Capps, p. 22, "Narratives situate narrators, protagonists, and listeners/readers at the nexus of morally organised, past, present and possible experiences;" ibid, p. 31, "The power to interface self and society renders narrative a medium of socialisation par excellence". Tim Whitmarsh 'The Writes of Passage' in *Constructing Identities in late Antiquity*, p. 34, "narrative structure engages with and reconfigures a widespread narrative pattern which was fundamental to the construction of cultural identity in the archaic and classical periods."

[39] Bamberg, 2005, p. 221, "grounding narratives in interaction, I follow tenets of a social constructionist approach that applies ideas from ethnography, discourse analysis, and ethnomethodology to psychological issues and concepts."

[40] Peter Heather 'The Barbarian in Late Antiquity: Image, reality and transformation' in *Constructing Identities in Late Antiquity*, pp. 343-386.

and reflected a position that was unassailable – they were portrayed in hagiography as conduits for the absolute authority of an entity beyond question, and this was a common theme in all martyrologies. [41] Characters occupied social roles and conformed to the rights, duties, expectations, norms and behaviours associated with these roles; power disparities are often inevitable[42] and certainly existed between Egyptian martyrs and Roman magistrates – a disparity that was to be reversed when divine issues superseded secular issues. The identity of Christians in Antiquity is a complex issue; a focus on their collective identity, how others, and how they wished to be seen, is a matter of discursive ideological rearrangement within a culture. As Judith Perkins says, "What gets represented, how and by whom, are essential questions."[43] We could also benefit from asking 'why'.

There are philosophical issues about the epistemology and ontology of fictional characters. [44]Nevertheless, most readers continue to recognize characters as individuals[45] and, as Catherine Emmott says, "we imagine worlds inhabited by individuals who can be assumed to behave, physically and psychologically, in ways which reflect our real life experiences of being situated in the real world."[46] Consequently, "the position of literary theorists does not presuppose a philosophical stand on the ontological status of reality".[47] Margolin extends the word personhood to "one who has personological features," [48] a similar concept that locates characters in fictional story-worlds as interacting story existents. Margolin, when referring to the importance of the mental dimension, further defines personhood as the sum of mental phenomena, the features of which he lists as "cognitive, emotional, volitional, and perceptual events, and inner states such as knowledge and belief sets, attitudes, wishes, goals, plans, intentions and dispositions"[49]- their interiority. It finds expression in the self-image of a person, their mental model of themselves, their self-hood.

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[41] Seen in this way, roles are defined, and differentiated, informally in the course of sustained interaction. However, this does not adequately describe the roles allocated to the actors in martyrologies. They have different roles; the Roman magistrate has a legally enforceable position, or status, role within the institutional hierarchy, reflecting the goals of the organisation, while the martyr has a 'value' role that harmonises the incumbent's ideology with the self-concept, expressed in behaviour and attitudes. While both roles consist of culturally determined norms, change is more difficult for 'value' roles; the Roman magistrate occupies a position, or status, role, along with a 'value' role connected to pagan religious ideology. As the story in martyrologies advances, he experiences role value conflict, not from interactional negotiation, but from emerging functions that change his values, confirming the validity, and hegemony, of the Christian Gods as the point of the story.

[42]"What gets represented, how and by whom are essential questions not just for making sense of literary texts themselves, but for coming to understand the cultures producing such texts and in turn reproduced through them," Judith Perkins 'Representation in Greek Saints' lives' in *Greek Fiction*, p. 256. "Narrative practices reflect and establish power relations in a wide range of domestic and community institutions." Ochs and Capps, 1996.

[43] Judith Perkins, 'representations in Greek saints' lives' *Greek Fiction*, p. 256.

[44] There is a considerable body of knowledge about the existence of characters in literature. Uri Margolin has contributed extensively, in particular *Poetics Today*, 11.4, 1990; also see the discussion by Ruth Ronen *Possible Worlds literary theory,* pp.108-114; also Ochs and Capps *Narrating the Self,* 1996; Alan Palmer *Fictional Minds*

[45] Toolan, 2006, p. 465.

[46] Catherine Emmott *Narrative Comprehension*: *a Discourse Perspective* (Oxford University Press, Oxford, [1997] 1999), p. 58.

[47] Ronen, 1994, p, 113.

[48]Uri Margolin 'Characterisation in Narrative: some Theoretical Prolegomena' in *Neophilologus* 67:1, 1983, p. 3, that is, an interiority.

[49]Alan Palmer, *Fictional Minds* (University of Nebraska, Lincoln, 2004), p. 38, quoting Margolin 'Structuralist Approaches to Character in Narrative: The State of the Art' in *Semiotica* (1989) 75, p. 4,

However, when the personal self relates to the social environment, it forms a created entity, a social identity, often through rhetorical, persuasive discourse where "Persuasion...results from the effective manipulation of discourse to evoke this sense of affinity toward participation in the common interests of a particular social formation."[50] Acts designed to persuade were reinforced by a variety of literary devices, including repetition, and enhanced by an assortment of presentation methods, involving the use of potions, amulets and the veneration of images, along with what was seen as the miraculous power of martyrs' relics and holy persons.[51] The delivery of the event was assisted by the assumption of linguistic determinism, where the language habits of the community predisposed certain choices of interpretation.[52] In other words, there is a predisposition to express thought patterns from existing knowledge, and this knowledge shapes persuasive discourse. As such, the motivations behind constructed identities require an explanation in any analysis of hagiographical texts by taking into account these social factors and the strategic use of discourse. [53]

4.1.4 Institutional Dialogue.

Martyrs have their stories told within a secular and spiritual framework; their personalities are consistent with the expectations of that framework. Individuals were portrayed as possessing inherent qualities, and act according to the ways in which they express a sense of themselves and their environment. Their actions define their sense of self and they identify with this framework through a process of socialisation, a process whereby individuals come to adopt the beliefs, values and attitudes of the significant institution as their own. They take on an existing set of stories as their own story. These stories involve a charismatic leader[54] as the founder, in the case of Christianity, Jesus, and they relate his actions and virtues as a model for themselves. The individuals take these stories as relevant and meaningful. They learn to tell their own life stories in a way that is shaped by these normative stories, thus reproducing the values of the religious institutional framework. This is the habitus of Pierre Bourdieu, "a socially constituted system of cognitive and motivating structures"[55] with linguistic habitus being the product of social conditions, and where the production of utterances has been adapted to the situation. [56] It forms the basis of a discourse, which ultimately favours the interests of the speaker. Michel Foucault describes how legal and religious institutions organise moralising narratives that define world-views

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[50] Chad Kile 'Feeling Persuaded. Christianization as Social Formation' in *Rhetoric and Reality in Early Christianities* (Wilfred Laurier University Press, Canada, 2005), p. 231.
[51] Op cit, p. 223.
[52] Edward Sapir, 1958 [1929],p 69 as part of the Sapir-Whorf hypothesis, two references: Edward Sapir *Selected Writings of Edward Sapir in Language, Culture and Personality* ed. David G. Mandelbaum (University of California, California, 1983) and Benjamin Whorf Language, ed. John Carroll *Thought and Reality: Selected writings of Benjamin Lee Whorf* (MIT Press, USA, 1956).
[53] 'Social constructionist' theory, informing Social Anthropology, views identity as formed by a predominantly political choice of certain characteristics.
[54] "Charismatic Authority" in the sense given to the phrase by Max Weber *Theory of Social and Economic Organisation* translated by A. R. Henderson and T. Parsons (London, 1947)
[55] Pierre Bourdieu, *Outline of a Theory of Practice* Trans. Richard Nice (Cambridge University Press, Cambridge, 1977), p. 76.
[56] Pierre Bourdieu *Sociology in Question* Trans by Richard Nice (Sage, London, 1993), ch. 10ff.

of criminality, sanity and sexuality[57] where power and knowledge are intermingled to produce outcomes that favour the institution. In his work, *The Archaeology of Knowledge* he describes how the discursive formation of a system of ideological positions, beliefs and values supports permissible behaviours and actions.[58] Embedded in narrative, these practices establish and reflect power relations in many institutions. This hierarchy is particularly evident in martyrologies where the potential martyr is subordinate to the Roman governor, in a secular sense, while being in a reverse position, in a spiritual sense.

Individual identity blends with religious conversion stories so that personhood is both a reflection of this institution and an integral part of it. The individual becomes defined by the values, beliefs and attitudes of the religious institution and perpetuates its existence by retelling these stories. Averil Cameron, describing the way Christian discourse achieved a position of cultural dominance, provides an example of the "sheer power of discourse,"[59] "Secular culture, lacking the institutional strength and the purposeful thrust of Christian discourse, was in the end unable to resist."[60] A sentiment echoed by Judith Perkins in *The Suffering Self*, "textual representations do not just reflect, in some unproblematic way, reality and social institutions, but rather, help to create and maintain them."[61] The politics of representation beg the questions, "what gets represented, how and by whom"?[62]

The alternative course of action is for the individual to withdraw from the group and risk isolation or enter the uncomfortable state of internal conflict where the individual's ideas do not agree with those held by the institution, a state of cognitive dissonance. [63] If the individual wishes to remain within the group (as a way to reduce the associated anxiety – cognitive dissonance), the individual must adopt the ideas of the group and become institutionalised through the process of socialisation. These ideas represented the ideology of the institutionalised church,[64] and were talked about by the ascetics, holy men and bishops. They functioned in various ways as a cohesive force to unite Christians and maintain Christianity.[65] Not only influenced by those

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[57] Elinor Ochs, and Lisa Capps *Living Narrative: Creating Lives in Everyday Storytelling* (Harvard University Press, Canbridge, Mass., 2001); M. Foucault *Madness and Civilisation: A History of Insanity in the Age of Reason* (Pantheon, New York, 1965); *Discipline and Punish: The Birth of the Prison* (Random House, New York, 1979); *The History of Sexuality: An Introduction* (Random House, New York, 1990).

[58] M. Foucault *The archaeology of knowledge* (Pantheon, New York, 1972).

[59] Cameron, 1991, p. 2.

[60] Cameron, 1991, p. 222; see M. Foucault, *Le souci de soi* (Gallimard, Paris, 1984) for a robust discussion on Christian discourse; Judith Perkins, *The Suffering Self*, pp. 1-14, discusses the power of discourse.

[61] Perkins, 1994, p. 12.

[62] Judith Perkins 'Representation in Greek Saint's Lives' in *Greek Fiction. The Greek Novel in Context* eds J. R. Morgan and Richard Stoneman (Routledge, London, 1994), p. 256.

[63] L. Festinger, *A theory of cognitive dissonance* (Stanford University Press, California, 1957)

- [64] Roger S. Bagnall *Egypt in Late Antiquity* (Princeton University Press, New Jersey, 1996), pp. 285ff.; Ewa Wipszycka, 'The Institutional Church' in *Egypt in the Byzantine World 300-700* ed. Roger S. Bagnall (Cambridge University Press, Cambridge, 2007) pp. 331-349.

[65] Claudia Rapp *Holy Bishops in Late Antiquity* (University of California Press, Berkeley, 2005), passim.

with episcopal authority[66], monastic leaders (including those who were ordained as priests[67]) added to the ubiquitous source of institutional formation pressures. Athanasius, Bishop of Alexandria, was the first ecclesiastical leader to utilise (consciously or unconsciously) monastic talent,[68] and his literary work, *Life of Anthony*, was instrumental in popularising the ascetic way of life as practiced by monks. Their discursive language was another strong source of influence, adding to the ways in which their world was perceived is the result of linguistic patterning[69] that owed its origins to the power brokers in the institutionalised church.

A picture begins to emerge in which Christians who shared a common ideology behaved in a distinct and recognisable manner. The persona, which they displayed to the world, was a reflection of their personhood.

4.2 The Epistemology and Ontology of the Fictional Character.

4.2.1. The epistemology of characterisation.

One of the epistemological assumptions about character and characterisation is that languages are structured complexes that are adapted to function as instruments of communication between human beings.[70]

Narrative theory has provided the framework within which characterisation first began to be developed, for example, the work of Umberto Eco, Jonathan Culler, Shlomith Rimmon-Kenan, Mieke Bal, Uri Margolin and Gerald Prince.[71] However, it was Uri Margolin who first introduced the concept of character as a 'non-actual individual' and in 1990 adding to the elaboration of cognitive models with, 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today*.[72]

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[66] Op cit "the spiritual, ascetic, and pragmatic authority of bishops had taken hold of the popular imagination" p. 294

[67] Palladius, *Lausiac History,* 19, 22, 47.

[68] Rapp, 2005, p. 147

[69] Moderate Whorfianism, a weak form of the Sapir-Whorf Hypothesis, B. L. Whorf 'Science and Linguistics' *Technology Review* 42 (6):pp. 229-31, 247-8 and *Language, Thought and Reality* ed. B. Carroll (MIT Press, Cambridge, 1956)

[70] As part of a general linguistic theory, Halliday's Systemic Functional Linguistics has communication as being central to his theory.

[71] Umberto Eco *The Role of the Reader: Explorations in the Semiotics of Texts* (Indiana University Press, Bloomington, 1984). Jonathan Culler *Structuralist Poetics Structuralism, Linguistics and the Study of Literature* (Routledge, London, 1975). Shlomith Rimmon-Kenan *Narrative Fiction Contemporary Poetics* (Routledge, London, [1983] 2002). Mieke Bal *Narratology Introduction to the Theory of Narrative* (University of Toronto Press, Toronto, [1985] 1997). Uri Margolin, 'The Doer and the Deed: Action as a Basis for Characterisation in Narrative' in *Poetics Today* 7(2): 205-25, 1986, 1987, 1989, 1990; 'Characters in Literary Narrative: Representation and Signification' in *Semiotica* 106 (3-4): pp. 373-92, 1995; 'Characters and their Versions' in Walid Hamarneh *Fiction Updated: Theories of Fictionality, Narratology and Poetics* rd. Calin-Andrei Mihailescu (Toronto University Press, Toronto, 1996). Gerald Prince *Narratology The form and functioning of Narrative* (Mouton, New York, 1982).

[72] Uri Margolin 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today* 11:4, 1990

Research into the question of how characters come into existence in the reader's mind contributed to the reader-oriented features of cognitive narratology.[73] There is now a considerable body of literary theory that is concerned with the construction of meaning in texts, for example, "the mental processes involved in converting texts into rich and complex cognitive representations..."[74] Semantic theories, communication theories, and general psycholinguistic theory describe character as mimetic. That is, stemming from the evocation of mental images, which are formed by the influence of human or human-like entities. Non-mimetic models "reduce (character) to a text-grammatical, lexical, thematic or compositional unit."[75]. As character expositions rely on which theoretical assumptions are adopted to explain the phenomenon of character, "the question here is which concept of character will yield the best intellectual returns"[76]

While it could be argued that only what appears in the text should be allowed to inform an analysis rather than drawing implications from the text, this is not the approach adopted here. General knowledge not only attempts to fill in any gaps in the text, it also brings a prior store of information to the interpretation of the text. This information is stored in schemata and includes information about typical text structures, or genres, which combine with text specific representations. Catherine Emmott refers to three types of mental representation: a general knowledge of simple entity representations for example, expectations of role occupant characteristics, and then more complex general knowledge structures such as behavioural expectations of role occupants. Finally, text- schemata, which is an awareness of the conventions of story-telling and text-specific knowledge, which only applies to a particular text[77].

4.2.2. The Ontology of Characterisation: Storyworlds.

Fiction and fact are blended in hagiography.[78] Philosophical realism is not a consideration, as the ontological status has been determined by the locations within which the stories in the narrative occur. In narrative, the word character usually refers to a created individual who only exists in the story-world [79] of a sequence of

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[73] Peter Dixon and Marisa Bortolussi *Psychonarratology: Foundations for the Empirical Study of Literary Response* (Cambridge University Press, Cambridge, 2003).

[74] Catherine Emmott 'Narrative comprehension' in *Routledge Encyclopedia of Narrative Theory*, 2005, eds. David Herman, Manfred Jahn and Marie-Laure Ryan, pp.351.

[75] Uri Margolin 'Character' p. 52. in *Routledge Encyclopedia of Narrative Theory*, 2005, eds. David Herman, Manfred Jahn and Marie-Laure Ryan, p. 52.

[76] Margolin, 1989, p. 7.

[77] Catherine Emmott *Narrative Comprehension A Discourse Perspective* (Oxford University Press, Oxford, 1997), pp.22-43.

[78] Judith Perkins 'Representation in Greek Saints' lives' in *Greek Fiction. The Greek Novel in Context* (Routledge, London, 1994), p. 256, "hagiographers write to offer their readers models for human action. In this sense all *Saints Lives*, whether based on historical figures or otherwise, can be considered 'fictions', fashioned models for emulation rather than historical portraits.'

[79] "Story-worlds are possible-worlds that are constructed by language through a performative force that is granted by cultural convention" (Alan Palmer *Fictional Minds* [University of Nebraska Press, London, 2004], p. 33. Possible-worlds evolved from analytical philosophy and was applied to narrative by Lubomir Dolezel (*Heterocosmica: Fiction and Possible Worlds* [John Hopkins University Press, Baltimore, 1998]), Thomas Pavel (*Fictional Worlds* [Harvard University Press, Cambridge, 1986]),

events. The story-world is presented in the text and is created by both the author/narrator of the narrative and the reader; they construct a mental representation of this world, from textual cues and prior knowledge. It differs ontologically from the real world because it is incomplete;[80] having gaps that are filled by inferences from the general knowledge of the reader and the way the text is presented. The author/narrator may use literary techniques to influence the malleability of the reader/listener. Mentally created individuals, who are ontologically complete, populate it. This is a world of fictional discourse, but one in which the characters have credibility by aligning their actions with plausible representations of existing material or mental worlds that are created, according to the desires and predictions of the author/narrator and the reader.[81] For example, the angelology and eschatology found in Coptic martyrologies, embedded in the minds of the Egyptians as beliefs and attitudes, draws on the characters and events in Apocryphal Literature.[82] Characters become participants in this world, "...constructed by the reader, incrementally, in the course of reading on the basis of constant interplay between specific textual data and general knowledge structures stored in the reader's long term memory"[83]. The general knowledge structures are in the form of schemata, frames and stereotypes that guide the reader in the creation of mental models, which was first pioneered by Philip Johnson-Laird[84] in 1983, and advanced by Rolf Zwann's theory concerning situation models[85]. In 2004, Zwann[86] combined the immersion theory of Dokic and Proust[87], thus adding to the theoretical paradigm of cognitive narratology. Immersion theory means being absorbed in the mentally represented world as if it were the actual world.

4.2.3. Character as 'actant'.

For Mieke Bal, an event is the transition from one state to another state and it is actors who cause or experience events. When an actor has distinct characteristics, Bal uses the term character.[88] Bal refers to an actor as a structural position and character as a complex semantic unit.[89] Actors are called actants (nominal groups)[90]

Marie-Laure Ryan (*Possible Worlds: Artificial Intelligence, and Narrative Theory* [Indiana University Press, Bloomington, 1991]) and Ruth Ronen (*Possible Worlds in Literary Theory* [Cambridge University Press, Cambridge, 1994]).

[80] Palmer, 2004, p. 34.

[81] For Text-World Theory see Paul Werth, 1994, 1995a, 1995b and 1999. Possible world Theory is closely linked with this and is well explored by Ruth Ronen, *Possible Worlds in Literary Theory* (Cambridge University Press, Cambridge, 1994).

[82] David Frankfurter *The Jewish Apocalyptic Heritage in Early Christianity* (Fortress Press, Minneapolis, 1996), p. 193, "The two most vivid examples of apocalyptic visions or tours as central aspects of Coptic martyrologies occur in the Martyrdom of St. Victor the General and the Martyrdom of SS. Paese and Thecla."

[83] Uri Margolin "Character' 2005, p. 55.

[84] Philip N. Johnson-Laird *Mental Models: Towards a Cognitive Science of Language, Inference, and Consciousness* (Harvard University Press, Cambridge, 1983)

[85] Rolf A. Zwann 'Situation Models: The Mental leap into Imagined Worlds' in *Current Directions in Psychological Science* 8, pp. 15-18.

[86] The Immersion Experience: Toward an Embodied Theory of Language Comprehension' in Brian H. Ross ed *The Psychology of Learning and Motivation* Vol. 44 (Academic Press, New York, 2004), pp. 35-62. Jérôme Dokic and Joëlle Proust eds. *Simulation and Knowledge of Action* (John Benjamins, Amsterdam, 2002).

[87] Jérôme Dokic and Joëlle Proust eds. *Simulation and Knowledge of Action* (John Benjamins, Amsterdam, 2002)

[88] Bal, 1985, p. 51.

[89] Bal, 1985, p. 79.

when they share characteristics that relate to the teleology of the story. They occupy actantial roles. This work builds on the model of Greimas[91] and Propp[92] in which social roles are extended into dramatic or actant roles, capturing the function of characters in plots, with a focus on the universal roles that underlie narratives rather than the individuality of the characters.[93]

These six roles may be set out as:

Sender (super helper e.g. God) → object → receiver (beneficiary)

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Helper → subject ← opponent

Characters in martyrologies easily fit into these simple roles as protagonist and antagonist:

Helper = other Christians, usually incarcerated and potential saints
Subject = the potential saint
Opponent = the governor
Sender (super helper) = God
Object = sainthood/everlasting life
Receiver = the potential saint

This is a useful way to begin qualifying the main actors in the Martyrdom of SS. Paese and Thecla,[94] by what Toolan recognises as a semantic feature analysis, a list of the central features or attributes, which distinguish one character from another.[95] A set of minimal semantic elements, or semes[96], the selection of which Jonathan Culler sees as being governed by an ideology of character, "implicit models of psychological coherence which indicate what sorts of things are possible as character traits…"[97], in other words, being guided by a prior

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[90] A. J. Greimas *Structural Semantics: An Attempt at a Method* (University of Nebraska Press, Nebraska, 1983) p. 155.
[91] Greimas, 1966.
[92] Propp, 1968 [1928].
[93] Jonathan Culpeper, 'A cognitive Approach to Characterisation: Katherina in Shakespear's *The Taming of the Shrew* in *Language and Literature* Vol. 9 (4), 2000, pp. 291-316.
[94] *The Martyrdom of SS. Paese and Thecla*, P. M Codex M. 591, t. 28, fols. 88v-92, translated by Reymond and Barns, 1937, pp. 151-184.
[95] Toolan, 1988, p. 99.
[96] Barthes, ([1970] 1975), p. 197, where' semes' are signs or units of meaning.
[97] Jonathan Culler, *Structuralist Poetics* (Routledge, London, 1975), p. 237.

knowledge of what characters are like. After the great persecution (AD 303-313)[98], martyrologies became repetitious[99] and contain words and phrases that have a pre-existence; in accordance with Bakhtin's concept of heteroglossia,[100] where "(language) represents the co-existence of socio-ideological contradictions between the present and the past…These languages of heteroglossia intersect each other in a variety of ways, forming new typifying languages".[101] In this way, the utterances of characters are always double voiced, in that it serves the intentions of two different speakers, the character who speaks and the author/narrator through whom the utterance is spoken. "In such discourse there are two voices, two meanings and two expressions"[102]. As Kenneth Gergen says, while the literary construction of personhood is inevitably intertextual, it relies on a sense of recognition from the target audience.[103] A text "…is cut up into segments in order to demonstrate how those segments relate to the rules of combination and association which are presumed to form the langue of narrative."[104] Langue is the system of language that exists at that moment in the time of the analysis[105]. In addition, the underlying linguistic patterns of martyrologies are investigated. This is a perspective that needs to be included for a comprehensive analysis of the ways in which characters are portrayed, demonstrated in the analysis of *The Martyrdom of SS. Paese and Thecla* from the Pierpont Morgan Library, translated by E. A. E. Reymond and J. W. B. Barns[106].

This thesis argues, in part, for a cognitive perspective. A character is most usefully seen as a 'non-actual individual'[107], existing in a possible world and being assigned physical, social and mental properties, which are inferred from textual cues and pre-existing knowledge. While the main protagonists in martyrologies are called characters with the implication that they are fictitious beings,[108] this is not necessarily so. The participants mentioned in the early martyrologies may have been generated from court records and therefore reflected real people.[109] However, given their intermingling with supernatural beings and their association with a spiritual

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[98] 'The Great Persecution' *The Proceedings of the Fifth Patristic Conference, Maynooth, 2003* eds. D Vincent Twomey SVD and Mark Humphries (Four Courts Press, Portland, 2003), P. 7

[99] De Lacey O'Leary, 1937, p. 19, "their authors did not need the use of pen and ink so much as of paste and scissors".

[100] *Heteroglossia* literally means 'other tongue or voice', being a, "language's ability to contain within it many voices" Graham Allen *Intertextuality* (Routledge, London, 2000), p. 29

[101] Bakhtin, *The Dialogic Imagination: four essays* trans. C. Emerson and M. Holquist, ed. M. Holquist (University of Texas Press, Texas, 1981), p. 291.

[102] Op Cit, p. 324; Graham Allen, 2000, p, 29.

[103] Kenneth Gergen, 'Textual considerations in the scientific construction of human character' in *Style*, 1990, 24:3, p 365.

[104] Graham Allen, *Intertextuality* (Routledge, London, 2000), p. 82.

[105] Ferdinand de Saussure *Course in General Linguistics* trans. Wade Baskin (Fontana, London, 1974)., where the author describes language as consisting of 'signs' (*signified* = concept, *signifier* = sound-image) within the available synchronic system of language (*langue*). An act of linguistic communication (*parole*) involves signs arranged in accordance with that language's syntactic and paradigmatic rules.

[106] Reymond and Barns, pp. 151-184, with reference to pp. 234- 252.

[107] Uri Margolin's term, 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today* 11:4 (Winter 1990).

[108] Mark Humphries 'The mind of the Persecutors: 'By the gracious favour of the gods'' in 'The Great Persecution' *The Proceedings of the Fifth Patristic Conference, Maynooth, 2003* eds. D Vincent Twomey SVD and Mark Humphries (Four Courts Press, Portland, 2003), p. 17.

[109] Gary Bisbee *Pre-Decian Acts of martyrs and Commentarii* (Fortress Press, Philadelphia, 1988), p. 5.

world, the non-actual individual character exposition is the most informative as it can explain ontological and epistemological phenomena by using a story-world paradigm.

4.3 How Person, Character and Identity are connected.

In its everyday usage, character refers to someone's personality, his or her prominent traits and dispositions that distinguish them from others. They are non-fictional, historical characters, existing as people of flesh and blood and live in the world populated by others of similar biological makeup. In narratological terms, character refers to a story-world participant, an individual in a narrative fiction, a literary figure. Characters may be fictional or based upon real entities. A literary character is a theory dependent, conceptual construct, of which there are different views, with each view being supported by its corresponding theoretical framework[110]. As literary characters often appear in narrative discourse, it is necessary to look beyond identification through names or descriptions, to stories which create the identity of a character by establishing chains of events, linked in a temporal sequence, offering causal explanations. As the characters become enmeshed, their actions influence each other and each story becomes part of an interlocking set of narratives.[111]

They are also the main characters of martyrologies. In the early courtroom dramas, antagonists appeared as the Roman governors presiding over the court and the accused (protagonists), who refused to acknowledge Roman hegemony by failing to sacrifice to the pantheon of Roman gods. Whether these agonists are fictional or non-fictional, they "served as the basis for all subsequent accounts of the martyrdoms of that period and provided the inspiration for new martyrs..."[112]

Martyrologies are concerned with the behaviour of the individual, and the individual's behaviour within a group, in terms of mental events and states.[113] Individual identity is a persons' mental model of themselves (their self-image) having a discrete, separate identity. The idiosyncratic aspect of the self that is seen to makes a person unique. However, rather than behaving as individuals, martyrs labelled themselves as members of the group called Christians, whose identity was recognised by their overt ideologies, expressed in their language, behaviour and choice of space to practice their beliefs.

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[110] Margolin, 1990, p. 1

[111] Andreea Deciu Ritivoi 'Identity and Narrative' in *Routledge Encyclopedia of Narrative Theory*, 2005, eds. David Herman, Manfred Jahn and Marie-Laure Ryan, pp. 231-235.

[112] Bowersock, 1995, p. 24.

[113] Pierre Bourdieu *Language and Symbolic Power* (Harvard University Press, Cambridge, 1991); M. R. Leary and J. P. Tangney *Handbook of self and Identity* Guilford Press, New York, 2003).

Christians had a shared understanding of their identity within the wider community and they were perceived by non-Christians as Christians. It was, as Judith Perkins says, "a triumph of representation".[114] Martyrologies are often personal narratives, and the self becomes inseparable from the narrative self. It is understood to be a progressive awareness of being in the possible world; an awareness of one's past and future, expressed textually in the morph-syntactic forms of the linguistic repertoire.

The concepts of person, character and identity become enmeshed in martyrologies. Personhood is a useful umbrella term as it encapsulates these concepts. It also has the benefit of allowing for the inclusion of non-fictitious entities, along with entity representations, in martyrologies. Characters may be giver the name of a fictitious person from an earlier work or that of an actual person, to evoke a positive or negative emotional response associated with that person. Semantically, names establish a story-world's cast of characters and allow the reader/listener to keep track of the events in the narrative. Cognitively, the view adopted here, characters' names evoke mental files, often of stereotyped images, and position them in mental models created to explain the situation. They are idealised cognitive models.

4. 4 Cognitive Process Modelling.

Cognition is the action or faculty of knowing[115] (Latin *cognitio, -onis:* acquiring of knowledge) with cognates that refer to thinking, pondering and imagining, which are all mental activities. Cognitive linguistics examines the connection between language and cognitive processing in the human brain. It supports the theory that general cognitive principles, rather than a dedicated area of the brain involved exclusively in the interpretation and formulation of linguistic activities, produce language.[116] Cognitive narratology aims to blend cognitive science and narrative theory providing insights into the working of the human mind.[117] Cognitive discourse analysis includes mental representations of real, or possible, world entities in text theory where characterisation attends to both textual and cognitive functions. Referring to the work of van Dijk and Kintsch[118], and Zwaan[119],

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[114] Perkins, 1994, p. 257

[115] Alan Palmer *Fictional Minds* (University of Nebraska Press, Lincoln, 2004) p. 159, defines cognition as, "the act or process of knowing and acquiring knowledge."

[116] William Croft and D. Alan Cruse *Cognitive Linguistics* (Cambridge University Press, Cambridge, 2004). This 'global construct' view of the way the mind works is supported by Marie-Laure Ryan, 'Narratology and Cognitive Science: A Problematic Relation' in *Style* volume 44, No. 4, winter 2010, p. 483. Also Daniel D. Hutto *Folk Psychology Narratives: The Sociological Basis of Understanding Reasons* (MIT Press, Cambridge, 2008), reviewed by David Herman 'Narrative and the Minds of Others' in *Style* 42:4, 2008, p. 511, where folk psychology is a socio-cultural practice rather than an inherited biological ability.

[117] Marie-Laure Ryan, 2010, p. 488.

[118] T. A. Van Dijk and W. Kintsch *Strategies of Discourse Comprehension* (Academic Press, London, 1983).

[119] R. A. Zwaan 'Toward a model of literary comprehension' in *Models of Understanding Text* eds. B. K. Britton and A. C. Grasser (Lawrence Erlbaum, New Jersey, 1996), pp. 241-255.

Jonathan Culpeper has set out a diagram suggesting the processes involved in modelling for characterisation (Figure 3.1).

There is a current focus on cognition as the mental process of implied meaning generated by the audience[120]. Catherine Emmott's explanation of how previously stored knowledge aids text interpretation by creating mental representations of entities and contexts suggests the development of a character is an active procedure in which the reader/audience draws on their knowledge structures, using cognitive and emotional strategies that continually interact with the text-specific information.[121] Inferences, suppositions, and assumptions made during the reading/listening process continually interact with these sources of information as a mental model of a character, situated in time and space, is constructed. This model is continually responding to new data, processing cognitive theories ('top-down' processing) and information derived from the text ('bottom-up' processing).

4.4.1 Jonathan Culpeper's Model of Character Comprehension.

There are two sources of information that inform an interpretation of the language in a text, the text itself, and past knowledge and experience, "the human mind actively constructs various types of cognitive representations (that is, codes, features, meanings, structured sets of elements) that interpret the linguistic input."[122] The model (Figure 3.1, below) [123], draws together many of the features, from the linguistic choices found in the text and represented as surface structure at the base of the model, and the explicit cues, implicit cues in the text-base and prior knowledge near the top of the model (Figure 3.1 below). This includes a general frame of reference, which is relevant to the comprehension of a character. The linguistic features seen in the surface structure of the text are further developed through syntactic and semantic examination. However, not all features are processed in this way. Proper names in Paese and Thecla and named entities, such as the angels Gabriel and Raphael, may remain as they are and be incorporated into the situation model as character knowledge from the past. Detailed stylistic features may be recalled from episodic memory some time after reading[124]. Zwaan proposes that literary devices such as rhyme and alliteration may enhance this recall[125]. Second tense marked Sahidic Coptic verbs indicate focalising or foregrounding, where the emphasis is placed on some element of the sentence, usually an adverbial phrase, causing the attention of the reader to be drawn to it. When translated, this equates to the English cleft sentence. Surface features account for the first textual impressions of a character.

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[120] Marie-Laure Ryan 'Narratology and Cognitive Science: A Problematic Relation' in *Style* volume 44, no 4, Winter 2010, citing Richard Gerrig and David Herman et al.
[121] Emmott, 1997
[122] A. C. Graesser, M. A. Gernsbacher and S. R. Goldman 'Cognition' in Ed. T. A. van Dijk *Discourse as Structure and Process* (Sage Publications, London, 1997).
[123] Jonathan Culpeper, *Language and Characterisation*, *People in Plays and Other Texts* (Longman, Harlow, 2001), p. 35.
[124] Van Dijk and Kintsch, 1983, p. 343
[125] Zwaan, 1996, pp. 245-6.

The text-base gives further meaning to the linguistic features of the text's surface structure through classification, for example the martyrdom of Paese and Thecla can be included in the genre of martyrologies, further extending situation knowledge. The persons and incorporeal entities may be understood as actants or as occupying other dramatic roles. In addition, this area contains the propositional content of the text, its functional roles and their governing subjects, where a "proposition refers to a state, an event, or an action and frequently has a truth value with respect to a real or an imaginary world."[126]

In the situation model, processed data from the text-base and prior knowledge combine to form character impressions. It is created by integrating new information from the text levels of representation and old information from memory (prior knowledge)[127]. A character may be formed by combining prior knowledge and inferences about real and fictitious people, such as inferences about goals, beliefs, traits and emotions, with the output from the text-base processing of syntactic and semantic features, which appear in the text. There is evidence in the social cognition literature to suggest that prior knowledge takes priority in forming impressions of people, we have a predisposition to fit textual information about characters into pre-formed social schemata[128]

Prior knowledge of characters, often in the form of stereotypes, is stored in structured clusters of concepts as schemata. A cognitive stereotype is defined as a set of beliefs "which is stored in memory as a cognitive structure that can then influence subsequent perceptions of, and behaviours toward, that group and its members"[129] This guides first character impressions, from which further knowledge based inferences are made. Inferences, based on schemata, provide an explanation for what Toolan calls the iceberg phenomenon in characterisation, where the words in a text form the smaller seen portion, with the larger portion being the inferred and unobservable part[130]

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[126] Grasser et al., 1997, p. 294

[127] Joanathan Culpeper 'A Cognitive stylistic approach to characterisation' in *Cognitive Stylistics Language and cognition in text analysis* eds. Elena Semino and Jonathan Culpeper (John Benjamins Publishing, Amsterdam, 2002), p. 259.

[128] Op cit p. 267.

[129] D. L. Hamilton and J. W. Sherman 'Stereotypes' in R. S. Wyer and T. K. Srull eds. *Handbook of Social Cognition. Volume 2. Applications* (Lawrence Erlbaum, New Jersey, 1994), p. 15.

[130] Toolan, 1988.

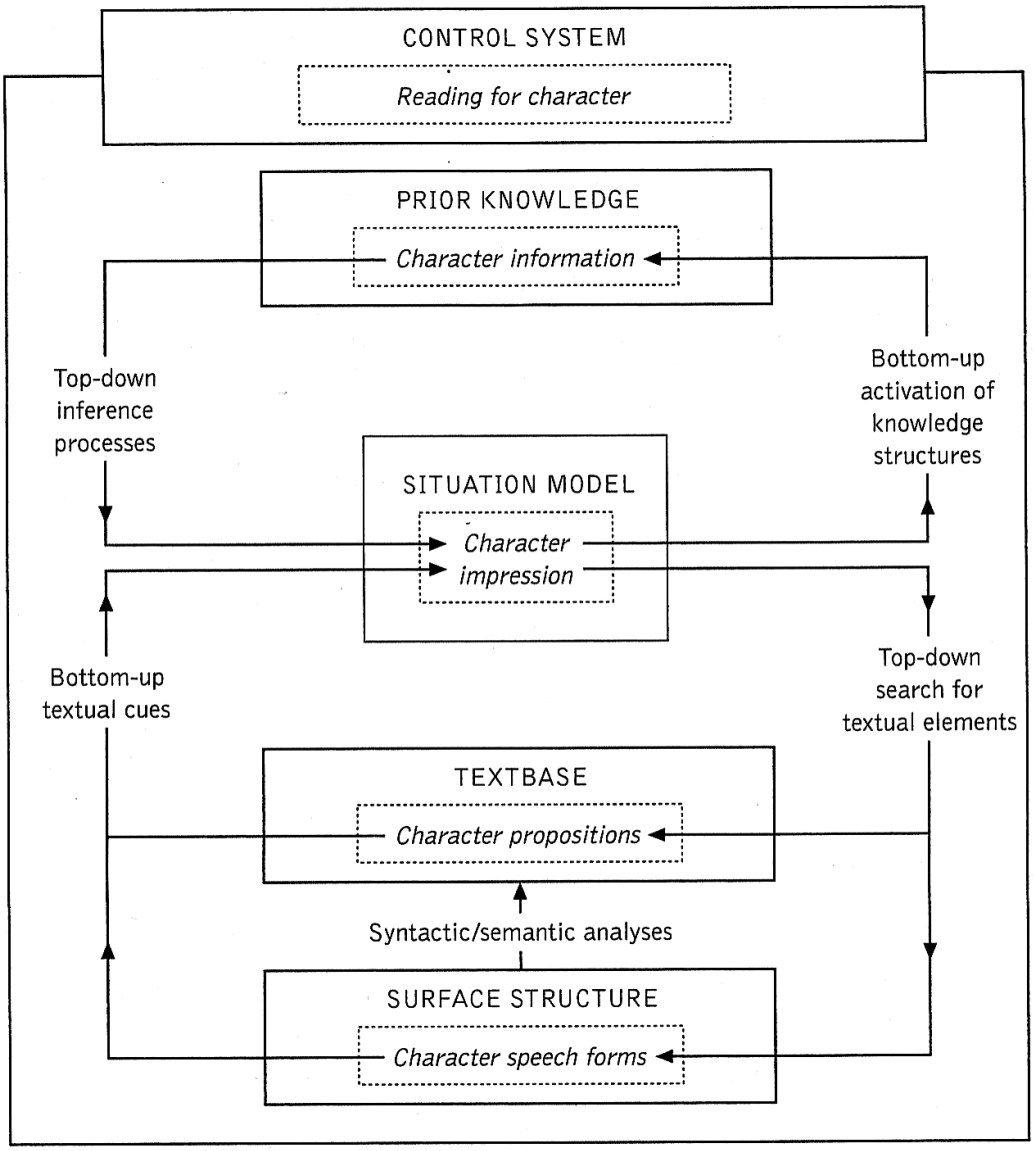

Figure 1.1 Comprehending character

Figure 4.1

Taken from Jonathan Culpeper, *Language and Characterisation* (Longman, Harlow, 2001), p. 35.

The control system contains the cognitive (mental) processes required to co-ordinate all the previous activities. Zwaan argues that readers develop different control systems for different types of discourse. With texts, the reader focuses on the surface and text-base levels[131], this accords well with Marie-Laure Ryan's conclusion in *Narratology and Cognitive Science: A Problematic Relation*, "cognitive narratology is most productive when it proceeds bottom-up, getting its insights from the texts themselves". [132]

[131] Zwaan, 1996, p. 245.
[132] 'Narratology and Cognitive Science: A Problematic Relation' in *Style:* Vol 44:4 2010, p. 489.

This model lacks a temporal and spatial sense; it does not include a socio-cultural environment (the context) or allow for the communicative interaction, and subsequent modification of issues, between the protagonists. The logical place for this would be the situation model. Nevertheless, it has the advantage of graphically tying together the majority of the processes involved in constructing character, albeit with the weakness of graphic simplification. The control system needs further elaboration, as this is central to a theoretical understanding how all the input sources are processed.

Characterisation begins with the accumulation and allocation of explicit traits, or properties, described in the text to named entities, along with the implicit traits, which have been attributed to the agonists. Initially, character consists of what may be interpreted from the text and this requires an examination of the linguistic forms used in the story. The model tries to consider this with the arrows indicating how one process influences another, within the overall management of the control system

For example, *The Martyrdom of SS. Paese and Thecla* was "a fictitious account from the late period of the cycles, particularly of the type constructed around the figure of Julius of Aqfahs," [133] and there is a tendency to recall the features of persons and entities named from the past and allocate their traits to the characters in the present story.[134] If, as Frankfurter says, "martyrologies were composed for public reading at festivals,"[135] then the oratory skills of the speaker in drawing the audiences' attention to these names was of paramount importance for its emotional impact. Rhetorical skills were also used to persuade the audience and connect the past with the present.

A similar model appears in the article by Ralf Schneider[136], relying on the theory of the mental model of Johnson-Laird[137] and its derivatives. Although it provides more detail and cites additional sources of information with which to construct a character, it shares many commonalities with Jonathan Culpeper's model. Ralf Schneider lists the process of the construction of characters as, "Information from various sources, both textual and reader centred, feed into the construction of mental character models"[138]; he goes on to say that text understanding combines top down processing, including previous knowledge modified to include new information, with bottom up processing, which includes textual information. Both top down and bottom up

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[133] Orlandi, 1991, p. 1865.
[134] Richard J. Gerrig and David W. Allbritton 'The Construction of Literary Character; A View from Cognitive Psychology' in *Style* 24:3, 1990, p. 386
[135] Frankfurter, 1996, p. 193.
[136] Ralf Schneider 'Toward a Cognitive Theory of Literary Character: The Dynamics of Mental Model Construction' in *Style* Vol. 35:4, 2001, p. 618.
[137] P. N. Johnson-Laird 'Mental Models' in *Foundations of Cognitive Science.* Ed. Michael I. Posner (MIT Press, Cambridge, 1989), pp. 469-499; *Mental Models: Towards a Cognitive Science of Language, Inference, and Consciousness* (Harvard University Press, Cambridge, 1983).
[138] Schneider, 2001. p. 611.

processing "continually interact in the reading process on all levels"[139], and readers form a holistic mental model of the character early in their reading. Schneider sums this as "mental models of literary character are able to integrate abstract and concrete information that proceeds from the reader's structures of social and literary knowledge, on the one hand, and from various textual sources, on the other."[140] This results in a group of hypotheses. Schneider's model incorporates the reader's emotional engagement with the character, and uses personality theories, known in cognitive science as 'folk psychology'[141] However, how the human mind works remains speculative. The junctions of neurons, in particular the spaces between the neurons called the synapses, contain chemicals that vary in intensity and composition in ways that are not fully understood. Memory, according to Susan Greenfield, can be divided into semantic memory and episodic memory, resulting from repetition and emotional arousal.[142] Her work, and that of Harvey Whitehouse, looks at the effects of repeated religious ritual on memory and its effect on personhood construction. This is further discussed in the next chapter, the literature review.

Characters become personalised with a heightened awareness of their presence through cognitive attention and emotional involvement, rather than being categorised.[143] However, characters in martyrologies are both personalised and categorised as martyrs[144], producing an intensity of the immersion phenomenon, described as a state of absorption in some action or state to the point of it being conceived as the actual object or situation.[145]

In addition, categories have a set of character expectations, which aids the reader in making inferences where gaps appear. The texts in this thesis are Sahidic Coptic and thus have an historical orientation. As Schneider notes, "the reconstruction of the structures of knowledge and habitual strategies of evaluation available to historical readers presents, of course, a formidable challenge,"[146] one which can be met by a re-contextualisation of readers of the cultural history of that period in time through discourses of groups, such as Christians. This includes the reading/listening public to whom the text/delivery was addressed and whose social structure and educational background was known or can be reconstructed.

Models have the disadvantage of implying the process occurs sequentially with one event necessarily being completed before the next can begin. Flow charts have similar limitations with arrows indicating the sequence

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[139] Ibid.
[140] Op cit, p. 617.
[141] Defined by Alan Palmer in *Fictional Minds* as "our standard , everyday, unthinking, "commonsense" assumptions about how our minds and the minds of others work" p. 244
[142] Susan Greenfield *i.d. The quest for identity in the 21st century* (Sceptre, Great Britain, 2008), p. 238
[143] Schneider, 2001, p. 625; Gerrig and Allbritton, 1990, pp. 386ff
[144] Schneider, 2001, p. 620, "a special case of social categorisation occurs if characters are modelled on real life individuals *whom the reader can recognise*" my italics. This begs the question, who do martyrs model themselves on? Other martyrs or Christ?
[145] Jean-Marie Schaffer and Ioana Vultur 'Immersion' in in ed. David Herman, Manfred Jahn and Marie-Laure Ryan *Routledge Encyclopedia of Narrative Theory* (Routledge, London, 2005), pp.237-239.
[146] Schneider, 2001, p. 629.

of events, for example, Manfred Jahn's flow-charting the cycle of stories (figure 2) in 'Awake! Open your eyes! The Cognitive logic of External and Internal Stories.'[147] While the events or processes address the issues that need consideration, there is no evidence to support the need to follow the model sequentially, the mental processes may occur simultaneously and not in the mechanical way suggested by the model. Understanding personhood is a dynamic, not static, process. In addition, models give insufficient attention to culture and context, progressive development and modifications to images refined by ongoing communication.[148]

4.5 The Social and Cultural Context.

This thesis has a cognitive focus on the representation of characters over time and requires an understanding of the ways in which characters have been portrayed in Coptic texts at clausal, sentence, and discourse level, in ways that reflect social and cultural phenomena.[149] This approach supports the assumption that meaning is created not only through an ordered series of lexemes that have a semiotic value at the level of the clause but also through acts that often involve interaction with others, operating within social and cultural contexts, at a level beyond the clause, such as a sentence or complete text.[150] Although the corpus is small, it provides sufficient data to meet one of the aims of this thesis: to test the working hypothesis that personhood descriptions in Coptic hagiography were drawn from both canonical and non-canonical literature and characters were strategically constructed from this knowledge base. The way these hagiographies were presented altered over time, because of shifts in the social and cultural milieu, and this was reflected in the adjustments made to accommodate changes in the knowledge, attitudes and beliefs, which formed part of the mental representations of the characters.

4.5.1 Social Constructionism and Constructivism.

A social construct is a concept or practice that is the creation of a particular group, the members of which have a perceived social reality. Social constructivism is a sociological theory of knowledge constructed from interaction with others; it is socially situated and has been created and instituted through a process of socialisation, and made into tradition by members of a group. Social constructionism, rather than

[147] Manfred Jahn 'Awake! Open your eyes. The Cognitive logic of External and Internal Stories' in *Narrative Theory and the Cognitive Sciences* ed David Herman (CSLI Publications, California, 2003, p. 201

[148] Jonathan Culpeper 'A cognitive stylistic approach to characterisation' in *Cognitive Stylistics Language and cognition in text analysis* ed. Elena Semino and Jonathan Culpeper (John Benjamins, Amsterdam, 2002), p. 273.

[149] Teun van Dijk, 'Discourse as Interaction in Society' in *Discourse as Social Interaction* ((Sage Publications, London, 1997), p. 2.

[150] Discourse may be defined, "as a system of thoughts composed of ideas, attitudes, courses of action, beliefs and practices that systematically construct the subjects and the worlds of which they speak." Michel Foucault *The Archaeology of Knowledge*

essentialism,[151] informs this work and, having a group focus, it differs from social constructivism, which centres on the individual making meaning of knowledge within a social context. However, both processes are a means where humans in society create their worlds and this is seen as the process by which their social reality is formed. It is an ongoing, dynamic process wherein people act on their interpretations and knowledge.[152] Thus, it recognises the importance of prior knowledge, organised by schema, frame and script, in the construction of social reality. In addition, this thesis draws upon other sources of knowledge. After all, the Coptic language did not emerge from a blank slate; it was the final stage of the Egyptian language, written within a Greek linguistic framework, with the addition of extra symbols to represent Egyptian language sounds.[153] Their world-views were constructed by individuals in dialectical interaction within a society where mental images of reality evolved, and were reinforced by habit, finally becoming institutionalised and repeated in language. Institutions, such as the church, developed their own mythology and philosophy within which individuals were socialised until their identities became a reflection of their socially constructed world.

4.5.2 Socialisation.

Organisational socialisation (or re-socialisation) is a process whereby individuals learn their roles within institutions partly through a constructed discourse. For example, behavioural expectations are implied in a discursive text having a coherent system of encoded beliefs. After time, the attitudes that influence the behaviour become normalised and the individual is comfortable with the role in the organisation. This thesis argues that Christian personhood was the result of deliberate measures by persons acting in the interests of the nascent Christian Church. Certain beliefs and attitudes had become embedded in sections of Egyptian society over time, forming a knowledge base with its own distinguishing behaviour norms. The influence of Egypt's past on its prevailing culture is a contested view. Supported by Jill Kamil[154] and by David Frankfurter[155] but considered not helpful by Peter Brown,[156] Egypt's past religious beliefs do seem to have been carried forward, but not without changes. They were modified according to the influence of Christianity on the predominant cultural norms. The influence on memory, and its relevance for personhood, is further discussed in the following chapter under the authors' works.

During the rise of Christianity, this knowledge base was used strategically, being enmeshed with Christian values, in a process of socialisation, resulting in the internalisation of these new norms and encapsulating the

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[151] Essentialism is understood to represent the inherent *core* of human beings that structures their reality, rather than being caused by external phenomena.
[152] John Searle *The Construction of Social Reality* (Free Press, New York, 1995).
[153] Layton, 2004. pp. 1-6
[154] Jill Kamil *Christianity in the Land of the Pharaohs* (Routledge, London, 2002), passim and particularly chapter 5, 'Martyrs and Pachomian monasticism.'
[155] David Frankfurter *Elijah in Upper Egypt* (Fortress Press, Minneapolis, 1993), pp. 1-3, 20-1 and other works.
[156] Peter Brown *The Cult of the Saints* (University of Chicago, USA, 1981), p. 6

collective expectations of the members of the group.[157] They called themselves, and were called by others, 'Christians'.[158]

4.6 The Role of Functional Grammar.

4.6.1 Systemic Functional Grammar.

This analytical technique provides explanatory and predictive value at clausal level, allows for a systematic exploration of the data, and is replicable. By drawing on Halliday's interpersonal and ideational linguistic functions, part of his grammatical paradigm Systemic Functional Grammar (SFG),[159] this theory of verbal interaction proposes to analyse data at the clausal level in a qualitative and quantitative way. Halliday offers a linguistic tool that provides evidence of patterns in the text. I have supplemented this with tools from stylistic and pragmatic theories that analyse discourse beyond the clause.[160] It includes the influence of cognitive structures, such as schema theory and attribution theory, on reader-implied meanings. Thus, the inclusion of these theories adds both quantitative and qualitative features, comprising social semiotics and psychological factors. Robin Fawcett quotes Halliday as saying, "I stop at the skin"[161] with no attention being given to cognitive processes. While Halliday incorporates contextual factors as external influences, he does not pursue mental activities. [162] His model has an emphasis on sociological, rather than psychological, factors.

4.6.2 Functional Discourse Grammar.

The model developed by Kees Hengeveld and Lachlan Mackenzie, Functional Discourse Grammar (FDG),[163] recognises interpersonal relations as part of the model but concentrates on actions motivated by the psychology of the individual, rather than contextual dimensions within the society. It differs from SFG in that it views the clause as only one possible syntactic form and looks towards the utterance as the communicative intention. This

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[157] Abdelal et al, 'Identity as a Variable' in Abdelal et al *Measuring Identity* (Cambridge University Press, Cambridge, 2009), p. 21.

[158] This happened in the early second century, according to Briger A. Pearson, *The Emergence of the Christian Religion* (Trinity Press International, Pennsylvania, 1997), p. 16, quoting Acts 11:26, "The Disciples were called Christians first at Antioc."

[159] M.A.K Halliday, *An Introduction to Functional Grammar* (Arnold, London, 1985a), and second edition, 1994

[160] Including the general theory of Functional Discourse Grammar (FDG), Hengeveld, Kees, J. Lachlan Mackenzie, *Functional Discourse Grammar. A Typologically Based Theory of Language Structure* (Oxford University Press, Oxford, 2008) and in particular J. R. Martin and David Rose *Working with Discourse,* 2007 and Martin, Matthiessen and Painter *Deploying Functional Grammar,* 2010.

[161] R. P, Fawcett 'Language as program: a reassessment of the nature of descriptive linguistics' in *Language Sciences* 14:4, p. 628;

[162] Alan Palmer *Fictional Minds,*2004, draws attention to this phrase in chapter five (5.5) *The Mind Beyond the Skin,* quoting its use by several other authors, namely B. F. Skinner 1964, Bateson 1972, Hutchins 1995, Clark and Chalmers 1998 and James Wertsch, all of whom discuss the boundaries of the skin and explore "socially distributed thought or inter-mental thinking" (Palmer, 2004, p. 157)

[163] Kees Hengeveld and J. Lachlan Mackenzie *Functional Discourse Grammar* (Oxford University Press, Oxford, 2008).

is a top-down approach where linguistic utterances take into account pragmatic, semantic, morphological and syntactic aspects. The FDG model consists of three main components, which are relevant to this study, one of which is the grammatical component: the interpersonal level (pragmatics), the representational level (semantics) and the morphological and syntactic level (syntax and morphology). Thus, it shares many similarities with FDG but places emphasis on cognition and meanings expressed in linguistic units greater than the clause. Cognitive functions, in particular schemata, script and frame theories, as pre-existing concepts relevant to the communication, are an integral part of personhood development. However, the contextual component should provide for a more comprehensive development of the identity, attitudes, status and background of each agonist, and others who are associated with the discourse, including their relevant socio-cultural and institutional conventions.[164]

There are benefits from 'unpacking' both models and exploring their components.[165] However, while the clause and its key grammatical components are the focus in SFG, FDG sees discourse as central to a system of coherent meanings within a culture. There may be several discourses within a text. For example, martyrologies contain a mimetic, sacrificial discourse embedded within a Christian discourse, among others. There is a need to look beyond the way Coptic is formally structured, towards its practical interaction in context, its functional use as it responds to cultural influences. This shifts the centre of attention away from the models, which analyse the assembled texts at the lexical-grammatical and social level, to include the ways the reader reconstructs the text as a system of meanings, approximating the ideology from which the text was informed.[166] In other words, the reader is not passive and responds to the elements of the text according to the retrieval of previously encoded cognitive knowledge. Christopher Butler queries the cognitive adequacy of both theories,[167] arguing for, "the need to develop a much richer conceptual component in FDG" which Hengeveld says is "not part of the grammar but is the driving force behind the grammatical component."[168] Butler goes on to say, "Work therefore needs to be done on the conceptual, contextual and output components of the overall FDG model, in parallel and in interaction, with studies of the grammatical component."[169] His criticism relates to all functional models.

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[164] J. H. Connolly 'The question of discourse representation in Functional Discourse Grammar' in J. L. Mackenzie and M. L. A. Gomez-Gonzales eds. *A New Architecture for Functional Grammar* (Functional Grammar Series 24), (Mouton de Gruyter, Berlin, 2004) pp. 90, 103.

[165] Roger Fowler, 'On Critical Linguistics' in *Texts and Practices* ed Carmen Rosa Caldas-Coulthare and Malcolm Coulthard (Routledge, London, 1996), p. 8,where, ' speech-act theory and Gricean conversational analysis provide important aids in understanding aspects of performative and pragmatic transmission'.

[166] Fowler, op. cit., p. 7.

[167] Butler, 2008, pp. 1-30.

[168] 'Dynamic expression in Functional Discourse Grammar' in C. K. de Groot, K. Hengeveld eds. *Morphosyntactic Expression in Functional Grammar* (Functional Grammar Series 27) (Mouton de Gruyter, Berlin, 2005), p. 57.

[169] Butler, 2008, p. 19.

While other supporting theories in this working hypothesis address epistemological issues, satisfying the grounds on which the model claims to understand the secular world of the Martyrs, Paul Werth's possible-world theory[170] offers an explanation for the existence and activities of characters within a supernatural sphere. It provides an ontology that supports the ideology appearing in hagiographical texts that discuss supernatural events.

Additional theories assist in explaining the formation of character impressions, and hence personhood, such as the pragmatic aspect of discourse, theories from cognitive psychology, including schema and frame theory, reader-response, gap, relevance, and blending theory. There are also theories from social psychology, attribution theory, stylistics, foregrounding theory, literary studies, narrative and discourse theory. Further chapters will provide examples from Coptic martyrologies that demonstrate the ways in which characters interrelate with others and the tensions that are produced, for example power and gender disparities between the agonists.

4.7 Texts Written in the Coptic Language.

Coptic, as a dead language, presents some difficulties with writing a grammar that has a global application because there is significant linguistic variation in texts over time and between groups, it "bears little structural resemblance to the familiar Indo-European languages of Europe."[171] For Ewa Zakrzewska, the grammar of Coptic is usually induced by grouping together similar expressions from which the grammar rules are extracted.[172] Zakrzewska argues that inducing the concepts, which supply the grammar, introduces FDG and it "allows us to see the actual expressions found in texts as "written discourse", as "the speaker's encoded intentions and conceptualizations."[173] While Greek words form a considerable part of the Coptic lexis, Coptic was not influenced by Greek syntax and, "most Coptic items expressing general grammatical categories (conjugation bases, auxiliaries, converters, articles, affixes, personal morphs, and adverbial modifiers) are Egyptian in origin."[174] Reference works have been consulted for data-driven (bottom up) processes, while conceptually driven (top down) processes explore the text corpus as encoded discourse with the author/narrator's intentions, expressed linguistically in literary devices. The study is both quantitative and qualitative, offering new insights and understanding to hagiographic personhood expositions by including

[170] Margolin, 1990; Ronen, 1994; Werth, 1994.
[171] Bentley Layton *A Coptic Grammar With Chrestomathy and Glossary* (Harrassowitz, Wiesbaden, 2004).
[172] Ewa Zakrzewska abstract - 'Studying a Dead Language: between discourse and grammar' in the 13th International Conference on Functional Grammar, 2008.
[173] Ibid.
[174] Layton, 2004, p. 12.

discourse analysis, together with the strategic use of rhetorical devices, stylistics, and conversational strategies. A final quote from Judith Perkins emphasises a part of discourse relevance in a text analysis. [175]

4.7.1 Time Reference.

The temporal verbal inflection (tense) found in a narrative usually refers to events that have already happened. Hagiographies tell the story of a saint's life. Martyrologies tell a similar story, but include a focus on the saint's last days and death. The story is set within the framework of a narrative, characterised by certain features, one of which is the temporal sequencing of events. Coptic narratives use an inflected verb form to indicate tense; however, "it is important to note that some of the Coptic non-tense categories that co-occur along with tense are formally signalled by the large scale form of discourse type,"[176] where Layton defines discourse as "the cohesion of sentences in large-scale units of text."[177] Chronological distortions are flagged by tense shifts, for example flashbacks and flash-forwards.[178] The tense used depends on who is narrating the particular episode in the story. While usually in the past tense, when used with a deictic reference point (or proper name), the time is determined with reference to the focal point of the narrator, rather than an unspecified past tense. The past tense is the usual tense in a narrative. The preterit past is used to establish a new reference point in the past. Coptic signals this with the prefix ⲛⲉ, which indicates the need for a new temporal interpretation. Edward Branigan defines narrative, showing the overall teleological position. [179]

The simple past, preterit past, present and future are part of the development of the narrative's story. The holistic structure of the narrative is reflected in the discourse where the overall temporality is effected by the use of the past tense. Another useful definition of discourse is "the ensemble of phenomena in and through which social production of meaning takes place."[180]

4.7.2 Style.

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[175] Perkins, 1994, p. 256, "The texts of a number of saint's lives express an acute awareness of the close connection between discourse and self-understanding"
[176] Layton, 2004, §527.
[177] Ibid.
[178] Genette's 'anachrony', a deviation from the natural sequence of story events. Tense was one of the discourse categories Gérard Genette focused on in *Narrative Discourse* [1972]1980, one of the aspects of which was 'order'.
[179] Edward Branigan Narrative Comprehension and Film (Routledge, London, 1992), p. 20"A *simple narrative* is a series of episodes collected as a focused chain. Not only are the parts themselves in each episode linked by cause and effect, but the continuing centre is allowed to develop, progress and interact from episode to episode."
[180] Dennis K. Mumby and Cynthia Stohl 'Power and Discourse in organisation studies: absence and the dialectic of control' in *Discourse and Society* 2(3): p. 315.

Stylistics is concerned with the interpretation of texts, focusing on distinctive linguistic features, patterns, structures,[181] in other words, how the choice of linguistic features effects the reader. For example, martyrologies seek to change (or reinforce) the attitudes of the reader by being persuasive; the use of literary devices are one way to cause attitude change by evoking positive or negative responses to emotions triggered by textual cues.

Style and discourse are not the same and may be distinguished: "discourse refers to how the story is told, and style to how the content is presented…discourse is primarily concerned with modes of presentation that go beyond strictly linguistic matters, and style is in general concerned more narrowly with choices of language."[182] A distinction between what one has to say and how one says it,[183] a difference also noted by Seymour Chatman[184], what is told, and how it is told.[185]

From a stylistic perspective, discourse is context-sensitive within a domain of reference, which includes pragmatic, ideological, social and cognitive elements in text processing.[186] It is a context-bound act of communication, verbalised in a text, requiring inferences to be made from it to establish meaning.[187] Coptic texts are discursive and a linguistic analysis illustrates how stylistic choices influence their persuasiveness.

Because it has a textual format, Halliday's SFL model of grammar provides an appropriate tool for analysis, given the model's ability to investigate the mental, verbal and material actions that comprise his idea of transitivity, the grammatical facility for capturing experience via verbal phrases, the associated participants and prepositional/adverb phrases. This implies lexical choices, choices that are made in martyrologies, by using words for their ability to persuade an audience. The Sophists called this form of persuasion rhetoric.[188] It was the Second Sophists[189] who influenced the oratory of the hagiographic verbal deliveries by Christians at the tombs of martyrs.[190]

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[181] K. Wales, 'Stylistics' in *The Encyclopedia of Language and Linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp 213-217

[182] Dan Shen 'What Narratology and Stylistics Can Do for Each Other' in David Herman *Basic Elements of Narrative* (Wiley-Blackwell, Chichester, 2009), p 136.

[183] Leech and Short, 1981, p. 38.

[184] Chatman, 1978

[185] Chatman, 1978, p. 9

[186] Simpson, 2004, p. 7.

[187] Peter Verdonk, *Stylistics* (Oxford University Press, Oxford, 2002), p. 22.

[188] Described as "itinerant teachers of oratory and rhetoric" who lived in Greece during the 5th and 4th centuries B. C. (P. Verdonk, 'Style' in *The Encyclopedia of Language and Linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp 196-209.

[189] With the Roman republic, in the middle of the 2nd century B. C, came a renewed interest in *ars rhetotica.*

[190] It is widely accepted that hagiographies were read at the tomb of the martyr.

Rhetoric is appropriately described as "a cognitive and emotive drive in people to use language in such a manner as to impress or emotionalize others and then persuade them to adopt or reject a certain viewpoint."[191] Rhetoric uses various figures of speech,[192] sound techniques, structure, allusion, irony, diction, syntax, voice and tone to reinforce the emotional appeal of an argument. The emotional impact of martyrologies, verbally delivered at the martyr's tomb, depended on the orator's skill as much as the features of the text from which it was a derivative. The orator was free to add specific words, which had connotative meanings with the audiences' value system, as a technique to empathise with the audience. In other words, the orator used diction as a means of mentally representing the audiences' situation, [193] to bring forth emotional responses such as joy, hope, relief, fear, pity disappointment and anger,[194] associating and intensifying the reaction with positive or negative attitudes and changing behaviour.

Martyrologies used many stylistic techniques to induce empathy within the audiences' minds. Following the thrust of this thesis, cognitive narratology and cognitive stylistics/poetics are concerned with the creation of meaning and influence between texts, contexts, and readers/listeners.

There is a focus on texts and so reading becomes central. Specific linguistic features activate a reader's understanding, and this causes the mental creation of the world of the text.[195] While cognitive stylistics/poetics stretches the boundaries of narrative comprehension, it suffers from the restrictions of not being able to see how the mind works, at best we can hope for plausible explanations that provide illumination into the workings of language. The strength of its approach lies in the developing theory of mental representations and the questions this research generates. Personhood comprises a character's emotional and attitudinal being. The way characters are presented, their behaviour towards each other and their mental conversations with themselves, progressively build entity representations.

4.7.3 Pragmatics.

While semantics deals with firm meanings within the linguistic system, pragmatics is concerned with variable meanings derived from utterances set in context. It is informed by three main theories: Austin's speech act theory[196], Grice's cooperative principle and conversational maxims,[197] and Brown and Levinson's politeness

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[191] Verdonk, 2006, p. 197.
[192] For example, metaphor. See George Lakoff and mark Johnson *Metaphors We Live By* (University of Chicago Press, Chicago, 1980)
[193] Emmott, 1997, pp.43-52
[194] Ralf Schneider 'Emotion and Narrative' in *The Encyclopedia of Language and Linguistics* ed. in chief Keith Brown, co-ord. eds. Anne H. Anderson et al. (Elsevier, London, 2006), pp 136-137.
[195] Emmott, 1997, in particular, 1 of Part One, *Narrative Comprehension: Text, Knowledge and Inference-Making,* pp. 3-20.
[196] Austin, 1962.
[197] Grice, 1975.

principle.[198] As martyrologies are comprised of large sections of direct speech,[199] the utterances of the main characters provide a fertile source of information, not only about the grammatical subject, but also about the characters as they expose their inner thoughts.

Pragmatics has a central position in martyrologies since "...Coptic texts in their overwhelming majority are performative or persuasive by nature and pragmatics is their very raison d'être."[200] There has been no study done to date that has as its main focus the character expositions in Coptic martyrologies based on the quantitative and qualitative analysis of textual data. Delehaye[201] first recognised the emergence of hagiographic legend in 1907 as being an historical embellishment based on previous events.[202] This gave the generally accepted image of hagiographies as being populated with stereotyped characters, occupying typecast roles, and acting in predictable ways.[203] A perception that still appears as a caveat to articles concerning Coptic hagiographies today. This study attempts to find sociolinguistic evidence to expand such an image, seeing personhood as a strategic response, embedded within discourse, and constructed to meet the interests of various groups within the Christian church.

4.8 Personhood and Cognitive Narratology

Fictional characters are, by their very name, not real flesh and blood people. They are created to serve the purposes of their author. Greimas (2.2.3, above), saw characters as actants, people who fill roles and act out their parts within sequenced actions, represented verbally in narratives. The agent, the person who fills the role, is defined in terms of a narrative case grammar, and this is a functional classification. Where a character is given semantic features, it becomes an acteur. In narratatology, character is expressed as a function of communication activities, again a surface view of character. Uri Margolin argues for a view of a character as a non-actual individual, acting within a hypothetical world or state of affairs. Here, the non-actual individual is a participant in this created world, having a distinct individuality, being temporally and spatially located and possessing appropriate physical and mental features. This definition of character moves beyond the text surface to include "inner states, knowledge and belief sets, traits, intentions, wishes, dispositions, memories, and attitudes, that is, an interiority or personhood."[204] The non-actual individual can be described as acting within different text worlds, using unrestricted possible world semantics. They are created by such entity-invoking

[198] Brown and Levinson, 1987.
[199] Direct speech is the actual words used by the speaker.
[200] Ewa D. Zakrzewska 'Coptic Linguistics 2004-2008: Synthesis and Perspectives' *Abstracts*, 9th International Congress of Coptic Studies, Cairo, September16, 2008.
[201] Hippolyte Delehaye *The Legends of the Saints* trans. V. M. Crawford (Longmans, London, 1974 [1907]).
[202] O'Leary, 1937, p. 19
[203] Op. cit.; Delehaye, 1966, p. 222; Reymond and Barns, 1973, 2, n. 5; Stephen J. Davis *The Cult of Saint Thecla* (University Press, Oxford, 2001), p. 180; Frankfurter, 2006, pp. 13-38.
[204] Margolin, 1990, p. 844.

expressions as proper names and definite descriptions and need not conform to a standard ontology. Inference, the process of filling in the gaps of a narrative by making connections based on past experiences stored in memory, may be guided by similar texts in which the same type of world had been created. In martyrologies, the spiritual world described in Scripture and apocalyptic literature was ontologically possible as connections were made between memories from the past and current theological speculations. In addition, the main character in this spiritual world, Jesus, acted in predictable ways. Not only did He resemble humans in the secular world,[205] He was the "exact representation" of God,[206] thus facilitating extrapolations.

Cognitive narratology brings together the reader/listener's prior knowledge and the theory of classical narratology. The early Christians who gathered around a martyr's shrine were not blank slates; they carried with them the mythology of spiritual worlds and the connections holy men and women made between their secular world and these spiritual worlds. Martyrs were, as Peter Brown said, "the very special dead"[207] Christians listened to events that were familiar to them, to stories of persecution and the subsequent rewards of the martyrs, and to events that unfolded in predictable and believable ways. It is these mental representations, set within stories and connected in a temporal sequence, which gives cognitive narratology its explanatory and predictive power, making it the most productive way to analyse Coptic texts.

4.8.1 Current theory.

Perhaps the most salient features of cognitive narratology are the acceptance of entity representations based on mental images, and the mechanisms with which readers create meaning. Narratology provides explanations for the creation and effects of an individual's world-view, the causal relations between characters, and the place of the third-person, past tense (preterit) omniscient narrator. There are many other theories, for example, the effects of speech acts emanating from linguistic research, that may be usefully included in a cognitively based model. Studies from discourse analysis, including pragmatics and politeness theory, need to be included in a model to explain the phenomenon of personhood within Coptic texts. Many theories from the cognitive sciences appear under the umbrella of cognitive narratology to inform the ways in which we give meaning to texts. Included in this collection is the phenomenon of immersion, the state of absorption within a narrative where the created situation is treated as if it were the actual situation;[208] gapping occurs where assumptions or inferences are made to fill in breaks in the text, where it is assumed that a communication is intended.

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[205] Hebrews, 2:13-14
[206] Ibid, 1:3.
[207] Peter Brown, 1981, p. 70.
[208] Jérôme Dokic and Joëlle Proust eds. *Simulation and Knowledge of Action* (John Benjamins, Amsterdam, 2002); Richard Gerrig *Experiencing Narrative Worlds: On the Psychological Activities of Reading* (Yale University Press, New Haven, 1993).

Cognitive interest in meaning making began with Roman Ingarden,[209] and developed by Wolfgang Iser,[210] who added to the general theory concerning the readers' construction of a text with the concept of the implied reader. Others contributed to the work leading to gapping theory. Jonathan Culler called the assumption to communicate the rule of signification; [211] Paul Grice called it the cooperation principle.[212] Peter Dixon and Marisa Bortolussi have attempted to synthesise theories concerning the mental activities of the reading process within psychonarratology (their term), "a collaboration during which we developed an interdisciplinary framework for the empirical study of the reception of narrative."[213]

The most relevant area of theoretical development in cognition comes from the extension of the philosophical concept (Leibnizian) of possible worlds, and its application to narrative,[214] in particular, Situation Models[215] and Text-World[216] theory. A situation model is a mental representation of states of affairs described in texts. A reader immersed in text-world experiences the characters as ontologically complete human beings. The ramifications of which, extend to the spiritual world and its population, a feature of martyrologies.

Central to narrative is the casual relation between characters, and how they connect between the successive events in a story. The causal relation between characters is a function of their psychology, motivations and interactions within the story and forms part of their personhood. Another important feature of narrative theory is the use of referents, proper names and definite descriptions. For example, named entities in fictional worlds (and the reference to them) evoke the features of their namesakes from actuality. In addition, deixis[217] plays a

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[209] Roman Ingarden *The Cognition of the Literary Work of Art* translated by Ruth Anne Crowly and Kenneth R. Olsen (Northwestern University Press, Evanston, 1973 [1937]).

[210] Wolfgang Iser *The Art of Reading: A Theory of Aesthetic Response* (John Hopkins University Press, Baltimore, 1978)

[211] Jonathan Culler *Structuralist Poetics: Structuralism, Linguistics and the Study of Literature* (Cornell University Press, Ithaca, 1975), p. 115.

[212] Paul H. Grice 'Logic and Conversation' in Peter Cole and Jerry L. Morgan eds. *Syntax and Semantics* Vol. III: Speech Acts (Academic Press, New York, 1975), p. 45.

[213] Peter Dixon and Marisa Bortolussi *Psychonarratology: Foundations for the Empirical Study of Literary Response* (Cambridge University Press, Cambridge, 2003), p.4

[214] Lubomir Dolezal *Heterocosmica: Fiction and Possible Worlds* (John Hopkins University Press, Baltimore, 1998); Umberto Eco *The Role of the Reader; Explorations in the Semiotics of Texts* (Indiana University Press, Bloomington, 1984); Thomas G. Pavel *Fictional Worlds* (Harvard University Press, Cambridge, Mass., 1986).

[215]Tuen A. van Dijk and Walter Kintsch *Strategies of Discourse* Comprehension (Academic Press, New York, 1983). Philip N. Johnson-Laird *Mental Models: Towards a Cognitive Science of Language, Inference and* Consciousness (Harvard University Press, Cambridge, Mass., 1983). Rolf A. Zwaan 'Situation Models: The Mental leap into Imagined Worlds' in *Current Directions in Psychological Science* 8 (1999), pp. 15-18; 'The Immersed Experiencer: Toward an Embodied Theory of Language Comprehension' in Brian H. Ross ed. *The Psychology of Learning and Motivation* Vol. 44 (2004). Pp. 35-62. Gabriel A. Radvansky 'Situation Models in Comprehension and Memory' *Psychological Bulletin* 123 (1998), pp. 162-85.

[216] Paul Werth 'Extended Metaphor: A Text-World Account' in *Language and Literature* 3.2, pp.70-103; 'How to build a World (in a lot less than six days and using only what's in your head)' in Keith Green ed. *New Essays on Deixis: Discourse, Narrative, Literature* (Rodopi, Amsterdam, 1995(a)); '"World Enough and Time: Deictic Space and the Interpretation of Prese' in Peter Verdonk and Jean Jacques Weber eds. *Twentieth Century Fiction: From Text to Context* (Routledge, London, 1995(b)); *Text Worlds: Representing Conceptual Space in Discourse* (Longman, London, 1999).

[217] Karl Bühler *Theory of Language: The Representational Function of Language* translated by Donald Fraser Goodwin (Benjamins, Amsterdam, 1990[1934]).

key role in narrative. Deixis is the means by which authors and narrators position themselves and their characters in relation to their surroundings, using linguistic expressions, which point towards referents.

Narratives elicit emotional responses. Readers empathise with characters. Joy, hope, fear, pity, disappointment and anger are empathic emotions triggered in response to characters in a narrative.[218] If a reader gets access to the mental state of a character, this gives a greater insight to expected characteristic behaviours in certain circumstances. Similarly, if the narrative can be classified within a certain genre, there are expectations about its production and process, along with the behaviours and attitudes of its main characters. Martyrologies belong to a genre that develops characters in predictable ways.

This work builds on the work of early narratologists such as Bal, Chatman, Genette, Prince and Stanzel[219] by adding recent insights from the cognitive sciences, pragmatics, reception theory and constructivism. While Monika Fludernik's concept of experientiality[220] has much to offer narratology, these basic theories, in part, still provide a useful means of explaining narrative phenomena and enlightening personhood constructions. However, people's identities do not rely exclusively on cognitive processes. Michael Bamberg suggests, "action- or better, on what is being accomplished between co-conversationalists in terms of their strategic management of positioning selves vis-à-vis others and vis-à-vis dominant subject *positions* in the form of master narratives", where the concept of positioning[221] may help illuminate the processes of focalisation and Labov's evaluation.[222] This is a way of analysing talk-in-interaction for gaining an understanding of how interactants establish a sense of self, more appropriately discussed under conversation analysis.

4.8.2 Female Personhood Representations.

From the time of Palladius,[223] women shared the ascetic lifestyle of the male monks. Pachomius, founded the first communal monastery sometime in the years 315-320 at Tabennisi, on the Nile near Denderah, in Egypt. His sister was the abbess governing 400 women in one of three convents in the Thebaid.[224] However, holy women were following ascetic lifestyles before this, both in isolation and in convents of the Antonian type. Living the ascetic life at home, the disruption caused by the Decian persecutions (~ 250), resulted in their migration to the deserts, seeking to resume a similar life style. By about 305, they were organised into groups

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[218] Patrick Colm Hogan *The Mind and its Stories:Narrative Universals and Human Emotion* (Cambridge University Press, Cambridge, 2003)
[219] Bal, 1985; Chatman, 1978; Genette, [1972] 1980; Prince, 1982; Stanzel, 1984.
[220] Fludernik, 1996.
[221] Michael Bamberg 'Positioning Between Structure and Performance' in *Journal of Narrative and Life History*, 7, 1997, pp. 335-342.
[222] Labov, 1972
[223] Palladius of Galatia wrote *Historia Lausiaca* 419-420 A.D.
[224] Palladius *Historia Lausiaca* translated by W. K. Lowther Clarke (Macmillan, New York, 1918), Ch xxxII.

by St Antony. Although Palladius spoke of a woman living alone for ten years in a cave in Alexandria, [225] it was unusual for women to lead a purely solitary life.[226] Women, who appeared in martyrologies, were often described differently to men, embedded in a discourse within which dominant male perceptions were practiced. Although living within a male dominant society, their suffering and final days as martyrs were no less heroic than their male counterparts were. The prevailing discourse allotted the virtues of strength, wisdom, justice and courage to martyrs,[227] but these were seen as male virtues. In the Martyrdom of SS Paese and Thecla, Paese was told by the angel Raphael to prevail and become a strong man.[228] However, female martyrs, having been given their own distinct identities that set them apart from males, possessed virtues that were recognised as none the less special. For example, Thecla, a widow, remained chaste. She was regularly visited by the angel of the Lord, and admired for her work among the poor and sick. Another distinction, but one made in the story, has Paese's saintly qualities unfolding as the story progresses, whereas Thecla had saintly qualities from the beginning. Apart from having both her breasts slashed at the orders of the Governor,[229] she endured similar tortures to Paese. The distinction between male and female martyrs becomes apparent in the roles they occupy and the hegemonic disparity between them. Paese dominated the story, as more was written about him than Thecla, but Thecla has more potency as a martyr. In addition, female martyrs were depicted as characters that set them apart from males in different ways. Females were often cast as having the welfare of their young to consider,[230] being placed in a care-giving role that had strategic implications for the authors of martyrologies with the intended evocation of sympathy and revulsion. As well as conforming with society's expectations, they seem to have been depicted strategically to evoke other emotional responses from the readers/listeners, having the effect of enhancing their roles within a male dominated society.

The argument that Thecla was defeminised[231] when she had her breasts slashed is weak. It was Paese, not Thecla, who was urged to be like a man. In addition, arguments concerning the fragmenting of the female body in Coptic texts[232] do not necessarily imply causal connections relating the treatment to anything more than a

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[225] Palladius, Ch v

[226] Op. cit., p. 23.

[227] Stephanie Cobb *Dying to be Men* (Columbia University Press, New York, 2008), p. 15

[228] *Paese and Thecla,* 61Vi, 19, ϭⲙ̀-ϭⲟⲙ ⲛ̀ϫⲱⲡⲉ ⲛ̀ⲟⲩⲣⲱⲙⲉ ⲛ̀ϫⲱⲱⲣⲉ (my italics in the paraphrase of the translation) "Be strong, and play the man"; the martyr Polycarp heard a similar exaltation at his trial, Ισχυε, Πολύκαρπε, και ἀνδριζου 'Be strong, Polycarp, and be a man'

[229] *Paese and Thecla,* 75Ri, 30, ⲙ̀ⲛ̀ⲛ̀ⲥⲱⲥ ⲁϥⲧⲣⲉⲩⲡⲱⲧⲥ̀ ⲛ̀ⲧ̀ⲉⲥⲉⲕⲓⲃⲉ ⲥⲛ̀ⲧ̀ⲉ "Thereupon, he had both her breasts slashed." We are not told anything about male genitalia mutilation; it seems unrealistic to assume this did not occur, as martyrs were reported to have been 'sphincterised' in various ways. This action evokes a strong emotive response, and may have had more to do with the use of a literary device, than the gender of the martyr.

[230] For example, The Martyrdom of Saints Perpetua and Felicitas *Passio sanctarum Perpetuae et Felicitatis* translated by C. J. M. J. van Beek from 9 Latin recensions and a Greek derivative, codex Hierosplymitanus S. Sepulchri 1, (Nijmegen, 1936) pp, 1-62 in Musurillo, pp. 106-131 with commentary pp. xxv-xxvii; The martyrdom of SS Paese and Thecla.

[231] Stephen J. Davis *The Cult of St Thecla* (Oxford University Press, Oxford, 2001), p. 185.

[232] Terry Wilfong 'Reading the Disjointed Body in Coptic: From Physical Modification to Textual Fragmentation' in Dominic Montserrat ed. *Changing Bodies, Changing Meanings: Studies on the Human Body in Antiquity* (Routledge, New York, 1998), pp. 116-136.

morbid fascination with the differences between the male and female body. Discourse concerning sex and gender in antiquity was a reflection of ideologies embedded in Roman culture, their understanding of power and honour. The intersection between religious identity and masculinity is a further manifestation of the prevalent cultural values, [233] however, to argue that masculinity is a primary attribute of Christian identities in the martyrologies,[234] seems to place an unwarranted focus on gender.

Lastly, the stylistic representation of ancient personhood was strongly influenced by classical rhetorical theory; there was an attempt to change, or reinforce, attitudes by using the dominant literary devices of the time. In particular, the use of emotional responses to the stories moved the construction of personhood towards the audience. This was to become a potent literary technique, triggering an empathetic response from the readers and listeners of martyrologies, and causing them to have strong positive or negative feelings towards the characters.

4.9 Conclusion

This chapter has outlined the concept of personhood, and how it has found expression in the progressive development of characters in martyrologies from the fourth, to the eighth, century. During the fourth century, martyrologies that were often translated from the Greek language already showed signs of Christian redaction.[235] Epic hagiographic schools were developed within the monastic environment, for example the passions of Paphnutius, Pamin, and of Panine and Paneu. During the fifth century, the machinations of the Council of Chalcedon created theological issues that were to see expression as ecclesiastic and political positions, resulting in a redaction of the Coptic passions, along the lines argued by Baumeister, called *koptischer Konsens.* Foreign saints, for example Victor, George and Theodorus Stratelates, were written in this manner. During the sixth to the eighth centuries, the characters, real and imaginary, became intertwined within historic and fictitious episodes called 'cycles', in which characters, often from previous passions, were woven around stories or people in such a way that "one may well despair at ever dissecting it properly…"[236]. An example of this is the passions of the Cycle of Basilides, which includes the passions of Eusebius, Ter and Erai, Macarius (second redaction), Justus and Apoli.[237]

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[233] L. Stephanie Cobb *Dying to Be Men Gender and Language in Early Christian Martyr Texts*(Columbia University Press, New York, 2008), p. 17.
[234] Cobb, 2008, p. 21
[235] Père H. Delehaye, S. J. *The Legends of the Saints* translated by V. M. Crawford (Longmans, London, [1907]1974), chapter II, pp. 12-59 and chapter III, pp. 60-106; Tito Orlandi 'Hagiography, Coptic' in *The Coptic Encyclopedia* ed. Aziz S. Atiya Vol 4, (Macmillan Publishing Company, New York, 1991), pp. 1191-1197.
[236] Van Minnen, 1995, p. 70.
[237] Orlandi, 1991, Vol 4.

Whether or not the early martyrs provided a basic identity, upon which characters were developed, remains a moot point; character representations in Egyptian martyrologies were part of the way in which the early Christians wished to portray not only themselves, but also their world, and both were constructed accordingly. The processes involved in personhood modelling should capture the described, inferred and reconstructed features of Coptic martyrologies, in ways that provide greater insights to the texts.

While the description of literary characters is evident from the text, as direct or indirect representations, their interiority, or their personhood, is constructed by applying theories from cognitive science, narratology and psychology, in a top-down process, as a heuristic device, while letting the text speak for itself. The model by Culpeper (Figure 3.1) represents one such process, a suggestion of the factors that should be considered when forming character impressions, rather than a definitive device to extract character descriptions from texts.

In the next chapter, the distinctly Christian identity represented in a martyrology, is traced. Issues beyond the text influencing the construction of entity representations are explored and related back to other martyrologies. Textual semantics, the use of literary devices as a means to persuade, and sociolinguistic constructions, are further investigated.

CHAPTER 5: *THE MARTYRDOM OF APAIOULE AND PTELEME*

"Emotion discourse is an integral feature of talk about events, mental states, mind and body, personal dispositions and social relations."[1]

5.1 Introduction

This chapter is about the martyrs Araioule and Pteleme, and how they imitated the words and deeds of holy men.[2] It also explores the influence of Greek drama on martyrologies, and the ways in which the concept of personhood has been developed from a functional-cognitive perspective, interlocked with, and reinforced by, the use of rhetorical strategies. It concludes by confirming the text provides evidence to support the research hypothesis: modern literary theory provides tools that allow for a more comprehensive interpretation of ancient texts. But this may be due to its composition in a time when there was a transition from an oral to a written culture, where both styles were used, rather than a greater illumination of ancient texts by the application of modern literary theory.

The text may have been composed at the beginning of the seventh century although it could have been written later in the seventh century, as it seems to belong to the Cycle of the Diocletian martyrs. [3] It was found in 1910 at the monastery of St. Michael in Phantow, at Hamouli, in the Fayum, Egypt.

The chapter examines how agency and verbal processes are attributed to the author, narrator, and characters' 'point-of-view' involved in the *Martyrdom of Apaioule and Apa Pteleme,* using the text to provide linguistic examples. I am interested in how the linguistic structures of the text have been used to persuade affinity to different religious ideologies; I have adopted a rhetorical and cognitive approach to this martyrology, seeing it as a narrative.[4]

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[1] Derek Edwards *Discourse and Cognition* (Sage, London, 19970, p. 170.

[2] The holy men imitated Jesus; the Prologue to the *Apophthegmata Patrum* gives this as the purpose of martyrologies, "They are meant to inspire and instruct those who want to imitate their holy lives, so that they may make progress on the way that leads to the kingdom of heaven."

[3] Tito Orlandi 'Apaiule and Tolemaeus, Saints' in *The Coptic Encyclopedia*, volume 5.

[4] Succinctly defined as "a multidimensional purposive communication from a teller to a audience" by James Phelan and Peter J. Rabinowitz in 'Part One, Perspectives' *Narrative Theory*, p. 3.

There are many biblical allusions in the text, bringing to mind images of people and actions from the Bible; Old Testament prophets suggest their imitation as role models, with characterisation based on ethical qualities, extended by prophecy.[5] Biblical characters function as moral examples. Designed to affect readers and listeners in a persuasive way, the martyrology's focus rests on how meaning was constructed from an interpretation of the cues in the text by an orator, who was free to embellish its delivery with non-verbal cues. There is a sustained reference to the Bible throughout the martyrology, with allusions to characters and events involving the life of Jesus; stressing a state of 'holiness' by the similarity between the events in the martyrology and the events in the Bible. Holiness becomes a central theme by linking the martyrs' words with the words of Old Testament prophets and New Testament apostles and acolytes. The martyrs fashioned themselves, and were fashioned by others, through words and deeds imitating the life of Jesus. For readers and listeners, this behaviour was initiated by a mental process, triggered by words, and involved concepts. Semantic concepts were expressed in words, and the martyrs' behaviour was determined by the cognitive model[6] that has captured their experiences and formed their attitudes. These attitudes become habitual, crystallising as behavioural norms, and establishing cultural models;[7] together, they form social groups and have a *group identity*. The martyrs defined themselves, and were defined by others, as observers of these norms; for example, the group to be known as Christians. Issues concerning proto-typicality, metaphor, metonymy, deixis, text-worlds, emotionality, discourse, ideology, judgment and evaluation can be seen in this way.[8] The textual image of the martyrs was designed to inspire imitation and moral change among the faithful, and arouse interest in others. It was this narrative representation of saints that facilitated emulation and veneration, along with the provision of entertainment and edification for readers and listeners.

This study is also concerned with power disparities from the interlocking of the socio political and cultural ideologies, language, and discourses, in Egypt between the fourth and ninth centuries AD. It uses the text of the *Martyrdom of Apaioule and Apa Pteleme*[9] to explain literary phenomena in psychological and social terms, using tools that have become available from recent research.

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[5] Aristotle *Rhetoric* 1. 2, 1356a 1ff and 1.9, 1366b 23ff; Cicero *De Oratore* Book 2, where a presenter should be of good character;

[6] Frames and scripts, collectively called schemas, are idealized patterns of behavior that organize knowledge and experience.

[7] The construction of a Christian identity is ubiquitous in martyrologies.

[8] Collectively forming the substance of Cognitive Poetics.

[9] How meaning is conceptualized links Cognitive Linguistics and Cognitive Grammar (Langacker, 2008). The ways in which conceptual structures are evident and realized in language is a central issue. Imposing meanings (or a way of making sense of things) is construed as 'conceptions' where, "linguistic structures are thought to express conceptualizations" (Geeraerts and Cuyckens *Cognitive Linguistics* p. 14) rather than formal grammar. Martyrologies are, among other things, a discourse clash of ideologies. Functional Grammar (in particular Halliday's SFL) considers the ways meaning is encoded within structural functions and allows "critical discourse analysts to study discourse operations in text which bear ideological significance" (Juan Li 'Collision Language in news discourse: a functional-cognitive perspective on transitivity" in *Critical Discourse Studies*), p.203. As institutionalised ideological beliefs are a central component of the characters' point of view in martyrologies, it is important to make this connection; the text of *Apaioule and Pteleme* (169Rii ff.) refers to the Prophet Jeremiah (ⲡⲉⲡⲣⲟⲫⲏⲧⲏⲥ ⲓⲉⲣⲏⲙⲓⲁⲥ) and the Psalmist David, as moral paradigms and sources of authority, whose words have greater stylistic implications.

5.1.1 The Story.

This is the story of two martyrs. It is an account of their last days, their suffering and death on Earth, before passing into a supernatural world in which they live forever. The general structure of the Acts of the Christian Martyrs (*Acta martyrum*) is followed[10] – the arrest, trial, confession, judgment, tortures, visions, miraculous salvation and execution.[11] Apaioule was a monk and Pteleme was a soldier. Both became saints,[12] after being martyred under Diocletian and Maximinian, at a time when Culcianus[13] was consul and Soterichus[14] was prefect. A time when the military commanders Euhius, Romanus and Basilides were present.[15] This is the story of Apaioule and Pteleme's passion and death, as witnesses to the message of Jesus.[16]

The martyrdom begins with the edict of Diocletian being proclaimed throughout Egypt, [17] the edict finally being given to the military commander and governor, Sebastianus. Arriving at the nome of Heracleopolis (ϩⲛⲏⲥ = Hne_s),[18] Sebastianus ordered sacrifice. The soldier Pteleme refused and was eventually tortured. He had a vision of Jesus, where he was assured of the rewards for his efforts that awaited him in a supernatural world.[19]

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[10] Peter Gemeinhardt and Johan Leemans 'Christian Martyrdom in Late Antiquity' in *Christian Martyrdom in Late Antiquity (300-450AD),* p. 5, "Christians are not the victims of a persecution but they are the winning party in a combat with cosmological proportions, a combat between persecutors and persecuted, good and bad, God and His helpers and the Devil and his accomplices."

[11] See footnote 373., n,

[12] *Apaioule and Pteleme*, 168Ri, 6 ff., ⲉⲁⲅϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡⲉⲅⲁⲅⲱⲛ ⲉⲧⲛⲁⲛⲟⲩϥ ⲛ̄ⲥⲟⲩϫⲟⲩⲧⲟⲩⲉ ⲙ̄ⲡⲉⲃⲟⲧ ⲧⲱⲃⲉ 'having fulfilled their good contest on the twenty-first day of the month Tobe,' (feast day: 21 Tubah [Arabic], the Coptic month of Tobi, 9 January to 7 February.)

[13] Culcianus was prefect, not consul; according to Reymond and Barns, p. 185, n. 4, he was a notorious prosecutor, notable for part in the trial of Phileas, *P. Bodmer XX (Phileas)*.

[14] "There is no documentary record of a Prefect of Egypt of this name" (Reymond and Barns, p. 223, n. 3)

[15] *Apaioule and Pteleme,* 168Ri, 16-168Rii, 1

[16] ⲁⲥϣⲱⲡⲉ ⲇⲉ ϩⲛ̄ⲧⲙⲛ̄ⲧⲣ̄ⲣⲟ ⲛ̄ⲇⲓⲟⲕⲗⲏⲧⲓⲁⲛⲟⲥ ⲙⲛ̄ⲙⲁϫⲓⲙⲓⲛⲓⲁⲛⲟⲥ
"It happened in the reign of Diocletian and Maximinian…" Reymond and Barns *Four Martyrdoms from the Pierpont Morgan Coptic Codices*, Oxford, 1973, p. 223, translated from Sahidic Coptic Pierpont Morgan Codex M 583 T. 41, FF. 168-173, 168Ri, 10.

[17] Clodius Culcianus was prefect of Egypt A.D. 302-308, and persecuted Phileas (V. Martin *P. Bodmer XX: Apologie de Philéas évêque de Thmouis* [Bibliotheca Bodmeriana , Geneva, 1964]), giving a time reference to the events, but the historicity is not as relevant as the emotional effects of the mental imagery aroused when reading the text.

[18] *Apaioule and Pteleme,* 168Vii, 17, ϩⲛⲏⲥ = Heracleopolis.

[19] Cf. *The Martyrdom of St. Polycarp* 2.3, "Fixing their eyes on the favour of Christ, they despised the tortures of this world, in one hour buying themselves an exemption from the eternal fire" Translated by Herbert Musurillo *The Acts of the Christian Martyrs,* pp. 4-5; *Apaioule and Pteleme*, 170Vi, 20, ϣⲁⲛⲧⲉⲕⲧⲱⲟⲩⲛ ϩⲁϩⲉⲛⲕⲟⲩⲓ ⲛ̄ⲃⲁⲥⲁⲛⲟⲥ ϩⲙ̄ⲡⲕⲟⲥⲙⲟⲥ 'until you bear a few small tortures in the world', ⲃⲁⲥⲁⲛⲟⲥ = βασανος (Greek). Originally in non-biblical Greek, a word meaning "to test by the proving stone" and referring testing for gold and silver by rubbing on a certain type of stone, the word became used (NT) in relation to testing and proving genuineness – by torture. It has the meaning of 'torture' or 'torment', to "harry or torture in a hearing or before a tribunal" (*A Greek-English Lexicon of the New Testament and other Early Christian Literature*, p. 563). Lk. 16:23 refers to the torments in hell. It was an affliction which the righteous had to suffer in the world at the hands of the ungodly, who would be punished for doing so in the hereafter (ibid, p 562).

The monk Apaioule visited Pteleme in prison, was also recognised as a follower of Jesus, and was tortured. Both were beheaded as witnesses to the message of Jesus. [20]

The text is described by Tito Orlandi as part of the Cycle of the Diocletian martyrs; he dates it to the beginning of the seventh century, which he calls 'a period of true Coptic production'.[21] Reymond and Barns describe it as a romantic story. They give the reasons for the association of the martyrs as being, "contrived for the convenience of two neighbouring localities".[22] As with *the Martyrdom of Paese and Thecla*, propaganda was a common feature of martyrologies.

In general, the *Martyrdom of Apaioule and Pteleme* calls to mind mental representations associating the characters with biblical figures. It invokes positive or negative attitudes in the readers and listeners through the assessment of lexical attributes and epithets, either attached directly to the characters or implied, and through discourse. This appraisal reflected positive or negative judgments made concerning conformity to socialised norms; [23] the concepts, or idealised cognitive models, consisted of the *contextualised* meaning of the words and discourse.[24] Throughout the martyrology there is a frequent intertextual communication with the Bible; the martyrs were represented as Christian heroes, emulating Jesus through their words and deeds by using rhetorical strategies, and stylistic effects, that were distinctly Christian. There is a sense of an unfolding, inevitable but divine, plan created by the prophecies and other biblical allusions.

Modern characterisation statements would ascribe more than psychological traits and behavioural inclinations to the would-be martyrs. Both Pteleme and Apaioule are represented as certain moral types. [25] Physiological and locative (or space and time) locations, along with anything else that can be associated with members of the text-world, heaven, is included to progressively build images. Named entities, such as Diocletian, and fictional ones, such as Stoerichus, accumulate characteristics and their names become tags that allow readers and listeners to distinguish one from another, often fulfilling role expectations.

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[20] ⲉⲁⲩϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡⲉⲩⲁⲅⲱⲛ ⲉⲧⲛⲁⲛⲟⲩϥ 'having fulfilled their good contest', *Apaioule and Pteleme*, 168Ri, 6 ff.

[21] Tito Orlandi, 'Araiule and Tolemaeus, Saints' in *The Coptic Encyclopedia* ed. Aziz S. Atiya, Vol 1, (Macmillan Publishing Company, New York, 1991), p.393.

[22] Reymond and Barns, p. 4

[23] Positive or negative appraisal is a matter of point of view. What is a positive appraisal may be negative for another; in this case the narrator appraises Christian values and beliefs as positive, while the Roman emperor, Sebastianus and his cohorts appraise the same values and beliefs negatively. This tension is a major theme in the *Martyrdom of Apaioule and Pteleme.*

[24] Stockwell, 2007, p. 33, "cognitive models consist of relations between categories, set up socially, culturally, and on the basis of individual experience, as our means of understanding and negotiating the world and our lives through it."

[25] Both Pteleme and Apaioule are characterised before their encounter with Sebastianus. In this way, we are led to expect them to behave in certain ways; this initial block characterisation was the beginning of their representation as paradigm of holiness, possessing virtues that would guide good behaviour: "a good character will be one whose choices are good" Aristotle *Poetics*, Chapter 15.

Text representations in *Apaioule and Pteleme* reveal a mixture of the actual words in the text and inferred meanings based on those words, at times combining in syntactic patterns, and discourses. Being contextualised discourse, this incorporates information relating to past experiences. As a narrative, *Apaioule and Pteleme* unfolds in temporally sequenced episodes, with the introduction and development of characters as the story progresses in a teleological fashion. Episodes are interwoven within the story, repeating the motif of the martyr and the act of martyrdom, an effective way of keeping the listeners' attention focused while the story unfolds during an oral delivery; similar episodes develop the point. The on-going action uses less prolepsis in its imagery than *The Martyrdom of Paese and Thecla* (Chapter Five) and less repetition of the torture-and-miraculous-recovery episodes, but still maintains conflict between the hero-martyrs and the Roman governor as a major topic. This conflict motif provides for the vicarious arousal of pity and fear.[26] Other themes are often fore fronted in the text as the subject about which the following comments are to be made.

As with *The Martydom of Paese and Thecla,* the salient cognitive features of the narrative are explored within the structural frame of Labov's sociolinguistic model (1972),[27] and the text provides a grammatical representation of the conceptual structures.[28] The stages are: abstract, orientation, complicating action, evaluation, resolution and coda. [29] While Labov developed his model for oral narratives, there is a considerable body of literature that extends this framework to written literature,[30] allowing it to be used as a frame for the text of *Apaioule and Pteleme*.

Personhood in *Apaioule and Pteleme* includes experientiality;[31] the repeated episode of their refusal to sacrifice, and subsequent torture, embodies this experience of their martyrdom. Readers and listeners engage empathetically with the text and vicariously experience the emotions; the dramatic plot structures of martyrologies evoke pity and fear, [32] a central purpose for which they were written.

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[26] Aristotle *Poetics*, Chapter 14 'How to Arouse Pity and Fear.'

[27] Labov's evaluation model of narrative analysis focuses on the internal structure of narratives in relation to their social functions, where language is seen as a way to give meaning to social interaction, within a cognitive paradigm, as the personal and social psychology of characters intersect.

[28] Halliday's transitivity encodes ideology and agency; Martin's attribution theory explains, in part, how evaluative language influences attitudes. The rhetorical effects of the choice of words, and the forms of text structure, are discussed within narratology from a cognitive perspective.

[29] Labov (1972) lists 6 stages in what Toolan calls "a fully formed oral narrative" Michal J. Toolan *Narrative A Critical Linguistic Introduction* (Routledge, London, 1988), p. 152.

[30] The discussion by Ewa Zakrzewska in *Master Plots and Martyrs* pp. 505-6 is particularly helpful; also J. Smith 'Narrative: Sociolinguistic Research' in *The Encyclopedia of Language and Linguistics*, pp. 473-476 where, "(it) continues to provide a solid foundation for research into narratives of personal experience" (p. 476)

[31] The internalizing of experience.

[32] Catherine Emmott, *Narrative Comprehension* p. 16-17, "Reading a story involves building dynamic, complex mental representations which are capable of creating our interest in the text;" Aristotle *Poetics* Chapter 14 ff.

As meaning is pragmatically governed by the norms of the shared culture, an understanding of the persuasive strategies at work requires an appreciation of that particular ancient social system.[33] The text provides some cues, such as the anger of Sebastianus in response to the words and actions of the would-be martyrs. [34] Words and sentences form a discourse from which meaning is extracted by taking into account their social functions set within the context of that time, for example, the importance given to the social position of the martyrs within the status stratification of society. Apaioule refers to Apa Pteleme as 'holy athlete of Christ,[35] which has a significance that placed Apa Pteleme in a respected position within Greco-Roman society, enmeshing the image of a Christian with that of a Greek athlete from the time of the Homeric epics,[36] one who was willing to embrace death as part of the ensemble of athletic values. The athletic image became embedded in Roman self-definition and was a desirable character trait that found expression in individual obligations and collective expectations, epitomising their combative ethics. It was admired in gladiatorial contests and helped form a positive assessment of Pteleme, who adopted this image, resolute in the face of death.

5.1.2. The Characters.

Some characters appear more frequently than others. For example, Apollo, Artemis, Athena and Zeus, are gods of the Roman pantheon; although they are not involved in actions, their inclusion as existential characters is a very important theme in the plot because they initiate the tension between the polytheistic Roman pantheon and the monotheistic Christian God as objects of worship. The theological ideology formed binary opposites (pagan/Christian) and was the martyrologies' *raison d'être,* for example, secular idols as gods/supernatural Jesus as God.[37]

The textual dynamics drive the story. Whether this gives prominence to the main *characters*, Pteleme, Apaioule, and Sebastianus, or the *plot*, depends on how they are linked to the main *themes*. Lexical items classified as adverbials, attributes, epithets and nominalisations, serve to evaluate acts either positively or negatively, by referring to socially accepted, institutionalised norms. Judgments concerning conformity to these culturally determined value systems merge with emotional responses and impact on the attitudes formed by the readers and listeners towards these characters as the story progresses. There is a clear division between Roman officials and those who are identified, and identify themselves, as Christians. The Roman officials, although

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[33] Richard L. Rohrbaugh 'The Jesus Tradition The Gospel Writers' Strategies of Persuasion' in *The Early Christian World* volume 1 edited by Philip Esler (Routledge, Oxford, 2000), p. 198.

[34] *Apaioule and Pteleme*, 169Vi, 26, ⲁϥⲃⲱⲙ̄ⲧ̄ⲉⲙⲁⲧⲉ 'he (Sebastianus) was very angry.'

[35] *Apaioule and Pteleme*, 171Rii, 18, ϣⲟⲉⲓϫ ⲉⲧⲟⲩⲁⲁⲃ ⲙ̄ⲡⲉⲭ̅ⲥ̅ 'holy athlete of Christ.'

[36] Eighth century BC (Ian C. Storey and Arlene Allan *A Guide to Ancient Greek Drama* (Blackwell, USA, 2005), p. 2.

[37] *Apaioule and Pteleme*, 169Vi, 3ff, ⲁϥⲟⲩⲱϣϥ ⲛ̄ⲃⲓ ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁ ⲡⲧⲉⲗⲏⲙⲏ
ⲡⲉϫⲁϥ ϫⲉ ⲛ̄ϯⲛⲁⲑⲩⲥⲓⲁϩⲉ ⲁⲛ ⲛ̄ϩⲉⲛⲛⲉⲓⲇⲱⲗⲟⲛ ⲛ̄ⲇⲁⲓⲙⲱⲛⲓⲟⲛ ⲧⲁⲕⲱ ⲛ̄ⲥⲱⲓ ⲛ̄ⲓⲥ̅ ⲡⲁⲟⲩϫⲁⲓ
'The blessed Apa Pteleme answered and said to him (Sebastianus), 'I will not sacrifice to idol images of demons and forsake Jesus, my salvation.'

nuanced, are represented negatively (evil) while the Christians, also nuanced, are represented positively (good).[38] Various discourses progressively colour the characters as the story unfolds, meeting genre expectations and supporting the building of a distinctly Christian identity.[39]

The author/narrator's attitude towards the characters was conveyed in the narratorial commentary, and through the characters' point of view. The Romans were represented negatively, and the Christians were represented positively; the questions remain, who characterised whom as being what? How is this done?[40]

Apaioule: the name and the title may have become fused: Apa + I(o)ule = Apaioule.

He was described in positive terms by the narrator as a noble saint, martyr of Christ, collector of the martyrs' bodies (a high-status servant of God), monk, holy man, anchorite, ascetic, blessed, and one who was distressed by ideological conflict.

- Described positively by God as a monk, and a chosen vessel for Him (σκευ=ος – Cf. Acts 9:15).

- However, described negatively by Sebastianus, as an *abominable* monk (my italics)

- Described positively by Apa Pteleme, as a way of salvation, a holy man, lord and father, holy/my father.

- Referred to neutrally by a soldier.

- Apa Pteleme - described positively by the narrator as noble, saint, martyr of Christ, young soldier (therefore a Roman citizen), noble, wise, righteous, 33 years old (significant in sacrificial discourse)[41], man of God, Phoenician of Antioch[42], blessed.

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[38] The concepts of 'good' and 'evil' have an ancient lineage, extending at least to the time of Democrates, Plato and Aristotle. Elizabeth Castelli *Imitating Paul*, p. 85 discusses these ethical notions and comments on Demokritos (Fr. 39), "it is necessary to be good or to imitate the good" and Fr. 79, "It is a grievous thing to imitate evil men , and not even wish to imitate good ones" p. 149, Note 36.

[39] Peter Gemeinhardt and Johan Leemans 'Christian Martyrdom in Late Antiquity' in *Christian Martyrdom in Late Antiquity (300-450AD),* p. 5.

[40] It is now generally accepted that an author/narrator uses characters as focalising agents.

[41] Significant because Christ may have been crucified at the age of 33 years (about 30 years old when He began His (3 year) ministry, Lk. 3:23); the year of His crucifixion is estimated to be 30-33AD, with the majority of modern scholars favouring April 7, 30 AD, or April 3, 33 AD.

[42] Antioch was a center for the study of Christianity, and also the home of Libanius, who was known for his rhetorical eminence. John Chrysostom, Patriarch of Constantinople, was his student.

- Described positively by God as blessed.

- Described positively by Apaioule as a holy athlete of Christ and brother of Apa Pteleme (figuratively).

- Sebastianus - described negatively by the narrator as the son of the Devil, a Roman governor with unlawful power.

- Described negatively by Apa Pteleme as lawless.

- Diocletian and Maximinian, emperors - described negatively by the narrator as lawless.

The positive and negative perspectives, or points-of-view, reflect the theological ideologies of the author/narrator and the characters.[43] Other character traits may be inferred from the text, contextualised within a system of the social and cultural pressures operating in ancient Egypt. Ideologies are also constructed through the martyrs' actions and through nominalised verb forms, although this makes the identification of the actor/agent more difficult. Transitivity Analysis is a useful tool to see how agency and process are attributed to the various characters in the text by the author; it asks *who* is doing *what* to *whom* under what *circumstances*.

5.1.2.1. Characters Constructed as Social Identities.

The persistent question is whether martyrs are represented as individuals, or members of a category with a collective identity. This relates to the research question; is the story about Apaioule and Pteleme, the *martyrs*, or about Apaioule and Pteleme, the followers of Jesus (*Christians*), and how does the text construct this?

Both martyrs are psychologically constructed as individuals, they are named entities with several core Christian values textually attributed to them.[44] But they also share cognitive, moral, and emotional connections with others. They are members of a category with a collective identity; one not yet called Christian, but one with

[43] Reliability needs to be considered. Ansgar Nünning ('Reliability' in *The Coptic Encyclopedia,* p. 496), "reliability is predicated on at least three factors – the reader, the personalised narrator and textual markers." Deciding on the reliability of the commentators, along with the narrator, complicates the "omniscient narrator" who, by convention, is taken to be reliable. It seems to me judgments, based on beliefs, are polarised and beyond any concept of reliability. It is a matter of one's point of view, in conformity with what is seen to be the moral and ethical norms that govern normal psychological behaviour in the culture at that time and place. While the ideologies expressed by individuals seem beyond verisimilitude, textual inconsistencies are easier to detect and may render the text as unreliable, as are "conflicts between story and discourse, multi-perspective accounts of the same event, and verbal idiosyncrasies" (Nünning, ibid.).

[44] Piety: *Apaioule and Pteleme*, 170Rii, 10ff, ⲁϥⲧⲱⲟⲩⲛ ⲁϥⲁϩⲉⲣⲁⲧϥ̄ ⲁϥϣ̀ⲗⲏⲗ ⲉϥϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ⲡⲛⲟⲩⲧⲉ ⲥⲱⲧⲙ̄ ⲉⲣⲟⲓ 'he arose, and stood, and prayed, saying, "God, listen to me…"; obedience and humility: passim

shared morals and goals, modelled on a paradigm emulating the words and deeds of biblical figures. Allusions to scripture constructs a discourse that creates these identities.[45]

Pteleme is explicitly characterised as an individual in the text,[46] in what Manfred Jahn calls a 'block characterization'.[47] Later in the text, he is implicitly characterised by the attitudes he shares with biblical characters, and has a collective identity. Apaioule is treated in a similar way.[48] The bulk of the text moves towards their collective biographies, in which they are represented as embodied holiness, ones who emulate Jesus, through biblical insinuation and exegesis. Their use of scripture forms a discourse that sets collective norms and goals; there are clear boundaries between those who worship 'dead idols'[49] and those who worship a 'single living God'[50]; their attitudes and worldview are shared with others in this category, including explanations of how the world with its supernatural entities, works. They are the 'good men' Aristotle described as the characters of tragedy;[51] but more of the text's story is devoted to their deeds, driven by the attitudes they share with others, in this social category. The martyrology is more about the act of martyrdom, than the martyrs; they are 'appropriate'[52] for the role, and this adds support to my argument that martyrologies were written as dramas with tragic plots, constructed to evoke strong emotional responses from readers and listeners, in the interests of the author or those who controlled the author's words.

5.1.3 The Style.

For Paul Simpson (and others), "stylistics is a method of textual interpretation in which primacy of place is assigned to language."[53] This study concerns the linguistic choices used in character representations. But I also want to link the textual features comprising words and deeds to the ideological landscape, and this can be done from a linguistic perspective using transitivity analysis,[54] which begs the question of how narratology is expanded within stylistics.[55] Both complement each other; with the current focus on cognitive activities,

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45 Footnote 50.

46 *Apaioule and Pteleme*, 169Ri, 5.

47 Jahn, 2005, N7.4.

48 *Apaioule and Pteleme*, 171Ri, 6.

49 *Apaioule and Pteleme*, 172Ri, 26, ⲛ̅ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲉⲩⲙⲟⲟⲩⲧ 'dead idols'.

50 *Apaioule and Pteleme*, 170Rii, 23, ⲙ̅ⲛ̅ⲕⲉⲛⲟⲩⲧⲉ ⲛ̅ⲥⲁⲃⲉⲗⲗⲁⲕ 'there is none other god beside You.'

51 Aristotle *Poetics*, Chapter 15, 1454ff.

52 Ibid.

53 Simpson, 2004, p. 2.

54 Some prepositional phrases, and some relative clauses, are ideologically sensitive; Juan Li, 'Collision of Language in news discourse: a functional-cognitive perspective on transitivity' in *Critical Discourse Studies* vol. 8, no. 3, August 2011, pp. 203-219, says, "transitivity Analysis is concerned with syntactic variations in language use and the propositional meanings and functions of the variations. It can offer insights into the writer's perceptions of actions, events and situations, allowing us to see how linguistic structures of text construct specific ideologies."

55 Point-of-view (and modality), along with transitivity analysis, are discussed in both.

‘foregrounding’ in particular, an ensemble of tools from all these areas, including social psychology, seems more productive.

The martyrology is a passion narrative with a plot that has dramatic outcomes. Its key themes are emphasised by using linguistic devices to intensify, or change, meanings, which are closely tied to the words of Biblical psalmists and prophets. Among the rhetorical techniques is the reinterpretation of the Roman governor’s words, relating this to the Christian gospel and shifting the debate onto a shared ground by using paradox, antithesis and irony. [56]

The style of the martyrology centres on the thought-forms[57] and language of the Bible from an exegesis focusing on the words and deeds of Old Testament personalities, and New Testament characters, as moral examples[58] and emulators of Jesus. It communicates Christian virtues, and it uses rhetorical figures of speech to strategically do this.[59] For example, patterns of noticeable regularity of form such as episodic repetitions,[60] lexical repetitions[61] and other forms of parallelisms.[62] Meanings are evaluated and intensified,[63] antitheses appears ubiquitously as contrasts between Christians and pagans.[64] Paradoxical themes are given Scriptural authority[65] Tropes are used to change standard meanings; irony,[66] metaphors[67] and parables (extended metaphors), reflect the martyrs’ stance as a Christians and the Romans’ stance as pagans.[68]

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[56] The word соб ‘fool’ is used by Sebastianus (169Vii 3) and reinterpreted by Pteleme as used in a different sense by St. Paul (1 Cor. iv:10 and 1 Cor. i:27). Sebastianus said ⲁⲩⲱ ⲉϣϫⲉ ⲁⲕⲣ̄ⲥⲟⲃ ϯⲛⲁⲉⲓⲣⲉ ⲛⲁⲕ’And if you have played the fool…’ to which Pteleme replied, ϥ̄ⲥⲏϩ ϩⲙ̄ⲡⲁⲡⲟⲥⲧⲟⲗⲟⲥ ⲉⲧⲟⲩⲁⲁⲃ ϫⲉ ⲁⲛⲟⲛ ϩⲉⲛⲥⲟⲃ ⲉⲧⲃⲉⲡⲉⲭ̄ⲥ̄ ⲡⲁⲗⲓⲛ ⲟⲛ ⲟⲛ ϥ̄ϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ⲛ̄ⲥⲟⲃ ⲙ̄ⲡⲕⲟⲥⲙⲟⲥ ⲛⲉⲛⲧⲁⲡⲛⲟⲩⲧ ⲥⲟⲧⲡⲟⲩ ϫⲉⲕⲁⲥ ⲉϥⲉϯϣⲓⲡⲉ ⲛ̄ⲛ̄ⲥⲁⲃⲉⲉⲩ, ‘it is written in the holy apostle, “We are fools for Christ’s sake.” Furthermore he says, “The foolish of the world are they whom God has chosen to confuse the wise”; Grig, 2004, p. 21, “the martyr uses a variety of techniques to get the better of his/her interlocutor. Martyrs can twist the words of their interrogators.”

[57] Imagery conjures up powerfully emotional associations, for example the epithet ⲡϣⲟⲉⲓϫ ⲉⲧⲟⲩⲁⲁⲃ ‘holy athlete’ (*Apaioule and Pteleme* 171Rii, 18); the textworld ‘heaven’, which is located up in relation to the earth, ⲁϥⲃⲱⲕ ⲉϩⲣⲁⲓ ⲉⲧⲡⲉ ‘He went *up* to heaven’ and is a good example of biblical allusions being more than apparent decorations.

[58] The scriptural citations and allusions are 1 Sam. 1:25, 171Vii; Ps. Xliv:20, 169Rii; Jer. xvii:5, 7, 169Rii; Mt. vi:13, 170Rii; Jn. viii:52, 169Vi; Jn. xi:25, 26, 169Vi; Acts v:29, 171Vii, v:40ff., 170Ri, ix:15, 170Vii, xvi:17, 171Rii; I Cor. i:27, 169Vii, iv:10, 169Vii.

[59] Such as humility, charity, piety, and obedience.

[60] Repeating the torture scenes.

[61] Repeated epithets.

[62] The words ‘holy’, ‘saint’, ‘blessed’ and ‘noble’ are often associated with the martyrs to form formulaic expressions that are more than figural decorations, they associate images of holiness and emotional states with the martyrs.

[63] *Apaioule and Pteleme* 169Rii, 24, and passim, ⲙ̄ⲡⲣ̄ⲙⲟⲩ ⲕⲁⲕⲱⲥ ‘Do not perish *miserably*!’; *Apaioule and Pteleme* 171Vii, 16, ⲁϥⲃⲱⲛⲧ̄ ϩⲛ̄ⲟⲩⲣⲅⲙ ‘(the Count) was *furiously* angry.’

[64] This is commonly used to contrast aspects of the morally good Christians verses the morally bad pagans, *dead* (pagan) idols verses a *living* (Christian) God.

[65] *Apaioule and Pteleme* 169Vi, 15ff, , ϥ̄ⲥⲏϩ ϩⲙ̄ⲡⲉⲩⲁⲅⲅⲉⲗⲓⲟⲛ ⲉⲧⲟⲩⲁⲁⲃ ϫⲉ ⲡⲉⲧⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲓ ⲕⲁⲛ ⲉϥϣⲁⲛⲙⲟⲩ ϥ̄ⲛⲁⲱⲛϩ̄ ⲟⲛ ⲁⲩⲱ ⲟⲛ ϫⲉ ⲟⲩⲟⲛ ⲛⲓⲙ ⲉⲧⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲓ ⲛ̄ϥ̄ⲛⲁϫⲓϯⲡⲉ ⲁⲛ ⲙ̄ⲡⲙⲟⲩ ϣⲁⲉⲛⲉϩ ‘It is written in the holy gospel, “He that believes in Me, though he were dead, yet shall he live.” (Jn. 11:25) ‘And again, “Everyone that believes in Me, he shall never taste

5.2 The Body of the Text[69]

5.2.1 Abstract.

There is a short, succinct, synopsis at the beginning of the martyrology informing the reader that this is the story about the suffering and death of two saints. The story is from the genre of hagiography, specifically martyr literature (*Acta martyrum*), and thus the reader is alerted to expect the characters to fulfil certain known roles, behave in distinct ways, and have predictable attitudes and beliefs.

The narrator begins to strategically manage the impression of the two saints by drawing on the existing knowledge of the readers and listeners, their image schemas, triggered by words and discourse in the text. Apaioule and Apa Pteleme are presented by the narrator in a positive way by classifying them as 'saints' and 'martyrs of Christ'.

5.2.1.1 Words in context.

'Noble' saints who fulfilled their good 'contest'.

The epithet 'noble', ⲅⲉⲛⲛⲁⲓⲟⲥ[70] from the Greek adjective γενναι=ος, carries meaning in the lexical sense[71] and in the conceptual sense, where it is often associated with ⲁⲅⲱⲛ (Greek ἀγών). This is translated by Liddell and Scott[72] as a place of combat, a contest, mental anguish or even a speech delivered in court, or before an assembly or ruler. The Coptic word, ⲁⲅⲱⲛ,[73] has important discourse connotations reflecting Roman social

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of death." (Jn. 8:52; Jn. 11:26). Note the repetition. Another example of paradox is cited under footnote 47, the 'wise' and the 'foolish'.

66 Footnote 47, the oxymoron 'wise foolishness' is an example of irony in that it reverses expectations; *Apaioule and Pteleme* 171Vi, 27, Sebastianus again uses the word 'fool' as a descriptor for Apaioule, who turns the word back on him with the authority of a biblical reference (1 Sam. 2:25). Ironically, the martyrs make Sebastianus look the fool.

67 *Apaioule and Pteleme* 170Vii, 22, ⲡⲣⲱⲙⲉ ⲉⲧⲙ̄ⲙⲁⲩ ⲟⲩⲥⲕⲉⲟⲥ ⲛ̄ⲥⲱⲧⲡ̄ ⲛⲁⲓ ⲡⲉ 'that man is a chosen *vessel* for Me'; *Apaioule and Pteleme* 172Vi, ⲡⲙⲁⲛ̄ϣⲉⲗⲉⲉⲧ ⲙ̄ⲡⲉⲭ̅ⲥ̅ 'the *bridechamber* of Christ.'

68 Grig, 2004, p. 21, "The martyr is constructed in diametrical opposition to the forces of evil, represented by Roman government and other authority figures…the hero(martyr) is forceful, rebellious, and unyielding under interrogation and torture."

69 Footnotes 27-30 discuss this sociolinguistic model of evaluation.

70 *Apaioule and Pteleme*, 168Ri, 2.

71 Liddell and Scott, p. 344, not expanded; Oxford Classical Greek dictionary, p. 69, high-born, generous, high-minded, sincere; being among the *verba sentiendi*, the word denotes thoughts, feelings and perceptions embodied in a mental, or cognitive, process.

72 *A Greek-English Lexicon,* p. 18-19.

73 *Apaioule and Pteleme*, 168Ri, 7.

values, and it should not be reduced to a decontextualized, non-cognitive denotation.[74] Although having the meaning 'struggle', the word also carries the concept of an assembly, or place to see games, where contests for a prize were held.[75] Contests were events in which gladiators engaged, along with other combatants, who had exercised their will freely to give up their lives in the pursuit of an ideology in a 'good' contest.[76] Coptic used the inflected predicate adjective ⲛⲁⲛⲟⲩ ('to be good') in an attributive clause construction (with the resumptive morph ϥ)[77], which colours the contest as a positive act.

The association of words often implies a correspondence with Greco-Roman ideas and traditions; for example, the motif of 'noble death' is associated with athletic imagery in a positive way. Apart from Apa Pteleme addressing Apaioule as ⲡϣⲟⲉⲓϫ ⲉⲧⲟⲩⲁⲁⲃ ⲙ̀ⲡⲉⲭ̀ⲥ̀ [78] 'holy athlete of Christ', the martyrs are portrayed in discourse as athletes, ones who receive the martyr's crown,[79] in a similar way to the crown awarded to the victor of contests.

They are also portrayed by words common in the vocabulary of the culture, and scattered all throughout the text. The text uses the verb ⲧⲱⲟⲩⲛ with the preposition ϩⲁ ('to bear')[80] in the sense of 'endurance'.[81]

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[74] Peter Stockwell *Cognitive Poetics*, p. 33.

[75] Liddell and Scott, p. 18; Stauffer ἀγών in the *Theological Dictionary of the New Testament* ed. Gerhard Kittel (Eerdmans, Michigan, 1964), Volume 1, pp. 134ff, "originally meaning a place of assembly, then a place of contest, then the contest itself and finally any kind of conflict". It is used metaphorically where it "compares virtue and moral struggle in life with the exertions and self-denials of the a(gw/n". Hellenistic Judaism used the terminology of the arena to form an image combining a heroic struggle, which the pious went through in this world; but the most apt imagery is in 4 Maccabees where the passion of martyrs is linked to the contests of athletes in the same arena; Lucy Grig *Making Martyrs in Late Antiquity* (Duckworth, London, 2004), Chapter 2.

[76] Stauffer, op. cit., refers to its use in the New Testament and the early Church in which it became "the glowing symbol of the heroic Christian martyr" due to its use in Heb. 10ff, in particular, Heb. 12:1ff (Cf. 4 Macc.17 for motifs of conflict). The imagery is extended by Paul in Phil.1:27ff where "the form of the conflict is supreme suffering and the meaning of suffering is sacrifice" (p. 139), he goes on to say, "Paul here uses the image of ἀγών along the lines of the martyr theology of later Judaism" (p. 139) extending the image of the martyrs fighting in the stadium to the sufferings experienced by Christians in life itself, an image used by the early church. Again extended so that the act of martyrdom represented the triumph of the church over all forces hostile to God. Eventually this imagery was taken up by Tertullian in *Ad martyrs,* 3, one of the most powerful exhortations to martyrdom (along with Origen: *Exhortation to Martyrdom* and Clement of Alexandria: *Stomateis 4*), contributing to Christian discourse.

[77] Layton, §404.

[78] *Apaioule and Pteleme*, 171Rii, 19

[79] The martyrdom of Araioule and Pteleme show the influence of other works, for example *M. Polycarp*, 17, '(Polycarp) crowned with the garland of immortality'; *4 Maccabees* 17:15, '...and righteousness/reverence for God won the victory/conquered, and crowned her (Virtue) own athletes' cf. *Apaioule and Pteleme*, 170Vii, 5ff, , ϩⲁⲣ ⲉⲓⲥⲟⲃⲧ ⲙ̀ⲡⲉⲕⲑⲣⲟⲛⲟⲥ ϩⲛ̀ⲧⲙ̀ⲛ̀ⲧ̀ⲣ̀ⲣⲟ ⲛ̀ⲙ̀ⲡⲏⲩⲉ ⲁⲓⲕⲱ ϩⲓϫϥ ⲛ̀ⲟⲩⲕⲗⲟⲙ ⲛ̀ⲉⲟⲟⲩ… 'For already have I prepared your throne in heaven and have placed upon it a crown of glory.'

[80] To rise from beneath, lift up, bear, Crum, 445ff.

[81] *Apaioule and Pteleme*, 170Vi, 17ff, (Greek ὑπομονή)) ϣⲁⲛⲧⲉⲕⲧⲱⲟⲩⲛ ϩⲁ ϩⲉⲛⲕⲟⲩⲓ ⲛ̀ⲃⲁⲥⲁⲛⲟⲥ ϩⲙ̀ⲕⲟⲥⲙⲟⲥ 'until you bear a few small torments in the world.'

Readers and listeners may imply that both martyrs, while appearing strong, defiant and unyielding, displayed the Christian virtues of humility, piety and obedience while insisting on their allegiance to Jesus during their sufferings, resulting in interweaving the images of Christians with the socially-acceptable Roman images of athletes. The martyrdoms of Apaioule and Pteleme are represented as the culmination of a divine contest, with Jesus presiding as judge between the martyrs and Sebastianus, the representative of the Roman government. The influence of Tertullian[82] can be seen throughout the text. Coptic uses the phrase (ⲡⲉⲩ)ⲁⲅⲱⲛ ⲉⲧⲛⲁⲟⲩϥ, a noun followed by an inflected predicate adjective and translated as '(their) good contest', Tretullian uses the Latin, *bonum agonem*, 'good contest.'[83]

The image of the martyrs as 'noble athletes' was eventually to be linked with sacrificial discourse;[84] the narrator developed the image of the martyr by combining the prototypically[85] of a martyr found in 4 Maccabees with Christian features from the martyrdom of Polycarp, and other intertestamental Jewish texts.[86]

'Saint'

The word ϩⲁⲅⲓⲟⲥ, from the Greek ἅγιος, originally signified an object of awe, a cultic concept,[87] which is currently defined as having the meaning of being sanctioned by divine law.[88] In its Old Testament usage, the word became connected with God and evolved a meaning of 'holiness'[89]; a meaning carried into the New Testament and used the same way. In hagiography is often translated as 'saint,' a category of holy people which Peter Brown calls the "Very Special Dead".[90] Although this is a socially and historically specified category, the meaning does not lie wholly within the word but extends to comprise an image schema.[91] This cognitive model

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82 Tertullian *Ad Martyrs* and *De fuga in persecution;* also Cyprian's *De lapsis,* Pseudo-Cyprian *De laude martyrii* and Origen's *Exhortation to Martyrdom.*

83 Tertullian, *Ad martyres* 3: *bonum agonem subituri estis…itaque epistates vester Christus Iesus,* "You are going to submit to a good ἀγών…and the president of the ἀγών is Christ."

84 The Fourth Book of Maccabbes is often cited as an influential source for the development of the concept linking noble death, contest and sacrifice (for a cause), although the word 'martyr' or 'martyrdom' does not appear.

85 Prototypes emerge from mental pictures, or image schemas, that are the basic templates for understanding commonly occurring situations (Stockwell, p. 16). Once established, they become idealized cognitive models and, when shared with others, cultural models.

86 The literature concerning these sources is vast.

87 Otto Procksch 'ἅγιος' in *Theological Dictionary of the New Testament*, ed. Gerhard Kittel (WM. B. Eerdmans, Michigan, [1964] 1969), pp. 88-89.

88 Liddell and Scott, p. 1260.

89 See in 7:68 where Simon Peter calls Jesus "the Holy One of God".

90 Peter Brown *The Cult of the Saints*, Ch. 4, pp. 69-85 – where saints were seen as people who could access supernatural powers, and connect heaven and earth; Origen in *Exhortation to Martyrdom*, 29, sees Saints dying a 'very special death, death for the sake of Christianity, piety and holiness."

91 From the powerfully intense sacrifice of Christ, the first martyr, with the first prototype being Stephen, the first Christian martyr, Ac. 7:60.

becomes a cultural model when contextualized, [92] in other words, 'saint' evokes a shared discourse. As Peter Brown would have it, they moved from being ascetic holy men, "the Living Dead"[93] to the "Very Special Dead"[94] through the act of imitating Christ's death as martyrs.[95] They were seen to have the power to connect heaven and earth.[96]

As potential saints, Apa Pteleme and Apaioule communicated with the characters who existed between a secular, earthly world and a divine, supernatural world. A supernatural world called the Kingdom of God in which saints, Jesus, and His angels lived with God. The existence of this textworld and its inhabitants is a major theme in martyrologies. The passing of the martyrs Pteleme and Apaioule into this textworld, in which they were to enjoy everlasting life, was a reward for their actions in the earthly world.

'Martyr'

In a similar way, the word 'martyr' represents a complex conceptual discourse;[97] Apaioule and Apa Pteleme identify as martyrs. 'Would-be' saints become saints through the acts of imitating Jesus and its consequences, with the acts moving through various stages, as the contestants conformed to biblical expectations. Death alone was insufficient; it was the culmination of "witnessing, testifying, publicly arguing for and defending the validity of ideas (μαρτυρία) (that) made one a martyr."[98] Activities expressed in paradox, for example the twelve disciples were given instructions and sent out,[99] in particular, "Whoever finds his life will lose it, and whoever loses his life for My sake will find it."[100] The martyrs are portrayed as Christ-like figures through a

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[92] ϩⲁⲅⲓⲟⲥ (Greek ἅγιος) is an old Greek word signifying the object of awe (*A Greek-English Lexicon of the New Testament and other Early Christian Literature*, p. 88) and in the Hellenistic period it was used as an epithet of the gods, which may have been due to the oriental concept of holiness (reference above). Its use in the OT and NT does not deny its cultic basis. The cultic sense (Ex. 3:5) gave way to linking the word with manifestations of God (Is. 63:10ff, Ps. 51:11). In Isaiah, the concept of holiness is central to the theology (Is. 6:3). In the NT, Jesus Christ is referred to as, "the holy one of God" (Mk. 1:24, Lk. 4:34), and at Lk. 1:35 where, "the holy one to be born will be called the Son of God" and Ac. 4:27, "your holy servant Jesus". The word was extended to include believers, followers, and 'saints' Ac 9:13, 32, and other people close to God (*Theological dictionary of the New Testament*, p.10ff). Implying a moral state, it became synonymous with the life of Christians, tying together its cultic origins and the sacrifice of Christ with the members of the eϪkklhsia. Finally, "The nature of Christianity is thus centrally determined by the concept of the holy" (*A Greek-English Lexicon of the New Testament and other Early Christian Literature*, p110)

[93] Peter Brown *Society and the Holy in Late Antiquity*, p. 6.

[94] See note 29, above.

[95] See note 73, above; *Apaioule and Pteleme* 168Ri, 6f, ⲉⲁⲅⲱⲕ ⲉⲃⲟⲗ ϧⲡⲉⲅⲁⲅⲱⲛ ⲉⲧⲛⲁⲛⲟⲩ 'they having fulfilled their good contest.'

[96] Brown, *The Cult of the Saints*, pp. 1 and 73 and *passim*.

[97] There is a vast body of literature about the origins and development of the word 'martyr'. Jan Willem van Henten *The Maccabean Martyrs as Saviours of the Jewish People* (Brill, Leiden, 1997), p. 6, has a succinct and relevant comment, "'Martyr' has become an honorary title in Christian texts because of a semantic development of the Greek noun μάρτυς ("witness") and related phrases, to indicate a person who was executed because he or she remained loyal to Christian faith and identity and refused to make concessions to the Roman authorities;" see also G. W. Bowersock *Martyrdom and Rome* pp. 5ff.

[98] Erin Rose 'Rhetoric of Martyrs: Listening to Saints Perpetua and Felicitas' in *Journal of Early Christian Studies* vol. 14:3, 2006, p. 284

[99] Mt. 10ff.

[100] Mt. 10:39.

sacrificial discourse, [101] following the ideology of martyrdom in which the dead Christians won, a view not shared by the Roman authorities.

This is the outline of the story in an abridged form; readers and hearers in ancient Egypt understood the concepts involved with the words used in within the context of martyrologies; a meaning coloured by the moral and ethical norms or standards that were embedded in the Greco-Roman culture.

The narrator used figural language and other text cues to recall images and form representations, positioning lexical items and discourse inferences to strategically influence readers and listeners.

In the abstract, this positioning has been achieved by using a combination of words that denote thoughts, feelings and perceptions, along with recalling complex mental images, reworked to fit in with the ideology of the significant discourse communities.

5.2.1.2 The influence on the Early Church of the *Second* and *Fourth Book of Maccabees* and *The Martyrdom of St. Polycarp.*

The main characters in the second and fourth book of Maccabees are Eleazar,[102] an anonymous mother, her seven sons and a government official. The fourth book is devoted to the suffering and death of certain Jewish characters under the tyranny of the Syrian leader Antiochus IV. Those who chose death obeyed the law of a supreme being, the Jewish God, rather than a secular authority, and this became one of the stock motifs of hagiography. Athletic imagery, nobility and sacrifice, form themes found throughout 4 Maccabees. Origen's work *Exhortation to Martyrdom* uses the same metaphors,[103] connecting them to the Christians' trial and martyrdom.[104] The *Martyrdom of Apaioule and Pteleme* uses the same motifs as persuasive rhetoric and characterisation classifiers; for example, Apaioule calls Apa Pteleme a ϣⲟⲉⲓϫ ⲉⲧⲟⲩⲁⲁⲃ ⲙ̀ⲡⲉⲭ̀ⲥ̀[105] "holy athlete of Christ." (Origin uses 'noble athlete',[106] the same as the author of 4 Maccabees.[107]) This cosmic reversal, in which the dead heroes gained eternal life while the persecutor suffered eternal torment, was an expression of apocalyptic eschatology that was to become popular and influence religious discourse. Several key concepts,

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[101] Christ is called a faithful witness, Rev 1:5

[102] The name Eleazar seems close to the names of the Old Testament prophets in I and 2 Kings and 1 and 2 Samuel. According to R. H. Charles, p. 673, the name means 'God help'.

[103] Origen, *Exhortation to Martyrdom*, 1.1, written "about 235 A.D." (*Origen* translated by John J. O'Meara [Newman Press, New York, 1954]), p. 10.

[104] Origen uses 2 Maccabees. His examples of Eleazar and the deaths of the seven brothers form the characters in 4 Maccabees.

[105] *Apaioule and Pteleme*, 171Rii, 19.

[106] *Exhortation to Martyrdom,* 1.11, 23.23.

[107] *The Fourth Book of Maccabees* 6.10

such as a 'noble death', were to function as part of Christian hagiographic discourse. Martyrologies made extensive use of connecting voluntary death, sacrificial discourse and *imitation Christi,* in the development and dissemination of Christian ideology.

The sacrificial language of 4 Maccabees (6:29, 'Make my blood their purification, and take my soul to ransom their souls') is echoed in the New Testament (Mk. 10:45, Mt. 20:28, 'just as the Son of Man did not come to be served, but to serve, and to give His life as a ransom for many'), is a prominent theme throughout the *Martyrdom of Apaioule and Pteleme*. Their continual refusal to sacrifice, [108] forms the complication stage of the story's plot, culminating in its final resolution with the sacrifice of their lives when they are beheaded as 'witnesses to Christ'. Apa Pteleme was beheaded, and thus fulfilled his martyrdom. [109]

As early as the last quarter of the second century, discourse recounting the *Martyrdom of Polycarp*[110] began to construct the image of martyrs as noble witnesses to Christ, who were prepared to sacrifice their lives in the pursuit of conformity to Christian ideology. The contextualised use of words and phrases began to build a discourse that defined martyrs as imitators of Christ, and the epitome of how Christians should act. For example, 'Blessed indeed and noble are all the martyrdoms that took place in accordance with God's will'[111] and further when referring to the martyrs, 'these noblest of Christ's witnesses…'[112] A voice from heaven told Polycarp to 'be strong' and 'have courage;'[113] Apa Pteleme was told by a voice from heaven (Jesus) to be strong and find strength. [114]

5.2.2 Orientation.

Rhetorical techniques and conceptual discourses are enmeshed as the image of Apa Pteleme's personhood continues to be built by words, phrases and clauses in the text; the memories, emotions, beliefs and values, of the audience interact. Knowledge structures, or schemas, based on the ontology and epistemology of a group with a collective identity (Christian), are triggered by sets of ideas and other associations that the words arouse in the mind of the readers and hearers; they are grammatical representations that have formed conceptual structures. Apaioule is introduced further in the text, sharing similar characteristics, but with a different

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108 *Apaioule and Pteleme*, 169Vi10, ⲛ̅ϯⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ ⲛ̅ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲛ̅ⲇⲁⲓⲙⲱⲛⲓⲟⲛ…'I will not sacrifice to idol images of demons…'

109 *Apaioule and Pteleme*, 172Vii, 12, ⲁϥϫⲱⲕ ⲉⲃⲟⲗ ⲛ̅ⲧⲉϥⲙⲁⲣⲧⲣⲓⲁ, 'he fulfilled his martyrdom'

110 Musurillo, p. xiii, suggests this date but discusses its controversy.

111 *The Martyrdom of St. Polycarp* 2.1, from the text adapted from Karl Bihlmeyer, *Die apostolischen Väter* (Tübingen, 1924), pp. 120-32; Eusebius, *HE* iv, 15 f.

112 Ibid, 2.2.

113 Op. cit. 9.1

114 *Apaioule and Pteleme*, 170Vi, 12, ϫⲣⲟ ⲙ̅ⲟⲕ ⲁⲩⲱ ⲛ̅ⲧ̅ⲃⲟⲙ̅ⲃⲟⲙ, "Be strong and find strength!"

background; they both suffer the same fate, are rewarded in a supernatural world and thus demonstrate the superiority of Christianity over the pagan religion. The 'one living God' is more powerful than 'dead idols'.[115]

As the story progresses, more characters are introduced, along with their functions, and the narrative is located in a particular time and place. [116] This time period in the reign of the emperors is further specified with temporal clauses, formed with the circumstantial converter ⲉⲣⲉ and the qualitative of the verb ⲉⲓⲣⲉ, 'ⲟ'.[117]

Existential and relational processes, in context, are common. As the story unfolds, readers and listeners are able to contrast the characters against their spatial and temporal locations, where they emerge as figures, moving against this background.[118] The ability of the readers and listeners to separate features of the story in this way is an example of their cognitive capacity to distinguish more salient story elements. It is a central aspect in the analysis of the *Martyrdom of Apaioule and Pteleme* because it promotes a focus on repetition, unusual, or distinctive attributions, syntactic constructions and metaphors, along with the frequent use of Scripture,[119] where these elements are foregrounded against a background in the text, and designed to focus the readers and hearers' attention on these relevant features.

The reference to Culcianus and Soterichus locates the events of the martyrology in a certain time;[120] and the allusion to the generals Romanus and Euhius connect Apaioule and Pteleme with other martyrs, Romanus being the father of Victor, and Euhius achieving notoriety in the martyrdom of Anoub. Victor appears in *The Martyrdom of SS. Paese and Thecla* (Chapter 5) and was well known as a martyr in Coptic hagiographical literature. The presence of these characters provide the time and place of the story of the martyrdom of Apaioule and Pteleme, adding to its density and familiarity. The historicity of Diocletian and Maximinian's activities is an attempt by the author to give the story verisimilitude, and the presence of Sebastianus' soldiers reflects the authority of Roman hegemony, while adding to the structure of the story. The spatial and temporal locative expressions,[121] along with the initial images of the characters, form deictic centres[122] from which

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115 *Apaioule and Pteleme*, 170Rii, 18; 172Ri, 26.

116 *Apaioule and Pteleme*, 168Ri, 12f, ⲁϣⲡⲉ ⲁⲉ ϩⲛ̄ⲧⲙⲛ̄ⲧⲣ̄ⲣⲟ ⲛ̄ⲁⲓⲟⲕⲗⲏⲧⲓⲁⲛⲟⲥ ⲙⲛ̄ⲙⲁϫⲓⲙⲓⲛⲓⲁⲛⲟⲥ 'It happened in the reign of Diocletian and Maximinian…'

117 *Apaioule and Pteleme*, 168Ri, 15, ⲉⲣⲉⲕⲟⲩⲗⲕⲓⲁⲛⲟⲥ ⲟ ⲛ̄ϩⲩⲡⲁⲧⲟⲥ ⲉⲣⲉϫⲱⲧⲙⲣⲓϫⲟⲥ ⲟ ⲛ̄ⲡⲁⲣⲭⲟ 'when Culcianus was consul and Soterichus was prefect'

118 Stockwell, *Cognitive Poetics*, p. 16, "Characters are also figures because they move across the ground, either spatially or temporally as the novel progresses, or qualitatively as they evolve and collect traits from their apparent psychological development."

119 The use of biblical quotations adds to the overall picture.

120 See notes 42 and 46 (above); Soterichus is not recorded as a Prefect of Egypt but his inclusion adds structure and authenticity to the story.

121 The Heracleopolite nome in Egypt, among other places, in the reign of Diocletian and Maximinian.

122 Deictic markers are the initial locations of concepts and entities from which movement may be seen as deictic projection – a cognitive process. Characters inhabit social roles defined in relation to the culture and each other, as they move across this landscape, their attitudes and changing social status are encoded through relational deixis, as they appraise new information.

shifts, relative to this centre, allow the audience to construct views of the textworld by taking a cognitive stance within the mentally constructed world of the text. This world may now be seen through the perspective of the characters or the narrator and the audience is able to understand the projected deictic expressions in the text relative to these centres.[123]

Characters move through these different deictic centres; from the perspective of cognitive activity, they can be seen as figures moving against a background. They are associated with verbs of action in contrast to the spatial and temporal locative expressions used descriptively for the background.[124]

When the characters interact within cultural boundaries, they are allocated to categories called social roles; social roles are certain behaviours that are attached to these categories, such as 'Christian' and 'Roman Governor (Count)'. These categories are grounded in prototypes, which is the experiential embodiment of conceptual patterns. [125] This becomes important grammatically in the text when a subject in a clause acts as both topic and agent; [126] Apa Pteleme and Apaioule imitate the prototype of a martyr, established by Christ, through their participation in discourse with Sebastianus. Their refusal to sacrifice, actions imitating the attitudes of characters who reflected Jewish apocalyptic eschatology and biblical discourse, caused Sebastianus to torture, and finally kill them.[127]

In the opening lines of the text, readers and hearers were alerted to expect certain characters, who occupied value roles, and behaved in predictable ways. This was achieved by the activation of image schemas cued by words in the text. There is the beginning of the central theme of polytheism, with the teleological expression by the associates of Sebastianus.[128]

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[123] Stockwell, p. 47.

[124] Stockwell, p. 16, 47.

[125] A prototype (role archetype) is a representational conceptual system with ideological boundaries and thus a cognitive reference point. It is a mental image held about a concept. When conceptual patterns become embodied through experience they form categories which, when context dependent, eventually form idealized cognitive models and perform the same function as stereotypes in understanding and negotiating the world.

[126] The topicality of the subject can be understood as a prototype structure, with prominence being given to its semantic effects. Transitivity analysis also relies on cognitive grammar.

[127] This summarises the plot – a willingness to die for their beliefs. It is an example of a story about saints' lives, acting as models for believers, which were written to "inspire and instruct those who want to imitate their holy lives (the holy fathers), so that they may progress on the way that leads to the kingdom of heaven" from the Prologue to the *Apophthegmata Patrum* (Lucy Grig *Making Martyrs in Late Antiquity*, p. 4).

[128] *Apaioule and Pteleme*, 169RI, 1, ⲙ̅ⲛ̅ⲟⲩⲧⲉ ⲛ̅ⲥⲁⲡⲁⲡⲗⲗⲱⲛ ⲙ̅ⲡ̅ⲍⲉⲩⲥ ⲙ̅ⲧ̅ⲁⲣⲁⲩⲓⲥ ⲙ̅ⲧ̅ⲁⲑⲏⲛⲁ 'There is no god except Apollo and Zeus and Artemis and Athena.'

They are represented in the text through their activities and attitudes, valued as strongly positive or negative.[129] These are the attitudes held by the author/narrator, who uses literary devices in trying to persuade the readers and listeners to accept this point of view.

As in Chapter 6, the *Martyrdom of Paese and Thecla*, the narrator refers to Diocletian as ⲁⲛⲟⲙⲟⲥ, [130] "lawless." In the *Martyrdom of Apaioule and Pteleme*, the emperors Diocletian and Maximinian are called ⲣ̀ⲣⲱⲟⲩ ⲛ̀ⲁⲛⲟⲙⲟⲥ,[131] "lawless emperors" in a mediated attributive construction.[132] The author makes this point early in the text, the emperors acting contrary to God's law in the eyes of the author. They violated the moral standards of the Christians; a morality derived from God,[133] and sided with the epitome of lawlessness, the 'lawless one.'[134] The binary opposites of lawful/lawless, and their associations with Christian + good, and pagan + bad, are a common theme in martyrologies, reflecting the lawfulness of God's authority over the unlawful imposition of Roman rule in Egypt. For example, the martyr Germanicus sought to end quickly "this unjust and lawless life" imposed on him by Roman rule, according to the author of *The Martyrdom of St Polycarp,* (3).[135] So the author of *Apaioule and Pteleme* makes two points: the emperors act in a way inconsistent with God's law and they aligned themselves with the 'lawless one'.

5.2.2.1. The Devil in context. ⲡⲓⲁⲃⲟⲗⲟⲥ (Greek = διάβολος).

The New Testament, a source of Christian ideology when the *Martyrdom of Araioule and Pteleme* was written, draws no distinction between the nouns σατανᾶς and διάβολος. In the LXX, διάβολος was used mostly in the sense of 'calumniation' or 'slander' but also as 'the Devil', the one who separates, the accuser, the adversary. The Devil's very essence is lying and sin,[136] being described as such in Jn. 8:44, and as an enemy of potential Christians where "Your enemy the devil…"[137] The word is used to develop an image that is the absolute antithesis to God and links Diocletian, Maximinian, Culcianus, Soterichus, Romanus, Euhius and Basilides with the negative image of the Devil.[138] Furthermore, Sebastianus is described as a son of the Devil, one of 'the

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129 See section 7.1.2. The Characters, for the basis of their valuation.

130 *Apaioule and Pteleme*, 168Ri, 16; *Martyrdom of SS. Paese and Thecla*, 49Ri, 19.

131 *Apaioule and Pteleme*, 168Ri, 16

132 Layton, §99.

133 1 Th. 1:9; 2 Pt 2:8

134 2 Th. Chapter 2; Paul says, "And then the lawless one will be revealed, whom the Lord Jesus will overthrow with the breath of his mouth and destroy by the splendour of His coming," 2:8 where God and His helpers are seen as good ,and the Devil and his collaborators are seen as bad.

135 Translated by Herbert Musurillo, 1972, pp. 3-21

136 Foerster, p. 80.

137 1 Pt 5:8

138 *Apaioule and Pteleme,* 168Rii, 1ff., ⲡⲓⲁⲃⲟⲗⲟⲥ ⲇⲉ ⲁϥⲥⲱⲣⲙ̄ ⲙ̄ⲛⲉⲩϩⲏⲧ ⲥⲁⲛ̄ⲃⲟⲗ ⲏ̄ⲡⲛⲟⲩⲧⲉ ⲛ̄ⲧⲡⲉ 'the Devil perverted their hearts from the God of heaven'

children of the Devil',[139] with the implication that he acts in the interests of the Devil to disrupt the relations between God and the martyrs.[140]

5.2.2.2 Torture in context. ϩⲁⲥⲁⲛⲟⲥ (Greek = βάσανος)

The word 'torture' appears in the text 5 times[141] and is used verbally and nominally to describe an act instigated by Sebastianus upon the would-be martyrs. The threat of torture is part of the orientation. Its action is part of the evaluation, and its rhetorical function is to evoke emotional feelings, strengthening neural pathways by repetition and enhancing memory retrieval.

In this next section of the text the author begins to build on the initial representation of Pteleme through epithets and images formed by associating the text with existing discursive knowledge. Pteleme is represented as a young soldier 'of gentle birth', wise and righteous. He begins to be presented as a Christ-like figure with his age being given as 33 years old[142], with sacrificial discourse furthering this mimicry. Attributive and predicate adjectives are used with the entity term (Pteleme) being amplified with a mediated attributive construction, with the morph ⲛ- linking the adjectival attributes. Coptic syntax and construction have been structured to foreground Pteleme's traits; an inverted attributive construction (where the attribute comes first) "expresses rhetorical effect or some special nuance in the attributive",[143] followed by the preposition ⲉ placed before the indefinite article ⲉ(ⲟ)ⲅ and then ⲉⲅⲅⲉⲛⲏⲥ.

More habitual attributes follow, ⲥⲁⲃⲉ (wise) and ⲇⲓⲕⲁⲓⲟⲥ (from Greek δίκαιος, righteous). While the fact that he was a man of God (ⲛⲉⲟⲅⲣⲙ̀ⲛ̀ⲟⲩⲧⲉ ⲡⲉ) is given as the reason why the soldiers loved him, the significance of being 33 years old and a Phoenician from Antioch requires memory schemas to be triggered that inform the reader and listener of Pteleme's affinity to Christian dogma. As a Phoenician of Antioch,[144] the audience could infer that Pteleme was influenced by the life and death of St. Ignatius, such works as *The Fourth Book of Maccabees,* and other Christian literature that contained sacrificial discourse, which emanated from Antioch.[145]

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139 See Jn. 8:44; *Araioule and Pteleme*, 170Ri, 30, ⲡⲉϥⲓⲱⲧ ⲡⲇⲓⲁⲃⲟⲗⲟⲥ 'his father the Devil'

140 Sebastianus (and his soldiers) are characterized as servants or agents of the Devil while Pteleme becomes a soldier of God who enters into a cosmic contest (metaphorically) via martyrdom. Pteleme loses his life but emerges victorious when he defeats the Devil. Good triumphs over evil.

141 *Apaioule and Pteleme,* 169Rii, 30; 170Ri, 10; 170Vi, 20; 172Ri, 20; 172Rii, 15.

142 It is generally accepted that Christ was 33 years old when He was crucified (Note 65).

143 Layton, §102.

144 Known as 'the cradle of Christianity' (*Encyclopedia Biblica* ed. T. K. Cheyne [Macmillan, New York, 1899-1903]), Vol. 1, p. 186.

145 Bowersock, *Martyrdom and Rome,* p. 79, argues that the phenomenon of martyrdom, before it was articulated as 'witness', first emerged in Asia Minor.

Ignatius was an Apostolic Father and Bishop who lived his life in the imitation of Christ,[146] and therefore an influential figure. An audience, listening to the delivery of the martyrology, may have connected the association of Ignatius, Polycarp, and the Apostle John with Pteleme.

5.2.2.3 The block characterisation of Pteleme

ⲟⲩϣⲛⲣⲉ ϣⲛⲙ ⲙⲁⲧⲟⲓ[147] 'A young soldier …'

Pteleme was a young soldier who accompanied Sebastianus. The author placed him, on the one hand, in the incongruous position of believing in Christianity, while on the other hand, (assumed) pagan because he was a Roman soldier. This is a literary device designed to create tension in the plot, and an example of the spread of Christianity which supported the legitimacy of God's law, compared to the illegitimacy of the Roman pantheon.

ⲉⲩⲅⲉⲛⲏⲥ (Greek εὐγενής) = well-born, noble, generous.

This word has a similar meaning to ⲅⲉⲛⲛⲁⲓⲟⲥ,[148] an epithet used early in the story[149] when constructing the image of both Apaioule and Pteleme. By using the descriptor ⲉⲩⲅⲉⲛⲏⲥ, the image of Pteleme's nobility is extended prior to his birth. He was born a noble person, having an open-minded attitude that is associated with high status, or well-bred people;[150] as a rhetorical device it separates Pteleme from the other soldiers, including Sebastianus.[151] As an attribute, it continues to build the image of a noble martyr, one among others who were "most noble witnesses of Christ,"[152] a Christian epithet for brave and able.[153]

ⲥⲁⲃⲉ = wise, perhaps a synonym for the Greek term ⲥⲟⲩⲟ/ⲩ, knowledgeable.

As an adjective, ⲥⲁⲃⲉ has the Coptic meaning 'wise, erudite, learned', as a noun 'wise person, intellectual'. In compounds, ϯ-ⲥⲃⲱ has the meaning 'to teach'.[154] The Coptic word is derived from Egyptian for 'teacher',

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146 *A Greek-English Lexicon of the New Testament and Other Early Christian Literature*, p. 620, "The death of Jesus was early regarded as the first martyrdom"; also Rv. 1:5, 3:14.
147 *Apaioule and Pteleme,* 169Ri, 6.
148 Liddell and Scott, p. 708, have the meaning as, "nobility of birth".
149 *Apaioule and Pteleme,* 168Ri, 2.
150 *A Greek-English Lexicon of the New Testament and other Early Christian Literature,* p. 404.
151 It appears in the New Testament nominally as, "a certain nobleman" (Lk 19:12) and as an attribute of people with a noble character (Ac 17:11)
152 *Martyrdom of St. Polycarp* 2:2
153 *The Fourth Book of Maccabees*, 6:10.
154 Crum, 319a.

sb3w[155] and, according to Crum, has its origins in the Greek word for wisdom. The Egyptian concept of a wise person was developed into 'maat', finding expression in Wisdom literature and eventually influencing the post-exilic Judean teachers of wisdom, where wisdom was associated with revelation, and linked man and God through religious ideas; God's wisdom, and its imitation by the martyrs Apaioule and Pteleme, forms a major theme in the *Martyrdom of Apaioule and Pteleme.*[156] The concept appears in Jewish apocalyptic texts, the Dead Sea Scrolls[157] and the Book of Isaiah.[158] The connection between wisdom and Jesus is made when He is young,[159] and later in His life.[160] Jesus is called the embodiment of the wisdom of God.[161] The concept settled over time and became a hagiographic theme as wisdom was increasingly associated with martyrs, culturally prominent people, erudition, and theological speculation.

In its common Christian usage,[162] 'wisdom' became a term for morally blameless conduct or the knowledge of faith. Both uses are appropriate to describe Pteleme, one who acts in a morally blameless way and one who is seen to possess the ability to interpret God's words.[163]

ⲇⲓⲕⲁⲓⲟⲥ (Greek = δίκαιος), righteous.

Although appearing as a defining characteristic of Pteleme,[164] this word has a wide meaning. Ethically, it is listed as one of the four cardinal virtues in *The Fourth Book of Maccabbes,*[165] along with wisdom, prudence and braveness.[166] In the *Martyrdom of Apaioule and Pteleme,* the connection between Pteleme and God is made where God is 'righteous,'[167] and the blood of martyrs is 'righteous;'[168] righteous men are to be rewarded.[169]

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155 Crum, 319a; *sb3w*

156 There is scriptural discourse (1 Cor. 1:30) that follows *Apaioule and Pteleme* 169Vii. 11, where Jesus Christ (God) is referred to as 'wisdom'.

157 1QS11:11; 3:13-4:26; the Teacher of Righteousness was persecuted by a Jewish ruler known as The Wicked Priest (Geza Vermes *The Complete Dead Sea Scrolls in English* [Penguin, London, 1998], p. 3).

158 Isa 11:2

159 Lk. 2:40

160 Mk 6:2; Mt 13:54 Mt 7:29.

161 1 Cor. 1:24; Eph. 3:10

162 Lk 10:19, 21:15

163 The moral choices revealed in words and deeds are therefore virtuous. This accords with Aristotle's first principle of characterisation in the *Poetics* Chapter 'The Characters of Tragedy', again connecting the representation of martyrs with tragic plots.

164 *Apaioule and Pteleme*, 169Ri, 8.

165 4 Macc. 1:18; 15:10.

166 Old Testament and Greco-Roman cultural usage incorporate the ideals of justice, particularly a sense of equitableness, with awareness and responsibility within a social context; for example, Isaiah 11:4-5, where a supernatural being acts righteously (*A Greek-English Lexicon of the New Testament and other Early Christian Literature*, p. 247.)

167 Rev. 16:5, 1Jn 1:9, Ac 7:52

168 Mt. 23:35.

169 Mt. 10:41

God both is, and demonstrates, righteousness;[170] a characteristic trait attributed to Pteleme by the narrator. Polycarp makes the contrast with wickedness, "But it is good to change from what is wicked to righteousness,"[171] giving a positive appraisal of the word.

ⲉϥϩ̅ⲙⲁϣⲟⲛⲧⲉ ⲛ̅ⲣⲟⲙⲡⲉ "he was 33 years old"

The narrator specifies Pteleme's age as 33 years,[172] which is now commonly associated with the life span of Jesus[173] and this connection may have been formed by the audience at the time when the martyrology was written. An age of around 33 years can be attributed to Jesus from New Testament Scriptural passages. This may have been used to influence the listeners to make a mimetic connection between Jesus and the actions of Pteleme,[174] further strengthened by associating sacrificial discourse with martyrdom.[175] The narrator uses this very deliberately to represent Pteleme as one who imitates Jesus, bringing to the reader's and listener's mind an identity in which all the connected imagery of suffering and death, as a witness, defines Pteleme.[176] His image is being constructed as a Jesus figure, emulating Him through Scripture and in his final act of martyrdom. Pteleme's personhood begins to crystallise as he becomes inextricably linked with Jesus through his actions in the role of martyr and as a follower of Christian ideology.[177] The discourse also functions rhetorically in that it seeks to persuade through *verba sentiendi*.[178]

ⲡϣⲏⲣ ⲉⲕⲟⲩⲓ ⲇⲉ ⲛⲉⲟⲩⲣ̅ⲧⲉⲫⲟⲓⲛⲓⲕⲏ ⲡⲉ ⲛ̅ⲧⲉⲧⲁⲛⲇⲓⲟⲭⲓⲁ "… the youth was a Phoenician of Antioch."

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170 Gottlob Schrenk *Theological Dictionary of the New Testament,* p. 204.

171 *The Martyrdom of St. Polycarp,* 11.

172 Gesa Schenke makes the point that this age may have been arbitrary, as he was probably towards the end of his military service.

173 The age of Jesus at His death is contentious. Various calculations correlating Jewish and Graeco-Roman sources with the New Testament estimate this chronology. Luke 3:23 places His age at around 30 when He began his ministry, which continued for 1 – 3 years. But the calculations are speculative, for example Daniel J. Lasker in the *Journal of the American Oriental Society* 2004 (Vol. 124:1, pp. 95-99) sees 18 March 29 C.E. as the most plausible date for the crucifixion of Jesus, while others, dating His birth 6 – 4 B.C.E and His death between 30 – 36 C.E. give a different age. Still others, using a time when His ministry started (27 – 29 C.E.), the length of His ministry and the age given in Lk 3:23, work backwards to His birth date between 6 – 4 B.C.E. to arrive at an age of 33 years.

174 Mt 10:37f, 16:24, Lk 14:27, 1 Thess. 1:6, 1 Pt 2.21, 1 Cor. 11:1.

175 Stephen was the first Christian martyr (Ac 6:8ff.), and Jesus may be considered the first to die as a witness (Rev 1:5, 3:14 in *A Greek-English Lexicon of the New Testament and other Early Christian Literature* p. 620); Paul's identification with Christ is explicit in Gal 2:20 "…I have been crucified with Christ and I no longer live, but Christ lives in me;" Origen, *Exhortation to Martyrdom*, 30, "…Jesus Christ offered Himself in sacrifice" Heb. 7:27; Mt 10:39

176 Elizabeth Castelli *Imitating Paul* p. 22, "Imitation is then a celebration of identity".

177 Mk. 8:34.

178 For example, *The Martyrdom of St. Polycarp*, 1.2, 17.3; Verba sentiendi (words denoting thoughts, feelings and perceptions), as embodied in mental processes.

"The disciples were called Christians first at Antioch."[179] It is its association with the language of 4 Maccabees, St Ignatius and St. Polycarp that is most relevant for Pteleme, where Antioch was the beginning of the phenomenon of Christian martyrdom. Eusebius dates Ignatius' (and Polycarp's) career to the early second century.[180] Ignatius, in his letter to the Romans, said how he longed, "to be an imitator of my suffering God"[181] His letter to the Romans is couched in sacrificial imagery and language. Antioch may have been the place where *The Fourth Book of Maccabees* was written,[182] a narrative that has martyr stories as its basis (discussed above). There was Christian veneration of the Maccabean martyrs at Antioch[183] and Ignatius of Antioch, Polycarp and Pteleme become connected, through martyrdom, to Christ. These connections formed part of an understanding of martyrdom, perhaps limited to those in the church hierarchy but expounded by them when read to listeners. Antioch was also known as a centre for Christian hermeneutics.[184]. Antioch-on-the-Orontes was originally modelled on a Greek city but only part of the inhabitants were citizens while the rest were free foreigners or slaves. Religious affiliations caused participation in the frequent Hellenistic festivals as well as a recognition of Roman emperors as deities. It played a pivotal role in the emergence of Hellenistic Judaism and early Christianity.[185] John Chrysostom, the Bishop of Antioch, was a prominent figure. [186] So connecting Pteleme with Antioch infers a strong Christian orientation.

ⲟⲩⲣⲙ̄ⲛ̄ⲛⲟⲩⲧⲉ, a man of God

The narrator also calls Pteleme, "a man of God attentive to both small and great", as the (implied) reason why (ϫⲉ) all the soldiers loved him, [187]

The Coptic use of ⲛⲉ- precedes an article phrase used as an entity term, serving a narrative (also an existential) function and "portrays the background against which the main line of discourse is being asserted"[188]. In

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179 Acts 11:19-20, 25-26; E. A. Judge *The First Christians in the Roman World* edited by James R. Harrison (Mohr Sieback, Tübingen, 2008), p. 437; known to St. Peter and St. Luke, Antioch was a prominent centre of early Christianity with a Christian population estimated by John Chrysostom (Patriarch of Antioch, [344-309] – 407) to be 100,000 at the time of Theodosius 1 (347-395).

180 *HE* 3.36.2-4

181 Ignatius *Romans* 6.3 (translated by Michael W. Holmes, *Apostolic Fathers: Greek Texts and English Translations* second edition, [Baker Books, Michigan, 2007]).

182 There is an informative discussion by Jan Henten in his book *The Maccabean Martyrs as Saviours of the Jewish People* pp. 50ff.

183 Op. cit., p. 79

184 Another school of Scriptural interpretation existed at Alexandria, where Origen and Clement were known as primary figures.

185 Magnus Zetterholm *The Formation of Christianity in Antioch* (Routledge, London, 2003), 41.

186 Kennedy, 1980, p. 145, John Chrysostom, Bishop of Antioch and student of the sophist Libanius, was called the finest Christian orator in Greek, by Kennedy.

187 *Apaioule and Pteleme,* 169Ri, 15 ϫⲉ ⲛⲉⲣⲙ̄ⲛ̄ⲛⲟⲩⲧⲉ ⲡⲉ ⲉϥⲥⲱⲧⲙ ⲛ̄ⲥⲁⲛ̄ⲕⲟⲩⲓ ⲙⲛ̄ⲛ̄ⲛⲟϭ 'for he was a man of God listening to both small and great.'

188 Layton, §439

addition, ⲛⲉ- establishes a new temporal reference point in the past. The compound noun ⲣⲙ̀ⲛ̀ⲟⲩⲧⲉ has the meaning of Pteleme belonging to, and having the quality of, the lexical class designated 'man of God'. It adds to the construction of Pteleme's identity by setting a boundary within which readers and listeners may infer from the genitive that he belongs to the social category called 'Christian', and thus reflects God's wishes; he is a servant of a monotheistic god, as opposed to serving the polytheistic Roman gods. This epithet has associations with Psalm 115.13, where (the Lord) "will bless those who fear the Lord – small and great alike." [189] Furthermore, the Psalm is connected with idols 'made by the hands of men,'[190] a motif with negative connotations that is used later in the story.[191]

The narrator uses epithets and attributes to express qualities regarded as characteristic of Pteleme; they are also qualities that epitomise Christian values, along with some of the qualities of a Classical Greek Hero.[192] Lexical items evoke a discourse extending the meaning of the word in a way that *normalises* particular attitudes, beliefs and assumptions. The narrator attempts to persuade readers and listeners to either change, or strengthen, their attitudes in accordance with this meaning, which is a reflection of the author/narrator's own cultural and ideological position. This is a mental process and relies on the reader's empathy and sympathy to describe and explain the images called to mind in the discourse. Once the reader's attention has been gained, prototype, frame and script theory, along with metaphor theory, can be used to explain the mental representations from the perspective of cognitive narratology.[193]

The author/narrator's value system provides the epithets and attributes used to characterise Pteleme, with the intention that the reader forms similar positive or negative attitudes. The readers and listeners respond with reference to their own emotional disposition, driven by the ideology *internalised* as beliefs and value systems. Attitudes can be seen as comprising two parts: the first, affect, is concerned with emotional response and ethical disposition; the second, judgement, is concerned with the evaluation of human behaviour with respect to social norms. It is the emotional or affective component of an attitude that has been under-studied. The evaluation of the martyrs' behaviour, with respect to social norms, forms the judgmental component of an attitude, and is determined by cultural and ideological values that have been institutionalised. They are expressed as rules, regulations and social expectations and are incorporated into roles. The source of attitudes and heteroglossia (alternative voices) is important because it explains the origin of social practices and lexical nuances within the

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189 *Apaioule and Pteleme,* 169Ri, 16, ⲉϥⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁⲛ̄ⲕⲟⲩⲓ ⲙⲛ̄ⲛ̄ⲟⲃ 'listening to both small and great.'

190 Psalm 115:4.

191 *Apaioule and Pteleme*, 169Ri, 27ff.

192 Halliwell, 1986, p. 166. For Aristotle, when describing the mentality of certain sorts of people (*Poetics*, 10, 32ff, 49a, 49b), they were required to be of morally good character – people who strived to realise their goodness; the external features, or good fortune, of Hero status were noble breeding, physical and military prowess, power and wealth, honour (*Poetics,* 53a 10-12). Pteleme's image is a blend of both Christian and heroic predominant identifying characteristics.

193 *Apaioule and Pteleme*, passim.

culture at that time. Both martyrs are defiant and unyielding under torture; they also display the Christian virtues of humility, obedience and piety. Both images, and lexical items, are used to construct them as models of faith and virtue, unfaltering when faced with torture and execution because of their refusal to comply with the orders of Sebastianus.

5.2.2.4. The Block Characterisation of Apaioule

Apaioule is described by the author/narrator as a *monk,* an *anchorite* and an *ascetic,* the embodiment of holiness, from the nome of Heracleopolis[194] where both he and Pteleme were beheaded. As an anchorite, he is represented as leading an intensely prayer-oriented, ascetic life, abstaining from worldly pleasures and pursuing spiritual perfection and union with God. He was connected with Saint Anthony, both were anchorites, and his concentration on the practice of religion and reflection upon spiritual matters, allowed for the cultivation of virtues. He was habitually pious. The initial image was enlarged by the words and deeds of Apaioule as the story progressed. The identities of *monk* and *ascetics* were social categorisations with expected values and behaviour.

5.2.3 Complication.

This section comprises the main story. As the narrative unfolds, the textual dynamics give prominence to either the characters or plot through foregrounded themes. While martyr characteristics are strategically foregrounded, their acts are developed as the story progresses, marking turns in the story, and maintaining the dramatic tension:

- after incarcerating Pteleme for *refusing to sacrifice*, Sebastianus commands both Apaioule and Pteleme to sacrifice to the Roman gods, or die.[195]

- Apa Pteleme's *refusal to sacrifice*[196] and then the *refusal* by both martyrs.[197]

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[194] *Apaioule and Pteleme*, 171Ri, 7; *monk, anchorite* and *ascetic* are social categories, social identities that carried behavioural expectations.

[195] *Apaioule and Pteleme*, 171Vi, 26, ⲧⲉⲧⲛ̄ⲁⲣ̄ⲥⲟⲃ ⲛ̄ⲧⲉⲧⲛ̄ⲙⲟⲩ ⲕⲁⲕⲟⲥ ϫⲓⲛⲙ̄ⲙⲟⲛ 'Will you be fools, and die miserably, or not'

[196] *Apaioule and Pteleme*, 169Ri, 27, ⲛ̄ϯⲛⲁⲟⲩⲱϣⲧ̄ ⲁⲛ ⲛ̄ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲙ̄ⲙⲟⲩⲛ̄ⲧ̄ ⲛ̄ⲃⲓϫ ⲙⲛ̄ⲟⲩⲣⲱⲙⲉ ⲛ̄ⲧⲁϩⲉ 'I will not worship idols made with hands and (one who is) a man like myself'.

[197] Apaioule, like Pteleme, refers to scripture for authority, Acts 5:29; 1 Sam. 2:25, ⲉⲓⲉ ⲛ̄ⲧ̄ⲥⲟⲟⲩⲛ̄ ⲁⲛ ⲱ ⲡⲕⲱⲙⲏⲥ ϫⲉ ⲛⲁⲛⲟⲩⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁⲡⲛⲟⲩⲧⲉ ⲡⲁⲣⲁⲛ̄ⲣⲱⲙⲉ ϥ̄ⲥⲏϩ ⲅⲁⲣ ϫⲉ ⲉⲣϣⲁⲛⲟⲩⲣⲱⲙⲉ ⲣ̄ⲛⲟⲃⲉ ⲉⲩⲣⲱⲙ ⲉϣⲁⲩⲥⲟⲡⲥ̄ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲛϥ̄ⲕⲱ ⲛⲁϥ ⲉⲃⲟⲗ ⲧⲉⲛⲟⲩ ⲃⲉ ⲧⲛ̄ⲛⲁⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁⲡⲛⲟⲩⲧⲉ ⲛ̄ϩⲟⲩⲟ ⲉⲣⲟⲕ 'Do you not know, O Count, that it is good to obey God rather than men? For it is written, "If a man sin against another man, appeal is made to God, and He forgives him." Now therefore we will obey God rather than you.'

- tension between *dead* idols (ⲉⲩⲙⲟⲟⲧ[198]) and the *living* God (ⲉⲧⲟⲛϩ̄[199]).

- the *torture* of Apa Pteleme (and later, Apaioule) at the command of Sebastianus.

- the introduction of a *supernatural world*, populated by unearthly beings, who become characters in the story (the textworld).

As cognition is intimately tied up with identity and personhood,[200] the mental processes involved with the inferences made, and the verbal exchanges between Pteleme, Sebastianus and God, need to be explained. There is a simultaneous interplay among Halliday's metafunctions, during which meaning is conveyed on the three different levels; interpersonal, textual and ideational. As the story progresses, it foregrounds certain characters and activates associated scenes; most importantly, the roles they assume create behavioural expectations. Apaioule and Pteleme belong to the classification of martyr, who speak and act in certain anticipated ways; Sebastianus belongs to the category of Roman official and is expected to be instrumental in the act of martyrdom. These expectations, or situations, have their equivalents in cognitive psychology where situation and situation types can be explained by schemata as frames and scripts (frames are prototypical structures and scripts are prototypical sequences). Language functions interact and rhetorical strategies attempt to persuade readers and hearers, further defining the role of Pteleme's personhood. A description can be drawn from the lexical-grammatical analysis where the use of language is functionally differentiated into three areas, spanning field, tenor and mode[201] (appendices 7.1-7.3). The predominant genres of Epic and Allegory centre the actor-goal relations on material and mental processes. Semantically, Roman officials and martyrs switch between agents and patients in material clauses; the behaviour of both groups is driven by their ideology where they are sensers in mental clauses. The phenomenon (their views of the world), results in an expression of their accumulated experiences, and their characteristic words and deeds are best described by the intersection of linguistic units with their action structures.[202] The Structuralist ideas of A. J. Greimas concerning narrative actants, and the characters' involvement in the mental and material processes expressed in clauses and sentences, along with their role expectations as individuals in storyworlds, combines linguistic and narratological concepts in a strategy that more adequately explains the characterisation of the main actors in martyrologies. They are role-bearing actants moving in mentally projected storyworlds. Contributions from cognitive science, such as memory and schema theory, enrich this perspective.

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198 *Apaioule and Pteleme*, 172Ri, 27

199 *Apaioule and Pteleme*, 170Vi, 12

200 Stockwell, 2007, p. 172.

201 Defined in detail at note 162 (below).

202 The idea of 'action structures' comes from David Herman *Story Logic*, 2004, where, "action structures can be defined as higher-order narrative units or principles of organization based on inferences about participants'(emergent) beliefs, desires and intentions. (They) are what allow listeners, readers and viewers to connect nonadjacent occurrences and to construe them as elements of an ongoing, coherent narrative."

The narrator's comments are formed as rhetorical strategies, employed to change the attitudes of the readers and listeners.[203] The characters' evaluations often appear in direct speech,[204] a conduit for the narrator's points of view. Again, attributive and existential verbs are used descriptively for the background and characters are foregrounded as their actions, in relational and verbal processes, cause movement across this background.[205] Parallelism (repetition) is common with references to Scripture serving this purpose, along with that of authentication, and identification by association with the Prophets. Unfortunately, the text gives no indication of the techniques for its delivery.[206] The martyrs use tropes to change the meaning of what Sebastianus had to say, and emotional appeals were made to readers and listeners.[207] The refusal to sacrifice, and the ensuing tortures, form episodes marked with the direct speech of Sebastianus[208] calling on the martyrs to sacrifice, followed by a verbal escalation, the climax, and the resolution. Initial attitude markers also indicate the beginning of an episode.[209]

Complication and evaluation become enmeshed when Pteleme refuses to obey the ordinance of the emperor, [210] maintaining tension and providing coherence by linking episodes.

The use of the imperative form of ϵι, 'to come', followed by an emphatic (intensive) pronoun ϩωωκ, 'you', sets the tenor of Sebastianus' relationship with his soldiers. He commands with the authority of his position as a superior officer; and further, as one with magisterial authority as governor of the region. Extreme power disparity characterises their relationship, and that of the martyrs Apaioule and Pteleme.

Pteleme's and Apaioule's refusal to sacrifice is the turning point, the crisis, in the story, and the narrated events become the reasons why the story was of sufficient interest to be told. This as the crucial stage of the tragic

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[203] An example of the narrator's point of view with the comments about the Apostles rejoicing for being seen as worthy to suffer humiliation for the name of Jesus, cf. Acts 5:41, *Apaioule and Pteleme*, 170Ri, 21 and passim.

[204] Characters unmediated direct speech acts are embedded, and part of the plot of the story. This is a mimetic strategy of authenticity and realism, giving the impression of the reproduction of the original courtroom records, claiming to be a near-verbatim repetition of the original utterance. The narrator's reporting may be seen as a pseudo-oral type of utterance using similar strategies.

[205] Throughout the text, the martyrs and the Romans are lexically foregrounded against a spatial and temporal background which contextualises their actions. Details are given below.

[206] The powerful effects during delivery of intonation, prosody, voice, rhythm and gesture, remain unfocused.

[207] The unjust punishment to Apaioule by Sebastianus evoked the pity of the readers and listeners, N̄ⲧⲟϥ ⲇⲉ ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁⲓⲟⲩⲗⲉ ⲙ̄ⲡⲉϥⲉϣⲃⲙ̄ⲃⲟⲙ ⲉⲟⲩⲱϣϥ̄ ⲛⲁϥ ⲉⲃⲟⲗ ϫⲉ ⲁⲡⲉϥⲥⲱⲙⲁ ⲣ̄ⲁⲧⲃⲟⲙ "But as for the blessed Apaioule, he was unable to answer him, because his body had become powerless" *Apaioule and Pteleme*, 173Rii, 1.

[208] *Apaioule and Pteleme,* 169Ri, 21 and passim, ⲡⲉϫⲉ ⲡⲕⲟⲙⲏⲥ ⲛⲁϥ ϫⲉ… "the count said to him…"

[209] For example, *Apaioule and Pteleme,* 170Vi, 6, ⲱ, 'o', a direct address marker, calling attention to what God was going to say.

[210] *Apaioule and Pteleme,* 169Ri, 22, ⲁⲙⲟⲩ ϩⲱⲱⲕ ⲛ̄ⲟⲩⲱϣϯ̄ ⲙ̄ⲡⲉⲡⲣⲟⲥⲇⲁⲅⲙⲁ ⲙ̄ⲡⲣ̄ⲣⲟ (Sebastianus said) 'Come, you, and worship the ordinance of the emperor!'

plot-structure dramatically expressed in the 'mistake' or 'error', ἁμαρτιᾶ, which initiates the readers' and listeners' emotional arousal as they sympathetically engage with strong, vicarious feelings. [211]

The explicit attribution of traits (beyond locative and temporal expressions) is supplemented with implicit characterisation, based on how readers and listeners infer, evaluate, and make conclusions based on the action structures of Pteleme, Apaioule, Sebastianus and God. The image of the martyrs continues to be constructed, based on the attachment of lexemes with *verba sentiendi* characteristics, and action structures.

The verbal exchanges between Pteleme, Apaioule, and Sebastianus allow their respective ideologies to emerge as the narrator uses direct speech, in which their points of view, or perspectives, are expressed. Neither Pteleme nor Apaioule respond in an expected manner,[212] often antagonising Sebastianus, who became very angry with their comments.[213] This reaction reinforces the tenor[214] between the protagonists. Sebastianus' anger may have been due to the violation of his perceived norms, or his loss of face,[215] which he suffered in front of his soldiers and significant others. It demonstrates the author's perception of the power inherent in Sebastianus' position, and the martyrs' diametric opposition to it. Both Pteleme and Apaioule refer to Scripture rather that give the

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[211] *Apaioule and Pteleme,* 169Ri, 26, ⲡⲉϫⲉ ⲡⲅⲉⲛⲛⲁⲓⲟⲥ ⲛⲁϥ ϫⲉ ⲛ̄ϯⲛⲁⲟⲩⲱϣ̄ⲧ̄ ⲁⲛ ⲛ̄ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ 'The noble (man) said to him, "I will not worship idols"'

[212] H. P, Grice *Studies in the way of Words* (Harvard University Press, MA. 1989); Pteleme breaks Grice's Cooperative Principle and most of its maxims; his responses give more information than required, are tangential, irrelevant and verbose.

[213] *Apaioule and Pteleme*, 169Vi, 24, ⲛⲁⲓ ⲇⲉ ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟⲩ ⲛϭⲓ ⲡⲕⲟⲙⲓⲥ ⲁϥϭⲱⲛⲧ̄ ⲉⲙⲁⲧⲉ 'When the count heard this, he was very angry' and *Apaioule and Pteleme*, 170Ri, 25, ⲛⲁⲓ ⲇⲉ ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟⲩ ⲛ̄ϭⲓ ⲥⲛⲃⲁⲥⲧⲓⲁⲛⲟⲥ ⲡⲕⲱⲙⲏⲥ ⲁϥⲙⲟⲩϩ ⲉⲃⲟⲗ ϩⲙ̄ⲡϭⲱⲛⲧ̄ ⲡⲉϥⲉⲓⲱⲧ ⲡⲁⲓⲁⲃⲟⲗⲟⲥ 'When Sebastianus the count heard this, he was filled with the anger of his father the Devil' Araioule, in similar circumstances, drew a comparable response, *Apaioule and Pteleme*, 171Vii, 15, ⲛⲁⲓ ⲇⲉ ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟⲩ ⲛ̄ϭⲓ ⲡⲕⲱⲙⲏⲥ ⲁϥϭⲱⲛⲧ̄ ϩⲛ̄ⲟⲩⲟⲣⲅⲏ 'when the count heard this, he was furiously angry.'

[214] It is necessary to distinguish the tenor of discourse from a cognitive perspective because it concerns one way to analyse the roles of Apaioule, Pteleme and Sebastianus and their relation to each other. These interpersonal meanings of the mood system are combined as a lexical-grammatical analysis, facilitating a contextual description. As context reflects culture, understanding context requires a sympathetic approach to what behaviour is considered acceptable determined by what social norms apply at that time and in that place. Readers and listeners appraise patterns of language by using linguistic motifs to reflect their personal reaction (positive/negative) to the meanings in a text. Context is divided (functionally) into three domains: field, tenor and mode. Field concerns what activity is taking place and mode concerns what role language takes in context. These three functions of a text need to be explored simultaneously. Context of situation, and culture, is reflected in cognitive psychology as frames, schemata and scripts and it is this perspective that informs the analysis of *Apaioule and Pteleme.*

[215] Goffman's original work in 1967 (*Interaction ritual: essays on face-to-face behaviour* [Anchor, New York]) has been extended by postmodern researchers to consider what is appropriate and what is inappropriate behaviour in an ongoing social situation – what is considered to be the accepted norm – an evaluative judgement depending on the point-of-view of the interlocutors. Were Pteleme and Apaioule deliberately trying to antagonise Sebastianus, as Paese and Thecla did to Armenius? Even if the face damage was accidental, the reaction of both Roman magistrates was the same – anger. This precipitated the start of the tortures whereby the narrator keeps the story moving forward, adding more psychological features to the image of the martyrs.

response Sebastianus desires. They turn his words against him, displaying a rebellious attitude, by re-contextualising them in scriptural passages, for example the word 'fool' (ⲣ̄ⲥⲁⲃ). [216]

Their rebelliousness and unbending stance under torture are major themes in the story.

5.2.4 Evaluation

The story repeats the major themes of torture and the martyrs' defiance. The narrative is divided into episodes,[217] and keeps the reader interested. [218]

Foregrounding is a core concept in stylistics and its use is very common in *Apaioule and Pteleme*. It means the property of perceptual prominence that certain linguistic items have against a background of less prominent items. Cognitively, linguistic foregrounding relies on the 'figure and ground'[219] distinction to capture the readers and listeners' attention; characters appear as figures against the background of their settings. This is seen as either a stylistic distortion, in which the text deviates from the linguistic norm expected in martyrologies, or where an aspect of the text is fore fronted by repetition (parallelism). In *Apaioule and Pteleme,* foregrounding is achieved by the repetition of lexical items recalling familiar and significant discourses from ascetic and Biblical sources, the names of prophets and their associates referring to Scripture, along with other figural uses of language that cause the text to stand out. The repetition of epithets, such as 'blessed', and the use of the word 'idols', are examples of this and verge on being hyperbolic. Deviation from the syntactic structure occurs when the ordinary use of language, or the compliance with the genre expectations of martyrologies, is disrupted. Tropes are deviations from semantics and involve a change in meaning. Metaphors and similes, linking new information with stored knowledge, are common in *Apaioule and Pteleme,* with attention being given to the subjects and objects of verbs as they experience changes due to actions. Often the focus of attention [220] occurs when new information about the topic/subject appears in the predicate, where changes happen to the logical subject, the theme, or topic under discussion.

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[216] *Apaioule and Pteleme*, 171Vi, 27, Sebastianus declares the martyr Pteleme to be a fool unless he sacrifices, to which Pteleme replies by referring to scripture, 1 Cor. 4:10 and 1 Cor. 1:27-, effectively calling Sebastianus the fool.

[217] A story told in connected episodes. The episodic structure is characteristic of an oral delivery, where there are many cognitive benefits, for an elaboration on episodic style in ancient narrative, see Whitney Shiner 'Creating Plot in Episodic Narratives' in *Ancient Fiction and Early Christian Narrative* (Society of Biblical Literature, Atlanta, 2998), pp. 140-155.

[218] Labov, 1972, p. 366, "the means used by the narrator to indicate the point of the narrative, its *raison d'être:* why it was told, and what the narrator is getting at."

[219] Stockwell, *Cognitive Poetics*, p. 15, first noticed by gestalt psychologists in the early twentieth century.

[220] Layton, § 247. Layton goes on to say, "These *focalising* versions of the basic sentences are signalled either syntactically, by the focalising conversion ((§) 444) or cleft sentence; or rhetorically, by the overall structure of the passage within which the sentence occurs. In addition the spoken performance of a basic sentence presumably allowed it to be communicated in focalised form through the speaker's intonation pattern and other prosodic features."

Initial attitude markers convey the tenor of a sentence, for example the Coptic particle ⲙⲏ appears at the head of sentences posed as 'rhetorical' questions, not requiring answers.[221] An interjection, ⲉⲓⲥϩⲏⲏⲧⲉ, translated as Lo, Behold, Listen,[222] has the effect of calling attention to the statement that follows and "sometimes marks an important new moment in narrative exposition;"[223] it is associated with direct speech, for example when Apa Pteleme greets Apaioule after his arrival in the Kingdom of Jesus.[224] It has the effect of foregrounding the discourse concerning the realisation of the promised rewards, an event that was to happen in a created textworld, with its own ontology. However, for the ancients, this was a real world, not one created in the text.

Deictic shifts change the location of attention, and this occurs throughout *Apaioule and Pteleme.* While the story focuses on the major themes of martyrdom, there are many smaller shifts in emphasis as the story unfolds. There is a final deictic shift which allowed the narrator to end, and further evaluate, the story as the martyrs received their rewards, promised to them earlier in the story by Jesus.[225] The narrator encourages readers and listeners to evaluate this textworld called 'heaven', and God, positively, as a reward for their actions.[226] This is a major theme in the martyrology, and a strategy designed to give a strong positive evaluation of the ideology driving the actions of those who aspire to become martyrs. Apaioule greeted Apa Pteleme in the Kingdom of Jesus Christ as soon as he was beheaded and the angels took his soul up to heaven.[227] The narrator uses evaluative commentary throughout the text,[228] at times presented as direct utterances by others. [229] There is an

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221 *Apaioule and Pteleme,* 169Rii, 10 and 169Rii, 12

222 Crum 85a.

223 Layton, §245.

224 *Apaioule and Pteleme,* 173Rii, 17, ⲙⲛ̅ⲛ̅ⲥⲱⲥ̅ ⲁϥⲁⲥⲡⲁⲍⲉ ⲛ̅ⲁⲡⲁ ⲡⲇⲉⲗⲉⲙⲏ ϩⲛ̅ⲧⲙⲛ̅ⲧⲣ̅ⲣⲟ ⲛ̅ⲓ̅ⲥ̅ ⲡⲉⲭ̅ⲥ̅ 'Thereafter he greeted Apa Pteleme in the Kingdom of Jesus Christ.'

225 *Apaioule and Pteleme*, 170Vi, 12, ⲁⲛⲟⲕ ⲡⲉ ⲓ̅ⲥ̅ ⲡϣⲏⲣⲉ ⲙ̅ⲛⲟⲩⲧⲉ ⲉⲧⲟⲛϩ (I am Jesus) 'the Son of the living God'

226 An evaluation based on the socialised absorption of Christian beliefs and values, not seen as a constructed textworld, but an actual world populated by actual entities.

227 *Apaioule and Pteleme,* 173Rii, 30, Apa Pteleme said to him, ⲉⲓⲥϩⲏⲏⲧⲉ ϩⲁⲣ ⲁⲩⲟⲩⲱ ⲉⲩⲡⲱⲣϣ ⲙ̅ⲡⲉⲕⲑⲣⲟⲛⲟⲥ ⲙ̅ⲡⲡⲁⲣⲁⲇⲉⲓⲥⲟⲥ ⲙⲛ̅ⲛⲉⲧⲟⲩⲁⲁⲃ ⲧⲏⲣⲟⲩ 'for behold, already has your throne been set out in paradise with all the saints', part of the founding theological myth.

228 Passim; referring to all things Christian as positive, and all things pagan as negative.

229 *Apaioule and Pteleme,* 169Rii, 22ff, Sebastianus said to Apa Pteleme, ⲥⲱⲧⲙ̅ ⲛ̅ⲥⲱⲓ ⲙ̅ⲡⲣ̅ⲙⲟⲩ ⲕⲁⲕⲱⲥ ⲑⲩⲥⲓⲁⲍⲉ ⲛ̅ⲛ̅ⲛⲟⲩⲧⲉ ⲉⲧⲧⲁⲓⲛⲩ ⲧⲁⲣⲉⲡⲟⲩϫⲁⲓ ϣⲱⲡⲉ ⲛⲁⲕ ⲉϣⲱⲡⲉ ⲙ̅ⲙⲟⲛ ϯⲛⲁϫⲓⲙⲱⲣⲉ ⲙ̅ⲙⲟⲕ ⲕⲁⲁⲱⲥ ϩⲛ̅ϩⲉⲛⲃⲁⲥⲁⲛⲟⲥ ⲉⲩⲛⲁϣⲧ̅ ⲉⲙⲁⲧⲉ 'listen to me! Do not perish miserably! Sacrifice to the revered gods and you shall be saved. If not, I shall punish you sorely, with very severe tortures.'; the direct speech of Jesus concerning the heavenly rewards (170Vi, 6-170Vii, 26) to be gained by enduring the torments of martyrdom, in particular, everlasting life (Mt. 19:28). The martyr's rewards are discussed by Origen (185 A.D. – 253 A.D.) in *Exhortation to Martyrdom* part 3, 14 (*Origen. Prayer, Exhortation to Martyrdom* translated by John J. O'Meara [Newman, New York, 1954], pp. 154-57), written "about 235 A. D." (p. 11 op .cit.), in the time of Maximin's persecution and concerns the hopes and fears of the Egyptian Christians in the first half of the third century (ibid.). The theme of heavenly rewards is central to martyrologies and appeared in Tertullian's *Ad martyrs* and *De fuga in persecutione*, Cyprian's *De lapsis* and Pseudo-Cyprian's *De laude martyrii* along with the Acts of the Martyrs. Its inclusion in the *Martyrdom of Apaioule and Pteleme* indicates the author and narrator were familiar with this discourse, whether the audience were as familiar with it remains open to speculation; the text did provide the reader with a literary device to use strategically as a means of persuasion to 'bear witness'.

inextricable amalgamation of evaluation and action. Evaluative actions drive the story, and this is enhanced by entwined rhetorical and stylistic devices designed to heighten its persuasiveness. In the example above, the imperative mood created by the verbal prefixes increases the emotional intensity of the sentences. Fronted personal pronouns provide emphasis.[230]

Lexical intensifiers are a type of semantically defined evaluation. Adverbial intensifiers and qualitative verb forms, used as relative nominations, are almost hyperbolic. For example, ⲕⲁⲕⲱⲥ, 'miserably, sorely', used as an adverbial intensifier; ⲛ̀ⲛⲟⲩⲧⲉ ⲉⲧⲧⲁⲓⲏⲩ, 'revered gods', where ⲧⲁⲓⲏⲩ is used as the qualitative of ⲧⲁⲓⲟ, in a relative construction; ϩⲉⲛⲃⲁⲥⲁⲛⲟⲥ ⲉⲩⲛⲁϣⲧ̀-, followed by 'severe torments,' where the qualitative of the verb ⲛ̀ϣⲟⲧ is used; swearing an oath has a similar effect. [231]

The narrator refers to Apa Pteleme and Apaioule repeatedly as 'blessed', 'holy' and 'noble' in the narrative, colouring their character in a positive way, while Sebastianus and those associated with him, are evaluated negatively.

5.2.5 Resolution

The prominent theme in this stage of the narrative is the attainment of martyr status. This includes the realisation of the rewards in the supernatural world, as promised by Jesus to the martyrs when He visited Apa Pteleme in prison. The would-be saints finally become saints with their beheading. They become ones who were to be rewarded with ever-lasting life, while 'sitting on thrones, wearing crowns, and dressed in bright clothing.' [232] These rewards were for bearing witness to the teachings of Jesus, and suffering torture because of it in the mortal world. [233]

The tension created by the refusal of Apa Pteleme and Apaioule to sacrifice to the Roman gods is resolved with their beheading. Sebastianus threatened torture and death unless the saints accepted the authority of the Roman emperor and engaged in the act of sacrifice, an act contrary to their religious beliefs. The beheading of Apa Pteleme and Apaioule was the final stage in their passage to becoming martyrs, witnesses to the word of Jesus.[234] They imitated the sacrifice of Jesus and they were rewarded with the promises made by Jesus when he

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[230] *Apaioule and Pteleme,* 170Vi, 10, ⲁⲛⲟⲕ ⲡⲉ̅ⲓ̅ⲥ̅ⲧ̀ "I am Jesus…"

[231] *Apaioule and Pteleme*, 169Vi, 31, ϣⲉ ⲛⲟⲩϫⲁⲓ ⲙ̅ⲡⲁⲡⲟⲗⲗⲱⲛ, 'by the health of Apollo'

[232] *Apaioule and Pteleme*, 170Vii, 10, ⲉⲥⲣ̅ⲟⲩⲟⲉⲓⲛ ⲛ̅ⲑⲉ ⲙ̅ⲡⲣⲏ, 'shining like the sun,'

[233] *Apaioule and Pteleme*, 170Vi, 20, ϩⲙ̅ⲡⲕⲟⲙⲟⲥ, 'in the world,'

[234] Pteleme - *Apaioule and Pteleme*, 172Vii, 9; Apaioule - *Apaioule and Pteleme*, 173Rii, 6; c.f. *Origen*, 30, p. 171.

answered Apa Pteleme's call.[235] The reversal of the power hierarchy, the triumph of good over evil, and the confirmation of the superiority of Christian beliefs over pagan beliefs as evidenced by the superiority of Jesus over 'dead idols', forms part of the resolution and the evaluation, a reversal of circumstances, or περιπέτεια, in terms of Aristotelian plot structure.

5.2.6 Coda

The coda ends the narrative with the narrator bringing the readers and hearers back to the point where they entered the narrative. The story was about the *words* and *deeds* of the martyrs Apa Pteleme and Apaioule, who suffered and died as a result of refusing to recognise the supremacy of the Roman pantheon, by disobeying the orders of the Roman governor, Sebastianus, to perform the ritual of sacrifice. The abstract begins the story with the narrator describing Apa Pteleme and Apaioule as 'noble saints and martyrs of Christ'. [236] The story ends when the 'contest' was recognised as being fulfilled with the martyrs' beheading. The story ends with the narrator signalling a shift in the readers' and listeners' mental perception of the world, from the natural to the supernatural, from 'the kingdom of Caesar' to 'the kingdom of God' where everything promised by God's son, Jesus, is given to Apa Pteleme[237] and, by association, Apaioule, after his death.[238] Tension is resolved and the story ends. The fulfilment of the contest by beheading takes the reader back to the abstract, while the story develops the theme of martyrdom. [239]

5.3 Rhetoric.

Classical rhetoric and poetics influenced the style of the persuasive discourse in which *Apaioule and Pteleme* was written and delivered. However, rhetoric can only be practiced within a democratic political system and free speech was not possible in Roman subjugated Egypt; conditions under which ἁμαρτιᾶ was the result of an Egyptian speaking freely. It had its roots in the ancient cultures of Greece and Rome.[240] In Athens, Gorgias

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[235] *Apaioule and Pteleme*, 170Vi, 9 to 170Vii, 26.

[236] *Apaioule and Pteleme*, 168Ri, 6ff, ⲉⲁϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡⲉⲩⲁⲅⲱⲛ ⲉⲧⲛⲁⲃⲟⲩϥ, 'they having fulfilled their good contest'

[237] *Apaioule and Pteleme*, 170Vi 16 - 170Vii, 12.

[238] *Apaioule and Pteleme,* 173Rii, 12 – 173Vi, 24.

[239] *Apaioule and Pteleme*, 173Rii, 12f, ⲛ̄ⲧⲉⲩⲛⲟⲩ ⲁⲩⲉⲓ ⲛ̄ⲃⲓ ⲛ̄ⲁⲅⲅⲉⲗⲟⲥ ⲁⲩϫⲓ ⲛ̄ⲧⲉϥⲯⲩⲭⲏ ⲉⲩⲣⲁⲓ ⲛ̄ⲙ̄ⲡⲏⲩⲉ ⲁⲩⲧⲣⲉϥ ⲁⲥⲡⲁⲍⲉ ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ ⲏⲛ̄ⲛ̄ⲥⲱⲥ ⲁⲩⲁⲥⲡⲁⲍⲉ ⲛ̄ⲁⲡⲁ ⲡⲁⲉⲗⲉⲙⲏ ϩⲛ̄ⲧⲙⲛ̄ⲧⲣ̄ⲣⲟ ⲛ̄ⲓ̅ⲥ̅ ⲡⲉ ⲭ̅ⲥ̅, 'Straightway the angels came and took his soul up to heaven and they caused him to greet the saints. Afterwards he greeted Apa Pteleme in the Kingdom of Jesus Christ.'

[240] Robert Cockcroft and Susan M. Cockcroft *Persuading People*, p. 4; in particular, Aristotle, influenced by Plato, wrote *Poetics* and *The Art of Rhetoric*. Hellenistic rhetorical teaching influenced Roman culture, for example *Rhetorica ad Herennium,* attributed (incorrectly) to Cicero.

(485-380 BC), Plato (428/7 or 424/3-348/7) and Aristotle (384-322 BC), were aware of the power of speech[241] to arouse various passions,[242] and the difference to decisions made when the emotions (passions) were aroused.[243] Martyrologies comprise both direct speech between the characters, and indirect speech as the narrator interacts with the audience; the martyrdom of *Apaioule* and *Pteleme* is a good example of this, reflecting the influence of the Second Sophistic movement with its emphasis on the role of the speaker, rather than the speech or the audience, and the imitation of models [244] such as the Roman governor, martyrs, and Jesus.

I argue that there is insufficient attention given to the effects of emotional involvement on an audience in forming attitudes towards characters. It was Aristotle who connected the emotional state of a person with its influence on judgments.[245] He defined rhetoric as, "the faculty of observing in any given case the available means of persuasion,"[246] where the means of persuasion rely on proofs. [247] He divided the means of persuasion into two areas; the first consisted of direct evidence such as witnesses and contracts, while the second relied on the ability of the speaker to provide proof by invention, called the 'artistic' proofs. The artistic proofs are located in the character of the speaker, the emotional state of the audience, or in the argument itself. He saw the art of rhetoric as being proved logically (λόγος/*logos*), or psychologically (πάθος/*pathos*) and sociologically (ήθος *ethos*). The three divisions relate to the presentation of the speaker's character (*ethos*) as trustworthy, the use of valid, logical argument (*logos*) and the arousal of the emotions in the audience (*pathos*). From a cognitive perspective, the reader/presenter prepared the audience by first placing them in a state of emotional arousal,[248] then judgments, based on behavioural norms and accepted beliefs (the theology of socialised Christianity), preceded appraisal and resulted in the formation of a positive or negative attitude in the minds of

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[241] Often, the oral origins of martyrologies remains strong and the way a speech was delivered could have a strongly persuasive effects on the emotions of the audience; in particular, if an audience was to be moved the speaker would be more successful by feeling and expressing the same emotions.

[242] Stephen Leighton 'Passions and Persuasion' in *A companion to Aristotle* (Blackwell, United Kingdom, 2009), pp. 597-8.

[243] Aristotle *Rhetoric,* 1356a, "We do not give judgment in the same way when aggrieved and when pleased, in sympathy and in revulsion."

[244] Kennedy, *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times,* Chapter 3, pp. 25-40. Evolving in the first century after Christ, the Second Sophistic was a revival of fifth century BC sophistic rhetoric, in Roman times. Later to be adopted by Christianity in the fourth century, it was primarily a Greek movement, carrying Greek values and morality "in the most polished and elegant form" (op. cit., p. 38). Christian sophistry was created by fathers of the church and found expression in panegyric sermons, but it never lost sight of its ability to persuade by using rhetorical techniques.

[245] Aristotle *Rhetoric*, 1.2 1356a. For Aristotle, emotional states were useful to society; for his teacher, Plato, emotional states were morally perilous and a threat to society.

[246] Aristotle *Rhetoric*, 1355b.

[247] Because when an argument is perceived as proven, it is more convincing (Christof Rapp 'The Nature and Goals of Rhetoric' in *A Companion to Aristotle* (Blackwell Publishing, United Kingdom, 2009), p. 580

[248] Christof Rapp 'The Nature and Goals of Rhetoric' in *A Companion to Aristotle* (Blackwell Publishing, United Kingdom, 2009), p. 584, because emotions have the power to modify judgments in predictable ways.

the audience.[249] Martyrologies draw their validity (*logos*) from the ultimate source of authority, God, and do not require further validation, leaving the character of the speaker (*ethos*) and the emotional arousal (*pathos*) as the two factors requiring attention.[250]

Aristotle was aware that passions (emotions) impacted on judgment. [251] Both *pathos* and *ethos* influence judgments. His third book discusses style (*elecutio* or λέζις) and how the communication was to be arranged (*divisio* or τάζις). He discussed three of what was to become five parts of rhetorical theory.[252] These ideas were carried forward in time and appeared in the *Rhetorica ad Herennium,* written around 84 BC.[253] It reflected Hellenistic (332 BC – 30 AD) philosophy and was a synthesis of earlier rhetorical teachings.[254] The unknown author's discussion of memory (3.28-40), pity and grief (2.50), indignation and pity (4.39-51), is relevant when discussing the influence of Greek drama[255] on plot-structure in Christian proselytising; of particular interest is the ways in which remembered images, the imprints (*tupoi*) left on the mind by sense perception, interacted with accepted beliefs (*endoxa*) (3.16-24), combining knowledge (*paideia*) with *endoxa*.

While *Apaioule and Pteleme* may have had its origins in a substantially oral culture,[256] the manuscript in the Pierpont Morgan collection, Codex M583, contains a written version that lends itself to an analysis based on Aristotle's theories of rhetoric and poetics. As a technique of persuasion, it was employed by relevant interest groups and assisted in the spread of Christianity throughout Egypt. By combining Platonic philosophy, Greek, and Latin literary models with emerging tenets of Christianity, St. Augustine (AD 354-430) and others

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[249] Cf. God's speech to Apa Pteleme and the positive reference to the martyr's shrine, *Apaioule and Pteleme*, 170Vii, 15, , ⲡⲧⲟⲡⲟⲥ ⲅⲁⲣ ⲉϯⲛⲁϫⲓⲧϭ̄ ⲉⲣⲟϥ "…the shrine", to which I shall take you…mention of martyrs' shrines is a common feature of martyrologies, giving a supernaturally powerful association to local places.

[250] George A. Kennedy 'Historical Survey of Rhetoric' in *The Handbook of Classical Rhetoric in the Hellenistic Period 330BC-AD400* (Brill, New York, 1997), pp. 20-23.

[251] Aristotle *The Art of Rhetoric* 2.1 1378a21-2, "those things through which, by undergoing change, people come to differ in their judgments and which are accompanied by pain and pleasure, for example, anger, pity, fear, and other such things and their opposites."

[252] Kennedy, 1997, p. 20.

[253] Kennedy, 1980, p. 97. The *Rhetorica ad Herennium,* was incorrectly attributed to Cicero (The LOEB Classical Library, translated by Harry Caplan, [Heinemann, London, 1954]), p. ix.

[254] Ibid.

[255] Although drama performances with three actors and chorus may not have survived after the early third century in the Greek East, "the themes associated with tragedy were (also) transmitted through another form of theatre, the Pantomime, which we know was very popular in Late Antiquity" (Pat Easterling and Richard Miles 'Dramatic Identities: tragedy in Late Antiquity' in *Constructing Identities in Late Antiquity* ed. Richard Miles (Routledge, London, 1999), p. 96; the influence of Greek culture was wide-spread in Egypt, Heinz Heinen 'Greeks in Egypt' in *The Coptic Encyclopedia,* vol. 4, pp. 1174-1179, writes about the cultural diversity in Egypt and how the Byzantine empire reflected this diversity in its poetry where poets bore witness to, "the profound and long-lasting Hellenization of the Egyptian chora throughout the Greco-Roman period;" the direct ancestor of Cicero's *De Inventione* and the *Rhetorica ad Herennium* was the rhetorical theory of the fifth and fourth centuries (Kennedy, 1980).

[256] Zakrzewska, 2011, pp.505-6.

developed a powerful discourse, which "soon acquired a cohesion in social structure",[257] accompanying the actions of proselytising disciples of the Christian faith.[258]

Judeo-Christian rhetoric was a synthesis of classical and Christian rhetorical theory,[259] but it also had unique features.[260] It was "an interrelationship between Christian exegesis and doctrine on the one hand, and Greek dialectic and philosophy on the other".[261] In Old Testament rhetoric, the authority of God's word replaced the proof supplied by Aristotle's *logos;* and *pathos* was achieved by the emotive imagery of the Jewish people suffering, often by using metaphor or simile,[262] fearing future punishment and hoping for future rewards.[263] *Logos* equated to the divine word of God.[264] So the basic modes of proof in Judeo-Christian rhetoric were grace, authority and logos.[265] New Testament rhetoric included the parable, a lengthened metaphor in the form of a narrative.[266] God's authority was projected by the speaker using rhetorical techniques from classical rhetoric such as repetition.[267] Enthymemes, the omission of a premise from a deductive syllogism, were replaced by signs.[268] There was a retrieval of relevant knowledge from memory, stored through socialisation as cultural norms, and biblical events. Prophets were seen as Christian role models, speaking the word of God, which was inspired by the Holy Spirit.

Contemporaneous with John Chrysostom, Bishop of Antioch and later Patriarch of Constantinople (AD 347-407), St Augustine wrote *De Doctrina Christiana* around 400 AD, and listed three duties of the orator - to

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257 Rousseau, Philip *The early Christian Centuries* (Pearson Education, Great Britain, 2002), p. 15

258 Kennedy, 1980, esp. Chapter 7 *Judeo-Christian Rhetoric* pp.120-160

259 Op. Cit., p. 143. But the synthesis was not a smooth passage into Christianity, as the writings of Libanius (b Antioch 314) indicate where "he represents the fading tradition of pagan classical culture of his age in its purest form" (Kennedy, 1983, p. 151-2)

260 This is well covered in detail by Kennedy, chapter 7, 1980. Kennedy says, "Christianity makes an increasing use of classical rhetorical forms" (1980. P. 122) which, I argue, indicates the desirability of keeping the accepted beliefs in sight, by staying within cultural norms; an appeal to diverse groups to ensure maintaining a wide support base. "The basis of persuasion in Jesus' view did not lie in rational proof…" and, "Christian preaching is thus not persuasion, but proclamation, and is based on authority and grace, not on proof" (Kennedy, 1980, p. 127) – the message is proclaimed, not proven.

261 Kennedy, 1980, p. 132.

262 *Apaioule and Pteleme*, 170Vii, 23, (Acts 9:15), ⲡⲣⲱⲙⲉ ⲉ̅ⲧ̅ⲙⲁⲩ ⲟⲩⲥⲕⲉⲟⲥ ⲛ̅ⲥⲱⲧⲡ ⲛⲁⲓ "that man is a chosen vessel for Me.

263 Op. cit., p. 121.

264 Prophecy and preaching were seen as inspired by the Spirit, God's words were seen as carrying their own validity. Both martyrs in *Apaioule and Pteleme* (passim) refer to Scripture, ϥ̅ⲥⲛⲏ ⲅⲁⲣ "…for it is written…"

265 Kennedy, 1980, p. 123.

266 Martyrologies use Scripture to oppose magistrates, in direct conflict, rather than didactically and elicit an angry response, for example in *Apaioule and Pteleme* 169Vi, 25, ⲛⲁⲓ ⲇⲉ ⲛ̅ⲧⲉⲣⲉϥⲥⲟⲧⲟⲩ ⲛ̅ⲃⲓ ⲡⲕⲟⲙⲟⲥ ⲁϥⲃⲱⲛ̅ⲧ̅ ⲉⲙⲁⲧⲉ; "when the count heard this, he was very angry"; 171Vii, 15, ⲛⲁⲓ ⲇⲉ ⲛ̅ⲧⲉⲣⲉϥⲥⲟⲙⲟⲩ ⲛ̅ⲃⲓ ⲡⲕⲱⲙⲏⲥ ⲁϥⲃⲱⲛ̅ⲧ̅ ⲅⲛ̅ⲟⲩⲟⲣⲅⲙ "when the count heard this he was furiously angry".

267 Repetition is the most common technique used in martyrologies. *Apaioule and Pteleme* use the martyr's words in direct discourse and then refer to Scripture where the same idea appears as either the word of Jesus or a prophet. The second Scriptural reference is introduced at 169Vi, 20 with ⲁⲩⲱ ⲟⲛ "And again…" and at 169Vii, 10, ⲡⲁⲗⲓⲛ ⲟⲛ ⲟⲛ "furthermore…"; this format changes, but the repetition of the idea stays the same.

268 See St Augustine *De Doctrina Christiana* for further discussion about the relevance of signs.

teach, to delight, and to move (persuade);[269] as a young man he was strongly influenced by Cicero's philosophical writings, himself strongly influenced by Aristotle.[270] Aristotle's linguistic discoveries were to continue influencing rhetoric, which was to remain a powerful literary technique in written Coptic hagiographies 'from the fourth century to the ninth'.[271]

During Late Antiquity, the influence of rhetoric and pantomime sat uneasily with the emerging Church in the East, being felt in Antioch by Bishop John Chrysostom [272] as there were powerful social connections between the church and the theatre. [273] Chrysostom was aware this when he complained "his listeners' behaviour in church was all too similar to their behaviour at the theatre."[274] His views were echoed in the West by St Augustine, "I was much attracted by the theatre, because the plays reflected my own unhappy plight and were tinder to my fire."[275]

5.3.1 Emotions and Feelings (*pathos*). [276]

Pathos is concerned with the psychology of persuasion. It uses literary devices designed to arouse the readers and hearers' emotions, causing them to alter their judgments; it is regarded as a cognitive phenomenon.[277] I argue that there is insufficient recognition of the part emotions played in martyr declamations,[278] particularly the emotional effect of plot-structure on readers and listeners; [279] martyrologies are long narratives, epics,

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[269] St Augustine, *De Doctrina Christiana,* book 4: 27-33.

[270] Michael Burke 'Rhetoric and poetics' in *The Routledge handbook of Stylistics* (Routledge, New York, 2014), p. 19.

[271] Tito Orlandi, 'Hagiography' in *The Coptic Encyclopedia,* 1991, p. 1193.

[272] Jaclyn L. Maxwell *Christianization and Communication in Late Antiquity* (Cambridge University Press, Cambridge, 2006), p. 64, "In Late Antiquity, city people had a taste for rhetoric, and…Chrysostom did his best to adapt his sermons in order to appeal to them,"

[273] Op. cit., pp. 52-3, "In general, the same group of people who attended church also went to the theatre."

[274] Op. cit., p. 52.

[275] Augustine of Hippo, *Confessions* 3.2

[276] Aristotle, *The Art of Rhetoric* 2.1 1378a, "Emotions are those things by the alteration of which men differ with regard to those judgments which pain and pleasure accompany, such as anger, pity and fear and all other such and their opposites."

[277] Stockwell, p. 171; Richard Lazarus *Emotion and Adaptation* (Oxford University Press, New York, 1991), p. 353, "cognition is both a necessary and sufficient condition of emotion."

[278] Ruth Webb, 'Imagination and the arousal of the emotions in Greco-Roman rhetoric' in *The Passions in Roman Thought and Literature* ed. Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997), p. 112, "The ability to arouse the emotions of an audience was vital to the ancient orator. To achieve persuasion, he had to be able to move his audience as well as convince them by reasoned argument.'' Although influential during the time of Greco-Roman cultural hegemony, 'vivid illustration' (e0na/rgeia)), or 'mental imagery' lost popularity as an important issue in philosophical psychology and rhetorical methods. It became a topic of interest to cognitive researches in the 1970_s, led by A. Paivio *Imagery and verbal processes* (Holt, Reinhart and Winston, New York, 1971), *Mental representations* (Oxford University Press, New York, 1986), R. N. Shepard 'The Mental Image' in *American Psychologist* 33, pp. 125-137, and S. M. Kosslyn *Image and mind* (Harvard University Press, Cambridge, MA, 1980). It remains a central issue in cognitive narratology (David Herman 'Cognitive narratology' in *The Living Handbook of* Narratology) and gives insights into the techniques used by the author/narrator of *Apaioule and Pteleme* when constructing the text. As such, it is of vital importance and relevance to my thesis. See also Alan Palmer *Fictional Minds*, Peter Stockwell *Cognitive Poetics*, and the introduction to *Current Trends in Narratology*, pp. 1-33, written by Monika Fludernik and Greta Olson.

[279] Easterling and Miles, p. 98, "Tragedy is particularly picked out for its excess: its ability to churn up the emotions of the audience."

consisting of a series of connected, tragic, episodes. Tragedy may be defined as a form of drama, based on human suffering, invoking an accompanying catharsis, or pleasure, in readers and listeners.

The inclusion of detailed torture scenes in martyrologies may be explained as a literary device using emotional empathy, set within the plot-structure of a tragedy,[280] and designed to engage the reader in strong feelings of fear, anger, indignation and pity.[281] The martyrs' sufferings were brought 'before our very eyes' by *enargeia* or *phantasia,*[282] aided by 'flash-bulb' memory. *Pathos* includes the emotional or affective appeals that give messages their power to change attitudes; readers and listeners do this by forming strong positive or negative judgments, based on what they consider to be normal behaviour for their group identity, and then act accordingly. In the context of martyrologies, these judgments are based on cultural norms and the socialised values and beliefs that were inculcated at some stage in the life of those who define themselves as Christians.

The themes in tragedies provided powerful means for showing the consequences of extreme human actions. Roman playwrights, for example Seneca, dwelt on detailed accounts of gruesome deeds. Seneca (4 BC - AD 65) re-worked Sophocles play 'Oedipus the King' (427/9 BC) and wrote 'Phaedra' based on Euripides 'Hippolytos', originally written 428 BC, as well as other works.[283] The influence of Aristotle remained, and tragedy imitated the actions and lives of characters, rather than characters themselves.[284] While the focus in martyrologies shifted to emphasise the prominence of the heroic martyrs in the story, the plot still controlled the presentation, motivating characters, creating urgency and suspense and then resolving the anxiety. Martyrologies, and indeed the martyrdom of *Apaioule and Pteleme,* retain some elements of tragic plot-structures. Martyrs are characterised as heroes[285], better than average people but not eminently good; flawed ones, who suffer some misfortune either wittingly or unwittingly[286], and the audience empathised with them as members of the group called Christians. The 'misfortune' (ἁμαρτιᾱ) of empathising as a Christian is reversed

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[280] Halliwell, 1986, pp. 168-9, "A properly conceived plot-structure implicitly calls for, and will inevitably invoke in the attuned audience or reader, the distinctive tragic experience of pity and fear; the nature of these emotions is such that they will be spontaneously felt in response to a dramatic action of the requisite kind." – The 'requisite kind' being a tragedy.

[281] Aristotle, *The Art of Rhetoric*., §§[s] 1378a-1388b, 'emotion'. In particular, §1386a ff. with regard to pity, "all painful and bitter things that are destructive are pitiable…death, bodily tortures and injuries…", and fear, which he defines as "…a kind of pain or disturbance resulting from the imagination of impending danger, either destructive or painful" §1382a ff.

[282] Aristotle *The Art of Rhetoric* 1386a 29ff.

[283] Alessandro Schiesaro 'Passion, reason and knowledge in Seneca's tragedies' in *The Passions in Roman Thought and Literature* (Cambridge University Press, Cambridge, 1997), pp. 89 ff.

[284] Easterling and Miles, 1999, pp. 96-7, "Pantomime drew its themes and stories from tragedy."

[285] Martyrs were the heroes of the Church. The image of classical heroes, from the time of Homer, had been re-worked to include Christian values, thus Pteleme was 'of gentle birth' but not prosperous. He was noble, wise and righteous – all characteristics of Aristotle's tragic hero – but also 'a man of God' (*Apaioule and Pteleme*, 169Ri, 6-20). He was a Phoenician, a Roman citizen, but also a Christian from Antioch, which was known for its liberal exegesis of Scripture, as opposed to the Alexandrian centre of biblical exegesis (Magnus Zetterholm *The formation of Christianity in Antioch* [Routledge, New York, 2003]). Peter Brown *The Cult of the Saints*, p. 6, cautions against explaining Christian martyrs as a continuation of the pagan cult of heroes. It was a modification.

[286] Halliwell, 1986, p. 171, where *Metabasis*, the transformation of fortune, is central to the tragic plot-structure and is a major theme of Greek heroic myth.

(περιπέτεια) when the hero/martyr dies and becomes the winner in a combat with cosmological proportions, now a figure in the supernatural world; God intervenes and the power structure is reversed. The disparity between Pteleme's life as a Roman soldier and his life as a Christian martyr is extreme, and this intensifies his collapse from being 'better than present humanity'[287] to tragedy, a position later to be reversed. Pteleme enjoyed the rewards of being a supernatural entity, with his own throne, crown, 'shining' clothing, and everlasting life. [288]

The acts of torture in the *Martyrology of Apa Pteleme and Apaioule* were to punish those who disobeyed the edict of the emperor.[289] Sebastianus reacted vengefully when he became angry with Pteleme's refusal to sacrifice and ordered him to be locked away without food and water until he died.[290] My point here is that torture by the *quaestio*[291] was usually applied to gain compliance,[292] not as punishment, and consequently Sebastianus' unjust actions resulted in an appeal to pity as the helpless[293] martyrs suffered 'undeserved' torture,[294] appeals that were strengthened with the knowledge that the martyrs were tortured intentionally,[295] by a 'lawless' emperor.[296] The repeated attention to gruesome detail is a literary device[297] used by the narrator to

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287 Aristotle *Poetics,* 48a 17f.

288 *Apaioule and Pteleme*, 173Rii, 29ff., ⲉⲓⲥϩⲏⲛⲧⲉ ⲅⲁⲣ ⲁⲩⲟⲩⲱ ⲉⲩⲡⲱⲣϣ̄ ⲙ̄ⲡⲉⲕⲑⲣⲟⲛⲟⲥ ⲙ̄ⲡⲡⲁⲣⲁⲇⲉⲓⲥⲟⲥ ⲙ̄ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ ⲧⲏⲣⲟⲩ ⲁⲩⲱ ⲁⲩⲥⲟⲃⲧⲉ ⲙⲡⲉⲕⲕⲗⲟⲙ ⲉϥⲡ̄ⲓⲱⲟⲩ ϩⲛ̄ⲙ̄ⲡ[ⲏⲩⲉ] ⲁⲩⲱ ⲧⲉⲕⲥⲧⲟⲗⲏ ⲉⲥⲡ̄ⲓⲱⲟⲩ ⲉⲥⲟⲩⲃⲉϣ…" for behold, already has your throne been set out in Paradise with all the saints; and your shining crown has been prepared in… and your shining white clothing".

289 *Apaioule and Pteleme*, 168Rii, 35ff, ⲡⲉⲧⲛⲁ̄ⲣⲁⲧ ⲥⲱⲧⲙ̄ ⲛ̄ⲥⲱⲓ ⲙ̄ⲛ̄ⲁⲇⲓⲁⲧⲁϩⲙⲁ ϯⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩⲃⲁⲁⲛⲓⲍⲉ ⲙ̄ⲙⲟϥ 'Anyone who shall disobey me and my edict, I order to be tortured,' Sebastianus said to Pteleme: *Apaioule and Pteleme*, 169Rii, 28ff., ⲉϣⲱⲡⲉ ⲙ̄ⲙⲟⲛ ϯⲛⲁϫⲓⲙⲱⲣⲉ ⲙ̄ⲙⲟⲕ ⲕⲁⲕⲱⲥ ϩⲛ̄ϩⲉⲛⲃⲁⲥⲁⲛⲟⲥ ⲉⲩⲛⲁϣⲧ̄ ⲉⲙⲁⲧⲉ 'If not, I shall punish you distressfully with very harsh tortures,' c.f., Rev. 9:5, where they (locusts) were given power to torture, but not kill, and where "(men) will long to die" (ibid.).

290 Aristotle, *The Art of Rhetoric* 2.2, "Let anger, then, be desire, accompanied by pain, for revenge for an obvious belittlement of oneself or one of one's dependants, the belittlement being uncalled for" – the uncalled for belittlement being from the point of view of Sebastianus.

291 One who asks questions, while applying torture.

292 Peter Brown *The Cult of the Saints*, p. 109, "torture was not an end in itself: it was applied only to gain the truth."

293 *Apaioule and Pteleme*, 173Rii, 1, ⲡⲉϥⲥⲱⲙⲁ ⲣ̄ⲁⲧⲃⲟⲙ "his (Apaioule) body had become powerless."

294 Aristotle, *The Art of Rhetoric* 2.8, "Let pity then, be a certain pain occasioned by an apparently destructive evil or pain's occurring to one who does not deserve it, which the pitier might expect to suffer himself or that one of his own would, and this whenever it should seem near at hand." He goes on to say (1386a) "The painful and destructive things are death, bodily tortures and injuries…"

295 James A. Herrick *The History and Theory of Rhetoric,* 4th edition (Pearson, USA, 2009), p. 89.

296 *Apaioule and Pteleme*, 168Ri, 16; martyrs" suffered death from an unjust power" (Peter Brown *Society and the Holy in Late Antiquity*, p. 16.

297 'Commiseratio': - evoking pity in the audience, in *A Handbook of Rhetorical Terms*, p. 187; it is a good example of vivid illustration or imagination, *enargeia* or *phantasia* (Webb 'Imagination and the arousal of the emotions in Greco-Roman rhetoric', p. 112; an act that was to be repeated (parallelism).

evoke feelings associated with pity, anger, indignation,[298] revenge and fear in the audience, and as an aid in memory retrieval.[299] It is often accompanied by an appeal to God, using '*exuscitatio*.' [300]

While *Apaioule and Pteleme* is in a written form, it still carries an oral residue with verbal memory cues designed to facilitate recall,[301] for example, the formulaic and repetitive use of epithets such as 'blessed' and 'noble' martyrs. The descriptive acts of violence are, however, within context, according to Walter Ong, [302] and reflect the hardships of life at that time.[303] While this may be so, repeated descriptions have rhetorical effects. In an oral culture, the use of mnemonic devices, to encode experience, aids memory recall.[304] It is important to note that these same devices have been used persuasively to capture the readers' and listeners' attention in a literate culture,[305] confirming this phenomenon as a mental, or cognitive, activity. Positive or negative feelings, as the conscious, subjective experience of emotional engagement, increase the likelihood that an event will be remembered later[306] and this is one of the objectives in producing hagiographies.

The narrator arouses vicarious emotions of fear, anger and pity, accompanied by feelings of horror and injustice, through the graphic vividness of the tortures and a discourse, in which Sebastianus is a powerful aggressor, the antithesis of the meek, but brave, and powerless martyrs. Set within a plot-structure of tragedy, readers and hearers were predisposed to empathise with the martyrs and judge Sebastianus' actions, and those of his associates, extremely negatively.

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298 While pity is grief at undeserved misfortune, indignation is grief at undeserved success – "indignation is grieving over undeserved good fortune" 2.9 1378a – Sebastianus' good fortune to be in such a position, having both power and ideological (pagan) hegemony.

299 *The Martyrdom of SS. Apaioule and Pteleme* has a high oral residue in its presentation. One way oral cultures aided memory recall was by increasing emotional arousal levels (Ong, *Orality and Literature*; Greenfield *i.d.,* in particular, Chapter 13, *Being Anyone* pp. 233-252; for example, *Apaioule and Pteleme*, 170Ri, 25ff., ⲛⲁⲓ ⲇⲉ ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟⲩ ⲛ̄ⲃⲓ ⲉⲛⲃⲁⲥⲧⲓⲁⲛⲟⲥ ⲡⲕⲱⲙⲛⲥ ⲁϥⲙⲟⲩϩ ⲉⲃⲟⲗ ϩⲙ̄ⲡⲃⲱⲛ̄ⲧ̄ ⲡⲉϥⲉⲓⲱⲧ ⲡⲇⲓⲁⲃⲟⲗⲟⲥ ⲁϥⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩⲛⲟⲃϥ̄ ⲉϩⲟⲩⲛ ⲉⲩⲣⲓ ⲛ̄ⲥⲟⲧ ⲉϥⲗⲏⲕ ⲉⲥⲟ ⲛ̄ⲕⲁⲕⲉ ⲛ̄ⲥⲉⲧⲙ̄ϯⲟⲉⲓⲕ ⲛⲁϥ ⲟⲩⲇⲉ ⲙⲟⲟⲩ ϣⲁⲛⲧⲉⲙⲟⲩ ϩⲁⲡⲉϩⲕⲟ ⲙⲛ̄ⲡⲉⲓⲃ ⲛ̄ⲧⲟϥ ⲇⲉ ⲛⲉϥⲟⲧⲡ̄ ⲉϩⲟⲩⲛ ⲛ̄ⲃⲓ ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲉⲗⲏⲙⲏ ⲁϥⲧⲱⲟⲩⲛ ⲁϥⲁϩⲉⲣⲁⲧϥ̄ ⲁϥϣⲗⲏⲗ ⲉϥϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ 'When Sebastianus the count heard this (refusal), he was filled with the anger (of) his father the Devil; and he ordered him (Apa Pteleme) to be cast into a cell (full) of fresh dung which was all dark, and to be given neither bread nor water till he should die of hunger and thirst. And the blessed Apa Pteleme was shut in. He arose, stood and prayed, saying...'

300 Lanham, *A Handlist of Rhetorical Terms,* p. 77, "emotional utterance that seeks to move hearers to like feelings" ⲡⲛⲟⲩⲧⲉ ⲥⲱⲧⲙ̄ ⲉⲣⲟⲓ…ⲛ̄ⲧⲉⲩⲛⲟⲩ ⲁⲡϫⲟⲉⲓⲥ ⲓ̅ⲥ̅ ⲉⲓ ⲉⲃⲟⲗ ϩⲛ̄ⲧⲡⲉ… "God listen to me…straightway the lord Jesus came from heaven…" *Apaioule and Pteleme,* 170Rii, 11…170Rii, 27.

301 Ong, 1987, pp. 32-36.

302 Ong, 1987, P. 44, "Enthusiastic description of physical violence often marks oral narrative."

303 Ong, 1987, p. 45.

304 Op. Cit., p. 34, "Your thoughts must come into being…in repetitions or antitheses, in alliterations and assonances, in epithetic and other formulary expressions, in standard thematic settings…"; p. 36, "This is one reason why, for a St Augustine of Hippo (AD 354-430), as for other savants living in a culture that knew some literacy but still carried an over-whelming massive oral residue, memory bulks so large when he treats of the powers of the mind."

305 Cockcroft, *Persuading People*, chapters 6.3 and 6.4; Stockwell *Cognitive Poetics*, p. 19, "attention is paid to objects which are presented in topic position in sentences, or have focus, emphasis, focalisation or viewpoint attached to them."

306 Harvey Whitehouse in *Modes of Religiosity* discusses this comprehensively as a feature of religious ritual.

There are many definitions of emotion but all seem to agree that emotion is often the driving force behind motivation, or the propensity to act. Cognitive theory sees emotions as a function of value judgments where the evaluation is judged positively or negatively according to the current social norms that describe appropriate behaviour.[307] The definition given by Aristotle[308] has a cognitive orientation in that judgement precedes an emotional response.[309] I argue that the narrator has intentionally described the torture details to generate the maximum emotional intensity through the use of emotions that, according to Keith Oatley, have a biological basis.[310] The crisis in the plot of Apaioule and Pteleme' martyrdom is well developed in episodes with the repeated refusal by the martyrs to sacrifice, a refusal that caused Sebastianus to become angry and torture them, as an act of revenge[311] for his loss of face. The narrator relates the events with depth and intensity, using a style that induces strong negative feelings, charged states of awareness, within the readers and listeners. [312]

Apaioule and Pteleme used the direct discourse of characters to imitate court reports, placing the emphasis on acts, rather than words. The style followed Aristotle, who was more concerned with metaphor, 'bare' language[313] and structure, than unusual lexical items. However, Euripides the playwright, with his interest in the psychology of his characters, demonstrated how a stylish blend of the normal or natural, with the surprising or unusual, could be achieved.[314]

Coptic martyrologies make extensive use of lexical items for emotive affect; character attributes and epithets, adverbials, nominals and verbs, are used to express and reinforce values. As Christianised rhetoric, there is a

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[307] David Konstan *the Emotions of the Ancient Greeks* (University of Toronto, Toronto, 2006), p. 24, "It is at the level of evaluation that cultural differences in the determination of the emotions are most salient. Whether or not one judges it to be threatening or insulting, and such an appraisal will involve a whole range of socially conditioned values and expectations." and "people prepared to sacrifice their lives for a religious or patriotic cause may regard death as noble or as a sign of martyrdom rather than as an evil to be avoided and lamented."

[308] Aristotle *The Art of Rhetoric* §1378a ff. "Emotions are those things by the alteration of which men differ with regard to those judgements which pain and pleasure accompany, such as anger, pity, fear and all other such and their opposites;" For Keith Oatley, *Best laid schemes. The psychology of emotions*, p. 18, emotions are, "mental states with coherent psychological functions."

[309] Stephen Halliwell *Aristotle's Poetics* (Duckworth, London, 1986), p. 182, and all Chapter 6, 'Tragedy and the Emotions.'

[310] Oatley, p. 55, "Among the criteria for a basic emotion are that it is physiologically and expressively distinctive and that it has a biological basis." As such, the very existence of the entity is threatened; however, Cockcroft *Persuading People* p. 41, says, "all emotion, to a greater or lesser extent, is socially conditioned" and can be modified by cultural norms; H. C. Lawson-Tancred comments in his translation of Aristotle's *The Art of Rhetoric* (p. 139) that Aristotle appears to have followed Plato in seeing rhetoric as psychological manipulation, in particular, "he demonstrates the means whereby the chosen emotion can be brought into being in the minds of the audience, with no direct connection to the specific substance of the plea" (p. 140), illustrating the use of vivid imagination where the audience minds', sees the situation and respond accordingly; - "before your eyes" *Rhetoric III* 1411b22ff, 'energia' (Lanham *A Handbook of Rhetorical Terms,* p. 64).

[311] Aristotle, *The Art of Rhetoric*, chapter 2.2, "Let anger, then, be desire, accompanied by pain, for revenge for an obvious belittlement of oneself or one of one's dependents, the belittlement being uncalled for."

[312] Aristotle *Poetics*, VI 1449b 2-3, "Tragedy is, then, an enactment of a deed that is important and complete, and of [a certain] magnitude, by means of language enriched [with ornaments], each used separately in the different parts [of the play]: it is enacted, not [merely] recited, and through pity and fear it effects relief (catharsis) to such [and similar] emotions."

[313] Op. cit., 47a 29

[314] Halliwell, 1986, p. 347.

strong reliance on the absolute authority of God's word, illustrated in metaphor and parable. In the *Martyrology of Apaioule and Pteleme,* judgments, evoked either directly, or implied, result in an unfavourable attitude towards Sebastianus, his beliefs and values, and a negative assessment of those who associate with him. In contrast to this, the martyrs' entry into the Kingdom of heaven as saints, arouses the emotion of happiness with its associated feelings, an antithesis that conjoins contrasting ideas and provides the reason in their story for the martyrs' suffering. It is the final resolution of the tension that was built-up during the story, using the rhetorical device of an antisagoge,[315] as the reward for those who would follow the life and teaching of Christ.

Rhetoric and style are interlocked in a mutually reinforcing way, attempting to change, or reinforce the affective and judgmental components of attitudes. Affect is concerned with emotional response and disposition, a propensity to act in a certain way. Emotions, concepts of emotions, and words referring to emotions, tend to become blurred. A distinction made by Johnson-Laird and Oatley. [316]

In the epideictic discourse[317] of *The Martyrdom of Apaioule and Pteleme,* the narrator tries to engage readers and listeners by using all three, along with many other literary devices carried over from an oral culture; for example, repetitions, antitheses, alliterations, assonances, epithetic and other formulary expressions, and thematic settings.[318] Alliteration and assonance overlap with the repetition of the word ⲥⲟϩ (fool),[319] an over-determination of the sound sequence that intensifies the legitimacy of Apa Pteleme's God through a reference to the scriptural citations[320] found in 1 Corinthians 1:27 and 4:10. [321] The narrator has Pteleme using an oxymoron, 'wise foolishness' to confound the expectations of Sebastianus. The emotional intensity is built-up by the repetition of the word 'fool' and the paradox of the wise and foolish.[322] Sebastianus' angry response to Pteleme's refusal to sacrifice, beginning with an oath,[323] is contrasted with the higher authority of God. Theme,

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315 Defined as a "compensatory antithesis", Lanham, p. 15.

316 Johnson-Laird P. N., and K. Oatley, 'The meaning of emotions: Analysis of a semantic field' in *Cognition and Emotion* 3, pp. 81-123. "An emotion is a mental state of readiness that has a phenomenological tone, a concept is a mental construct categorising that experience and a word enables what is experienced to be spoken of."

317 In the time of Aristotle (384-322B.C.), epideictic speech encouraged the audience to form opinions or revise their attitudes, encouraging them to think and reflect on a given topic and, as such, had a cognitive or contemplative role rather than a pragmatic one – James Herrick *The History and Theory of Rhetoric*, p. 86.

318 Ong, p. 34.

319 *Apaioule and Pteleme*, 169Vii: 3, 9 and 12, among other repetitions.

320 *Apaioule and Pteleme*, 169Vii, 5 – 15, ⲁϥⲟⲟϣ̅ⲃ̅ ⲛ̅ⲑⲓ ⲡⲅⲁⲅⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲉ̀ⲗⲏⲙⲏ ϫⲉ ϥ̅ⲥⲏⲅ ⲅⲙ̅ⲡⲁⲡⲟⲥⲧⲟⲗⲟⲥ ⲉⲧⲟⲩⲁⲁⲃ ⲉⲧⲟⲩⲁⲁⲃ ϫⲉ ⲁⲛⲟⲛ ⲅⲉⲛⲥⲟⲃ ⲉⲧⲃⲉⲡⲉϫ̅ⲥ̅ ⲡⲁⲗⲓⲛ ⲟ(ⲛ) ⲟⲛ ϥ̅ϫⲱ ⲙ̅ⲙⲟⲥ ϫⲉ ⲛⲥⲟⲃ ⲙ̅ⲡⲕⲟⲥⲙⲟⲥ ⲛⲉⲛⲧⲁⲡⲛⲟⲩⲧⲉ ⲥⲟⲧⲡⲟⲩ ϫⲉⲕⲁⲥ ⲉϥⲉϯϣ̅ⲓⲡⲉ ⲛ̅ⲛ̅ⲥⲁⲃⲉⲉⲩ 'The holy Apa Pteleme answered, "It is written in the holy Apostle: "We are fools for the sake of Christ," furthermore he says: "The foolish of the world are they whom God has chosen to shame the wise."'

321 Scripture, equivalent to 'ethos' in classical rhetoric, had the authority of God and was seen as a proclamation. It was an assertion of authority.

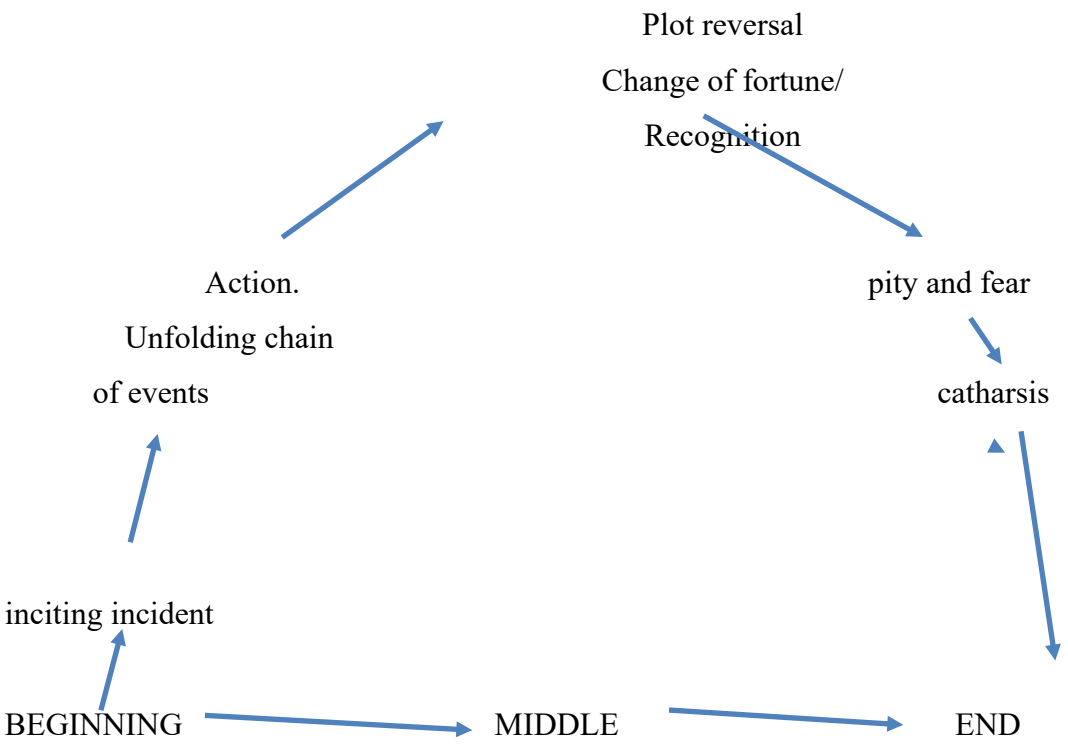
322 Kennedy, 1980, pp. 130, 1.

323 An emotional appeal, an 'orcos', according to Lanham, p. 105

repetition, and formulary expression, merge with 'idols'.[324] The rhetorical devices added weight, validity, and intensity, contributing to the story's tension, along with the fear of future punishment and hopes of future reward. Future plans and wishes, and what the characters actually do, drives the plot, and suspension is generated by empathetic immersion in the situation of the martyrs.[325]

Aristotle's tragic plot-structure is reminiscent of Freytag's pyramid, and the clear episodic structure established in martyrologies[326] where an episode is a coherent narrative unit found within the dramatic nature of martyrologies.

Aristotle's Tragic Plot Structure



[324] *Apaioule and Pteleme*, 169Ri,27, ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲙ̄ⲙⲟⲩⲛ̄ⲧ̄ ⲛ̄ϭⲓϫ "idols made with hands"; ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲛ̄ⲇⲁⲓⲙⲱⲛⲓⲟⲛ "idol images of fiends"; ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲉⲩⲙⲟⲟⲩⲧ "dead idols".
[325] Fludernik, [2006] 2009, p. 47.
[326] Zakrzewska, 2011, p. 507.

Freytag's pyramid similarly depicts an upward slope, followed by a downward slope. The upward slope represents the tension building, rising up to a climatic point which is the point at which there is a recognition of the situation or some other incident that causes a reversal of action.[327] In terms of classical poetics, mimesis (the opposite of diegesis), catharsis, and plot structure (incorporating the concepts of *hamartia, peripeteia* and *anagnorisis*). In *Apaioule and Pteleme*, the inciting incident begins with Sebastianus' demand for the martyrs to sacrifice, followed by their refusal, they experience *hamartia* due their mistake in 'speaking freely', their comments causing Sebastianus to become angry and order their torture. Their unjust suffering evoked an emotional response in readers and listeners, where they are appraised in moral terms positively (good), and where Sebastianus is appraised negatively (bad). The affective dispositions towards the characters are formed on the basis of this approval and disapproval. The situation is finally reversed with the death of the martyrs at the end of the narrative but each episode builds, or reinforces, the tension.

Aristotle's use of the word 'catharsis' is confusing, but it may convey the idea of stabilising the psyche after the emotional upheaval of vicariously experiencing the emotional trauma induced by tragic drama; a purgative cleansing or purifying of the emotions, a homeostatic process. Perhaps the most important feature is the cognitive status which Aristotle attributes to the emotions, the integration of the readers' and listeners' mental processes and emotion; the cognitive understanding of personhood.[328] The effect of the plot-structure in martyrologies can be readily seen where martyrs need to be innocent[329] and, like the readers and listeners, for them to experience fear and pity vicariously.[330] It may be assumed that the readers and listeners belong to the same Christian community, or share similar values, and are thus are receptive to be influenced by the story, and it is this recognition of the likeness between the martyrs and the audience, their empathy with Christians that intensifies its persuasiveness.

Other emotions are also aroused by the plot-structure,[331] for example the anger towards Sebastianus and the enmity towards polytheism;[332] the rapport between the like-minded martyrs[333] and the readers' and listeners'

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[327] Ong, p. 142; c.f. Aristotle *Poetics* 1451b-1452b

[328] Halliwell, 1986, p. 173-4.

[329] Morally good characters striving to realise their goodness.

[330] Aristotle *The Art of Rhetoric,* 1383a 10 (fear), 1396a 25 (pity).

[331] David Konstan 'The Tragic Emotions' in *Comparative Drama* 33.1 (spring 1999), p.1, suggests that Greek tragedies engender a sense of triumph and exultation, along with pity and fear. I suggest anger, indignation, and hate, could be added to this list.

[332] Aristotle *The Art of Rhetoric* 2.4 1382a ff., where anger is a pursuit of pain and enmity, evil. Anger being curable by time, but hatred not. A strategy which effectively cemented a lasting negative attitude toward paganism. While the Roman official was to be forgiven, in keeping with Christian ideology, paganism was to be hated and never tolerated.

[333] Aristotle defines this (op. cit., 1381a) as "let friendship, then, be wishing for someone what one thinks to be good things, for his sake and not for oneself, and being productive of these up to one's capacity"

empathy, and audience indignation towards Sebastianus.[334] One of the main purposes of martyrologies was to induce readers and listeners to experience envy[335] towards the martyrs, either causing the audience to emulate the actions of the martyrs and to be rewarded with everlasting life in heaven, or to suffer shame[336] by their silence in not identifying themselves as Christians.

5.3.2. Source validity (*logos*)

The essential feature of Christian rhetoric is the absolute and final authority of God's word, whether spoken directly[337]or indirectly through revelation, signs, the prophets and others to whom the Spirit spoke. Both Apa Pteleme and Apaioule refer to Scripture, for example, the words of the prophet Jeremiah, and the psalmist David, when answering Sebastianus. [338]

It is to be seen as the proclamation of God's truth. As God's truth, it does not need to be discovered by man's dialectic efforts, as it is known from divine revelation or indicated by signs; a higher philosophy emanating from God rather than the worldly proofs offered by the rhetoric of Sebastianus and others. The martyrs' responses to Sebastianus consist of their own words followed by Scriptural references, using this source to validate their points of view. At times a paradox,[339] Scriptural references gave more potency to the responses of the martyrs; for example, when Apa Pteleme refused to sacrifice and was threatened with torture and death, he replied that if he died, his God, Jesus, would make him live again.[340] The narrator, through the speech of Pteleme, cites the words of Jesus repeated in John 11:25, 11:26 and Mark 8:35, and the words of the Pharisees in John 8:52.[341]

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[334] Op. cit., 1387a, where, "indignation is grief at undeserved success." It blurs with envy.

[335] Op. cit., 2.10, "envy is a certain pain occasioned by apparent prosperity in the good things mentioned in the case of those like us, not for the acquisition of something, but because of those who have it," and his distinction from jealousy at 2.11, "Thus envy is an emotion primarily felt towards one's betters and jealousy one felt primarily towards one's equals."

[336] Op. cit., "Let shame, then, be a kind of pain or disturbance in connection with those evils that appear to pertain to disrepute, whether past, present or future, and shamelessness be a kind of disregard and apathy in connection with the same things."

[337] For example, John 1:1.

[338] *Apaioule and Pteleme*, 169Ri, 31, , ϥⲥⲛϩ ϩⲁⲣ ϩⲛ̄ⲡⲉⲡⲣⲟⲑⲏⲧⲥ ⲓⲉⲣⲏⲙⲓⲁⲥ ϫⲉ ⲟⲩⲟⲓ ⲛ̄ⲟⲩⲣⲱⲙⲉ ⲉⲣⲉⲧⲉϥϩⲉⲗⲡⲓⲥ ϩⲛ̄ⲟⲩⲣⲱⲙⲉ ⲁⲗⲗⲁ ⲛⲁⲓⲁⲧϥ̄ ⲛ̄ⲧⲟϥ ⲛ̄ⲟⲩⲣⲱⲙⲉ ⲉⲣⲉⲧⲉⲧⲉⲧⲉϥϩⲉⲗⲡⲓⲥ ϩⲓⲡⲛⲟⲩⲧⲉ ⲛ̄ⲧⲡⲉ, 'For it is written in the Prophet Jeremias, 'woe to a man whose hope is in man; but blessed is a man whose hope is in the God of heaven'' Jeremiah 17:5 and 17:7; *Apaioule and Pteleme*, 169Rii, 10, ⲙⲏ ⲙ̄ⲡⲉⲕⲥⲱⲧⲙ̄ ⲛ̄ⲧⲟⲕ ⲉⲡⲣⲉϥⲯⲁⲗⲗⲉⲓ ⲇⲁⲩⲉⲓⲇ ⲉϥϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ⲙⲏ ⲁⲛⲣ̄ⲡⲱⲃϣ̄ ⲙ̄ⲣⲁⲛ ⲙ̄ⲡⲉⲛⲛⲟⲩⲧⲉ ⲏ ⲁⲛⲡⲉⲣϣ̄ⲛⲉⲛⲃⲓϫ ⲉⲃⲟⲗ ⲉⲕⲉⲛⲟⲩⲧⲉ ⲛ̄ϣⲙ̄ⲙⲟ ⲁϥⲟⲩⲱϣϥ̄ 'Have you not heard the psalmist David saying, "Have we forgotten the name of our God, or held out our hands to a strange god?'

[339] Kennedy, 1980, p. 128, "paradoxes became a permanent part of the Christian style of preaching."

[340] *Apaioule and Pteleme*, 169Vi, 11.

[341] *Apaioule and Pteleme,* 169Vi, 16ff, ⲡⲉⲧⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲓ ⲕⲁⲛ ⲉϥϣⲁⲛⲙⲟⲩ ϥ̄ⲛⲁⲱⲛϩ̄ ⲟⲛ ⲁⲩⲱ ⲟⲛ ϫⲉ ⲟⲩⲟⲛ ⲛⲓⲙ ⲉⲧⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲓ ⲛ̄ϥⲛⲁϫⲓϯⲡⲉ ⲁⲛ ⲙ̄ⲡⲙⲟⲩ ϣⲁⲉⲛⲉϩ 'He who believes in Me, will live, even though he dies' (John 11:25) and 'Everyone who believes in me will never taste of death forever' (John 8:52; 11:26).

At times the narrator triggers scriptural passages more subtlety by alluding to them, for example when Sebastianus ordered Apa Pteleme to be 'cast into a cell until death.'[342]

5.3.3. The Sociology of Character Credibility (*ethos*).

"Authority is analogous to ethos in classical rhetoric, but at a different metaphysical level."[343] The narrator must convince the readers and listeners that he, and the presented characters, are knowledgeable and trustworthy in order to be believed.[344] Quoted, or implied, words of God are taken as the absolute truth but, unlike classical Greek rhetoric, this is set within context, introducing an element of *pathos* in the social milieu. In *Apaioule and Pteleme,* written sometime after Diocletian's edict, there is a blending of intertextuality,[345] ideology and culture; the narrator is biased towards a Christian viewpoint and shows a disposition at an early stage in the text to adopt a certain attitude; for example, by applying the epithet ⲁⲛⲟⲙⲟⲥ[346] 'lawless' when talking about the emperors Diocletian and Maximinian; the bias also appears when talking about the binary opposites devil/God in heaven. [347]

This is not presented as prejudice, seen as closing the door on argument and relying on established emotional associations, but rather the narrator using rhetorical devices to trigger mental images that carry positive and negative meanings and seen by the reader as possessing ideological verisimilitude.[348]

5.3.4 Memory structures.

Repetition, combined with emotional arousal, cause events to be indelibly imprinted in the brain.[349] Biologically, this may result from strengthened neural activity; the pathway through the synapses, between specific neuron connections, made stronger with repeated us.[350] In this way attitudes are formed, being

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342 *Apaioule and Pteleme,* 170Ri, 31ff. c.f. Revelation 2:10; Acts 5:40

343 Kennedy, 1980, p. 121.

344 They need to be seen as reliable. There are literary conventions that are followed in narratives; the reader is not the only source of validation, the narrator is usually taken to be omniscient as long as he conforms to the social norms of the time (expressed by the author) and the text should have, "no internal inconsistencies, conflicts between story and discourse, multi-perspective accounts of the same event or verbal idiosyncrasies" (Ansgar Nünning 'Reliability' in *Routledge Encyclopedia of Narrative Theory*, pp. 495-7); Fludernik, [2006] 2009, p. 92

345 A common feature of martyrologies (De Lacy O'Leary *The saints of Egypt*, p. 19)

346 *Apaioule and Pteleme*, 168Ri, 16

347 *Apaioule and Pteleme*, 168Rii, 2, ⲡⲓⲁⲃⲟⲗⲟⲥ ⲇⲉ ⲁϥⲥⲱⲣⲙ̄ ⲙ̄ⲡⲉⲩϩⲏⲧ ⲥⲁⲛ̄ⲃⲟⲗ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲛ̄ⲧⲡⲉ 'the Devil mislead their hearts away from the God of heaven'

348 Seen as patterned behaviour, expressing the values and beliefs of Christian theological speculations.

349 The best example of this is the torture scenes, then the visit by Jesus.

350 Greenfield, 2008, p. 237; p. 236, "the more a synapse is active, the more effective it becomes." This is a popular theory of mental activity and one that has an intuitive appeal. However, Robert Kaster makes the point that the relation between basic

dependent upon (and instigated by) experiences; they become beliefs when they lose their flexibility to be updated from experience. This may be classified as explicit memory, the conscious recall of previous experiences and information. Information recall is known as semantic memory, and the recall of specific events (with spatial and temporal references) is known as episodic memory. Episodic memory is the memory of autobiographical events (times, places, associated emotions and other contextual knowledge) that can be explicitly stated; it is a personal representation of general or specific events and personal facts and martyrologies follow this pattern. Over time, autobiographic memories are stored as episodic memories, and semantic information is derived from accumulated episodic memory. Both *Paese and Thecla* and *Pteleme and Araioule* are good examples of the expression of accumulated episodic memories,[351] woven into biographies, and then tied together by using a narrative structure to connect the episodes.

'Flashbulb' memories are one type of autobiographic memory. These memories are highly detailed and vivid mental images of the moment and circumstances in which an emotionally arousing event happened, such as the mental images of interrogation and torture scenes in martyrologies. They become indelibly etched in the mind and strongly influence attitudes. This is relevant to an analysis of *Apaioule and Pteleme* because memory is enhanced by emotion, in particular, negative events are more likely to be remembered than neutral or positive ones.[352]

Repetition aids semantic memory, and it was a common rhetorical device used in martyrologies.[353] Belief systems result from this high frequency, repetitive input, establishing neural connections that pattern in universal, or semantic ways.[354] It enhances the recall of scripture and was used authoritatively by the narrator, via Pteleme and Apaioule, as a validation of their beliefs when responding to Sebastianus' commands,[355] illustrating the conflict between Roman and Christian ideological religious beliefs.[356] The narrator uses this repetition as a persuasive tool to influence the readers and hearers' attitudes.

Implicit memory, in which previous experiences are encoded in memory, operates without conscious awareness and enhanced by the socialisation process of rewards and sanctions over time. Sebastianus adjusted to his role

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neurological structures and the construction of emotions through education and socialization remains controversial (*Emotion, Restraint and Community in Ancient Rome*, p. 9).

351 Antonio Damasio, *The Feeling of What Happens. Body, emotion and the making of consciousness.* (Vintage, London, 2000).

352 Elizabeth A. Kensinger 'Negative Emotion Enhances Memory Accuracy. Behavioural and Neuroimaging Evidence' in *Current Directions in Psychological Science* 2007, 16 (4), pp. 213-218.

353 For example, мпр̀р̀готе "Fear not" *Apaioule and Pteleme*, 170Vi, 16 and at 171Vi, 30.

354 Op. Cit., p. 238.

355 *Apaioule and Pteleme*, Pteleme: - 169Rii, 1, 13; 169Vi, 17, 21; 169Vii, 9, 12; Apaioule: - 171Vii, 8, the narrator, via Pteleme, uses the repetition of scripture to intensify its validating nature.

356 Unlike George Heyman *The Power of Sacrifice,* p. xi and xviii, who sees the conflict between the Romans and the Christians as a clash involving disparate sacrificial discourses, "The conflict between Rome and the early Church was ultimately a collision of sacrificial discourses", I would argue that sacrificial discourse was an expression, or manifestation, of differences in ideological religious beliefs.

as governor, and the would-be martyrs accepted Christian beliefs and values, adjusting their behaviour accordingly. The narrator of *Apaioule and Pteleme* draws on both the explicit and implicit memory functions of the readers and hearers to recall, and then foreground, attitudes, beliefs and values before attempting to influence them. The mental representations of the characters in *Apaioule and Pteleme* was readily recognised by Christian readers and hearers as they empathised with them.[357] They featured as popular motifs in stories written for "entertainment, instruction and edification"[358] and stories about their lives were written "to inspire remembrance and imitation of their lives and deeds."[359]

Semantic memory accounts for the recall of the positive and negative appraisal of attributes, the semantics of the interpersonal relations between the narrator and the audience, as well as the relations between characters. The narrator's words are used in the characters' speech and reflect a particular social reality and ideological position, consistent with the culture, at that time. The initial description of Pteleme is an example of the narrator attempting to engage the readers and hearers' semantic memory and trigger positive appraisals from the readers and hearers' encoded experience, beginning to construct his character as a potential saint. [360]

The *Martyrdom of Apaioule and Pteleme* was written as a tragic narrative, a chronological sequence of events or action-units grouped into episodes.[361] An episode, in its simplest form, consists of an exposition, a complication and a resolution, [362] *Apaioule and Pteleme*, and other martyrologies can be described as a sequence of linked episodes. It is not the presentation of *Apaioule and Pteleme* that is of interest, but rather what impression the author/narrator hoped to achieve in the minds of the audience. Episodic memory is the memory of autobiographical events, the image of who we are, actual life experience and reworked memories of those experiences. It is the core self and contains noetic consciousness, the relevance of which lies in the ability of the audience to recall times, places, associated emotions and other contextual details, relating to a specific event or experience, that have occurred. Episodic units become the building blocks of the narrative. The portrayal of such events as torture scenes, increase arousal levels through cognitive (emotional and intellectual)

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[357] Being of contemporary significance.

[358] Cameron, *Christianity and the Rhetoric of Empire*, p. 107

[359] Daniel J. Sahas 'Hagiography' in The *Encyclopedia of Early Christianity* p. 507

[360] *Apaioule and Pteleme*, 169Ri, 5ff, he was ⲛⲉⲩⲛ̄ⲟⲩϣⲏⲣⲉ ϣⲏⲙ ⲇⲉ ⲙ̄ⲙⲁⲧⲟⲓ ⲛ̄ϩⲏⲧⲟⲩ ⲉⲩⲉⲩⲅⲉⲛⲏⲥ ⲡⲉ ⲛ̄ⲥⲁⲃⲉ ⲛ̄ⲇⲓⲕⲓⲟⲥ…ⲉϥϩⲙ̄ⲙⲁⲃϣⲟⲙⲧⲉ ⲛ̄ⲣⲟⲙⲡⲉ …ⲛⲉⲟⲩⲣⲙ̄ⲛ̄ⲟⲩⲧⲉ ⲡⲉ ⲉϥⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁⲛ̄ⲕⲟⲩⲓ ⲙⲛ̄ⲛ̄ⲟϭ ⲡϣⲏⲣⲉ ⲕⲟⲩⲓ ⲇⲉ ⲛⲉⲟⲩⲣⲙ̄ⲧⲉⲫⲟⲓⲛⲓⲕⲏ ⲡⲉ ⲛ̄ⲧⲉⲧⲁⲛⲇⲓⲟⲭⲓⲁ 'a young soldier, of noble birth, ['good birth' (Aristotle *Rhetoric* 1390-1)], wise and righteous…he was thirty-three years old…he was a man of God, attentive to small and great, and the youth was a Phoenician of Antioch.' Herrick, *The History and Theory of Rhetoric*, p. 90, quotes Aristotle as holding *ethos* the good character of the speaker, to be the most persuasive quality of an individual. Being of 'good birth' enhanced one's trustworthiness, an essential element of a credible source.

[361] Jahn, 2005, N4.1

[362] Op. Cit., N4.4; Ong, *Orality and Literacy*, p. 142. Ong notes that oral stories were not arranged in episodes, but rather as thematic recurrences, when talking about memory recall, (p. 144ff). However, episodes are thematic. The presence of analepsis/prolepsis in written narratives may indicate a story's oral origins.

responses, events that stay in episodic memory.[363] The meaning of such events is subject to rumination by the audience, who consider the occurrence through a process known as Spontaneous Exegetical Reflection[364], a process that never entirely fades away and keeps strengthening the neural connections, and enhancing memory recall.[365] The conversations between Sebastianus and the would-be martyrs are examples of the narrator attempting to trigger a response from the audience, as they empathise with Apaioule and Pteleme, and emotionally engage with their *Sitz im Leben*.

The narrator of the *Martyrdom of Apaioule and Pteleme* uses the inter-relationship between semantic memory and episodic memory, between repetition and arousal, to vicariously engage the audience, and, with the addition of other rhetorical devices, attempts to change, or reinforce, attitudes. It seems that those who engaged in the socialisation of Christians at the time of Diocletian retained, and passed on, the vivid and emotionally arousing spectacle of torture and death, as a defining feature of martyrdom. Being part of episodic or autobiographic memory, 'flashbulb' memory[366] captures a detailed, vivid image of the moment including its associated feelings. This intensity is still present as Sebastianus, Pteleme and Apaioule become enmeshed in a penetrating conversation leading to highly negative outcomes, with the tone being set by the commanding Sebastianus, dominating the humble, suffering[367] Pteleme and Apaioule. The imperative mood of Sebastianus dominates the declarative mood of the would-be martyrs. Strong positive and negative events may produce 'flashbulb' memories; the positive image of Jesus visiting Pteleme, and the transportation of their souls to the Kingdom of heaven, is central to the story and their identities as martyrs.

5.4 Personhood

Feelings, emotions, moods, attitudes and personality form personal affect and may be expressed linguistically using evaluative lexis, modal verbs, and repetition (individual words and discourse), to name some features; their use gives a picture of the person's behavioural patterns and mental characteristics. The form of this text is related to its function and meaning of martyrdom by using a combination of epithets and formulaic discourse, designating membership to categories and classes in which the narrator attempts to build a specific mental image of the characters in the mind of the readers and listeners. However, individuals carry multiple identities, where the ontological self is independent from the social role the individual occupies, although there may be a

[363] Greenfield, 2008, p. 233, "…increase the longevity, vividness and detail of episodic memory".

[364] Harvey Whitehouse, *Modes of Religiosity* pp. 72, 3; 113-4.

[365] Greenfield, pp. 232-3

[366] Defined by Whitehouse in *Modes of Religiosity*, p. 106, as the ability to retrieve extraordinary fine-grained background information including the type and intensity of arousal in the self and others, "the elevated arousal and personal consequentiality are intimately connected to the formation of enduring and vivid episodic memory."

[367] Eusebius, *H.E.* Book five, 1 – 4 presents the martyrs as suffering in the imitation of Christ's death, where martyrdom was an imitation of, and a participation in, the suffering of Christ "and they carried so far their zeal and imitation of Christ" *H.E.* V2, 2.

close relationship.[368] While the self is a psychological construct, person is a social construct. Personhood defines the individual in a role, reflecting a socially constructed group to which the individual belongs;[369] Sebastianus had the role of a Roman governor, an institutional role with the power to reward or punish those within his jurisdiction. Apaioule and Pteleme had the roles of martyrs, with activities expressed as behaviour echoing their strongly held positive or negative (Christian) attitudes. The role of Roman governor was an institutionalised position legitimised within the Roman administration in Egypt and the roles of martyrs were based on images conveyed within the culture. Both roles carried behavioural expectations. The impression created of the martyrs is directed towards defining their characteristic traits and behaviour, as those who would imitate the life, death, and resurrection of Jesus Christ[370] in a way that merges the role and the person; the roles of the governor and the martyrs clashed in the secular text-world, where the governor had more power than the martyrs, a situation that was to be reversed in the supernatural text-world (*peripeteia*). Martyrs were to occupy the position of a saint,[371] reminiscent of a Greek literary Hero, with an image that was reworked to suit Christianity. The would-be martyr is identified as having characteristics that epitomise Christians, those who follow the behaviour of Jesus. This mimetic behaviour is set within a sacrificial discourse,[372] culminating in the contenders' death when they become martyrs and accepted as saints, into the kingdom of heaven. According to the text, Apa Pteleme was beheaded before Apaioule and Apaioule was greeted in heaven by Apa Pteleme, with his throne already set out. [373]

In the *Martyrdom of Apaioule and Pteleme*, the first to be martyred was Pteleme. He was initially characterised by the narrator, who located his situation in time and place, and then with descriptive discourse, as a prologue to his interaction with the Roman magistrate, Sebastianus. The narrator constructed his image as one who represented exemplary Christian values; one who was to become a saint, martyred as a consequence of his Christian attitudes and actions. Along with these Christ-like attributes, [374] Pteleme was also cast in the role of a

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[368] Judith Perkins 'Representation in Greek Saint's Lives' in *Greek Fiction*, p. 256, "The text of a number of Saints' lives express an acute awareness of the close connection between discourse and self-understanding"; Roz Ivanic *Writing and Identity*, p. 90; it seems reasonable to assume a close connection between the self and the role, a willingness to carry out the requirements of the job, or else a dissonant state would make tenure very stressful!.

[369] Bethan Benwell and Elizabeth Stokoe *Discourse and Identity* (Edinburgh, Edinburgh University Press, 2006), pp. 3-5; the norms of the relevant Egyptian society defined social meanings by establishing collective expectations and individual obligations, internalised by socialisation to produce clearly differentiated roles with set boundaries, taken for granted by new members who saw them as natural.

[370] Heyman, 2007, *The Power of Sacrifice* p. xviii, "Christians honored their "Lord" by sacrificing their lives, and thereby obtaining supernatural benefits"; Perkins, 1994, p. 256, "hagiographers write to offer their readers models for human action."

[371] However, still a powerful position, able to judge the world -1 Corinthians 6:2.

[372] Heyman, 2007, *The Power of Sacrifice,* p. xix, "Early Christian authors utilized many of the ancient Roman rhetorical forms, including the imagery of sacrifice, to form their own identity and establish social borders and hierarchical offices."

[373] ⲙ̅ⲛ̅ⲛⲉⲧⲟⲩⲁⲁⲃ ⲧⲏⲣⲟⲩ "with all the saints" *Apaioule and Pteleme* 173Vi, 5, where he was to, ⲣ̅ϣⲁ ⲙ̅ⲛ̅ⲛⲅⲁⲅⲓⲟⲥ ⲙ̅ⲙⲁⲣⲧⲩⲣⲟⲥ ⲅⲛ̅ⲧⲉϥⲙ̅ⲛ̅ⲧⲣ̅ⲣⲟ ϣⲁⲉⲛⲉⲅ "make festival with the holy martyrs in His Kingdom for ever" *Apaioule and Pteleme* 173Vi, 14.
Apaioule and Pteleme, 173Vi, 5

[374] L. Stephanie Cobb *Dying to be Men*, p. 15, "the martyrs embodied the highest human virtues – strength, wisdom, justice, courage – despite being placed in inhuman circumstances."

Greek hero, defined as early as Homeric epic,[375] and developed as a character in martyrologies, which used the plot structure similar to Greek tragedies.[376] The traditional attributes of Greek heroism comprised a broad category of 'virtue' with personal qualities such as 'courage' and 'noble breeding' mingled with socially defined qualities like honour and power.[377]

Pteleme's heroic (and Christian) virtues are set out early in the text. [378] He imitated Jesus by being described as thirty-three years old, the traditional age of Jesus when He was crucified. [379] Apa Apaioule was initially described by the narrator in a block exposition.[380] Throughout the martyrology, the narrator uses mimetic and sacrificial discourse, along with epithets and category inclusions,[381] to portray the would-be martyrs as both heroes and ones who would be classified by *imitatio Christi.* Linguistically, social roles are among the most important nouns, naming the categories of persons who participated in the martyrology.

Character traits are initially given through relational processes,[382] where the narrator acts as the agent, but remains in the background as a construct of the readers and listeners. This function continues, but through the agency of the characters in the story as they interact and express their points of view, either directly or indirectly, through their actions. The validity of the points of view of these embedded characters is subject to scrutiny in the same way as the narrator; they need to be perceived as a reliable source of information. As such, Old Testament prophets, who were seen as speaking with the authority of God, were inspired by the Holy Spirit, and thus their word reflected His authority. Pteleme cites the prophet Jeremiah[383] to strengthen his argument,[384] along with quotations from St Paul, The Acts of the Apostles and The Book of Samuel;[385] most importantly the word of Jesus. The narrator tries to form an image of a person who epitomises the representation of a Greek literary hero, melded with the additional characteristics recognised as definitive in Christian ideology. The mental image of the Greek hero was given a new face with the imitation and identification of the actions and attitudes of Jesus. Apaioule and Pteleme were fitted to this image.

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375 In particular, the association of pity and fear with tragedy, Stephen Halliwell *Aristotle's Poetics* (Duckworth, London, 1986), 170.

376 Aristotle *Poetics* 52a 2-4, "a mimesis…of fearful and pitiful events, and this effect comes about when things happen unexpectedly but on account of one another"

377 Halliwell, p. 166; other similarities include the martyr/hero connection with the divine, sacrificial discourse ('Phoenician Women'), cult practices at martyrs' tombs and the tombs of heroes and heroines as centres of worship (Rabinowitz, p. 75).

378 Pteleme was: ⲉⲩⲉⲩⲅⲉⲛⲏⲥ ⲡⲉ ⲛ̄ⲥⲁⲃⲉ ⲛ̄ⲇⲓⲕⲁⲓⲟⲥ 'of noble birth, wise and righteous' *Apaioule and Pteleme*, 169Ri, 6, but he also had Christian virtues: he was: ⲛⲉⲟⲩⲣⲙ̄ⲛ̄ⲟⲩⲧⲉ ⲡⲉ 'a man of God'

379 *Apaioule and Pteleme,* 169Ri, 11 Mimesis (*imitato Christi*): ⲉϥϩⲙ̄ⲙⲁⲃϣⲟⲙⲧⲉ ⲛ̄ⲣⲟⲙⲉ "He was thirty three years old…"

380 Jahn, *Narratology: A Guide to the Theory of* Narrative, 2005, N1.11.

381 Categories as defined by nouns and nominalisations.

382 In SFL terms, meanings about processes are presented in verbs, qualities in adjectives, and things in nouns.

383 Jeremiah, 17: 5, 7.

384 Kennedy, 1980, p. 124, "Old Testament prophecy is very influential in Christian rhetoric."

385 Paul: 1 Cor. 4: 10, 1 Cor. 1:27; Acts 5:40 ff.; 1 Sam. 2:25.

Personhood begs the question of Apaioule's and Pteleme's social identity, a reflection of how they saw themselves and how they were seen by others; in addition to the initial block exposition of Pteleme's characteristics, the narrator further describes him[386] foreshadowing the Holy Man of Late Antiquity,[387] and occupying the role of a communal arbitrator, one who mediates between God and mankind.[388] In other words, the image was constructed.

The main characters in *The Martyrdom of Apaioule and Pteleme* were represented as having both individual and social identities, individuals distinguished by their patterned behaviour and attitudes, who also occupied a role in some sort of social grouping.[389] Individual self-identities were melded with socially constructed identities[390] and revealed in interactions, in particular with Sebastianus. The narrator attempts to discursively influence the reader by describing the martyrs' actions in terms of mental events and states, using these referential and representational aspects in the construction of the story. The martyrs labelled themselves, and were labelled by others, as witnesses to the words and deeds of Jesus. [391] As members of this particular group they drew boundaries and distinguished themselves from others.[392]

The author used linguistic resources to strategically draw an inclusive boundary around the martyrs, distinguishing monotheistic worshippers from polytheistic worshippers, where the martyrs favoured a single, supernatural being;[393] a God who dwelt in a paranormal world called heaven, but one who also visited the earth and encouraged the martyrs by identifying himself as the Supreme Being. [394]

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[386] ⲛⲉⲟⲩⲣⲙ̄ⲛ̄ⲟⲩⲧⲉ ⲡⲉ ⲉϥⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁⲛ̄ⲕⲟⲩⲓ ⲙ̄ⲛ̄ⲛⲛⲟϭ̀ "he was a man of God, attentive to both small and great", *Apaioule and Pteleme*, 169Ri, 15.

[387] See David Frankfurter, in 'Syncretism and the Holy Man in Late Antique Egypt' *Journal of Early Christian Studies* Volume 11, number 3, Fall, 2003.

[388] Peter Brown 'The Rise and Function of the Holy Man in Late Antiquity' in *Society and the Holy in Late Antiquity* p. 126.

[389] For Hector Grad and Luisa Martin Rojo 'Identities in discourse' in *Analysing Identities in Discourse* (Benjamins, Amsterdam, 2008), "Social identities are just the internalization of roles"; for Deborah Schiffrin, "Traditional sociological frameworks view role as the typical activity engaged in by an occupant of a particular social status…(within a system) bound together by sets of reciprocal expectations and obligations about what to do and about how and when to do it" ('Narrative as self-portrait: Sociolinguistic constructions of identity' in *Language in Society* 25, 1996, p. 196).

[390] Hogg, 2006, p. 34, "This social identity approach theorizes how cognitive, social interactive and societal processes and structures interact to produce group and intergroup phenomena."

[391] For example, Apaioule said, ⲡⲁϫⲟⲉⲓⲥ̀ⲭ̀ⲥ̀ ⲡⲉⲭ̀ⲥ̀…ϯⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲕ "My Lord, Jesus Christ…I believe in you…" *Apaioule and Pteleme*, 172Ri, 5…9.

[392] *Apaioule and Pteleme*, 169Ri, 27, ⲛ̄ϯⲛⲁⲟⲩⲱϣⲧ̀ ⲁⲛ ⲛ̄ϩⲉⲛⲉⲓⲇⲱⲗⲟⲛ ⲙ̄ⲙⲟⲩⲛ̀ⲧ̀ ⲛ̄ϭⲓϫ ⲙ̄ⲛ̄ⲟⲩⲣⲱⲙⲉ ⲛ̄ⲧⲁϩⲉ "I will not worship idols made with hands, and (one who is but) a man like myself."

[393] *Apaioule and Pteleme*, 170Rii, 21, ϣⲁⲛⲧⲉⲡⲓⲁⲛⲟⲙⲟⲥ ⲉⲓⲙⲉ ϫⲉ ⲙ̄ⲛ̄ⲕⲉⲛⲟⲩⲧⲉ ⲛ̄ⲥⲁⲃⲉⲗⲗⲁⲕ "…until this lawless one (Sebastianus) shall know that there is no other God beside you."

[394] *Apaioule and Pteleme* 170Vi, 11, ⲁⲛⲟⲕ ⲡⲉⲓ̀ⲥ̀ ⲡϣⲏⲣⲉ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲉⲧⲟⲛϩ̄ ϫⲣⲟ ⲙ̄ⲙⲟⲕ ⲁⲩⲱ ⲛ̄ⲧ̀ⲃ̀ⲙ̀ⲃⲟⲙ ⲙ̄ⲡ̀ⲣ̀ⲣ̀ϩⲟⲧⲉ "I am Jesus, the Son of the living God. Be strong and firm. Fear not!"

This division of worshippers, central to the story, divided the characters on grounds that were ideologically rooted[395] and socially constructed[396] from categories based on prototypes.[397]Theoretically implying a constructivist position and underpinned by prototype theory,[398] it provided clear boundaries, internal homogeneity, clear internal structure and a common fate;[399] a cognitive approach informed by stylistics and narratology.

The main characters' social identity becomes relevant when it can influence their cognitive focus, in particular their affective and behavioural responses.[400] As part of their affective response, emotions are cognitively conceptualised as a process in which subjective appraisal, or the evaluation of an event, is not only personally relevant but a reflection of the shared cultural norms, beliefs and values predominant in Egypt at that time. So the actions of the martyrs mirror the perceived normative standards of the social group who worship a monotheistic God, and the story of the *Martyrdom of Apaioule and Pteleme* hinges on this norm to become a theme; it was within this narrative that self and identity were created.[401]

The text of the *Martyrdom of Apaioule and Pteleme* uses language to convey continuity, boundaries and identity within the genre of narrative.[402] The narrator, speaking in the third person, and also speaking through the characters as represented by direct speech (*mimesis*), situates experience in text, where experience is embedded within context.[403] It provides a means by which personal and social identity can be represented and

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395 The ideological processes involved elaborate coercive behaviour. While the Roman hegemonic boundaries were guarded by coercive practices, the church relied on accumulated experience and socialisation to form deep, cognitive complexes (moralising narratives) which the church used to monitor and control group attitudes, organising how members thought, spoke and acted (Bloomaert, p. 162).

396 Supported by social constructionist theory where identity is formed by certain characteristics that reflect predominantly political, or world, views, blending the individual self with interpersonal and intergroup attitudes and beliefs. The social and discursive practices involved are active processes of production, reproduction and transformation of social structures (Grad and Rojo, p. 18) – Bourdieu's *habitus.*

397 Where prototypes are sets of attributes that capture a family resemblance among members of one group and differentiate that group from relevant other groups.

398 Monika Fludernik and Greta Olson 'Introduction' in *Current Trends in Narratology* (De Gruyter, Berlin, 2011), p. 10 where prototypes (category members) correlate with scripts in that scripts are seen as "culturally recurring sequences of actions or processes" (ibid).

399 Michael A. Hogg 'Self-conceptual uncertainty and the lure of belonging' in *Social Identities* ed. Rupert Brown and Dora Capozza (Psychology Press, East Sussex, 2006), p. 36.

400 Patricia Garcia-Prieto and Klaus R. Scherer 'Connecting social identity theory and cognitive appraisal theory of emotions' in *Social Identities* ed. Rupert Brown and Dora Capozza (Psychology Press, East Sussex, 2006), p. 190.

401 "Put differently, who we are is sustained by our ongoing interactions with others, and the way we position ourselves in relation to those others" (Schiffrin, 1996, p. 197.)

402 It provides a cultural matrix within which meanings, beliefs and practices allow personal, social and cultural identities to be formed from the plot and its themes. The attitudes, feelings and beliefs of the martyrs emerge as the linguistic forms used depict them in a positive light; furthermore, Elinor Ochs and Lisa Capps make the relevant point ('Narrating the Self' in *Annual Review of Anthropology*25, 1996, p. 31) "The power to interface self and society renders narrative a medium of socialization par excellence."

403 The characters' identities are not changed through interlocution. The story progressively reveals their identities, directly and indirectly, as the reader's expectations are met with the predictable outcomes.

creates its own epistemology and ontology within a fashioned story-world.[404] The biographic story of the martyrs differs from the common ebb and flow of character construction where "(the self is) constructed and reconstructed"[405] because the purpose of the story relies on the tenacity of the martyrs to adhere to their preferred theological views. Views that remain unchanged and, indeed, give the story its impetus.

5.5 Repetition

Repetition, along with imagery, works with other linguistic strategies to create involvement; it is used extensively in martyrologies. Called 'foregrounding' in Stylistics[406] and Cognitive Poetics,[407] it is the strategic use of verbal discourse and visual imagery to create meaning in the minds of the audience. Repetition of sentences, phrases and words, reinforces meaning. Its use indicates the attitude of the narrator and, being evaluative, contributes to their point of view. Martyrologies have a stylistic focus on the characters, their actions, and certain locations such as their shrines. They carry, or evolve, psychological traits that are associated with certain attributive and existentialist verbs, and they act against a temporal and spatial background in such a way that they become prominent. The repetition of these traits and actions reinforces the supporting ideology; it also sets up a paradigm, or scheme, that guides the audience towards receiving similar, but additional, information. There are references to biblical figures[408] which serve various functions; Old Testament prophets, and other named biblical figures, are used as validating strategies, woven into the conversation between characters, [409] but other biblical sources are used repetitively, for example, three references to Christ's words by the Apostle John, illustrate this by conveying the same idea.[410] In another

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[404] The story has two distinct text-worlds. The supernatural world can be translated as 'the Kingdom of Heaven' ⲙⲛ̄ⲧ̄ⲣ̄ⲣⲟ ⲛ̄ⲙ̄ⲡⲛⲩⲉ and is an essential theme in the plot.

[405] Margaret R. Somers, 'The narrative construction of identity: A relational and network approach' in *Theory and Society* 23, 1994, p. 621.

[406] Simpson, 2004, p. 50.

[407] Peter Stockwell *Cognitive Poetics*, p. 14, "Foregrounding within the text can be achieved by a variety of devices, such as repetition, unusual naming, innovative descriptions, creative syntactic ordering, puns, rhyme, alliteration, metrical emphasis, the use of creative metaphor, and so on. All of these can be seen as *deviations* from the expected or ordinary use of language that draw attention to an element, foregrounding it against the relief of the rest of the features of the text."

[408] *Apaioule and* Pteleme, 169Rii,1, the prophet Jeremiah; 169Rii,15, the psalmist David; passim, scriptural references.

[409]The repetition of Biblical authority figures, for example, references to the Old Testament prophet Jeremiah, and New Testament Apostle John, are woven into the conversation to support Pteleme's argument, *Apaioule and Pteleme*, 169R1, 31 ϥ̄ⲥⲏϩ ϫⲁⲣ ϩⲙ̄ⲡⲉⲡⲟⲫⲏⲧⲏⲥ ⲓⲉⲓⲁⲥ ϫⲉ ⲟⲩⲟⲓ ⲛ̄ⲟⲩⲣⲱⲙⲉ ⲉⲣⲉⲧⲉϥϩⲉⲗⲡⲓⲥ ϩⲛ̄ⲟⲩⲣⲱⲙⲉ ⲁⲗⲗⲁ ⲛⲁⲓⲁⲧϥ̄ⲛⲧⲟϥ ⲛ̄ⲟⲩⲣⲙⲉ ⲉⲣⲉⲧⲉϥϩⲉⲗⲡⲓⲥ ϩⲓⲡⲛⲟⲩⲧⲉ ⲛ̄ⲧⲡⲉ 'for it is written in the Prophet Jeremias, "Woe to a man whose hope is in man but blessed is a man whose hope is in the God of heaven"; *Apaioule and Pteleme*, 169Rii, 10, ⲙⲏ ⲙ̄ⲡⲉⲕⲥⲱⲧⲙ̄ ⲛ̄ⲧⲟⲕ ⲉⲡⲣⲉϥϣⲁⲗⲗⲉⲓ ⲁⲁⲩⲉⲓⲁ ⲉϥϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ⲙⲏ ⲁⲛⲣ̄ⲡⲱⲃϣ̄ ⲙ̄ⲡⲣⲁⲛ ⲙ̄ⲡⲉⲛⲛⲟⲩⲧⲉ ⲏ ⲁⲛⲡⲉⲣϣ̄ⲛⲉⲛϭⲓϫ ⲉⲃⲟⲗ ⲉⲕⲉⲛⲟⲩⲧⲉ ⲛ̄ϣ̄ⲙ̄ⲙⲟ 'Have you not heard the psalmist David saying, "Have we forgotten the name of our God, or held out our hands to a strange god?"

[410] *Apaioule and Pteleme*, 169Vi, 16f, ⲡⲉⲧⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲓ ⲕⲁⲛ ⲉϥϣⲁⲛⲙⲟⲩ ϥ̄ⲛⲁⲱⲛ̄ϩ̄ ⲟⲛ ⲁⲩⲱ ⲟⲛ ϫⲉ ⲟⲩⲟⲛ ⲛⲓⲙ ⲉⲧⲡⲓⲥⲧⲉⲩⲉ ⲉⲣⲟⲓ ⲛ̄ϥ̄ⲛⲁϫⲓϯⲡⲉ ⲁⲛ ⲙ̄ⲙⲟⲩ ϣⲁⲉⲛⲉϩ "The one who believes in me, though he were dead, yet shall he live" and again, "Everyone that believes in Me, he shall never taste of death" references to Jn. 11:25; Jn. 8:52 and 11: 26.

example, Saint Paul's words are repeated; Pteleme uses the word 'fool' strategically in conversation with Sebastianus,[411] its use is grammatically parallel and semantically deviant.[412]

Repetition slows down the speed of information processing. In terms of Halliday's theme or topic, and rheme or comment, repetition adds to the comment while allowing the audience to rest from processing what may be semantically dense discourse. With an oral delivery, martyrologies were ideally suited to the rhythmic effects of phonological and lexical repetition, establishing patterns where new information could be easily introduced and associated with what was already known, and providing a cohesive function by referring to previous comments and tying information together.[413]

Martyrologies contributed to the Christian identity.[414] The imitation of martyrs' lives as epitomising the followers of Christ, resulted in forming the collective expectations and individual obligations that distinguished Christians from others. This is expressed in martyrologies as a collection of normative rules, the roles that are occupied by characters, for example, monks/ascetics, martyrs, and Roman governors. Repetitive discourse throughout martyrologies affirmed the necessary attitudes and behaviour, for example, the repetitive tortures and miraculous recoveries. Repetition, as part of the overall style, functioned persuasively in seeking to change attitudes consistent with Christian ideology, by manipulating sound and meaning. As oral deliveries were common, the effects of sound were an important supplement to the text.[415] Strategies concern the use of phonemes, morphemes, words and groups of words in sentences or in longer strings of discourse, along with repetitive figures of speech.[416] The stylistic use of language[417] to change meaning, while a rhetorical strategy, uses the repetition of linguistic devices to support attitude change. For example, Apaioule and Pteleme are often referred to as 'blessed' and 'holy', predisposing the audience to see them accordingly. [418] Other character

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[411] Grig, *Making Martyrs in Late Antiquity*, p. 21, "Martyrs can twist the words of their interrogators" and ibid. "can quote the scriptures instead of giving the desired response" *Apaioule and Pteleme*, 169Vii, 9ff, ⲁⲛⲟⲛ ϩⲉⲛⲥⲟϭ ⲉⲧⲃⲉⲡⲉⲭ̅ⲥ̅ ⲡⲁⲗⲓⲛ ⲟⲛ ⲟⲛ ϥ̅ⲭ̅ⲱ ⲙ̅ⲙⲟⲥ ⲭⲉ ⲛ̅ⲥⲟϭ ⲙ̅ⲡⲕⲟⲥⲙⲟⲥ ⲛⲉⲛⲧⲁⲡⲛⲟⲩⲧⲉ ⲉⲧⲡⲟⲩ ⲭⲉⲕⲁⲥ ⲉϥⲉϯϣⲓⲡⲉ ⲛ̅ⲛ̅ⲥⲁⲃⲉⲉⲩ "We are fools for Christ's sake" furthermore he says, "The foolish of the world are they whom God has chosen to confound the wise"' references to 1 Cor. 4:10 and 1 Cor. 1:27.

[412] Semantic deviation is the change in meaning embedded in Scripture, to one which is paradoxically or logically inconsistent; Sebastianus alludes to the martyrs as being fools, but this expression's target is reversed and Sebastianus becomes the fool. The repetition of the word is an example of parallelism. Its perceptual prominence in the text is an example of foregrounding.

[413] The conjunction ⲁⲩⲱ is one example occurring throughout the text.

[414] Lucy Grig *Making Martyrs in Late Antiquity* (Duckworth, London, 2004) sees this as a major function of martyr texts in the late fourth century.

[415] Burke, p. 25, "Delivery places a focus on intonation, prosody, voice, rhythm and gesture"; the delivery could also be adjusted to match the audience.

[416] Deborah Tannen *Talking Voices* (Cambridge University Press, Cambridge, 1989), Chapter Three 'Repetition in conversation: toward a poetics of talk.'

[417] Paul Simpson *Stylistics* (Routledge, London, 2004), p. 2, "Stylistics is a method of textual interpretation in which primacy of place is assigned to *language.*"

[418] *Apaioule and Pteleme*, passim.

attributions are ideologically loaded and frequently repeated. Discourse strings ultimately crystallise ideology, for example, m-pr-r-6ote 'Do not fear!'

The emotional effects of sound and rhythm combines with the repetition of words denoting thoughts, feelings and perceptions[419] to intensify or change meaning. Agreement is sought by invoking associated attitudes formed by the emotional experience of previous interpersonal involvement, when the audience identifies with certain characters in the story. For martyrologies to be persuasive, the audience needs to feel that they share features in common with the would-be martyrs. The repetition of *verba sentiendi*, in context, supports this identification and is a feature of many martyr texts.[420] Setting up a rhythm,[421] with repetition, also assists in comprehension by allowing the audience time to absorb what is said, and to re-interpret its meaning.[422]

5.6 Data Summary

Repetition

Constructed from Appendix 7

Pteleme

Saint	3
the title 'apa'	16
blessed	10

Apaioule

Monk	3
the title 'apa'	9
blessed	6

Sebastianus

angry	4
order	10

[419] Words which convey thoughts, feelings and perceptions are called v*erba sentiendi.*

[420] Peter Gemeinhardt and Johan Leemans 'Christian Martyrdom in Late Antiquity: Some Introductory Perspectives' in *Christian Martyrdom in Late Antiquity (300-450AD)* (De Gruyter, Berlin, 2012), p. 5.

[421]George A. Kennedy 'Historical Survey of Rhetoric' in *The Handbook of Classical Rhetoric in the Hellenistic Period (330BC-AD400)* (Brill, New York, 1997), pp. 3ff. Rhythmic speech patterns were taught in early rhetorical schools as part of composition (σύνθεσις).

[422] Tannen, pp. 51 & 53.

Conversational structure.

Direct speech markers (verbs of speaking), Apa Pteleme and Sebastianus:

Both had the same number of turns (5), and there were no interruptions, however, Pteleme's responses had more volume.

Sebastianus asked questions, and Pteleme did not give the expected answers.

Apa Pteleme and Jesus:

Pteleme spoke to Jesus twice, Jesus answered once. Jesus' reply was longer.

Apa Pteleme and Apaioule:

They spoke together on 6 occasions, each taking turns, each with a similar volume and length, no interruptions and no difference in status.

Sebastianus and Apaioule:

The features were similar to the conversation between Sebastianus and Pteleme. However, Sebastianus asks Apaioule a final question but Apaioule is unable to answer, the narrator giving the reason "…*because his body had become powerless*"

Apaioule and Jesus.

Apaioule spoke to Jesus twice.

There was little cooperation between Sebastianus and the martyrs in the exchange of information.

Topic control.

The martyrs controlled the topic, shifting the conversation from the authority of the Roman emperor to a denial of his authority, by using linguistic tropes.

Episode marking.

Each situation is described as actions within the direct conversation between the count (Sebastianus) and the martyrs. The agency usually lies with the count, or the soldiers acting on his orders.Typically, an episode starts with the direct words of the count, prefixed with various verbs of speaking, 'the count said', for example, ⲡⲉϫⲉ.., continued in subordinate clauses with ⲡⲉϫⲁϥ…

Orientation: the count demands an action and the martyr refuses to do it.

Complication: the martyr makes a statement about the count's demand, drawing on scripture and the names of biblical figures as sources of authority. The count replies and the situation begins to deteriorate, as the martyr continues to cite scripture, and the count becomes angry.[423]

Climax: This peak is marked with the count ordering the martyr to be tortured/beheaded[424] (ⲁϥⲕⲩⲗⲉⲩⲉ)

Resolution: the martyr suffers torture and the count's need for revenge is satisfied.

Narrative marking.

The Greek discourse marker ⲇⲉ often appears in conjunction with temporal verbs. In a temporal clause it has a scene-setting function and marks the beginning of a new discourse paragraph.[425] It is frequently followed by the focus marker ⲛⲃⲓ, indicating subject nouns that appear in post verbal positions (for emphatic reasons).[426] It also appears as a conjunction.

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423 *Apaioule and Pteleme,* 169Vi, 24, "…ⲁϥⲃⲱⲛ̄ⲧ ⲉⲙⲁⲧⲉ "…he was very angry"; to the extent of 'gnashing his teeth', in the manner of an animal (ibid).

424 *Apaioule and Pteleme*, passim.

425 *Apaioule and Pteleme*, 168Ri, 12, ⲁⲥϣⲡⲉ ⲇⲉ… "It happened that…" or "It befell in…"

426 *Apaioule and Pteleme,* 169Vi, 24, ⲛⲁⲓ ⲇⲉ ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟⲩ ⲛ̄ⲃⲓ ⲡⲕⲟⲙⲓⲥ "When the count heard this…"

In narratives, ⲇⲉ usually has a scene-setting or topic switching function and this is the way it is used by the narrator in *Apaioule and Pteleme*. It also appears as a conjunction during the conversation between Sebastianus and the martyrs, but this often links independent and subordinate clauses.[427]

Point of view.

Along with the speech and thought presentation of the characters, the mode of narration, in particular, epistemic modality (conditional and inferential[428] verb prefixes), indicates their certainty (or truth) of statements, their beliefs, attitudes and judgements, but positive or negative shading[429] is more common and a matter of *verba sentiendi*, where the words used by the characters denote their thoughts, feelings and perceptions (embodied in mental processes). Desire and obligation (deontic modality) becomes a prominent feature of Sebastianus' and Jesus' point of view.[430] The characters' point of view is also reflected in the frequent use of ideologically loaded lexis.

Mood and Speech Function Summary
Constructed from Appendix 7.2

Mood	Speech Function	Number
Imperative	Command	18
-ve imperative	"	5
Declarative	Statement	51
Conditional (protasias & apidosis)	Epistemic Modal	7
Inferential	Prescriptive	1
Optative	Request	2

[427] *Apaioule and Pteleme,* 171Vii, 33, ⲛ̄ⲧⲟϥ ⲇⲉ ⲇϥⲗⲡⲉⲓ "And he was distressed"

[428] *Apaioule and Pteleme,* ⲧⲁⲣⲉ…the prefix for the future conjunctive of result, e.g. 169Rii,26, ⲧⲁⲣⲉⲡⲟⲩϫⲁⲓ ϣⲱⲡⲉ ⲛⲁⲕ "…it shall be well for you"

[429] *Apaioule and Pteleme,* 169Rii, 25, Sebastianus refers to the gods in a positive way as 'revered'; Pteleme refers to them negatively as (169Vi, 8), "images of fiends."

[430] *Apaioule and Pteleme,* the imperative prefix often appears (169Rii, 24), - Sebastianus says ⲙ̄ⲡⲣ̄ⲙⲟⲩ ⲕⲁⲕⲱⲥ "Do not perish, miserably", Jesus says ⲙ̄ⲡⲣ̄ⲣ̄ϩⲟⲧⲉ "Do not fear"

Vocative	Foregrounding	2
Interrogative	Rhetorical question	4
Interrogative	Question	2

Figure 5.1

Formulaic characterisations and epithets.

Both Apaioule and Pteleme are called 'martyrs' and 'blessed' throughout the martyrology, along with other categories, based on moral judgments.

The Social Construction of Identity.

Identity and characterisation[431] are closely linked. Social characterisation is based on the propensity of people to divide themselves and others into basic categories. As a collective concept, the social interaction between Sebastianus and the martyrs comprised discourses of identity. Pteleme was a young *soldier*, allocated distinguishing traits by the narrator in a block exposition;[432] Apaioule was a *monk, anchorite* and *ascetic.*[433] Sebastianus was a *Roman provincial governor*. They are members of social categories[434] and belonged to emotional communities.[435] The narrator also contributed to their identity formation.[436] These are contextualised

[431] Fortis Jannidis 'Character' in *The Handbook of Narratology*, section 3.5, defines characterisation as "ascribing information to an agent in the text so as to provide a character in the storyworld with a certain property or properties"…the crucial issue in the process is "what information, especially of a psychological nature, a reader is able to associate with any character as a member of the storyworld and where this information comes from."

[432] *Apaioule and Pteleme*, 169Ri, 5f.

[433] *Apaioule and Pteleme*, 171Ri, 6f.

[434] Rose McDermott 'Psychological Approaches to Identity' in *Measuring Identity* (Cambridge University Press, Cambridge, 2009), p. 347, "Social categories constitute the basis for collective identities."

[435] Barbara H. Rosenwein *Emotional Communities in the Early Middle Ages* (Cornell University Press, New York, 2006), p. 24, an emotional community is a group in which people have common interests, values, and goals. The text creates this by ideologies, teachings and common perspectives. For Foucault, a discourse of shared vocabularies and ways of thinking, having a controlling function. Similar to Bourdieu's 'habitus' of internalised norms that determine thought and action; (op. cit. p. 196), "People train themselves to have feelings that are based on their beliefs… feelings help to create, validate and maintain belief systems", in this way, discourses build and maintain identity. Rosenwein says that "hagiography was written so that men and women would have models of behaviour and attitude" (p. 23), giving interpretative repertoires that were culturally determined, in which themes and tropes became common and social identities were internalised as roles.

[436] Hector Grad and Martin Rojo 'Identities in discourse' in *Analysing Identities in Discourse* (Benjamins, Amsterdam, 2008), p.11, "autobiographical narratives do not only represent or express the self, but rather constitute it" and (p. 15), …identity categories are built in discourse and linked to situations, to relationships between the participants and to the rhetorical strategies that they adopt based on these relationships." *Apaioule and Pteleme* is also an ontological narrative, social and

conversations; the martyrs altered their meaning in line with Christian values and goals, and tried to turn pagan definitions of good and evil upside down.

Pteleme and Sebastianus have four conversations, Pteleme talks with God twice and God answers once. Apaioule talks to Sebastianus and God once. Pteleme and Apaioule talk together in heaven after their deaths on earth.

Their conversations define their collective identity[437] by discussing the norms, customs, values, and ideologies that translate into a particular type of action or behaviour. Pteleme's initial three conversations with Sebastianus results in his first torture, and this forms an episode with the major theme of sacrifice, the willingness to suffer rather than change their attitudes, beliefs and values. Other themes are introduced and consistently appear in the martyrology, for example, the refusal to recognise *dead* idols rather than a *living* God. The conversation adds to the identities of the martyrs, Sebastianus, and God.

The initial conversation between Pteleme and Sebastianus either lists, or implies, the norms, beliefs, and values associated with the collective expectations and individual obligations of their roles:

Idols are *dead* and 'images of demons', not to be worshipped.

God is in heaven and *gives hope to man*. The prophet Jeremiah is the authority for this.

God's *name* is to be remembered, and *other gods* are not to be worshipped. The psalmist David is the authority for this.

The God's name is *Jesus* and He is Pteleme's *salvation*.

There is *life after death* for those who *believe* in Jesus. There are two scriptural references to this.

The next conversation forms another episode.

The theme of sacrifice is foregrounded with *humiliation* and *suffering* for *the sake of Jesus*. Scripture is used as a persuasive reference.

The following conversation functions as a trope, where the meaning of the word 'fool' is reversed, after being used by Sebastianus to describe Pteleme.

God talks with Pteleme and this introduces the supernatural textworld and its characters.

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interpersonal, in which the characters act according to how they understand, or make sense of, their lives. The plot is structured into thematic episodes.

[437] A discourse of social, or collective, identity is reflected in four areas, according to Abdelai et al 'Identity as Variable' in *Measuring Identity* (Cambridge University Press, Cambridge, 2009), pp. 19-27. The discourses in *Apaioule and Pteleme* do this, and are further discussed below.

It is located above the earth as God *came down* to earth from it.

Jesus is the *son of the living God*.

There are *rewards* for those who endure *some few torments*.

There is no need to fear.

(Apa Apaioule is introduced, along with a shrine).

Apaioule and Sebastianus talk together.

Good to obey God. Another scriptural reference is given as a persuasive source.

Apaioule talks to God.

He *suffers for God's name.*

He *believes in God* who *has the power to do anything.*

Pteleme talks to God.

God *makes those who die for His name saints*.

Pteleme will *be with God* after his death on earth.

God *has power and glory for ever.*

Pteleme and Apaioule talk in the supernatural world, called heaven.

After greeting the saints, they discuss the realised *rewards.*

They now live with other *martyrs*, who are *saints*.

They have *everlasting life, in the company of Jesus, His father, and the Holy Spirit.*

The discourse of the narrator connects the episodes and moves the story forward, adding to the ideology along the way. For example, "the *angels came* and took his *soul* up to *heaven*" (my italics).[438]

The interpersonal exchanges contain character information within the meaning of social identity, and this may be grouped according to world-views, constitutive norms, purpose, and comparisons with others (pagans).

World-views or shared mental models provide a framework that allows the characters, who claim membership to a particular category, to make sense of the social, political and economic conditions that prevailed in Egypt at that time and controlled their lives. This understanding, with its supernatural incentives, helps explain particular actions; it defines the roles occupied by the martyrs and Roman governors as the internalisation of

[438] *Apaioule and Pteleme,* 173Rii, 11.

social identities. World-views affect the interpretation of current (and past)[439] events, it gives the category, or group, its ontology and epistemology by listing its beliefs, values and attitudes. It is the lens through which the world is viewed and gives meaning to existence.

Constitutive norms are the rules and practices that define identity, and lead others to recognise it. They are the obligations of individual group members who wish to belong to that particular group, and collectively form the roles. Norms help to define meaning by creating collective expectations of attitudes and behaviour. Pteleme and Apaioule are martyrs and expected to act in certain ways; Sebastianus is expected to hold certain views and react in distinct ways, making both groups predictable and allowing others to draw on stored knowledge, understanding and anticipating future events.

The *social purpose* of the category defines its interests, goals and preferences. It is the practices that make the category's achievement of its goals more likely. This is explicit through the use of the imperative mood. Martyrdom leads to sainthood, the Roman governor administers.

Relational comparisons involve recognising differences between groups. In *Apaioule and Pteleme,* the ideological boundary between divine concepts is seen where there is a clash of *dead idol* worship by Sebastianus, and the worship of a *living God* by the martyrs. A feature of groups is for one group to see the other group as bad and wrong, while their own group is good and right,[440] this occurs between the groups who follow Jesus, and the groups who follow the gods Apollo, Zeus, Artemis and Athena.

Functional Linguistics.

The grammar used in the text is captured pragmatically; the prominence of the martyrs' mental processes[441] suggests the characters are engaged in building mental models of what they consider to be reality, encoding experience and ideology in lexis and discourse. However, motivation remains an issue; the relationship between identity and action is addressed by the theories of action implicit in the content of Social, or Collective Identity Theory (above). Holding a certain identity does not necessarily make behaviour predictable, although (as I argue), if behavioural processes may be seen as the outcome of mental inclinations, then these, and verbal, processes should dominate epic and allegorical narratives, where agency often lies with the grammatical subject. The mental processes of the characters comprise verbs of seeing, hearing, liking, fearing, knowing and understanding – perception, affection and cognition – either appearing directly or inferred from discourse.

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[439] J.R. Martin and Ruth Wodak *Re/reading the past* (Benjamins, Amsterdam, 2003), p. 13, "Identities need founding myths and certain pasts, which they can integrate easily and positively."
[440] Mc Dermott, p. 348.
[441] Contextualised verbs and their agents/patients.

Constructed from Appendix 5.1

Process Type	Number
material	6
behavioural	141
mental	32
verbal	62
relational	20
existential	8

Figure 5.2

5.7 Discussion.

5.7.1 Lexico-grammar (expanded in Appendix 5)

Data is extracted from the lexico-grammar of *Apaioule and Pteleme*.[442] Defined as the words and the way they are arranged,[443] meanings (semantics) are encoded in the lexical items and the grammatical patterns of the text and are ideologically laden; judgments, classifications and the depictions of characters' actions lead towards a positive appreciation of the martyrs and their associates, and a negative appreciation of the Roman governors. This occurs in context, reflecting culturally acceptable behaviour in Egypt at that time, a contextual understanding shared by the characters. I argue that when the lexical and grammatical items in Halliday's three different types of meanings, ideational, interpersonal and textual,[444] are arranged within the categories of field, tenor and mode, integrated into a single syntagm, the derived meaning is inexorable when viewed from the perspective of linguistic reasoning.

5.7.1.1 Field (expanded in Appendix 7.1)

The story of the *Martyrdom of Apaioule and Pteleme* concerns interpersonal power relations and the ideology of supernatural beliefs, and most verb groups reflect cognitive activity. This is seen in the processes of ideological constructions and conceptualisations in transitivity patterns. Noun phrases designating the participants are presented as 'behavers' and 'sayers' in most of the behavioural and verbal processes, giving them an agentive role; Sebastianus and his like, use the verb 'to order', often followed by the inflected infinitive ⲧⲣⲉ- indicating purpose, the semantics of which imply a strong and powerful sayer, whose role allows for strong force in physical actions. Mental processes encode the points of view of the narrator and the characters, reflecting their inner experiences of consciousness. Behavioural processes may be taken as the manifestation of mental processes. [445] Verbal processes also reflect points of view, being "symbolic relationships constructed in human consciousness and psychological states."[446] The three individual processes may be grouped together and aided by rhetorical strategies, to illustrate how the narrator of the *Martyrdom of Apaioule and Pteleme* used linguistic structures to construct specific Christian ideologies, beliefs and values. More than half of the process types interpret mental experience and this is the domain of ideation.

Behavioural processes may be seen as the outer manifestations of cognition. Personal experiences, perceptions and consciousness are embodied, or construed, through language and given meaning for the characters by social

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[442] It "provides a core of practice against which findings can be calibrated and checked,'' David G. Butt and Annabelle Lukin, 'Stylistic analysis: construing aesthetic organisation' in *Continuum Companion to Systemic Functional Linguistics* (Continuum, New York, 2009), p. 201

[443] Butt et al. *Using Functional Grammar*, p. 6

[444] Building a grammar of meaning which can be used to track social activity in discourse.

[445] M. E. Ryder, 2005, p. 40, classifies behavioural processes into two sub-classes, cognitive and physical. He gives as an example of a physical process, "Peter was sitting down"; I would argue that before Peter sat down, he made a decision to do so, effectively a cognitive process. Butt et al., pp. 54-55, also argue for a physiological and psychological division but add, "these processes are often the doing version of a mental or even a verbal process."

[446] Juan Li 'Collision of language in News Discourse: A functional-cognitive perspective on transitivity' in *Critical Discourse Studies* Vol. 8, no. 3, August 2011, p. 205.

and cultural forces. It is a constructed meaning[447] and represents the ideology or point-of-view of the behaver.[448]

Behavioural processes dominate the *Martyrdom of Apaioule and Pteleme,* representing 52% (141/269) of all the processes. Relational processes (7.5%), along with mental (12%) and verbal (23%) processes are also ideologically loaded. Material and existential processes account for 2% and 3%, respectively indicating the narrator manipulates linguistic devices to construct contextualised ideologies.

The narrator accounts for 52% (73/141) of the behavioural processes, 69% (43/62) of the verbal processes and, most significantly, 80% (14/20) of the relational processes. These figures indicate it is the narrator, or the narrator speaking through the characters, who colours the characters in the story.

Sebastianus is involved with the would-be martyrs on a behavioural level (28), more often than a mental (4), verbal (9) or relational level (2). God, on the other hand, engages with them via mental processes (91% 29/32). Christian ideology is transmitted cognitively, and Sebastianus reacts behaviourally.

5.7.1.2 Tenor (expanded in Appendix 7.2)

Both Apaioule and Apa Pteleme respond negatively to Sebastianus' demand to sacrifice through an exegesis of proverbial morality, followed by quoting from a source either sanctioned by, or directly attributed to, divine authority. Their response causes Sebastianus to lose face[449] and he punishes them with torture, an example of the power he holds over them in his role of governor.

Lexical items also construct vivid conceptualisations in the readers' and listeners' minds; the semantic associations of verbs used in conjunction with strong entities, often further *intensified* adverbially, impacts on others; for example, the explicit negative imperative, ⲙ̀ⲡⲣ̀ⲙⲟⲩ ⲕⲁⲕⲱⲥ[450] "Do not perish miserably!"

Sebastianus uses mental, behavioural and verbal processes that either have the force of, or are signalled as, imperatives; the would-be martyrs suffer torture, indicating not only the power disparity, but also the causative role played by Sebastianus. His stance and attitude are identified by the narrator in negative terms, and his

[447] Li, 2011, p. 206, Constructivism in SFL equates to the concept of construal in Cognitive linguistics.
[448] Li, p. 206, "…meaning in text is always representation from some ideological point of view…"
[449] In Brown and Levinson's terms (1978/1987), Sebastianus suffered a 'loss of face' due to the responses of Apaioule and Pteleme, but the effect of their utterances could be explained, on (cross) cultural/political/historical grounds, to be due to other motivations. Although their responses move Sebastianus to a state of anger, causing him to act punitively towards them, this may be due to reasons other than their 'face threatening acts' and it remains, I would argue, debatable.
[450] *Apaioule and Pteleme,* 168Rii, 23

decisions are associated with painful, illegitimate, and undeserved behaviour towards Apaioule and Pteleme. They are syntactically dissociated with causality and responsibility in their own fate but have an implied association in that their proverbial comments and biblical exegesis caused Sebastianus to become angry and, as a result, torture them. [451]

The narrator uses relational processes to classify and judge the characters; they are ideologically explicit and, when combined with mental, verbal and behavioural processes, depict the attitudes and actions of Sebastian and like others in negative terms. God and the saints are portrayed in positive ways. Sebastianus and the like are constructed as agents and the would-be martyrs as victims. The narrator uses linguistic choices in specific ways to persuade the readers and hearers to conceptualise particular discourses in terms of Jesus[452] ideology, within a wider discourse creating a tragic plot-structure that provokes an emotional response from the readers and listeners.

5.7.1.3 Mode

The most relevant aspect of this textual metafunction is its concern with the episodic structure and the cohesion of the text. The strategic presentation of ideational and interpersonal meanings and the interrelation between episodes guides the interpretation of the text. The martyrology evokes readers and listeners emotions by dramatically orienting, and sequentially connecting, episodes.

Deontic Modality.

The Greek word for 'order' (κελεύω) appears in Coptic, usually as ϭⲗⲉϥⲉ, to express obligation and permissibility, twice by Diocletian, once by Culcianus, and ten times by Sebastianus, often followed by the inflected causative infinitive (ⲧⲣⲉ-), used as a complementary infinitive with ⲉ, ⲉⲧⲣⲉ-.

Often the First Future tense marker (-ⲛⲁ-) is used with both an epistemic and deontic function.[453]

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[451] ⲛⲁⲓ ⲇⲉ ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟϥ ⲛ̄ϭⲓ ⲥⲛⲃⲁⲧⲓⲁⲛⲟⲥ ⲡⲕⲱⲙⲏⲥ ⲁϥⲙⲟϥϩ ⲉⲃⲟⲗ ϩⲙ̄ϭⲱⲛⲧ ⲡⲉϥⲉⲓⲱⲧ ⲡⲇⲓⲁⲃⲟⲗⲟⲥ ⲁϥϭⲗⲉϥⲉ ⲉⲧⲣⲉϥ - "When Sebastianus the Count heard this, he was filled with the anger of his father the Devil; he ordered-" *Apaioule and Pteleme,* 170Ri, 25

[452] The text does not use the word 'Christian', its use is implied by the association of Jesus and Christ.

[453] *Apaioule and Pteleme,* 169Ri, 27, ⲛ̄ϯⲛⲁⲟⲩⲱϣⲧ ⲁⲛ 'I will not worship.'

Imperatives often lack any special formal markings and can only be semantically deduced with reference to their syntactic environment. Sebastianus and God use the imperative, indicating their positions of power over the would-be martyrs. Negative imperatives are marked ⲙ̅ⲡⲣ̅-[454]

Epistemic modality.

Conversations in the text abound with declarative statements, expressing knowledge and truth from their point of view, usually beliefs, while conditional patterns express hypothetical situations. [455]

Emphatic assertions and deductions are marked with the Future Conjunction of Resolution (ⲧⲁⲣⲉ-)[456]

5.8 Conclusions

The *Martyrdom of Apaioule and Pteleme* has features in common with most other martyrologies, and its particular style and character presentation is representative of this genre of hagiography.

This manuscript was found in Egypt at Hamouli, in the Fayûm, in 1910. It has been dated to the middle of the ninth century.[457] Before it was written, it may have circulated as an oral composition[458] sometime after the edict of Diocletian.[459] Ong's concept of 'oral residue', found in the *Martyrdom of Apaioule and Pteleme,* seems to point towards a composition date before the middle of the ninth century.[460] Given the influence of Greek culture on the autochthonous Egyptians, the theme of Greek heroic myth may have been familiar to them, along with the philosophy of Plato and Aristotle.[461] The fall of a hero from greatness to disaster, a transformation of fortune, was a major theme of Greek tragic plot-structures, and one which emulated the fate of martyrs in Coptic hagiographic literature.

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454 *Apaioule and Pteleme*, 170Vi, 16; 171Rii, 30, ⲙ̅ⲡⲣ̅ⲣ̅ϩⲟⲧⲉ' Do not fear'

455 *Apaioule and Pteleme*, 169Vii, 3, ⲉϣϫⲉ ⲁⲕⲣ̅ⲥⲟⲃ ϯⲛⲁⲉⲓⲣⲉ ⲛⲁⲕ ⲕⲁⲧⲁⲧⲉⲕⲙ̅ⲛ̅ⲧⲥⲟⲃ *Apaioule and Pteleme,* 169Vi, 12-15, ⲉⲕϣⲁⲛϩⲟⲧⲃⲉⲧ̅ⲓ̅ⲥ̅ ⲡⲁⲛⲟⲩⲧⲉ ⲛⲁⲧⲁⲛϩⲟⲓ ⲟⲛ (Pteleme) 'If you kill me, (then) Jesus, my God, will make me alive again'

456 Layton, §351, 'future conjunctive', Reintegs, p. 315, 'inferential', *Apaioule and Pteleme*, 168Rii, 26, ⲧⲁⲣⲉⲡⲟⲩϫⲁⲓ ϣⲱⲡⲉ ⲛⲁⲕ '...and you shall be saved'

457 Reymond and Barns, p. 20.

458 For a discussion on the orality of language, in particular how to recognise 'oral residue', see Walter J. Ong, *Orality and Literature.*

459 These events, including martyrdom, are well documented by Eusebius *Ecclesiastical History,* in Book Two, Chapter eight.

460 Orlandi, 'Apaiule and Tolemaeus, Saints' in *The Coptic Encyclopedia* ed. Aziz S. Atiya, Vol 1, 153a-153b, composition probably 'late seventh century'.

461 For example, the clear intertextuality of the Passio perpetuae with Euripides *Hecuba*, personal correspondence with Jan Bremmer.

By portraying the characters in certain ways and setting their activities within a tragic plot-structure,[462] certain emotions are raised in the readers and hearers; these powerful emotions give rise to feelings that are both persuasive and long-lasting, with associated details being remembered long after the story has been read. The action and characterisation in the *Martyrdom of Apaioule and Pteleme* can be explained, in part,[463] by the psychology of Aristotle's tragic plot-structure[464]; the would-be martyrs fit the role of the Greek hero, who falls from greatness to disaster, finding happiness (eu)daimoni/a>) in a divine, Christian realm.[465] The narrator depicts the would-be martyrs as innocent and sufficiently[466] like ourselves for it to be possible to empathise with the nature of the martyrs' predicament,[467] similar to the characters of a tragedy; a precondition for the arousal of the emotions of pity and fear.[468] These emotions are expresses as perceptions and judgments of the conscious, cognisant mind[469] and emotional involvement is the result of the evaluation of general knowledge and socialised beliefs. Readers and hearers experience the feelings generated from the emotions of the characters by empathetic involvement, the degree of which depends on their capacity to sympathise with the martyrs.[470] The vivid descriptions in the minds of the readers and hearers of the martyrs being tortured is sufficient to raise the emotions and associated feelings of fear,[471] pity[472] and indignation 'one who does not deserve it,[473] encouraging the readers and hearers to share the viewpoint of the narrator/characters and to

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[462] Halliwell, *Aristotle's Poetics,* p. 168, "a properly conceived plot-structure implicitly calls for, and will inevitably evoke in the attuned audience or reader , the distinctive tragic experience of pity and fear; the nature of these emotions is such that they will be spontaneously felt in response to a dramatic action of the requisite kind."

[463] The martyrs lack hybris.

[464] Aristotle *Poetics,* 52a2-4, "a mimesis…of fearful and pitiful events…"

[465] Stephen Halliwell, *Aristotle's Poetics*, p. 148, refers to Chapter 13 of Aristotle's *Poetics* in which he conceived of the ideal complex plot as revolving around a central tragic figure, "If this agreement between theory and practice owes something to the traditional attributes of Greek heroism, with its stress on individual status and the assertive, often egoistic values of action, it is equally true that the world in which such heroes belonged was one in which powers other than those of human agency were a major source of suffering and tragedy."

[466] Aristotle *The Art of Rhetoric,* 1383a8-12 claims that readers can be moved to fear by a reminder of the sufferings of those greater than or like themselves; Halliwell, p. 179, makes the point that the heroes "must remain sufficiently heroic to excite a special and heightened degree of these emotions."

[467] Halliwell, p. 182.

[468] Halliwell, p. 178; Aristotle, *The Art of Rhetoric:* fear, 1383a10; pity, 1386a23.

[469] Ismende Lada ''Empathetic understanding': emotion and cognition in classical dramatic audience-response.' *Proceedings of the Cambridge Philological Society* Vol 39, 1994, p. 114, "cognitive interpretations imposed on external reality"

[470] Lada, p. 124, speculates "…not only do cognitive evaluations lie at the basis of the empathetic process, but empathy itself is the sole avenue which leads to a deeper understanding of people's minds, motives and actions.

[471] Aristotle *The Art of Rhetoric*, 2.5, defines fear, "Let fear, then, be a kind of pain or disturbance resulting from the imagination of impending danger, either destructive or painful;"

[472] Aristotle *The Art of Rhetoric*, 2.8, defines pity, "Let pity , then, be a certain pain occasioned by an apparently destructive evil or pain's occurring to one who does not deserve it, which the pitier might expect to suffer himself or that one of his own would, and this whenever it should seem near at hand"; H. C. Lawson-Tancred *Aristotle. The Art of Rhetoric* p. 164, "The painful and destructive things are death, bodily tortures and injuries…"

[473] Ibid.

empathise with them.[474] For example, the readers and hearers could be expected to respond with indignation and pity when the narrator speaks. [475]

The aim of this analysis is to find linguistic evidence for a critical judgment; to form an inexorable argument based on the lexical items in the text, and meanings inferred from discourse. Systemic functional linguistics (SFL) offers a way to do this that explains the syntactic and semantic phenomena found in martyrologies. However, moving beyond lexical choices, syntax and grammar, a stylistic analysis takes into account psychological and socio-cultural factors from the perspective of the audience. Along with socio-cultural factors, the current focus is on reading, or listening, to the text, and its interpretation, rather than attending to what the author/narrator may or may not have meant. Using tools derived from recent research, an analysis of martyrologies presents them in a different light. To understand the point of view of the characters in martyrologies requires an analysis of how lexical choices, modal expressions, verbal processes, and deictic references, combine to produce the overall effects.

Content and discourse analysis are among the methods used to measure character identities and the rhetorical strategies used in this text. Taking a functional-cognitive perspective, the data was analysed and interpreted to uncover hidden patterns of ideological organisation and its cognitive effects. While an interpretation of the text needs to address both the intentions of the writer and the effect this has on the reader, it is the text's impact on the audience that focuses attention. We have no way of knowing the extent of the text's embellishments, additions or omissions as it was read out to the audience[476] and can only draw implications from the text in its cultural context.

It is the narrator who attempts to create the image of the characters in the *Martyrdom of Apaioule and Pteleme* by staying in the background and often letting the characters speak from their own points of view, or perspectives, as they interact. This may be classified as a figural narrative, with a heterodiegetic-covert narrator *backgrounded,* and the internally focalised characters *foregrounded*.[477] The narrator is not silent, rather speaking in the third person, with a voice that fades into the background when the characters speak directly in the first person. The direct speech purports to be the characters' words *verbatim*, a rhetorical device used by the author/narrator to enhance the validity of the utterance. The narrator's voice is embedded here; the points of view are dichotomised into good/evil, true/false and correct/incorrect themes, underpinning the ideologies associated with monotheism and polytheism, and attempting to construct a positively evaluated past.

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[474] Aristotle *Poetics,* 1462a14-18; *The Art of Rhetoric,* 1386a32-35.

[475] ⲙ̅ⲡⲉϥⲉϣⲃ̅ⲃⲟⲙ ⲉⲟⲩⲱϣϥ̅ ⲛⲁϥ ⲉⲃⲟⲗ ϫⲉ ⲁⲡⲉϥⲱⲙⲁ ⲣ̅ⲁⲧⲃⲟⲙ "he (Apaioule) was unable to answer him (Sebastianus) because his body had become powerless."*Apaioule and Pteleme* 173Ri, 30-173Rii, 5

[476] The oral delivery of martyrologies was common, both at the martyrs' graves and during church services.

[477] Jahn, 2005, N1.18

Interpersonal meanings demonstrate the unequal power relationship between the aggressive Sebastianus and the martyrs who are represented as humble and meek; Appraisal theory, concerned with the negotiation of ideological positions as readers and hearers pass value judgments, attributes character positions to socialised norms, the internalisation of constitutive norms that define groups, and helps explore their tenor, while they vie for prominence. Ideational meanings are foregrounded because ideology is seen to motivate behaviour through the mind's noetic faculties, in particular, its cognitive image constructions. An interpretation, rather than an explanation, of the text requires a focus on behavioural judgments, an evaluative orientation to the events in the story; positive behavioural processes are dominant, suggesting ways for the reader to conceptualise the discourses surrounding the martyrs and foregrounding their ideologies.

The *Martyrdom of Apaioule and Pteleme* is structured as a dramatic narrative, and the events within the plot-structure are reminiscent of a Greek tragedy.[478] The narrator creates conditions that allow the emotions of pity and fear, along with other emotions, to be aroused in the readers and hearers.[479]

An analysis of the specific process-type choices, participant roles, interpersonal features and plot-structure confirms my hypothesis that martyrs are portrayed in hagiographic literature as 'Christianised' heroes – characters whose portrayal has been influenced by memory traces of Greek literary heroes, albeit in an extended and modified from to accommodate the real prototype/super-hero, Jesus. This characterisation is aided by the narrator fore-grounding in the mind of the reader existing mental images, 'vivid illustrations' (*enargeia* or *phantasia*), and attempting to implant new information through persuasive rhetorical techniques.[480] However, it is the cognitive arousal of emotions in the mind of the reader that causes the most intense reactions. Hagiographic plot-structures are similar to the way in which Greek tragedies were structured,[481] evoking pity, fear and indignation in the minds of the readers and hearers[482] (along with revenge and envy). Although these emotions are empathetically aroused in the readers and hearers, their vicarious effect depends on the readers and hearers' own memories (via *paideia*), and the rhetorical skills of the narrator, when implanting persuasive images and calling upon shared cultural values.

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[478] For example, Euripides' Hecuba.

[479] P. E. Easterling 'Form and Performance' in *The Cambridge Companion to Greek Tragedy* p. 171, "One of the paradoxical features of the genre is precisely the fact that it gives pleasure while presenting material that is always sombre, often horrifying and frightening. It disturbs the audience's feelings, and forces them to confront problems that typically have no solutions."

[480] Webb, p. 124, "the ancient rhetoricians envisage a 'mimetic' imagination, based on a pre-existing reality and bounded by accepted truths and values which ensure that the orator could to some extent predict the reaction of his audience."

[481] Defined by Aristotle *Poetics* 52a 2-4, as, a mimesis… of fearful and pitiful events, and this effect comes about when things happen unexpectedly but on account of one another"; in particular, the plays of Euripides.

[482] D. S. Levene, 'Pity, Fear and the historical audience: Tacitus on the fall of Vitellius' in *The Passions in Roman Thought and Literature* eds. Susanna Morton Braund and Christopher Gill (Cambridge University Press, Cambridge, 1997), p. 131; Halliwell, p. 171.

There are inter-textual allusions and interplays with Scripture;[483] scriptural passages energise and, in particular, valorise the story.[484] The experience of Jesus' suffering, death, and resurrection became symbolic proofs of the certainty of Christian ideology and the 'would-be' martyrs emulate His life and death to achieve the title 'martyr'. The argumentative force of the martyrs comes from imitating Jesus, His representation as the supreme source of authority. The martyrs identify with biblical characters inspired by the Holy Spirit, and have socialised attitudes that comply with judgments reflecting positive social esteem and negative sanctions, judgments determined by the cultural and ideological values identifying the group to which they belong. The story is driven by episodic and sequential actions, with evaluative commentary being given by the narrator. It is a teleology that has an apocalyptic ending. Characters reflect the attitudes of the narrator. Rhetorical techniques enhance the persuasiveness of the story and the narrator uses this to change or reinforce the attitudes of the readers and hearers.

The narrator employs lexical items that are emotionally charged;[485] evaluative and affective words that have been acquired earliest in childhood but more recently in the process of Christian socialisation where they "function as conditioned stimuli in the activation of attitudes and prejudice."[486] The narrator uses explicit words that are ideologically loaded when describing the antagonists (the emperor, his cohorts and the Roman pantheon), negatively attributed, and the protagonists (the martyrs, God and His angels), positively attributed. Emotional responses are realised by accumulating evaluative and affective lexical items, along with affectively charged stylistic discourse. By imitating the life and death of Jesus, through His actions and His death, expressed using sacrificial discourse, the martyrs become idealised cognitive models. They become typecasts of the prototype Jesus, whose actions and words trigger certain attitudes in the readers and hearers, causing an empathetic effect in them whereby they feel the emotions of the martyrs. They identify with the martyrs and experience anger,[487] a form of empathetic distress felt due to the pain experienced by the Christ-like martyrs.

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[483] Todd Penner and Caroline Vander Stichele 'Rhetorical practice and performance in early Christianity' in *The Cambridge Companion to Ancient Rhetoric* (Cambridge University Press, Cambridge, 2009), p. 249

[484] For example, 1 Corinthians 1:25, 27 and 4:10 the contradiction of the wise and the foolish, Sebastianus' strength and the martyrs' weakness, finally reversed, compared with *Apaioule and Pteleme* 169Vii, 7ff. the author of *Apaioule and Pteleme* uses Paul's oxymoron, the 'wise foolishness' of God as a rhetorical device.

[485] Hogan, *The Mind and Its Stories,* explains this in terms of his first hypothesis: "emotional terms are proto-type based in both eliciting conditions and expressive/actional consequences" p. 83. His following comments on the lexical development of emotive terms are informative.

[486] Karl Sornig 'Some remarks on linguistic strategies of persuasion' in *Language, Power and Ideology Studies in Political Discourse* edited by Ruth Wodak (Benjamins, Amsterdam/Philadelphia, 1989, p. 110, note 4; also, Todd Penner and Caroline Vander Stichele (op. cit., p. 257), "it is likely that already by the late first century Christians (second generation, possibly even third) were also teaching their children through the use of scriptural *exempla* set alongside more classical examples of imitation, repetition, and reconfiguration."

[487] Towards the Roman cohort, due to unjust punishment.

Ideology, defined as "a body of norms and ideas that appear natural as a result of their continuous and mostly tacit promotion by the dominant forces in society".[488] In other words, behaviour is normalised when ideology is embedded in a group; in this case, the behaviour that expresses Christian beliefs. Being a system of norms, attitudes flourish on clear-cut, judgmental opposites, such as good and bad, with varying degrees of intensity provided by repetition, lexical modifiers and focused discourse. This intersection of narrative procedures with ideological issues finds expression in the thinking and evaluating of the narrator, where meaning is conceptualised according to the narrator's mental picture of reality. Behaviour is externalised according to inner conscious experiences,[489] formed in agreement with socialised Christian values and beliefs. Focalisation, whether by the narrator, or represented speech where the narrator puts words in the mouths of the characters, is directly linked to Christian ideology.

The personhood of Apa Pteleme and Apaioule is defined by their actions and driven by their thoughts. Their attitudes reflect their desire to emulate the life, ministry and death of Jesus, and the narrator of their martyrdom uses lexical items and sacrificial discourse, persuasively written, to influence readers and hearers. Readers and hearers identify with the attitudes, and emotional discourse is an integral feature of the narrator's rhetorical strategy. The readers and hearers' empathetic response to emotive syntagms is set within a tragic plot-structure, reinforcing the readers and hearers' socialised attitudes by delivering what Harvey Whitehouse calls a "high frequency repetition"[490], either orally or in written text.

There is a strong sense of Greek drama about martyrologies. The Greek word for drama (δρα=μα) meaning action, or deed, fits well with Aristotle's definition of a tragedy, with its emphasis on action.[491] Although the

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[488] Luc Herman and Bart Vervaeck 'ideology' in *The Cambridge Companion to Ancient Rhetoric* (Cambridge University Press, Cambridge, 2009), p. 217

[489] Luc Herman and Bart Vervaeck, in 'Ideology' (op. cit.,), find a distinction between "several more or less ideologically conscious reader-oriented narratologies": firstly, those that are cognitively founded, where frames (prototypical structures) and scripts (prototypical sequences) are used as interpretive devices by the reader and secondly, those that have a constructivist approach where readers link all their ideologically stimulating life experiences with the story at hand. The latter distinction, one adopted by Monika Fludernik in *Towards a "Natural" Narratology* is a description of what is to be organized in the mind of the reader. The former distinction, Manfred Jahn's 'Frames, Preferences, and the Reading of Third Person Narratives: Toward a Cognitive Narratology' in *Poetics Today* 18 (1997) is a cognitive proposition of how the mind of the reader categorizes the information and interprets the story. I see the process of socialization as a way of inculcating the readers with the attitudinal propensities to make sense of the story and this guides their mental representations of reality.

[490] Whitehouse, *Modes of Religiosity*, p. 8.

[491] Aristotle *Poetics* 50a 16ff, "Tragedy is a mimesis not of people but of actions and life…it is not the function of the agents' actions to allow the portrayal of their characters; rather, for the sake of their actions that character is included…" Although Uri Margolin, and others who are drawn to cognitive narratology (like David Herman), prefer to explain the phenomenon of fictional characterisation as: characters who are Non Actual Individuals (NAI), acting in possible worlds and constructed from the sociology and psychology of readers, Greimassian *sémiologie* still has much to offer and seems to sit well with Aristotelian theory. While the action alone, implied by the audience, may serve to make sense of a pantomime, this is no longer sufficient to describe the textual narratives in which martyrs appear. Uri Margolin has two relevant points: "Whenever there is an act, there is also an agent who can be characterised on the basis of this act"" ('The Doer and the Deed' in *Poetics Today* vol. 7.2 [1986], p. 219), and, "All autobiographical narratives require acts of characterization by the reader" ('Characterization in narrative: some theoretical prolegomena' in *Neophilologus* 67 [1983], p. 6). Still within Greimassian narratology, both these comments indicate the need to include the *actant*, as one who does or undergoes an act, along with the *acteur*, which is a

martyrologies analysed here are written narratives, they may also have been presented orally and contain an 'oral residue' which lends itself to such a delivery. By Late Antiquity the pantomime had replaced the theatre, but the themes remained[492] and this did not sit easily with the Church, [493] resulting in its vehement denouncement.[494] However, tragedy was used by Late Antique Christian writers who saw the need to incorporate the persuasive force of classical *paideia* into their teachings.[495] Many themes from Euripides plays were still being used as persuasive rhetoric.[496] Aeschylus' *Oresteia*, along with Euripides' *Orestes*, provide striking examples of the crucial transformation of fortune, especially the fall from greatness to disaster, the *metabasis* (μετάβασις),[497] a major theme of Greek heroic myth with strong similarities to the event triggered in martyrologies, when the would-be martyr either expressly states, or implies,[498] 'I am a Christian', exercising their freedom of speech (ισηγορίᾱ).

The Martyrdom of Apaioule and Pteleme follows the general pattern described by De Lacy O'Leary as a typical martyrology.[499] Seeing martyrologies and ancient Greek dramatic plays as cultural artefacts allows an exploration of the societal norms, which have been embedded in the language,[500] and provides information about the society producing it. A post-structuralist comparison of Coptic martyrologies, with Greek drama, for

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convergence of the *actant* and thematic roles. Tragedies expressed in narrative need to include the part characters play in institutionalised roles reflecting the contextual social sociology, like ethics and moral values, to answer (in part) the research questions. *Actant* and speaker theories are designed for designed narrative texts but different questions and research goals lead to different conceptions of character, and a choice was made to best explain certain research objectives. However, the concept of personhood is not explained in this way. NAI_s, operating in possible worlds, best explains their inner states, knowledge and belief systems, memories, attitudes and propensity to action. It seems to me that this needs to be considered with the Greimassian concept of characters fulfilling roles, narratology and cognition, for "the semiotic representation of human experience" (Uri Margolin '(mis)perceiving to Good Aesthetic and Cognitive Effect' in *Current Trends in Narratology*, p. 61)

492 Easterling and Miles, P 96.

493 Op. cit., p. 99, "again and again, Christian writers proclaim the total incongruity between Christian teaching and the community of the theatre"

494 Op. cit., p. 102, due to its "dangerously emotive power."

495 Op. cit., p. 104.

496 For example, Gregory of Nazianzus' letter to Gregory of Nyssa, in which he referred to Euripides' *Phoenician Women* (Ep. Ad Greg.); the use of 'vivid imagination' or *phantasia* was a rhetorical technique to make the audience see situations in their minds and was known to writers such as Quintilian, Longinus and Menander Rhetor. Longinus gave the example of how the image of the Furies, who haunted Orestes, was created in the minds of the audience.

497 Halliwell, 1986. P. 171.

498 Pteleme says, "I will not worship idols made with hands..." *Apaioule and Pteleme*, R169Ri, 27.

499 O'Leary, *The saints of Egypt*, pp. 19-20, "the saint is called by an angel, or by Christ. He is asked why he sits at peace when so many of the faithful are bearing witness before the pagan tribunal and suffering for their Master's sake. At this the saint arises, sets out for the nearest Governor and makes his confession of faith before him. He is arrested, questioned, invited to offer incense to Apollo or to some other deity and refuses, often reviling the emperor and his idols. Then he is tortured and cast into prison, and whilst there some angel, or Christ Himself appears to him by night and speaks words of encouragement. After further torture he is sent to another to governor and makes the journey in a ship on the Nile…He is brought before a different governor, again tortured, but stands firm: the governor relaxes and tries to coax him, but in vain: finally the saint insults the governor and his pagan religion so that the official loses control of himself and orders his execution."

500 Language reflects how emotional prototypes have been encoded and narratives are generated from these emotional prototypes.

example Aeschylus' *Persians* written between 472 BC, and Meander's *Samian Woman [Samia]* written around 300 BC, is one way to do this.[501]

Sophocles' tragic play, *Oedipus the King,* provides examples of binary opposites with 'light' and 'dark' acting as a metaphor for knowledge and ignorance,[502] ironically extrapolated from its common use as representing life and death. The narrator of Apaioule and Pteleme's martyrdom uses 'lawless' to describe the pagan Roman governors[503] as being without mandate, contrasting with the 'lawful' acts of a Christian God. A structural analysis looks for the significance of binary opposites. Lawful/unlawful was a central issue, one concerning the secular legitimacy of the Roman hegemony and one which represented the spiritual contest between the pagan gods and the Christian God. It reflected the existence of an illegitimate earthly situation, one without divine support. Another pair of binary opposites exists in the form of pagan idols 'made with hands'[504] and the Christian 'God of heaven.'[505] More than binary opposites, the contrast represents the ideological differences between pagan and Christian. Other Greek plays use the structure of binary opposites as literary devices:[506] Sophocles' *Trachinian Women* (male/female, human/god, human/animal), *Antigone* (life/death, male/female, house/city) and Euripides' drama, *Hippolytos* (city/wilderness, love/chastity).[507]

The binary opposites of life/death, pagan ideology/Christian ideology, pagan idols/Christian God, link Greek drama and Coptic martyrologies by the structure of their plots and give martyrologies a foundation that can be expressed with rhetorical intensity by using culturally appropriate high-impact semantics, driving its persuasiveness. Ultimately, this is a battle for the supremacy of one ideology over the other. However, more than an identification of the binary opposites is required; it needs to show their interrelationship, their

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501 This approach, pioneered by Claude Lévi-Strauss (among others), connected the structure of semiological principles with anthropology; the linguistics of Ferdinand de Saussure (1857-1913) in which, among other things, language is seen as a system (*langue*) and conceptual patterns and structures are based on interrelated sets of binary opposites. The binary opposites of light/dark appear in sixth century Persian Zoroastrianism, and later in the teachings of the Essenes, perhaps linking these religious cultures with theological speculations which are expressed in this way. This may be an example of an individual psychological classification process, one that extends as a shared process within a group; a cognitive event, explained psychologically and one that precedes its anthropological explanation; Nancy Sorkin Rabinowitz *Greek Tradegy* (Blackwell, Oxford, 2008), p.4, "Structuralism, which is based in anthropology and related to Saussurean linguistics, has been very productive in Classics" and "Classicists have long recognised the dominance of a kind of polarity in Greek thought" (ibid. p. 86).

502 Ian C. Storey and Arlene Allan *A Guide to Ancient Greek Drama* (Blackwell, Oxford, 2005), p. 233.

503 *Apaioule and Pteleme*, 168Ri, 16.

504 Op. cit., 169Ri, 30.

505 Op. cit., 169Rii, 7.

506 Cf. Lévi-Strauss *The Savage Mind* (Weidenfeld & Nicolson, London, 1966), more particularly, *Mythologiques – The Raw and the Cooked* (Jonathan Cape, London, 1970-81), where a Lévi-Strauss employs a structuralist perspective to encapsulate binary opposites. Structuralism is one way to help illuminate these similarities in Coptic martyrologies and Greek tragedies, but it benefits from an analysis that centres on the similarities and differences of the style and the literary devices used in the plot-structures.

507 Storey and Allan, p. 233.

compatibility with each-other and within the overall structure of the cultural system, and how this connects to other cultural institutions by being conceptually related.[508]

A close reading of martyrologies identifies the plot, its denouement and its episodes, one that follows O'Leary's exposition (above), and the way language is used to express themes, imagery and motifs; for example how metaphor, repetition and the authority of biblical exegesis is used (cf. Aristotle's *eros, pathos* and *logos*). The commonality between martyrologies and Greek drama, centring on the extreme disparity between past and present status, extends beyond the vicarious creation of fear and pity in the reader, causing the readers and hearers to emulate the actions of the martyrs and to be rewarded with everlasting life, or suffering shame[509] by their silence in not professing their faith. Readers and hearers vicariously experienced the emotion of anger, desire for revenge and indignation, towards Sebastianus. Indeed all Romans in positions of power, and who promoted pagan idol worship, were judged negatively. The readers and hearers were placed in the position of envying the martyrs and, unless they too professed their faith, would suffer shame.

These literary styles, devices and structures, made martyrologies forcefully persuasive. The combination of the plot-structure and the discursive style attempted to change the attitudes of some, while consolidating the beliefs of others, drawing upon an *enargeia,* a vision, enhanced by a sympathetic attitude towards Christianity. Martyrs were seen as Christian heroes. While living in the world shared with other humans, they had the power to connect with the supernatural; they "breached the ancient barrier between heaven and earth"[510] and died in a special way; their tombs were venerated. When living forever in heaven, they became icons capable of working miraculous acts for the living on earth.

Apaioule and Pteleme have characteristic mental and moral qualities that typify their conformity to the expected societal standards, moral norms, and behaviour of the social group with which they identify.

While being represented as social categories having the prototypical characteristics of martyrs, they are individualised rather than typified, and their personhood emerges as a more complex concept. Pteleme, Apaioule, and Sebastianus show distinct psychological traits and idiosyncrasies, while still maintaining their social identities.

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508 Ibid.

509 Op. cit., "Let shame, then, be a kind of pain or disturbance in connection with those evils that appear to pertain to disrepute, whether past, present or future, and shamelessness be a kind of disregard and apathy in connection with the same things."

510 Brown *The Cult of the Saints*, p. 73.

Through a series of sequential episodes, the story of Pteleme and Apaioule unfolds in a way that emphasises the theme of martyrdom; this is its organising principle.

The martyrology is about what the characters do, and the tragedies that happen to them.[511] It is also about characters performing good or evil deeds, actions that result from conscious, moral choices. Their character is assessed in the ethical terms of right and wrong, the possession (or lack of) excellence or virtues.

A thematic-ideational concept of character suggests a background of inner mental life, and both martyrs had a specific moral disposition that found expression in their actions. [512] The martyrs made deliberate choices; they were morally good characters, struggling to realise their goodness.[513] Pteleme and Apaioule acted virtuously, while Sebastianus was the epitome of evil, his character intensified by metaphor and simile;[514] the martyrs were represented as morally superior victims facing a tyrant.

The characters in *Apaioule and Pteleme* evolve through a continuous interaction with plot and theme, the text, and the readers or listeners. However, rather than an authorial approach, a reader/listener perspective has the advantage of including the recent advances in cognitive psychology that have informed narratology.[515] Both of these features, along with classical rhetoric and many, but not all, aspects of structuralism, need to be considered when interpreting *Apaioule and Pteleme.* It was written in a style foregrounding the themes of interest to Christians during the time of composition; when there were power struggles within the Church, and inequalities in society existed due to the Roman subjugation of the native Egyptian population. The style was distinctive, based on the language of the Biblical psalmists and the prophets. Paradox was common, and expressed by antithesis and irony; quotations and allusions to scripture merged with language and imagery. Torture and other punitive events were seen as unjust, causing the emotions of pity and fear to be felt by those who read or listened to martyrologies. This was triggered by descriptions in which the classical rhetorical technique of *ekphrasis* brought the experiences of the martyrs 'before the eyes' of readers and listeners, an image in *Pteleme and Apaioule* that included their attitudes towards Sebastianus and his Roman cohort. Lexical

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511 Aristotle's definition of tragedy similarly gives priority to action, rather than character, "tragedy is not an imitation of men but of actions and life" *Poetics,* 1450a 16-39.

512 The similarities of the martyrs' character fit well with the characteristics of the agents in Aristotle's *Poetics*, Chapter 6, *Plot and character*, given with more detail in Chapter 15; Halliwell, *Aristotle's Poetics,* p. 164, "Aristotle's understanding of character is essentially ethical, (it) rests on a belief in a necessary close relation between character and action, and interprets the behaviour of persons less in terms of individuality than by reference to a set of objective and common standards: it is, quite fundamentally, in virtue and vice that the characters of men differ." they needed "certain qualities of character and thought, since these are the basis for our ascribing qualities to the actions themselves."

513 *Poetics,* Chapter 15, lists four characteristics that readily apply to martyrs: goodness (they must be good), appropriateness, likeness, consistency.

514 Anne-marie Palmer p. 47, "The frequent use of animal imagery is striking: crowds and persecutors rage and grind their teeth like wild beasts;" *Apaioule and Pteleme*, 169Vi, 26.

515 Deliberations of the effects of literature on readers date back to classical poetics (Chadwick Allen 'Reader-response Theory' and 'Reader constructs' in *Routledge Encyclopedia of Narrative Theory*, and Ralf Schneider, pp. 484-485.)

items intensified the text, not only grammatically, but also by the semantic complexity of figural speech where meanings are transferred. Christian ideology is foregrounded and it is common for Scripture to be contextualised through metaphor and metonymy; tropes form a close relationship between suffering and rewards in heaven, as mind and body are finally separated at the end of the narrative.

The next chapter discusses identities, categories, and the way martyrs were both stereotyped and individuated in mental models, along with a continuation of the text's overall themes and structural components.

CHAPTER 6: *THE MARTYRDOM OF SS. PAESE AND THECLA*

"…we define ideology as a body of norms and ideas that appear natural as a result of their continuous and mostly tacit promotion by the dominant forces in society."[1]

A rhetorical discourse on the battle between the forces of good and evil.[2]

6.1 Introduction

This chapter, and the previous chapter, completes the analysis of the martyrology genre. It continues to explore the textual representation of characters and personhood. While initially focusing on the clause, it considers the semantic meanings in episodic situations, where discourse has been sequentially connected to form a coherent linguistic whole. It moves beyond the clause and asks what purpose emerges from the discourse; it travels from the rhetoric in lexico-grammar and semantics, to a pragmatic or contextual analysis, searching for meaning. To quote Ronald Langacker, "Most broadly, a meaning consists of both conceptual **content** and a particular way of **construing** that content."[3] It initially asks what linguistic structures are involved in a direct description of the characters' traits, usually translated in English as adjectives, and expressed as attributes to the named entity. One way to do this in Coptic is by linking two nouns with n\ - (forming attributive constructions)[4] and appearing as epithets and classifiers.

Unlike George Heyman (*The Power of Sacrifice,* p. xvii), who sees the conflict between Rome and the early Church as a collision of sacrificial discourses,[5] I view this conflict from the perspective of a clash between ideological beliefs. Sacrificial and other discourses, although rhetorically enhanced, were not the only influences supporting the construction of martyrologies. For example, Bruce Lincoln argues that society uses both force and discourse to maintain social borders, while establishing habituated patterns of behaviour, [6]

[1] Luc Herman and Bart Vervaeck 'Ideology' in *The Cambridge companion to Narrative* edited by David Herman (Cambridge University Press, Cambridge, 2007), p. 217.
[2] The concepts of 'good' and 'evil' were not instigated by Christianity. They were mentioned in the writings of Democrates, a Pythagorean philosopher, "It is necessary either to be good, or to imitate the good" (Democr. Fr.39) and "It is a grievous thing to imitate evil men, and not even wish to imitate good ones." (Democr. Fr. 79) in Hermann Dies and Wilhelm Kranz, eds. *Die Fragmente der Vorsokratiker* Vol. 2 (Weidmann, Zurich, 1951-2), Fr 39 p. 155 and Fr. 79 p. 161.
[3] Ronald W. Langacker *Cognitive Grammar* (Oxford University Press, Oxford, 2008), p. 43.
[4] Layton, §§ 92-103
[5] George Heyman *The Power of Sacrifice* (The Catholic University of America Press, Washington, D. C. , 2007
[6] Bruce Lincoln *Discourse and the Construction of Society* (Oxford University Press, New York, 1989).

commenting that the use of force was not tenable over time.[7] Armenius, a Roman governor, used the power of physical force to maintain law and order; its use upheld political power throughout the Roman Empire, and it formed part of the world-view, and identity, of the Romans; God used the power of discourse.

Although the concept of character refers to participants in story-worlds[8], it is enriched by the term personhood, that is, the sum of such mental phenomena as an individual's general knowledge, beliefs and attitudes. The ontology of characters is expanded by Uri Margolin, who includes an individual's wishes, goals, plans, intentions and dispositions to form what he calls their interiority.[9] Monika Fludernik's notion of experientiality[10] expresses much the same,[11] and by the same author, "Actions, intentions and feelings are all *part* of the human experience…"[12] Peter Stockwell includes emotion and affect, "the emotional states have a phenomenological tone that is a felt experience, with bodily reaction or expression"[13]. In other words, embodied human experience, encoded in memory and communicated linguistically.[14]

The personhood of a character in martyrologies is a phenomenon vicariously experienced by the readers and listeners as they immerse themselves in the story. The descriptions of the tortures applied to Paese and Thecla evoke strong emotional responses, resulting in empathy for the would-be saints. Readers empathise with the saints through the process of sympathetically constructing, and then agreeing with, the saints' beliefs and attitudes. This is a process initiated by the socialisation of religious beliefs, perhaps at an early, formative age. Freud defined identification[15] as "the earliest expression of an emotional tie with another person,"[16] so at some stage in the lives of Paese and Thecla they came under the influence of Christianity's beliefs. I call this Christianisation, or generically, religious institutionalisation because the theory "suggests that selfhood and identity are socially constructed, a product of what we see and whom we imitate, rather than fixed or inevitable qualities."[17] Jacques Lacan termed this the mirror stage; a mimetic, and to some extent, automatic, imitation of

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[7] While the use of force may not bring about behaviour change once it has been removed, it remains effective during its application.

[8] Fortis Jannidis 'Character' in *The living handbook of narratology*, p. 14

[9] Uri Margolin 'Individuals in narrative Worlds: An Ontological Perspective' in *Poetics Today* 11 (4), p. 845

[10] Monika Fludernik *Towards a "Natural" Narratology* (Routledge, London, [1996] 2002).

[11] David Herman 'Cognitive Narratology' in *The Living Handbook of Narratology,* p. 17, describes Fludernik's 'experientiality' as "the felt, subjective awareness of an experiencing mind."

[12] Monika Fludernik*An introduction to Narratology* (Routledge, London, 2006), p. 109

[13] Peter Stockwell *Cognitive Poetics* (Routledge, London, [2002] 2007), p. 172.

[14] Halliday's system of transitivity provides a way to create experiential or ideational meaning, where entities, actions, and the circumstances within which they occur, intersect.

[15] Ralf Schneider 'Towards a Cognitive Theory of Literary Character: The Dynamics of Mental-Model Construction' in *Style* 2001, 35:4, prefers to use 'empathy', "Unlike identification, empathy does not require readers to share, or want to share, any number of traits with the character, nor does it require them to give up the position of an observer."

[16] S. Freud *The Standard Edition of the Complete Psychological Works of Sigmund Freud* translated by J. Strachey (Hogarth Press, London, 1953-74).

[17] Matthew Potolsky *Mimesis* (Routledge, London, 2006), p. 125.

significant others.[18] While both theories have a psychoanalytic perspective,[19] they have been very suggestive to scholars interested in identity. When this forms topics or norms of behaviour in discourse communities,[20] cognition becomes enmeshed with identity and personhood emerges as the representation of experientiality, in other words, the embodiment of actions, intentions and feelings.[21]

The concept of personhood needs to take into account the connections between grammar and semantic meanings at the clausal level and at the global level, where ideology and viewpoints are expressed in discourse; where the individual, and social self, intersect within context. The ability of readers and listeners to interpret the author's meaning is given some assistance in the text. For example, when Paese and Thecla provoked Armenius[22] it drew an angry response from him, the cause and effect relationship between what was said and Armenius' emotional outburst of anger, is marked temporally (ⲛ̀ⲧⲉⲣⲉ...) in the text. In this story, the main characters are the martyrs Paese and Thecla and their adversary, the Roman governor Armenius. Using the insights gained from recent narrative scholarship,[23] the text has been analysed for the ways in which its characters have been portrayed in Sahidic Coptic. The theory of Systemic Functional Linguistics (SFL)[24] provides a tool at the level of verbal processes, while a more global perspective uses discourse and appraisal theory[25] to comprehend how an audience may have reacted to the lexical and grammatical patterns in the text. Interpersonal activity provides a medium for the use of persuasive literary devices to rhetorically code

[18] J Lacan *Ecrits. A selection* translated by A. Sheridan (Norton, New York, 1977)

[19] 'Described as the 'first cognitive revolution' (David Herman 'Storytelling and the Sciences of Mind: Cognitive Narratology, Discursive Psychology, and Narratives in Face-to-Face Interaction' in *Narrative* Vol. 15:3, October 2007, p. 312, and "a re-institution of the conception of mind rejected by the behaviourists", B.F. Skinner et. al.

[20] Called the 'second cognitive revolution' by David Herman, op. cit., p. 307.

[21] Fludernik, 2006, p. 109.

[22] This is a defining characteristic of Armenius, it expresses his attitude towards the martyrs. His response indicates his emotional disposition through the attributive relation of affect (anger) and his forceful negative judgment of their behavior as being contrary to Roman social norms, and contrary to the social values of the Romans.

[23] Monika Fludernik *Towards a 'Natural' Narratology* (Routledge, London, 1996), *An Introduction to Naratology* (Routledge, New York, 2009); Alan palmer *Fictional Minds* (University of Nebraska Press, Lincoln, 2004; David Herman *Story Logic: Problems and Possibilities of Narrative* (University of Nebraska Press, Lincoln, 2002: David Herman (ed.) *Narrative Theory and the Cognitive* Sciences (CSLI Publications, Stanford University, 2003, *The Cambridge Companion to Narrative* (Cambridge University Press, Cambridge, 2007); Peter Stockwell *Cognitive Poetics: an introduction* (Routledge, London, [2002] 2007); E. Semino and J. Culpeper *Cognitive Stylistics: language and cognition in text analysis* (John Benjamins, Amsterdam, 2002) and recent articles by Manfred Jahn, Uri Margolin, Marie-Laure Ryan, James Phelan and others in *Style, Semiotica, Poetics, Poetics Today, Narrative* and similar journals that focus on the representation of fictional characters. While the works cited contain original perspectives on fictional character representation and identity formation, the authors often build on the prior work of the literary pioneers who first explored issues which were to become the themes guiding future research. This is a multi-disciplinary area with a current focus on providing plausible theories which explore the phenomenon of *cognitive* activity related to fictional representations created in the minds of readers/listeners. Current research in neuroscience looks at "how the realisation of subjective thoughts and feelings occurs by means of the spaghetti junctions of neurons and squirts of chemicals" (Susan Greenfield *i.d. The Quest for Identity in the 21st century* (Hodder & Stroughton Ltd, London, 2008). This appears to be a search for an empirical validation to an ontology which seems to be sufficiently explained by a postmodern perspective of Social Constructivism and other Social Science theories.

[24] M. A. K. Halliday, 1971, 1978, 1994, 1999 and 2004; with Christian Matthiessen, 1997 and 2004; meanings in context

[25] J. R Martin and P.R.R. White, 2005; interpersonal meanings.

Scripture.[26] Using mimetic theory (from the time of Aristotle)[27] and recent advances in cognitive theory,[28] the text suggests the main protagonists have been portrayed to emulate the life and death of Christ, using a metaphoric transposition in which the earthly battle between the martyrs Paese and Thecla and the Roman governor Armenius represented the spiritual battle against the forces of Satan.[29] Because supernatural beings are participants in this plot, their presence endorses the creation of a storyworld in which the characters are mentally generated in response to textual cues. These textual cues are explored under the rubric of cognitive poetics. Not only do text-worlds (from 'possible-world' theory)[30] begin to evolve as textual cues trigger inferences from stored knowledge, Paese and Armenius begin to be characterised with specific locative (space and time) expressions.[31] Inferences fill any gaps between what appeared in the text and what was mentally generated from relevant prior knowledge. Prior knowledge enabled the creation of images to understand commonly occurring situations.[32] This is an essential construct of idealised cognitive models as a means of understanding the world in which they lived.[33] Neuroscience research, in particular the work of Susan Greenfield and Harvey Whitehouse,[34] suggests neural pathways in the mind are reinforced by a combination of repetition (a rhetorical device) and emotional arousal acting on semantic and episodic memory.[35]

Martyrologies form a narrative genre;[36] Paese and Thecla, as characters in the martyrology genre, are expected to act in certain ways and express certain attitudes and beliefs, in keeping with the expectations of this category. Two of the main contenders for the theoretical character unit[37] are Greimas' roles (*actant* and *acteur*) and 'non-actual individuals', presenting as mental constructs of characters created to exist in possible worlds. The main characters in the martyrology of Paese and Thecla do indeed occupy these roles and act according to genre expectations as the narrative unfolds.[38] While this structures the narrative, it does not provide much more

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[26] Scripture as interpreted through the lens of the theological perspectives of Origen, Tertullian and Cyprian, and set within the Christian application of rhetoric's three persuasive functions: logos, pathos and ethos.

[27] See note 4 (above); Aristotle *Rhetoric* translated by John Henry Freese (St. Edmundsbury Press, Suffolk, [1926] 1994)

[28] Informed by language study which includes Pragmatics, Cognitive Linguistics, Cognitive Grammar, giving new fields of academic pursuit such as *Psychonarratology*, where an empirical perspective attempts a psychological symbiosis with Social Constructionism; grounded in the general cognitive capacities we use to make sense of the culture within which we live, the theoretical explorations of the psychological effects on the reader/audience.

[29] George Heyman *The Power of Sacrifice* (The Catholic University of America Press, Washington, D.C., 2007), p. xxiii.

[30] See note 60and 64 (below).

[31] However, at the time when the martyrology was composed and delivered, religious beliefs permeated society to the extent that the textworld was seen as existing with its own ontology.

[32] An image greatly enhanced by an oral delivery.

[33] Peter Stockwell *Cognitive Poetics* (Routledge, London, 2007[2002]), p. 33.

[34] Greenfield, 2008; Harvey Whitehouse *Modes of Religiosity* (Rowman & Littlefield, New York, 2004), (ed. by Harvey Whitehouse and Luther H. Martin *Theorizing religions Past* (2004).

[35] Greenfield, 2008, p. 228.

[36] Hagiographic narratives first appeared in the fourth century (Perkins, 1994, p. 255), and, in the same work, Perkins says, "Christianity was a triumph of representation" so what gets represented, how and by whom, along with what gets left out, become important questions.

[37] Margolin, 1990, p. 844.

[38] There is a cognitive connection between characters and action. As Alan Palmer, *Fictional Minds,* comments, "an action consists of both a mental event of intention and a bodily movement" and "the mental side has to provide the motive, reason,

useful information. It is ontologically problematic. It fails to account for the supernatural world within which many of the characters act and it does not inform their world-views or their location in time and space. Paese, Thecla and Armenius are treated as functions or role occupants and subordinated to sequential events.[39] It does not account for the unique rhetorical application of Scripture[40] or how the readers and listeners makes sense of the text and draw conclusions from it. Nevertheless, the meaning of the text, and the way characters are understood, relies mutually on the action contained in the story and its presentation in discourse. So both theories of characterisation need to be taken into account. In this way, Paese, Thecla, and Armenius can be viewed as mental constructs modelled on the readers' and listeners' expectations about human beings who act in these roles[41]; they become narrative actants resulting from inferences triggered by grammatical cues in the text. They are also non-actual individuals, mentally constructed characters acting within worlds partly created from textual cues.[42] As a mental construct, this phenomenon is explained in a fuller and more holistic manner through human cognitive repertoire and experience. It is the embodiment of conceptual patterns; in other words, its psychological effects on the recipient. [43]

Events become felt experiences comprising actions performed by individuals. They experience the mental episodes that constitute the motives and the intentions causing the action,[44] where events cause, or are caused by, mental states and mental episodes. To cite Manfred Jahn, "a reader *must* project a pragmatic identity on fictional characters in order to understand description and narrated perception, speech and action."[45] The characters then become names to which defining and identifying traits are progressively attached, as we infer mental traits (dispositions to act) from their activities, including other properties from textual, general and specific knowledge sources.

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intention and so on for the physical movement" (p. 118-9). However, not all mental events result in overt action, for example, changes in attitude. Personhood becomes fuller and deeper when consideration is given to perspectives drawn from philosophy, psychology, psycholinguistics and cognitive science. Palmer says, "The mental structure behind action includes memories of the past, motives and reasons related to the present, and intentions and decisions related to the anticipated consequences in the future." (p. 120).

[39] Palmer, 2004, p. 30.

[40] Described by George Kennedy in *Classical Rhetoric and its Christian and Secular Tradition from Ancient to Modern Times*, chapter 7, pp. 120-149 and used to validate the attitudes and behaviour of the characters in martyrologies.

[41] Culler, 1975, p. 230-238, makes the seminal point, "we are guided by formal expectations about the roles that need to be filled".

[42] At a time when supernatural worlds were seen to exist, and gods controlled the destiny of man.

[43] Palmer, 2004, p. 39, "…the non-actual individual approach is superior to the speech position and actant approaches in terms of conceptual comprehensiveness, theoretical depth, explanatory power, and the diversity of texts to which it is applicable."

[44] Palmer, 2004, p. 31; Monika Fludernik, 2001. P. 22, expresses a similar idea using the word 'experientiality'; Halliday fleshes this out to include the participants, a verbal group and the circumstances under which the event occurred.

[45] Manfred Jahn 'Stanley Fish and the Constructivist Basis of Postclassical Narratology, where 'pragmatic' is used to describe the verbal process concerned with a contextualised vocabulary, http://www.uni-koeln.de/~ameo2/jahn99xa.htm

The story of Paese and Thecla mimics the life, and death, of Jesus, represented in sacrificial terms.[46] It is embedded within a more general discourse that defines Christianity and what it is to be a Christian. This is expressed in paraphrases of Old and New Testament Scripture, as Paese and Thecla's respond to Armenius and others. The use of Scripture was a very potent rhetorical tool; discursively woven into the story it also provided an identity to those who accepted its beliefs and called themselves Christians.[47] According to the narrator, early in the martyrdom of Paese and Thecla, Paese was called a saint by the incarcerated Christians. [48]

The embedded Christian discourse soon projects Paese and Thecla as 'blessed' and 'holy' characters within the narrative. This discourse operates below the surface of the narrative, expressing beliefs, values and attitudes that are to be assimilated by the audience[49] aided by rhetorical literary devices, and retrieved from memory by cognitive processes that operate when the text is read or the audience hears its delivery. The discourse assists implicit associations to be formed between topics, linking them and filling in the gaps when the text is silent.

Egyptian Christian discourse was a synthesis of past Egyptian religious beliefs and practices, magic,[50] the inherent ideology of Jewish apocalypticism, competing cosmologies and nascent Christian theology.[51] It was set in an evolving church hierarchy within a Roman legal and cultural context.[52] More consideration needs to be given to this influence, as the Egyptian was not a *tabula rasa*.[53] Much of the indirect characterisation

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[46]Heyman, ch.3, 'The New Testament and the Discourse of Sacrifice' and Ch.4, 'The Sacrifice of the Martyr', also throughout *The Power of Sacrifice.*

[47] While the issue of power remains a popular theme, Lucy Grig *Making Martyrs in Late Antiquity* says (p. 144), "Martyr ideology…constituted a powerful discourse – literally so, in that it assigned power to certain individuals, institutions and texts," Christianity's representational strategies bought about an ideological shift that resulted in the portrayal of martyrs as Church heroes, relating the heavenly martyr/saint with the earthly Christian – as Peter Brown says throughout *The Cult of the Saints*- another strong incentive to assume a Christian Identity.

[48]ϣⲁⲩⲉⲓⲙⲉ ϫⲉ ⲟⲩⲡⲉⲧⲟⲩⲁⲁⲃ ϩⲱⲱϩ ⲡⲉ ⲛ̄ⲧⲉⲩϩⲉ "they knew that he too was a saint like themselves" *Paese and Thecla*, 50Rii, 17, where the verbal prefix ϣⲁⲩ - "often occurs with the discourse perspective of timeless truth (gnomic/wisdom literature, theology) so as to express generalisations …about habitual actions or propensities" Layton, §337.

[49] Augustine, *De Doctrina Christiana* 4.21, suggests that the audience either believed or did not, basing this on the proof of the utterance being unconditionally accepted as proclamation (kh/rngma), rather that requiring logical reasoning, supporting my argument that the Egyptians were predisposed to readily accept these narratives where a renewal of religious attitudes, values and beliefs was achieved by triggering associations held in memory.

[50] Frankfurter, 1973, p. 62, where "Coptic spells draw on the paradigmatic narratives of biblical and Christian legend as myths, in order to invoke the same power in contemporary times."; W.E. Crum 'Magical texts in Coptic-II' in the *Journal of Egyptian Archaeology*, 20 (1934), pp. 195-200.

[51] Post Athanasius' Festal Letter 39, 367CE, where, "[The category of apocrypha] is an invention of heretics…" *Athanasius* 20. However, by this time heavenly tours and visions had become a part of Coptic culture.

[52]Averil Cameron *Christianity and the Rhetoric of Empire,* 1991, although dated, this still provides a good overview of the development of Christian discourse.

[53] Literally, 'scraped tablet', the mind in its uninformed state. Jill Kamil *Christianity in the land of the Pharaohs* makes this point in relation to the pre-existing religious beliefs and the acceptance of Christianity, the relationship (similarity) between Isis/Horus and Mary/Jesus, with the question, "How did the Egyptians, with a distinctive civilization, come to accept the divinity of Christ, and why was Christianity so successful in Egypt?"(p. 152) – she sees this relationship as providing a satisfactory answer to the question, a practice with which Peter Brown *The Cult of the Saints* does not agree, describing it as "the crucial weakness of the classic attempt to derive most features of the cult of saints from pagan practice" (note 23, p. 134). While martyrs may not directly replace pagan heroes, the influence of embedded past experience on future beliefs cannot be easily dismissed.

involves mimeses; the protagonists were rhetorically persuaded to emulate Jesus by replicating His traits, both human and supernatural. New approaches in cognitive anthropology, psychology, linguistics and artificial intelligence, inform cognitive poetics so that the literary creation of characters in the minds of readers is more abundantly explained.[54] Narrative structure and foregrounded language are current issues in cognitive poetics. Both these issues are well represented in the two martyrdoms.

The characterisation of the main figures in the martyrdom of Paese and Thecla are more comprehensively explained as non-actual individuals, rather than as *acteurs,* acting within specific roles. Using Cognitive theory,[55] the different ways specific effects may be induced in the reader and listener to create non-actual individuals, are explored. This approach combines an exploration of persuasive (rhetorical) patterns of speech with the grammatical representation of conceptual structures, the semantic effects building against the grammar. The analysis is an interplay between the objective features of the text and its subjective interpretations. After all, the only tangible reality is the text.

6.1.1 The Story

The martyrdom of Paese and Thecla, while at times repetitive, is simple. However, its analysis of character representation, personhood and rhetoric is a complex blending of current literary, social, and cognitive theory, while recognising the ancient contribution Aristotle made with his literary work, *Poetics* and *Rhetoric.*

The story recounts the life and death of two siblings Paese and Thecla, Christian martyrs in Egypt, written sometime before the ninth century. It was set during the time of the Christian persecution under Diocletian, beginning with the first edict on 23 February, 303,[56] and widened with the edict written in 304, which decreed the punishment by death for all Christians.[57]

The story of Paese and Thecla is described by Tito Orlandi as "a typical fictitious account from the late period of the Cycles, particularly of the type constructed around the figure of Julius of Aqfahs",[58] and designed to meet the needs of the ecclesiastic hierarchy, being addressed to different sectors of the Egyptian population.

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[54] Joanna Gavins and Gerard Steen *Cognitive Poetics in Practice* (Routledge, Oxon, 2003), p. 2; Peter Stockwell *Cognitive poetics*, 2007.

[55] With a focus on metaphor, conceptual structures, memory storage and retrieval, reference – the mental processes involved in reading a text.

[56] G.E.M. De Ste. Croix, *Christian Persecution, Martyrdom, and Orthodoxy,* (Oxford University Press, Oxford, 2006), p. 35.

[57] The historical sources are the *Historia Ecclesiastica*, written by Eusebius; *De mortibus persecutorum* written by Lactantius about 314 A.D, and various scholars who have contributed to the *Acts* or *Passions* of the martyrs from the 17th century with varying degrees of credibility; *Paese and Thecla* 49Ri, 19, ⲁⲥϣⲱⲡⲉ ⲇⲉ ϩⲛ̄ⲧⲙ̄ⲧⲉⲣⲟ ⲛ̄ⲇⲓⲟⲕⲗⲏⲧⲓⲁⲛⲟⲥ "It happened in the reign of Diocletian..."

[58] Orlandi, 'Paese and Tecla, saints' in *The Coptic Encyclopedia,* Vol 6, p. 1865; they are included in the Cycle of Julius of Aqfahs by Orlandi, 'Hagiography, Coptic' *The Coptic Encyclopedia*, Vol 4, p. 1191.

According to Orlandi, these cycles were written for two groups of people, the converted for whom the purpose of the cycles was to strengthen their ideology and raise their moral behaviour; and those outside the Church, for whom the cycles were written to distinguish the Coptic Church from other Christian sects, legitimising and archaising it, while protecting Christian doctrine from rival Jewish and Islamic religions. Orlandi also sees an element of spiritual entertainment in the cycles.[59]

The siblings Paese and Tecla, who suffered martyrdom during the reign of Diocletian,[60] were beheaded[61] by order of the Duke of the Thebaid, Eutychianus, at 'a place to the north of Tepôt', south of Alexandria, on the eighth day of the month of Choiac. [62]

Paese came from Pousire (ⲡⲟⲩⲥⲓⲣⲉ), to the north of Shmoun (ϣⲙⲟⲩⲛ = Hermopolis Magna) and possessed great wealth, Tecla was his sister, once married to a rich man in Antioopolis (just across the river from Hermopolis Magna), but now widowed and left with a young son named Apollonius. Paese was inspired by a martyr named Victor,[63] he declared himself to be a Christian before the Duke of Alexandria, Armenius.[64] He was bought before a court, argued with the Duke, was tortured repeatedly, and experienced miraculous healings.

Thecla journeyed to Alexandria with the angles Raphael and Gabriel, Mary the mother of Jesus, and Elizabeth the mother of John the Baptist, on a miraculous voyage. She was unaware of their supernatural eminence. Once

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[59]Orlandi, 1991, p. 1457.

[60]According to P. M. Codex M 591 T 28, FF. 49-88R

[61] ⲁⲩϥⲓ ⲛ̄ⲧⲉⲩⲁⲣⲉau "they were beheaded." *Paese and Thecla*, 87Vi, 1.

[62]ⲁⲩⲧⲁϩⲉⲟⲩⲕⲟⲧⲥ̄ ϩⲙ̄ⲡⲉⲓⲁⲣⲟ ⲛ̄ⲥⲁϩⲏⲧ ⲛ̄ⲧⲉⲡⲱⲧ ⲁⲡⲧϩⲩ ⲕⲁⲁⲩ ⲁⲩⲙⲁⲛⲉ ⲡϫⲟⲓ ⲉⲡⲉⲕⲣⲟ ⲉⲩⲟⲩϩ "They came to a bend in the river, north of Tepôt, and the wind left them. They moored the ship at the shore, at a dwelling". *Paese and Thecla*, 86Vi, 20-26, Raymond and Barns, p. 77.

[63] Justus, son of Romanus from the Basilides family, is the one who inspires Paese in the Synaxary. Both Victor and Julius are the links to the Cycles, strongly suggesting that the roles filled by characters, triggered by their names, are more important than the individuals mentioned in the story. This adds support to my working hypothesis that martyrologies were written to be consumed as a means to maintain the allegiance of the population to the Church, a reading of which was to become a regular feature once the Church became institutionalised (see Bagnall, *Egypt in Late Antiquity*, p. 288, for a discussion on the institutionalisation of the Church by the fifth century); also the article by Ewa Wipszycka 'Les formes, Institutionnelles et les formes d'activité Économique du Monachisme Égyptien" in *Power and conflicts of authority in late-antique monasticism* eds. A. Complani et al (Leuven, Dudley, MA, 2006); Claudia Rapp, *Holy Bishops in Late Antiquity: The Nature of Christian Leadership in an Age of Transition. The Transformation of The Classical Heritage* (University of California Press, Berkeley, 2005) wherein discussion centres on the wealth, power and influence of the Bishops from the fourth century, also Rapp 'The Elite Status of Bishops in Late Antiquity in Ecclesiastical, Spiritual, and Social contexts' in *Arethusa,* 33, (2000), pp. 379-399, where great powers were given to the Office of Bishop within the institutionalised Church, including the delivery of sermons to the congregation and the teaching of catechumens.

[64] *Paese and Thecla* 57Ri, 15-20, ⲁϥⲃⲱⲕ ⲉⲡⲉⲡⲣⲉⲧⲟⲣⲓⲟⲛ ⲁϥϫⲓϣⲕⲁⲕ ⲉⲃⲟⲗ ⲉϥϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ⲁⲛ̀ⲅ̀ⲟⲩϫⲣⲏⲥ ⲧⲓⲁⲛⲟⲥ ⲡⲁⲣⲣⲥⲓⲁ "He went to the praetorium, and cried out, saying, 'I am a Christian, confessedly'", ⲡⲁⲣⲣⲏⲥⲓⲁ is an unusual adverbial translation. From the feminine Greek noun, παρρησίᾱ, 'freedom of speech, openness, courage' (L&S p. 1344), functioning here as an adverb and capturing the idea of the political freedom of speech enjoyed by those who lived in Greece, and those who felt the universality of such freedom as an innate right to speak without fear of sanction.

in Alexandria, she discovered Paese in prison among the other martyrs and decided to join him by defying the directive of the Duke.[65]

After more torture and miraculous recoveries, visits from angels, including a tour of heaven by Paese and a visit from Jesus Christ, both Paese and Thecla are handed over to Eutycianus, the commander in the Thebaid, taken south to Terôt, and beheaded, thus fulfilling the necessary condition to become martyrs. Paese suffers four episodes of torture, followed by miraculous recoveries alone and a further four with his sister, Thecla. Thecla is tortured alone.[66]

The plot evolves through the actions of the characters, in sequential episodes, and culminates at a final point when the tensions developed in the story come to a predictable climax. Most episodes are sequenced by time, with internal anachronism[67] (flash-backs [analepsis] and prophetic flash-forwards [prolepsis]) as the narrator adds dramatic effects. It is written as a dramatic narrative, defined by many, but perhaps most succinctly by Monika Fludernik, due to its ontological and epistemic belief-world perspective;[68] this definition is useful as it encompasses some of the phenomena I wish to discuss. It allows for the inclusion of supernatural characters (anthropomorphic in nature) and their relationship with the main characters. It is based on the cause-and-effect relationship that evolve as the story moves along,[69] with discussions between the narrator and the audience, Paese, Armenius, Christ and His angels. It comprises the story, consisting of various discourses[70], and is one that reflects the narrator's strategic intentions in constructing the text. Another definition of a narrative, focusing on both structural and psychological aspects, well describes the purpose and structure of hagiographies. This can be seen in *The Martyrdom of SS. Paese and Thecla*. [71]

As a narrative, *The Martyrdom of SS Paese and Thecla* has a marked episodic structure and the story moves through the phases of abstract, orientation, complication, climax, resolution and evaluation in a series of temporal stages within the main storyline, or plot. Although temporally sequenced, the torture episode become

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[65] *Paese and Thecla*, 75 Ri, 15-20, ⲁⲩⲱ ⲡⲉϫⲁϥⲛⲁⲥ ϫⲉ ⲑⲩⲥⲓⲁⲍⲉ ⲙ̄ⲡⲉⲣⲙⲟⲩ ⲕⲁⲕⲱⲥ ⲁⲥⲟⲩⲱϣ̄ ϫⲉ ⲛ̄ϯⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ 'And he said to her, 'Sacrifice. Do not pass away miserably." She answered, 'I will not sacrifice'

[66] *Paese and Thecla*, 75Ri, 20, ⲁϥⲕⲉⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ ⲧⲁⲗⲟⲥ ⲉⲛϩⲉⲣⲙⲏⲧⲁⲣⲓⲟⲛ ⲛ̄ⲥⲉϩⲱⲕⲉ ⲙ̄ⲙⲟⲥ 'He ordered her to be set upon the rack and scraped…'

[67] Jahn, 2005, N5.2.1, citing Genette (1980 [1972]), p. 35-85; Rimmon-Kenan (1983), p. 46-51; Toolan (1988), p. 49-50.

[68] Monika Fludernik *An Introduction to Narratology* (Routledge, New York, 2006), p. 6, "A narrative is a representation of a possible world in a linguistic medium, at whose centre there is one or several protagonists of an anthropomorphic nature who are existentially anchored in a temporal and spatial sense and who (mostly) perform goal-directed actions."

[69] There is an implied or stated cause and effect within tragic plot structures.

[70] From a structuralist's perspective, Monika Fludernik, op. cit. p2, uses Genette's term to include the narrator and speech acts. Michel Foucault, *History of Sexuality,* (Penguin, Londan, 1981), discusses the phenomena 'discipline' and 'confession' from a social constructionist's point of view and this is more helpful in explaining and understanding the meaning of the text.

[71] Butt et al., p. 225, "Narratives are structured to be entertaining and to teach cultural values. In narratives, normal events are disrupted and language is used to build up suspense around the disruption so it reaches a crisis point. The way the characters in the story confront and resolve the crisis teaches the audience about the ways of behaving which are valued in the culture."

repetitive, having a strategic use rather than supplying much new information; for example Paese is initially tortured four times alone and then another four times with Thecla, before being beheaded. One episodic climax in the plot (in the complication) is a common feature of hagiographies. [72]

6.1.2 Genre Expectations and Lexical Features.

Ewa Zakrzewska has shown the Bohairic Martyr Acts belong to a narrative genre.[73] The Sahidic Martyr Acts (and martyrologies) exhibit the same episodic structure with a distinction between the phases and an arrangement consisting of the abstract, orientation, complication, climax, resolution and evaluation.[74] Often paragraphs are marked with ⲁⲥϣⲱⲡⲉ – 'it happened that…'which marks the beginning of a new unit of narration[75], for example, in the second paragraph of *Paese and Thecla*. [76]

The verb tense is usually past, for example: ⲁⲥϫⲡⲟ … 'She had borne…'[77] but the verb may be tense-less and not be a mark of anterior time, expressing a 'timeless truth',[78] depending on the narrative syntax.[79] Another tense-less verb form expressing timeless truth is the habitual, with the verb prefixed by ϣⲁⲣⲉ -, for example…ϣⲁϥϯ..., 'he usually gave…'[80]. This is a useful indicator for the possibility of a predisposition to act in a certain way, and may indicate a characteristic trait.[81]

There are initial attitude markers in the first position of a clause and conjunctions throughout the text. Initial attitude markers express the speaker's attitude and "belong to the realms of direct discourse and didactic exposition."[82] Conjunctions link clauses and "continue the line of discourse expressed in the preceding

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[72]ⲁⲛϯⲟⲩⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ 'I am a Christian'*Martyrdom of SS. Paese and Thecla* 57(Ri) 23, Raymond and Barns, p.41; in Latin *Christianus sum* (I am a Christian) was "recorded in many texts" Heyman, p. 173; also Eusebius *Ecclesiastical History* 5.1.20; Herbert Musurillo *The Acts of the Christian Martyrs*, passim.

[73]Ewa Zakrzewska 'The Bohairic Martyr Acts as a Narrative Genre' in *OrientaliaLovaniensia analecta* 163, 2007, pp. 787-798.

[74]W. Labov and J. Waletsky 'Narrative analysis: Oral versions of personal experience' in J. Helm (ed) *Essays on the Verbal and Visual Arts* (American Ethnological Society, Seattle, 1967): Fludernik, 2006, p. 48, "Each episode ideally has three stages: the opening; the climax...; and the resolution", does not include the complication phase, an integral part of a martyrology as it recounts the disruption to the norms of Roman society and forms the basis of the story.

[75] Layton, §185(e).

[76]*Paese and Thecla* 49Ri, 16, Raymond and Barns, p. 33.

[77] Ibid. 49 (Vii), 1.

[78] Layton, §527. Layton gives the example of present tense + durativity + timeless truth, and indicates the use of the present tense in a narrative, providing an example of the interaction between the use of tense and discourse.

[79] Ibid. 'Timeless truth' as opposed to contemporaneous observation, "distinguished in Coptic by formal factors that are signals of discourse type"

[80] Raymond and Barns, op .cit., 49(Vi), 1, p. 33

[81]This is a contentious issue. Lubomir Doleze *Heterocosmica – Fiction and Possible Worlds* (Johns Hopkins University Press, Baltimore, 1998), p. 63, says, "Habitual features of a person's character produce regularities in acting, modes of acting characteristic of individuals and personality types…" But observed behaviour that becomes habitual only allows for a hypothesis about the likely motivation for that behaviour.

[82]Layton, §238.

clause."[83] There are many examples throughout the text, along with the Greek discourse marker, ⲇⲉ, marking the paragraphs and separating significant parts within the paragraph.[84] Semantically, ⲇⲉ separates meaningful elements in a narrative along with other lexical elements.[85] Other features of Coptic narrative, found in the martyrdom of Paese and Thecla, include ⲉⲓⲥ-, 'lo; behold', where a new character is introduced, or given renewed vividness,[86] ⲉⲓⲥϩⲏⲏⲧⲉ-, 'Lo!; behold!; Listen' calling attention to the following statement and "sometimes marking an important moment in narrative exposition",[87] ⲛ̄ⲧⲉⲣⲉ-, 'after; when', (past time), describes the background against which a past event in a narrative is said to have taken place.[88] Where ⲉⲓⲥ- expresses indication, ⲟⲩⲛ̀ expresses existence; functionally, both bring an entity term to the attention of the audience by foregrounding, forming part of the discourse[89], ⲧⲁⲣⲉ-, the future conjunctive of result, in narrative expressing purpose; this is a nuanced lexeme, its basic meaning is to express result. Conjunctions extend discourse, signalling linkage. Coordination and disjunction frequently occur, for example ⲁⲩⲱ, 'and', ⲁⲗⲗⲁ, 'but', ⲧⲟⲧⲉ, 'then' (sometimes in initial position). Conjunctions perform other functions, including adverbial modification, and need to be translated according to the textual circumstances.

6.2 Narrative Structure and Entity Representation

Grammatical patterns and lexical items reflect the coding of participants, processes and the circumstances in which they occur. Although the processes are considered semantically, their semantic differences are mirrored in the way they are expressed in grammatical patterns. Stylistic and persuasive patterns (rhetoric) intersect with the grammatical representations of conceptual structures and a cognitive grammar builds its conceptual constructs out of language used, according to the social circumstances and the psychology of the individual. In other words, what the form is doing in the mind and how this is manifested in behaviour. Martyrologies comprise behaviour as the action of talk; normalised discursive topics governed by a particular world-view governed by Christian ideology.[90]

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[83] Layton, §234(b).
[84] Zakrzewska, 2007, p. 790.
[85] R. E. Longacre *The Grammar of Discourse* 2nd ed. (Plenum Press, New York, 1996), p. 10
[86] Layton, §478.
[87] Layton, §245.
[88] Layton, §344.
[89] Layton, §476.
[90] Heyman, 2007, note 18, p. 168, "The most powerful exhortations to martyrdom were written by Origen, *Exhortation to Martyrdom*; Clement of Alexandria, *Stromateis* 4; Tertullian, *Ad Scapulam, de fuga in persecutione,* and *Ad Martyres*"; discourses, such as *imitatio Christi,* formed part of this ideology. Relying on Scripture as an authority beyond question, these discourses became enormously persuasive, for example *imitato Christi* derived from New Testament writings such as Matt. 16:24-25, 1 Cor. 11:1 and Gal. 2:20-21.

Participants have the pattern of noun phrases and are usually subjects, objects or indirect objects. The circumstances under which processes occur are usually prepositional phrases and processes are expresses as verbs or verb phrases. Processes are events that cause or caused by mental states or mental episodes Cognitive narratology, defined by David Herman as, "the study of mind-relevant aspects of storytelling practices"[91] asks the important question, what cognitive processes support narrative understanding allowing readers and listeners to construct mental models of the worlds aroused in martyrologies?

There is an ongoing debate about the reliability of the narrator.[92] The narrator[93] of the martyrdom of Paese and Thecla, Julius of Kbahs (Aqfahs), when writing the record says, "I have neither added nor taken in them."[94] Reymond and Barns describe this as a recurrent factor that is common to martyrologies of this genre in which "The reader's opinion of the authenticity of Coptic martyr acts is not improved…"[95] The omniscience of the authorial narrator is also debatable, Monika Fludernik says, "Clearly, the narrator is not all-knowing, and certainly not all-telling."[96] When characters describe each other, how reliable are they? As the narrator speaks through the character, much depends on the reader's perception of the narrator's reliability. The reliability of Armenius is questionable when he withdrew,[97] after hearing of the saints' miraculous escape from drowning. Initially, Armenius was portrayed as an unshakable source of authority with absolute conviction in his gods, Apollo in particular. He saw the God of Paese and Thecla perform miraculous acts, unlike Apollo. The erosion of Armenius' self-confidence destabilises the mental image of his reliability. The storyworld's cast of characters populate the story and allow the narrator to form a surface plot around their activities. By surface plot I mean the assembly of lexical items arranged grammatically (according to the rules of the particular language), while the meaning of the text is to be discovered in its semantic use. The plot comprises the story, the events themselves, logically structured and with motivational explanations. While the words and acts of the characters give the plot its meaning, how are the stories linked in a coherent fashion? This is the function of the narrator, a person who carries out the wishes of the author.

It is problematic to distinguish the author from the narrator in the martyrdom of Paese and Thecla. Stephen Davis considers the author to be Julius.[98] Indeed, Reymond and Barns cite the author as Julius of Khbah

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[91]Herman, [2009] 2013.

[92]Ansgar Nunning, 'Reliability' in *Routledge Encyclopedia of Narrative Theory*, pp. 495-496.

[93]Called the author by Reymond and Barns, p. 3

[94] *Paese and Thecla,* 87Vi, 10,… ⲙ̅ⲡⲓⲟⲩⲱϩ ⲉⲣⲟⲟⲩ ⲟⲩⲇⲉ ⲙ̅ⲡⲉⲓϥⲓ ⲛ̅ϩⲏⲧⲟⲩ 'I have neither added nor taken in them'

[95]Reymond and Barns, p. 2.

[96]Fludernik, 2009, p. 127; Meir Sternberg 'Omniscience in Narrative Construction: Old Challengers and New' in *Poetics Today* 28:4, pp. 683-794, continues the debate.

[97] *Paese and Thecla*, 84Vii, 16, ⲁϥⲁⲛⲁⲭⲱⲣⲉⲓ ⲉϥϭ̅ϩⲟⲧⲉ ϩⲏⲧⲟⲩ ⲛⲛⲉⲙⲙⲏⲏϣⲉ "withdrew, fearing the multitude"

[98]Davis, 2001, 187 and *passim*; *Paese and Thecla*, 87Vi, 1ff, ⲁⲛⲟⲕ ⲡⲉ ⲓⲟⲩⲗⲓⲟⲥ ⲉⲛⲉⲓϣⲟⲟⲡ ϩⲛ̅ⲣⲁⲕⲟⲧⲉ ⲉⲓⲥϩⲁⲓ ⲛ̅ⲛⲉϩⲩⲡⲟⲙⲛⲏⲙⲁ ⲛ̅ⲛⲉⲧⲟⲩⲁⲁⲃ 'I, Julius, was staying in Alexandria, writing the records of the saints'.

(Aqfahs),[99] albeit within the context of a cycle using this name.[100] The colophon on the manuscript only names the scribes.

6.2.1 The Relationship between Author, Narrator, Readers, and Listeners.

The author of the story was a real flesh and blood person as were the readers and listeners. The problem lies in the assurance that the meanings the author intended were clearly understood by the readers and listeners. However, as the author is physically removed from the reader, this entity is said to be represented by the 'implied author' as the source of the beliefs, norms and determinations of the text. While structuralist narratologists (Bal, Genette, Rimmon-Kenan) find difficulty in this definition, those who see rhetoric forming a large part of narrative (Chatman, Phelan[101]) see the implied author as an indispensable element of text analysis. For Chatman, the narrative communication situation involves six stages:

Real author → implied author → narrator → narratee → implied reader → real reader[102]

Although the implied author writes for the implied reader, it is the narrator who is said to be responsible for withholding, delivering, and sequencing information, often through the lens of a character's point of view, and so controls how much information is to be told and what is to be with-held; while Chatman's implied author and implied reader are contested, the existence of the narrator seems generally accepted, the distinction between the author and the narrator is fixed and easily definable.[103] On the other hand, from a cognitivist perspective, as much of the understanding of a narrative is implied by the conceptual constructs of a reader's background knowledge,[104] structuralist categories seem to offer a limited explanation for these phenomena, although the role of the narrator remains a central issue. As Marie-Laure Ryan says, "While the real author and the real reader are located in the actual world, the narrator and the narratee are located in the fictional world created by the text."[105] Characters move between this fictional world and the actual world, talking to other characters. They are conceptual constructs built from the language of the text, formed from the prior

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[99] Reymond and Barns, 1973, p. 3.

[100] Julius of Aqfahs (Khbehs, ϫⲃⲉϩⲥ), is listed by De Lacy O'Leary in *The Saints of Egypt*, pp. 175-175, as a saint and is described as "an official who was secretly sympathetic with the martyrs…(who) confessed his faith and suffered martyrdom" p. 19; Delehaye*Les Martyrs de l'Égypte, p. 137f;* Tito Orlandi, 'Cycles', p. 13; according to HalaSchepmann, St. Julius is credited with appointing 300 biographers to record the 'Biography of Martyrs', 'St. Julius of Aqfahs' in *Mighty Arrows Magazine* January, 2007, pp. 27-29.

[101] In particular, James Phelan *Narrative as Rhetoric: Technique, Audience, Ethics and Ideology* (Ohio State University Press, Columbus, 1996), *Living to tell about it: A Rhetoric and Ethics of Character Narration* (University Press, Ithaca, New York, 2004).

[102] Seymour Chatman *Story and Discourse* 1978, p. 151

[103] Marie-Laure Ryan 'Meaning, Intent, and the Implied Author' in *Style*: volume 45, No 1, 2011, p. 35.

[104] Stockwell, 2007, p. 91, "The 'meaning' of a literary work can be found in the minds of readers, configured there partly from readerly processes and individual experiences, and only partly from the cues offered by the elements of the text object."

[105] Ryan, 2011, p. 35.

knowledge, experience, memories, feelings and emotions that the reader draws upon when constructing the text-world within which characters exist,[106] "mentally generated in response to textual clues".[107] The mental processes involved in the reading of the martyrdom of Paese and Thecla are central to the way the narrator connects events and action to patterns of language. However, as Palmer notes, the mental events have to be recovered by the reader from the discourse as part of the operation of assembling characters' ostensible mental functioning,[108] using the textual cues embedded by the author. This cognitive perspective, I would argue, offers the most comprehensive explanation of personhood phenomena in martyrologies.

The narrator occupies an important place in the martyrdom of Paese and Thecla by setting the agenda of the story, and but by using literary devices spread throughout the text that express both the narrator and character's points of view in order to influence the audience's reaction to the text.[109] However, the functions of a narrator are complex and contested,[110] for example while Jahn sees an authorial narrator as omniscient and omnipresent,[111] Jonathan Culler dismisses this idea.[112] Monika Fludernik gives a good account of why it should be maintained.[113] An oral delivery of the text adds to this complexity, and we need to take into account the effect this narrator had on the audience. The use of rhetorical techniques, adjustments to the syncopation according to feedback from the audience, the credibility and appearance of the narrator and prevailing social norms and values place the narrator in a powerful position; the narrator attempts to shape the attitudes of the audience.

A narrator has several functions and whether it is the author or narrator who speak in the martyrology of Paese and Thecla, it is the meanings that the reader constructs from within the text that are important. Jahn cites Genette,[114] when defining the narrator as the speaker or voice, asks who establishes contact with the audience and manages the exposition; decides what is to be told, how it is to be told, and what is to be left out[115] and who is to tell it. In this instance, the narrator is not a character in the plot and stays well hidden, a covert, authorial narrator.[116] Often the stories are told by the characters in the plot. Events are seen, and styled, through their eyes; they become internal narrators whose point of view, or focalisation, orients the text by presenting

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[106]Stockwell, 2007, Chapter 10, 'Text-worlds'.
[107] Uri Margolin 'Character' 2005, p. 55
[108] Palmer, 2004, p. 31
[109] Butt et al, p. 120, and p. 213, "A speaker's point of view can be spread over a text in lots of ways. These include the choice and number of attitude adjectives… amplifying or reducing intensity or quality, choosing words that are colourful …the choice of tense, modal words repetition …"
[110] Gerald Prince, 'Narrator' in *Routledge Encyclopedia of Narrative Theory*, p. 338.
[111]Jahn, 2005, N3.3.5.
[112] Jonathan Culler, 'Omniscience' in *Narrative* (2004), 12, pp. 22-34.
[113]Fludernik, 2002, (4.2.3) pp.165-168.
[114]Genette, 1980, p. 186.
[115]Jahn, 2005, N3.1.1.
[116]Op. cit., N3.3.5

their cultural and ideological positions as dominant. Following on from Genette's question 'who sees',[117] different episodes of the plot are seen through the eyes of several characters, or focalisers,[118] and expressing their ideological points of view. Paese and his associates have similar points of view, supported by Christian ideology. Defined by Elena Semino as, "world views that are social, cultural, religious or political in origin and which an individual is likely to share with others belonging to similar social, cultural, religious or political groups,[119] this definition is inclusive of others, rather than the individual psychological perspective of 'mind style', defined above.[120] Thus the phenomenon of a focaliser reflects two selves, the private self and the social self; both Paese and Thecla show a convergence of the private/social selves (as do their associates), commensurate with their socialisation during which their Christian personas were formed, allowing them to define themselves as Christian.

The re-construction of personhood in the story of Paese and Thecla explores how the characters have been represented by using insights from the fields of socio-linguistics, psychology and anthropology, as well as other areas under the rubric of narratology. Characterisation, as part of personhood, can begin with explicit textual features, such as attributions made by the relational processes of attribution and identification, and the text effects or inferential activities prompted by textual cues. The central issue is what information a reader is able to associate with any character and where this information comes from.[121] It is more than the sum of the contextually mediated individual psychological traits of characters acting within story-worlds. The characters Paese, Thecla and Armenius, among others, develop as the story evolves.[122]

The structural framework of Labov's evaluation model[123] provides a convenient way to divide the text of the martyrology of *SS. Paese and Thecla* with each section illustrating the cognitive features of personhood development.

While a focus on the individual cognitive structures and processes used in the comprehension of narratives seems to offer a more comprehensive understanding of narrative phenomena, social influences also need to be considered. With the extensive conversation between the protagonists, Paese and Thecla, and their antagonist, Armenius, the insights from Conversation analysis are relevant. Anthropological and ethnographic perspectives

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[117] Genette, 1980, pp. 185-194

[118] Simpson, 2004, p. 21, describes 'point of view' as "the events of a story ...viewed from the perspective of a particular character or from that of an omniscient narrator".

[119] Elena Semino 'A Cognitive Stylistic approach to mind style in narrative fiction' in *Cognitive Stylistics* (Benjamins, Philadelphia, 2002), Ch. 5, "world views that are social, cultural, religious or political in origin and which an individual is likely to share with others belonging to similar social, cultural, religious or political groups

[120] Note 46.

[121] Jannidis, 2013, p. 22

[122] This development of a character over the passage of the story is central to Jahn's theory in *Poetics Today* 18.4, 1997, 'Frames, Preferences and the reading of third person narratives'.

[123] See note 113 (below).

look for cultural patterning in behaviour that reflects customs, beliefs and values.[124] Expressed in language and structured as discourse, this reveals the social context and is a medium through which the cultural organisation of the early Christian society may be seen.

These social functions are reflected in the internal structure within which martyrologies were written. Labov and Waletzky's[125] sociolinguistic approach suggest a six part structure: the abstract, a brief preparatory statement summarising the point of the story; the orientation, in which the story's time, place, participants and context are identified; the complication, a disruption to the normal state of events which comprises the main body of the story, often building to a climax, characterised by cause and effect chains that hold the story together; the evaluation, "the means used by the narrator to indicate the point of the narrative, its *raison d'être*: why it was told and what the narrator is getting at",[126] followed by the resolution, a description of what finally happened in the story. Finally, the coda, which is a section signalling the end of the narrative and a return to the normal state of events. While dated, Labov's model for understanding narrative is still influential. Toolan,[127] although seeing character descriptions as implicit or explicit, and citing Rimmon-Kenan[128]as his source for defining implicit to be how a character acts, discusses this model.[129] It provides a useful frame to allow the discussion of how sociolinguistic and psychological perceptions intersect when exploring the narrative phenomena of character descriptions in the martyrdom of SS. Paese and Thecla.

6.3 Abstract

This section introduces the story and states what it is about. It is a brief opening statement summarises the point of the story, the martyrdom of Paese and Thecla, and the day and month of their death.

Paese is described as holy, using an epithet derived from the Greek adjective ἅγιος in an inverted attributive construction[130] and by using the title ⲁⲡⲁ, a title of respect or veneration for saints, martyrs and respected monks,[131] in which Paese is described as "the holy martyr of Christ" (ⲡⲅⲁⲅⲓⲟⲥⲙ̄ⲙⲁⲣⲧⲩⲣⲟⲥⲙⲡⲉⲭ̅ⲥ̅). Thecla is

[124] First pioneered by E, Goffman in 1969 with *The Presentation of Self in Everyday Life* and followed in 1975 by *Frame Analysis: An Essay on the Organisation of Experience*, then in 1981 with *Forms of Talk.*
[125]Labov and Waletzky, 1967; Toolan, [1988] 2001, discusses this in Ch. 6(among others); it is generally accepted that there are at least four components common to all narratives: orientation, complication, resolution and evaluation; I would add 'climax' as an extension of, or after, 'complication'.
[126] W. Labov, 1972, p 366.
[127]Toolan, 1988, p. 91.
[128] In Toolan, 1988, p. 102: Rimmon-Kenan, 1983, pp. 60-61.
[129]Note 146 (above).
[130]Layton, §102. Layton calls this Pattern 3: the inverted attributive construction where the attributive comes first and, "this inversion expresses rhetorical affect or a special nuance in the attributive." The morph ⲛ̄ (here ⲙ) mediates the attributive and modified terms. The pattern draws attention to the word *holy*.
[131] Crum, p. 13

also described as holy in an inverted attributive construction, effectively foregrounding and emphasising the word holy. Both fulfil the exercise of their contest, [132] in other words, finally becoming martyrs through the act of beheading.[133]

Paese is further described as "the man of Pousire"[134] a locative expression that begins the formation of the image schema attached to the name Paese. Image schemas are, as defined by Peter Stockwell, "mental pictures that we use as basic templates for understanding situations that occur commonly."[135]

This abstract also alerts the reader to expect the story to be about martyrs, it introduces the genre of martyrologies along with a set of expectations, not only of what to expect in the story, but also including an image of sainthood. An image comprising all the characteristics that one could expect to find in a saint.[136] Paese, derived from the earlier Egyptian language meaning Son of Isis, establishes the character Paese in a way which allows readers to recall a mental image of the Egyptian goddess Isis and associate her characteristics, through her son, with the name Paese. The names of the martyrs could be equated with empty spaces which readers fill with characteristics, dispositions, states of mind and causations, either by direct text attributions or indirectly by inference from text cues.[137]

6.4 Orientation

The main characters are described and introduced early in the story. Diocletian is described as ⲡⲣ̄ⲣⲣ ⲛ̄ ⲁⲛⲟⲙⲟⲥ, 'the lawless emperor', formed by using a borrowed Greek adjective as a Coptic genderless common noun (ἄνομος = ⲁⲛⲟⲙⲟⲥ), mediated by the morph ⲛ and following the modified term, the lexeme ⲣ̄ⲣⲟ'emperor'[138]. This is part of the interpersonal conversation the narrator, albeit covert, is having with the audience; the choice of the lexical item 'lawless' is an attempt by the narrator to influence the audience's personal reaction to Diocletian. It is an attitudinal epithet with a negative status, where his behaviour is

[132] *Paese and Thecla* 49Ri, 8, ⲛ̄ⲧⲁⲩϫⲱⲕ ⲁⲉ ⲉⲃⲟⲗ ⲛ̄ⲧⲁⲑⲗⲏⲥⲓⲥ ⲙ̄ⲡⲉⲩⲁⲅⲱⲛ"...who fulfilled the exercise of their contest..."

[133] Erin Ronsse argues that, "death did not make one a martyr. Witnessing, testifying, publicly arguing for and defending the validity of ideas (μαρτυρία) made one a martyr" ('Rhetoric of Martyrs: Listening to Saints Perpetua and Felicitas' in *Journal of Early Christian Studies* Vol 14:3, 2006). However, beheading completed the act of becoming a martyr and it was a necessary endpoint to the suffering, completing (or "fulfilling") the activities that made one a martyr. The point is well made as it dynamically extends the definition of a martyr from being an actor in the plot to being one in the story, from *sjuzhet* or *discours* to *fibula* or *histoire*.

[134] *Paese and Thecla* 49Ri, 29; Reymond and Barns, p. 151, note 1. Pousire was a village that Reymond and Barns identify as Βουσιρις from the Hermopolite papyrus, P. Herm. Rees, 21, 9 (A.D. 346).

[135] Stockwell, p16.

[136] I see sainthood as the Christian morphing of the holy man, an entity which evolved from Egypt's religious past and an example of previous knowledge embodied in the prototype of a religious person, one with the special powers to form a conduit between natural and supernatural worlds, and a magic, or miracle, worker.

[137] Palmer, p. 207.

[138] Layton, §99

evaluated by reference to the prevailing institutional norms or defined social expectations. More than socially unacceptable, it is an immoral or deplorable judgement made by Christians on the character of Diocletian. This judgemental attitude can be explained by Martin and White's concept of appraisal,[139] located within the framework of SFL. As a subsection of the discourse semantics of discourse tenor, it is within the genre (or register) of hagiography. Martin classifies this as a negative social sanction, within the attitudinal sub-system of judgement, using such synonyms as bad, evil, corrupt and others[140] that evoke a negative emotional response from the audience. Rhetorically, this is a technique (*pathos*) used by the narrator to evoke an emotional response in the audience.[141]

The narrator follows this with a relative clause which expands the entity term, ⲡⲁⲓ", in an articulated clause construction.[142] The circumstances follow this behaviour and locate Diocletian in time and space. The narrator is using this clause, with its verbal process of behaviour, to further the negative response of the audience towards Diocletian. This is done by using rhetorical devices; appealing to the emotions (*pathopoeia*),[143] and amplified by describing the circumstances (*peristalsis*).[144] The opposite happens when the narrator describes Paese, one description being the antithesis of the other. [145]

This is followed by a further description of Paese as one who is regularly charitable,[146] then the circumstances under which this was done and the beneficiaries of the charity. There are other ways to describe characters in Coptic, for example Paese is described by Armenius by using the Greek adjective and noun, κάκη κεφαλή, 'evil person', expresses in Coptic as ⲕⲁⲕⲏ ⲕⲉⲫⲁⲗⲏ, an epithet, where the phrase is used to express an attribute regarded as characteristic of Christians; with the Greek adjective κακός, 'bad, evil' followed by a noun used metaphorically for the person.[147]

The narrator continues to build an image of the main characters, as seen through his point of view. They are described early in the story in a "block exposition"[148] which describes and locates them in time and place. Personality traits are directly attributed, for example, (the Roman emperor Diocletian) ⲡ̅ⲣ̅ⲣⲟ ⲛ̅ⲁⲛⲟⲙⲟⲥ 'the

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[139] J. R. Martin and P.R.R. White *The Language of Evaluation* (Palgrave Macmillan, New York, 2005), pp. 52-55.
[140] Op. cit., p. 53.
[141] Richard A. Lanham *A Handlist of Rhetorical Terms* (University of California, Berkeley, 1991), p. 111
[142] Layton, §§400(iv), 411; *Paese and Thecla,* 49Ri, 19f, ⲡⲁⲓ ⲛ̅ⲧⲉⲡⲛⲟⲩⲧⲉ ⲉⲡⲛⲟⲩⲧⲉ ⲙ̅ⲛ̅ⲛⲉϥⲁⲅⲅⲉⲗⲟⲥ 'this one who had provoked God and His angels',
[143] Lanham, p. 111.
[144] Op. cit., p. 114.
[145] *Paese and Thecla,* 49 Rii, 1,ⲡⲁⲓ ⲇⲉ ⲉⲛⲉⲩⲣⲱⲙⲉ ⲛ̅ⲁⲅⲁⲑⲟⲥ ⲡⲉ 'This one (Paese) was a good man'
[146] *Paese and Thecla,* 49 Rii, 3, ⲉϥⲉⲓⲣⲉ ⲛ̅ϩⲉⲛⲛⲟϭ ⲙ̅ⲙ̅ⲛ̅ⲧⲛⲁ 'performing great acts of charity'
[147] Liddell and Scott, 1996, p. 945
[148] Jahn, 2005, p. 6.

lawless emperor'[149] and Paese, ⲡⲁⲓ ⲇⲉ ⲉⲛⲉⲅⲣⲱⲙⲉ ⲛⲁⲅⲁⲑⲟⲥ ⲡⲉ 'this one (Paese) who was a good man'[150], along with behaviours in which the entities are actualised through their actions, attitudes and beliefs; in SFL terms, when introducing characters and locating them in a particular time and place, "existential and relational processes, often accompanied by a high number of circumstantials, will predominate."[151] Locative and temporal expressions are understood cognitively as image schemas[152] and begin to build fictional worlds in which characters exist.

6.4.1 The Persons in the Story.

Diocletian, Armenius and Eutychianus.

The image of Diocletian, described as a 'lawless emperor' (above), is sharpened in a material clause as, ⲛ̅ⲧⲁϥϫⲱⲛ̅ⲧ̅ ⲉⲣⲛⲟⲩⲧⲉ ⲙ̅ⲛ̅ⲛⲉϥⲁⲅⲅⲉⲗⲟⲥ[153] 'the one who had provoked God and His angels'[154], followed by further temporal, spatial and role elaborations; for example, the circumstantial subordinate clauses (ⲉⲣⲉ-) that introduce Armenius as governor of Alexandria and Eutychianus as governor in the Thebaid. Then an existential clause (with preterit conversion indicating a narrative function) introducing Paese and locating him at Hermopolis Magna, ⲛⲉⲅⲛ̅ⲟⲩⲣⲱⲙⲉⲇⲉ...,[155] 'there was a man…'[156]

The circumstances set by the edict of Diocletian[157] form the martyrology's *raison d'être*, and this is central to the orientation.[158]

As defined by Labov, it could be considered part of the Evaluation, 'the means used by the narrator to indicate the point of the narrative, why it was told'[159]; however, while Toolan, and others,[160] do not consider Evaluation

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[149]Layton, § 99. Pattern 1, in which the attribute is not emphasised, in contrast to Pattern 3 where the word *holy* was used to describe Paese and Thecla in the abstract.

[150] An articulated mediated attributive clause with a double conversion – circumstantial preterit- Layton, §§ 411 & 415, iv.

[151] M.E. Ryder 'Transitivity: Stylistic approaches' in *The Encyclopedia of Language and Linguistics* ed. Keith Brown (Elsevier, Amsterdam, 2006), pp. 40-46.

[152] Palmer, p. 16.

[153] *Paese and Thecla*, 49Ri, 18f

[154] Layton, §100

[155] Ibid

[156]ⲛⲉ(ⲟ)ⲅⲛ̅ _-, Layton, 2000, §439, "In narrative or exposition, preterit clauses serve to portray the background against which the main line of discourse is being asserted"; it signals a temporary shift away from the main line of discourse while bringing "an entity term to the attention of the reader/listener and make it an actual part of current discourse as an *'existent'* or *'indicated'* item (§476).

[157]The edict of 304, par. 56.

[158]*Paese and Thecla*, 49Vii, 21f, ⲡⲉⲧⲛ̅ϥ̅ⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ ⲛ̅ⲛⲁⲛⲟⲩⲧⲉ ϥ̅ⲛⲁⲙⲟⲩϩⲛ̅ⲛⲉⲭⲱⲣⲁ, 'Whosoever (the one who) shall not sacrifice to my gods shall die by the sword.'

[159]Martin Cortazzi, *Narrative Analysis* (Falmer Press, London, 1993), p. 45.

to be a separate structural element, there is provision for Labov's model because his criterion of the temporal ordering of clauses is supported with the statement, 'But *when* the lawless emperor Diocletian began to reign,' [161] (my italics). This is an example of an external evaluation[162] where the narrator interrupts the narrative "to step outside the recounting to tell listeners what the point is".[163] As evaluation devices are distributed throughout the narrative, they often appear within another structural element.

Paese

While Armenius was the Roman antagonist, Paese was the protagonist. Paese is described as a 'good' man, [164] where "the relative conversion signals that the converted clause modifies a proceeding entity term."[165] A secondary conversion, relative/preterit, in an existential construction, followed by an attributive construction of the gendered common noun, 'man', in the pattern of a mediated attributive construction where the morph n_ links the noun with a borrowed Greek adjective ἀγαθος=agaqos.

This is followed by a material subordinate clause that provides the circumstances under which Paese regularly (a recurring activity in the past, from the verb in the main clause) acts benevolently[166] in the manner of an ancient Egyptian official. A charitable act from Egypt's pharaonic past[167] that has a similar normative value in Christian times.

Paese's worldly possessions and ⲟⲩⲛⲟϭ ⲙ̄ⲛ̄ⲧⲣⲙ̄ⲙⲁⲟ, 'great wealth' have a divine provenance,[168] and his charitable acts reflect his observance of pharaonic/divine axioms; in a material clause, he was 'wont'[169] 'to give,' [170] he regularly[171] gave away his wealth to the poor. Already Paese is portrayed as having strong divine

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[160]Toolan, [1988] 2006, Ch 6.

[161] *Paese and Thecla*, 49Vii, 15, ⲛ̄ⲧⲉⲣⲉϥⲣ̄ⲣⲟ ⲁⲉ ⲛ̄ϭⲓ ⲡⲁⲛⲟⲙⲟⲥ ⲛ̄ⲣ̄ⲣⲟ ⲁⲓⲟⲕⲗⲏⲧⲓⲁⲛⲟⲥ "But when the lawless emperor Diocletian…"

[162]Labov, 1972, pp. 370-375.

[163]Cortazzi, p. 46-47.

[164]*Paese and Thecla*, 49Ri, 32f, ⲡⲁⲓ ⲁⲉ ⲉⲛⲩⲣⲱⲙⲉ ⲛ̄ⲁⲅⲁⲑⲟⲥ ⲡⲉ, 'He was a good man.'

[165]Layton, 2000, §400,401.

[166] *Paese and Thecla*, 49Rii, 2, ⲉϥⲉⲓⲣⲉ ⲛ̄ϩⲉⲛⲛⲟϭ ⲙ̄ⲛ̄ⲛ̄ⲧⲛⲁ ⲙ̄ⲛ̄ⲛⲉⲛϩⲏⲕⲉ ⲙ̄ⲛ̄ⲛ̄ⲟⲣⲫⲁⲛⲟⲥ ⲙ̄ⲛ̄ⲛⲉⲭⲏⲣⲁ ⲉⲧϩⲙ̄ⲡⲙⲁ ⲉⲧⲙ̄ⲙⲁⲩ "performing great acts of charity to the poor people and the orphans and widows who were in that place."

[167] "*I gave to the beggar, I raised the orphan, I gave success to the poor as to the wealthy,…*"'The instructions of King Amenemhet 1 for his son Sesostris 1' in Miriam Lichtheim *Ancient Egyptian Literature* Vol 1, (University of California, Los Angeles, 1975), p. 136; also Vol 2: The Instructions of Amenemope, pp. 146-163.

[168] Another reference to the didactic literature from the past and an example of the influence of prior knowledge: from *The Instructions of Ptahhotep*, maxim 30, "(wealth) which came to you as a gift of god" Lichtheim, p. 71.

[169] Raymond and Barns, 1973, p. 151, translate the habitual as 'wont'.

[170](ⲛⲉ)ϣⲁϥϯ, *Paese and Thecla*, R 49Vi, 1 and 10.

[171] Layton, §439, a preterit conversion of the verb 'to give', conjugated habitually, which signals the "recurrent nature of an action". The prefix 'ϣⲁ'- conveys habitual narrative durativity, rather than the usual narrative prefix 'ⲁϥ-'.

connections and acting in saintly ways[172] a theme that is developed throughout the martyrology and one that is interpreted as being central to the text. He would feed the imprisoned Christians, already described as ⲛⲉⲧⲟⲩⲁⲁⲃ,[173] - 'the saints', with food that he prepared and transported, Paese being called a saint himself, because of a certain phenomenon by which they knew he was a saint.

The narrator portrays Paese as behaving, and already appearing, as a saint before the mortal act of his beheading. This suggests that, for the narrator at least, the following story will be about the activities of a most unusual man,[174] one who has already reached the status of sainthood (without yet dying) in the eyes of significant others.

Paese is further described in a relational attributive clause as being noble, rich and famous, with the circumstances being "in that whole nome.'[175] In another verbal process projecting direct speech as a separate clause, in a relational attributive process, Paese is called by the saints, 'man of God'. [176]

Elias and Mariam.

Viewed cognitively, the names of the parents of Paese suggest mental images of the prophet Elijah[177] and Mary, the mother of Jesus, due to their phonetic similarities. The mental images comprising the attitudes, values and beliefs attributed to Elijah and Mary, who Paese may be assumed to have inherited, or certainly have been influenced, by this association. The name Mary is a mimetic device linking God and Paese through its maternal inference, suggesting Paese is, indeed, holy by this association with Mary as the mother of Jesus. Viewed semantically, these names seem to stand-alone and serve little purpose in the remainder of story, although they do set up Paese positively. They are not mentioned again, an absence which strengthens my argument for a cognitive perception as the best way to provide a descriptive and explanatory analysis of the text because the names performed the function of linking the mental images of prophet/holy man and deity with Paese. However, the passage does provide the new information that Paese will live with his widowed sister and child.

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[172] Although the connections between 'god', 'Paese' and 'saint' may appear tenuous, I want to introduce these important connections at an early period in the discussion.

[173] *Paese and Thecla*, 50 (Rii), 9 and passim. The nominalised relative prefix before the verb 'to become pure, holy' is dealt with by Crumb (488a) where he translates this as 'who, what is pure, saint', (plural). Having its etymology in the Egyptian word wᶜb: as an adj., 'pure'; also cognates such as priest, purification and similar, Raymond O. Faulkner, *Middle Egyptian* (Griffith Institute, Oxford, 1996), p. 57.

[174] Described as a hero of the Church by Lucy Grig, 2004, p. 21.

[175] *Paese and Thecla*, R51Vii, 27, ⲡⲁⲏⲥⲉ ⲇⲉ ⲛⲉⲩⲉⲩⲅⲉⲛⲏⲥ (γενναι=ος) ⲡⲉ ⲙ̄ⲡⲗⲟⲩⲥⲓⲟⲥ (πλούσιος) ⲉϥⲟⲛ̀ⲥⲁⲉⲓⲧ ⲉⲙ̄ⲡⲧⲟϣ ⲧⲏⲣϥ̄ ⲉⲧⲙ̄ⲙⲁⲩ, 'And Paese was noble and rich and famous in that whole nome.'

[176] *Paese and Thecla*, 54Ri, 15, ⲡⲣⲱⲙⲉ ⲙ̄ⲡⲛⲟⲩⲧⲉ 'man of God'

[177] The Apocalypse of Elijah is especially important to Egyptian Copts for its didactic qualities; the activities of the Old Testament prophet, Elijah, found in 1 Kings, seem less so, although 18: 16-46 may be significant.

The saints.

The saints provide a central framework for the martyrology by introducing passages of scripture that link the actions of Paese to the words of Christ[178] and the narrator refers to them as 'holy martyrs'. [179] Later in the text, scriptural passages are often used rhetorically by Paese to strengthen his point of view. Paese is considered a saint by the imprisoned saints in a behavioural process; the saints knowing this because of his appearance. [180] This is followed by a mental process of cognition,[181] a phenomenon they interpreted as a sign of Paese's saintliness. The saints link two independent clauses, the second being a projected clause that introduces the use of scripture, used ubiquitously throughout the martyrology. This is a verbal and material process, two verbs, 'bless' and 'saying' in the first section followed by a projected material clause in which they interpret Paese's actions with the strong wish[182] that he may be rewarded by Christ.[183] They give new information by using a metaphor to associate the earthly city of Jerusalem with the supernatural Jerusalem in a place called heaven; thus any further uses of the word 'Jerusalem' may be taken to refer to heavenly Jerusalem, or just heaven. It also reinforces the developing connection between Paese and Christ, and locates Paese in Shmoun and Antinoou. Thecla's holiness is expounded in the same grammatical manner as for Paese; a projected clause preceded by a mental and verbal process with the two verbs 'hear' and 'saying' in the first section, followed by the projection in which the saints wish for the Lord to save Thecla, her son and brother Paese, be accepted as saints and receive heavenly rewards.[184] The narrator, using the direct speech of the saints, expresses his point of view repetitively: Paese, Thecla and her son, are to be considered 'saintly'; her actions, concomitant with scriptural discourse, is to be rewarded in 'heavenly Jerusalem' - like Paese. He is further portrayed as a saint, by the saints, who refer to him as ⲡⲉⲛⲥⲟⲛ ⲙ̀ⲙⲉⲣⲓⲧ, 'our beloved brother'; using a series of projected material, behavioural and mental clauses, the narrator again refers to the 'heavenly Jerusalem' as the place where saints gather.[185]

Thecla.

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[178] Matthew 25:36, 10:42; Mark 9:41

[179] *Paese and Thecla,* 54Rii, 10, ⲛ̄ⲉⲧⲟⲩⲁⲁⲃ ⲙ̄ⲙⲁⲣⲧⲩⲣⲟⲥ, 'the holy martyrs.'

[180] *Paese and Thecla,* 50Rii, 12f, ⲛⲉⲧⲟⲩⲁⲁⲃ ⲇⲉ ⲉⲛⲉϣⲁⲩⲛⲁⲩ ⲉⲩⲕⲗⲟⲙ ⲛ̄ⲟⲩⲟⲉⲓⲛ ⲉϥⲁϣⲉ ⲙ̄ⲡⲉⲧⲡⲉ ⲛ̄ⲧⲉϥⲁⲡⲉ, 'And the saints would see a shining crown hovering above his head'.

[181] *Paese and Thecla*, 50Rii, 17f, ϣⲁⲩⲉⲓⲙⲉ ϫⲉ ⲟⲩⲡⲉⲧⲟⲩⲁⲁⲃ ⲣⲱⲱϥ ⲡⲉ ⲛ̄ⲧⲉⲩⲣⲉ, 'they knew that he too was a saint like themselves',

[182] The optative prefix ⲉⲣⲉ-.

[183] *Paese and Thecla,* 50Rii, 26, (with) ⲙ̄ⲡⲉⲕⲗⲟⲙ ⲛ̄ⲁⲧⲧⲁⲕⲟ ⲣⲛ̀ ⲑⲓⲗⲏⲙ̄ ⲛ̄ⲧⲡⲉ 'the imperishable crown in the heavenly Jerusalem'.

[184] *Paese and Thecla,* 51Vi, 25, ⲛ̄ⲧⲉⲧⲛ̄ϫⲓ ⲕⲗⲏⲣⲟⲛⲟⲙⲓⲁ ⲣⲛ̀ ⲑⲓⲗⲏⲙ̄ ⲛ̄ⲧⲡ, 'receive inheritance in the heavenly Jerusalem'.

[185] *Paese and Thecla*, 53Rii, 17, ϣⲁⲛⲧⲉⲛⲃⲱⲕ ⲉⲑⲓⲗⲏⲙ̄ ⲛ̄ⲧⲡ 'until we go to the heavenly Jerusalem.'

This section of text from 50(Vi), 24 to 51(Vi), 27 introduces Thecla, recently widowed, and her son, named Apollonius.[186] Thecla probably also lived in Antinoou. She and her son regularly went to church and listened to scripture, acts the reader is to interpret positively as praiseworthy behaviour. This appears in the text as two independent clauses, in which a behavioural process is followed by a mental process, [187] forming a discourse literary device used by the narrator to persuade the listeners that Thecla was holy, as part of her general encomium, and by using pathos to evoke a positive response. The narrator uses relational clauses to attribute beauty[188] and charity[189] to her; her chastity may be inferred from the rejection of rich men, who wished to take her as a wife.[190]

It may be inferred from two material acts that Thecla was charitably disposed towards the saints and perhaps charitable in nature; the first clause, in a hypotactic relationship with the preceding clause, ⲉⲥⲙⲟⲩⲣ ⲛ̄ⲛⲉⲩⲥⲁϣ,[191] '(she) binding up their wounds' and the independent second clause, ⲉⲛⲉⲥϯ ⲛⲉϩ ϩⲓⲏⲣⲡ_,[192] 'she applied oil and wine'; where she is the anaphoric reference to Thecla. The narrator portrays her through a series of material clauses as pharaonic in the same way as Paese, feeding the poor and clothing the naked, before and during the time of the persecution.[193] The incarcerated saints again use the optative prefix ⲉⲣⲉ- as a strong wish in a projected material clause, preceded by two verbs 'hear' and 'saying', in a mental and a verbal, process. The saints wish that her son and brother will become saints and 'receive inheritance in the heavenly Jerusalem', the narrator using a rhetorical device to suggest that Thecla and her son, like Paese, should be considered saints who are to enter heaven and enjoy their inheritance as a result of their earthly behaviour. Furthermore, Thecla has a stronger supernatural connection than Paese as she would often speak with the Lord's angel[194] who promises to clothe her, as she clothed the naked. [195]

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[186] The head of the Roman pantheon was named Apollo. By naming the boy Apollonius, this effectively usurps the divinity of Apollo and transfers this to the Christian God.

[187] *Paese and Thecla*, 50Vii, 15, ⲉⲛⲉϣⲁⲥⲃⲱⲕ ⲉϩⲟⲩⲛ ⲉⲧⲉⲕⲕⲗⲏⲥⲓⲁ ⲛⲥ̄ⲥⲱⲧⲙ̄ ⲉⲛ̄ϣⲁϫⲉ ⲛ̄ⲧⲉⲅⲣⲁⲫⲏ ⲙⲛ̄ⲡⲉⲥϣⲏⲣⲉ, 'She regularly went to go to the church to hear the words of the scripture with her son'

[188] *Paese and Thecla* 51Vii, 14

[189] *Paese and Thecla* 51Ri, 6

[190] *Paese and Thecla* 51Vi, 6.

[191] *Paese and Thecla* 51Vi, 10

[192] *Paese and Thecla* 51Vi, 12; again, the narrator paraphrases Scripture and uses it mimetically as a rhetorical device, cf. Luke 10: 34.

[193] *Paese and Thecla* 50Vii, 20 – 51Ri, 21

[194] *Paese and Thecla*, 51Ri, 21, ⲁⲩⲱ ⲉⲛⲉϣⲁⲣⲉ ⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ϫⲟⲉⲓⲥ ⲟⲩⲟⲛϩϥ̄ ⲉⲣⲟⲥ ⲛ̄ϩⲁϩ ⲛ̄ⲥⲟⲡ ⲛϥ̄ϣⲁϫⲉ ⲛⲙ̄ⲙⲁⲥ ⲛ̄ⲧⲟⲥ ⲇⲉ ⲉⲛⲉϣⲁⲥ ϣⲁϫⲉ ⲛⲙ̄ⲙⲁⲩ ⲛ̄ϩⲁϩ ⲛ̄ⲥⲟⲡ"And the angel of the Lord would appear to her often and speak with her, and often she would speak with him…"

[195] *Paese and Thecla* 51Rii, 2, ϯⲛⲁⲧⲣⲉⲩϩⲱⲃⲥ̄ ϩⲱⲱⲧⲉ ⲙ̄ⲡⲟⲩⲥⲱⲙⲁ ⲙⲛ̄ⲧⲟⲩⲯⲩⲭⲏ ϩⲛ̄ⲛ̄ⲉⲛⲧⲏⲙⲁ ⲙ̄ⲡⲟⲩⲟⲉⲓⲛ 'I will make you also to be clothed, both your body and your soul, in the garments (ἔνδυμα) of light'

In a relational attributive clause, Paul calls her ⲙⲁⲓⲛⲟⲩⲧⲉ,[196] 'God loving/lover of God'; the narrator, speaking through Paese, describes her as 'devout', [197][198] the word devout having positive connotations. In another verbal process projecting direct speech as a separate clause, in a relational attributive process, the saints call her ⲧⲙⲁⲕⲁⲣⲓⲁ (μακάριος) 'blessed'. [199]

The angel of the Lord.

A supernatural entity who causes events to happen, for example, ϯⲛⲁⲧⲣⲉⲩϩⲱⲃⲥ̀ϩⲱⲱⲧⲉ,[200] 'I will cause you also to be clothed…', thus being powerful and later transferring power to the martyrs to heal the sick, connecting the martyrs, the angels and God in a way that reinforces the dominance of the Christian God over the Roman pantheon. This is the conduit of supernatural power, not the secular power of the Romans, seen by the Christians as transient and unlawful.

Paul.

The narrator describes Paul as a merchant living in Shamoun, a kinsman of Paese and a man of wealth. Described as a charitable man in a material clause, with the epithet ⲣ̀ϩⲟⲧⲉ ϩⲛⲧ ⲙ̀ⲡⲛⲟⲩⲧⲉ, 'God-fearing' in a relational, attributive clause, he was a friend of Paese.[201] In an indirect way, Paul is also considered a saint by God, in a saint's dream.[202]

Victor.

Victor has a pivotal role in the plot. It is he who precipitates the complication in the narrative and causes Paese to react. The narrator describes Victor as 'saintly' and 'holy', ⲟⲩⲁⲁⲃ and ϩⲁⲅⲓⲟⲥ,[203] one who is given strength by the Lord's angel to withstand Armenius' torture and who inspires Paese to emulate Christ's life, with the aid

[196] *Paese and Thecla* 53Vi, 25; the saints call her 'God-loving' in the same way, 54Ri, 20.
[197] *Paese and Thecla*, 52Vi, 18; ἀσκητής, Liddell and Scott, p. 257, 'of persons exercised, practiced in a thing; of religious sects, asceticism' ϫⲉ ⲛ̀ⲧⲉⲟⲩⲁⲥⲕⲓⲧⲏⲥ ⲛ̀ϩⲓⲙⲉ, 'for you are a devout woman'.
[198] Ibid.
[199] *Paese and Thecla*, 54Ri, 17
[200] *Paese and Thecla*, 51Rii, 2.
[201] *Paese and Thecla,* 51Vi, 31 – 52(Vii) 20.
[202] *Paese and Thecla,* 54Rii, 26, ⲁϥⲟⲡⲕ̅ ⲉⲧⲏⲣⲥ ⲛ̀ⲛⲉⲧⲟⲩⲁⲁⲃ 'He had counted you (Paul) in the number of the saints'.
[203] *Paese and Thecla,* 55Vii, 2

of the Holy Spirit. The Narrator describes Victor in a relational identifying circumstantial clause.[204] In Coptic, this appears as a non-verbal dependent clause with a genitive phrase modifying the predicate, (with the narrative past tense deriving from the preceding narrative marker, ⲁϵ).

The multitude.

The multitude create a background of civic tension that causes Armenius to modify his actions, for example, in embedded direct discourse when referring to the beheading of Victor. [205] Armenius, as always, listened and acted according to their demands;[206] he had Paese and Thecla taken south of Alexandria and beheaded. The multitude supported Paese and his associated by making positive comments about the monotheistic God of the Christians, who was Paese's God. [207]

Most of the characters, apart from Paese, Thecla and Armenius, have reflector roles where the narrated events are presented from their point of view.[208]

During the orientation, the narrator directly attributes traits to the characters through epithets or through a process of belonging to a category or class, and thus discloses his point of view.

6.4.2 The Supernatural World and its Characters.

Martyrologies were constructed at a time when gods were seen to intervene in the affairs of man, and live in another world with its own ontology. For the ancients, it had its own existence. Modern literary theory uses the term 'character' to refer to participants in fictional worlds which is best explained by possible world theory,[209] in which story-worlds are possible worlds constructed by language. Story-worlds facilitate "discourse models used for understanding narratively organised discourse".[210] Discourse models are realised in discourse worlds, which are possible worlds with a narratological and cognitive dimension.[211]

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[204] *Paese and Thecla.* 55Vi, 5, ⲉⲡϣⲏⲣⲉ ⲡⲉ ⲛ̄ⲟⲩⲛⲟϭ ⲛ̄ⲥⲧⲣⲁⲧⲏⲗⲁⲧⲏⲉ ⲛ̄ⲧⲉⲡ̄ⲣⲟ 'who was the son of a great general of the emperor,'

[205] *Paese and Thecla,* 56Rii, 10, ⲛ̀ⲧⲛ̀ⲛⲁⲕⲁⲁⲧ ⲁⲛ ⲉⲣⲱⲧⲃ̄ ⲙ̄ⲡϣⲏⲣⲉ ⲙ̄ⲡⲉⲥⲧⲣⲁⲧⲏⲗⲁⲧⲏⲥ ⲣⲛⲧⲉⲛⲡⲟⲗⲓⲥ 'We will not allow the son of the general to be killed in our city'

[206] *Paese and Thecla,* 84Vii, 19, ⲉϥ̄ⲣⲟⲧⲉ ⲣⲏⲧⲟⲩ ⲛ̄ⲉⲙⲙⲏⲏϣⲉ 'fearing the multitude'

[207] *Paese and Thecla* 62Vi, 10, ⲟⲩⲁ ⲡⲉ ⲡⲛⲟⲩⲧⲉ ⲙ̄ⲡⲉⲧⲟⲩⲁⲁⲃ ⲁⲡⲁ ⲡⲁⲏⲥⲉ ⲉⲙⲛ̄ⲕⲉⲟⲩⲁⲛ̄ⲃⲗ̀ⲗⲁϥ, 'One is the God of the holy Apa Paese, and there is none beside Him!'

[208] Jahn, 2005, N 3.2.1

[209] Lubomir Dolezel *Heterocosmica: Fiction and Possible Worlds* (John Hopkins University Press, Baltimore, 1998); Umberto Eco *The Role of the Reader: Explorations in the Semiotics of Texts.* (Indiana University Press, Bloomington, 1984); Thomas G. Pavel *Fictional Worlds* (Harvard University Press, Mass., 1986).

[210] Op. cit. p. 569.

[211] Stockwell, p. 93

There are 28 characters and entities mentioned by name in the plot of the martyrdom of Paese and Thecla, existing and behaving within the story-world.[212] They evoke a combination of ideas, derived from both the text and the background knowledge and experience of the readers and listeners, into a coherent mental representation of the situation. They are updated continuously as new information changes both time and location, characters and causal relations between the current situation and previous situations.[213] Story-worlds are closely allied to text-worlds; a theory formulated by Paul Werth in relation to literary fiction[214] which finds application in an understanding of the supernatural phenomena encountered in Paese and Thecla's martyrology and provides an epistemic account of how they experience these ontological events. It is a way to understand the discourse by constructing mental representations from the textual cues. The difficulty is in losing sight of the textual representations, and a balance needs to be kept between the cognitive aspects of what readers do when they read, or listen, and the intricacy and creativity of the textual composition, or cues, – what the author wishes to say. It is the author's development, elaboration and embellishment that make a martyrology interesting, but this has to be within the confines of credibility for legitimacy. As the story of Paese and Thecla belongs to the genre of martyrologies, the characters and events are predictable and reflected, in part, historical activities. For characters, this must rely on the cognitive structures and inferential mechanisms that the audience has already developed for real-life people.[215]

Readers and listeners create, either knowingly or unknowingly, the fictional world within which God, his angels, and saints exist. Werth distinguishes three levels of text worlds, namely, the 'discourse world', which describes the immediate situation, it is the equivalent of the actual world and is populated by familiar people, in this case drawn from actual court cases and historical people involved in the trial of martyrs. The text-world is a mental representation of the described situation and is formed by combining background knowledge and experience with ideas originating from the text, either by textual cues or by inference. This is an embellished discourse world, heavily influenced by such apocalyptic writings as *The Apocalypse of Elijah* and The *Book of Revelation*. It includes the characters, the entities that surround them, the personal and cultural knowledge that they possess and the way they use language in context, bringing a new and unique discourse world into being each time they communicate. Each character represents their discourse world through their point of view. The tension between the negatively portrayed world of Armenius, his gods and associates and the positively

[212] David Herman, 'Story-world' in *Encyclopedia of Language and linguistics*, 2006, p. 571, defines this as a "...mentally and emotionally projected environment in which interpreters are called upon to live out complex blends of cognitive and imaginative response" (interpreters are characters).
[213] Rolf A. Zwaan, 'Situation model' in *Encyclopedia of Language and linguistics*, 2006, p. 534.
[214] Paul Werth, 'Extended metaphor: A Text World Account' in *Language and Literature*, (1994) 3.2, pp. 79-103; 'How to Build a World (in a lot less than six days and using only what's in your head)' in Keith Green editor, *New Essays on Deixis: Discourse, Narrative, Literature.* (Rodopi, Amsterdam, 1995), pp. 49-80; '"World enough and time": deictic space and the interpretation of prose,' in P. Verdonk and J. Weber eds. *Twentieth-century fiction: from text to context.* (Routledge, London, 1995), pp. 181-205; *Text worlds: representing conceptual space in discourse* (Longman, London, 1999).
[215] Simpson, p. 89

portrayed world of Paese, his God and associates, is finally resolved for the reader. This happens when there is an accumulation of positive feelings towards Paese and associates and an accumulation of negative feelings towards Armenius and associates, assisted by the use of rhetorical devices and attitudes, that build as the story unfolds.

Various discourses inform the story of Paese and Thecla. For example, in the complication stage, sacrificial discourse shapes attitudes around the events that lead to Paese's declaration, "I am a Christian". It is this 'total construct' from memory and imagination that forms the framework within which the narrator constructs the martyrdom of Paese and Thecla. Characters, and other conceptual spaces, are defined deictically and referentially, being referenced to the discourse world.[216] The characters may depart from the text-world and cause new worlds to be created which Werth has named sub-worlds; he notes that when characters communicate in sub-worlds, they do so at the exclusion of the discourse world's features as they create a new world.[217] For example, the description of heaven as Paese tours with the angel of the Lord[218] "Sub-worlds are established when a character *projects thoughts and reflections*, perhaps through a flashback or prolepsis to create another conceptual space inside the text-world"[219] (my italics). This is frequently manipulated by the narrator in the martyrdom of Paese and Thecla where there is a temporal and spatial relocation of the main characters across worlds. In accordance with Werth's theory, the magistrates have no access to this world; they only had an epistemic awareness of it through quoted passages of Scripture. The narrator, often through the direct speech of others, used this to provide validity and define Christian identity. It seems possible that both Armenius and Eutychianus had ontological access to the world shared by divine beings because Christ and Apollo are set in an open rivalry wherein the supernatural power of each is contested,[220] a central theme in the plot.

Uri Margolin divides the inhabitants of possible worlds into two groups, the actuality-variant and the supernumerary. The actuality-variants possess actual-world singular prototypes, being modified according to the story but still remaining conceivable entities – all those characters that can be connected with historical figures. This gives martyrologies their perceived validity. Supernumerary individuals are conceptual constructs, fictional characters used as ideological vehicles and used in other ways to construct the plot – those entities that populate Christianity. As all the inhabitants of the possible-world are constructs, their characteristics are determined by the story texts.[221] Both supernumerary and actuality types are to be found in

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[216] This is discussed extensively in Catherine Emmott's book, *Narrative Comprehension*

[217] Joanna Gavins 'Text-World approach to narrative' in *Routledge Encyclopedia of Narrative Theory*, 2005, pp. 596-597; 'Text World Theory' in *Encyclopedia of Language and linguistics*, 2006, pp. 628-630.

[218] *Paese and Thecla* 77Vii, ff.

[219] Simpson, p. 91

[220] Davis, 2001, p. 187.

[221] Uri Margolin, 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today* 11:4 (Winter 1990) p. 847.

the story of Paese and Thecla. Furthermore, Uri Margolin draws attention to another cognitive aspect, "In addition, such an individual may be ascribed inner states, knowledge and belief sets, intentions, wishes, attitudes and dispositions, that is, an 'interiority'[222] or personhood."[223] Adding to this cognitive perspective, Elena Semino uses the term mind-style to describe those aspects of world views that are primarily personal and cognitive in origin, which are peculiar to an individual. Furthermore, "These aspects include an individual's characteristic cognitive habits, abilities and limitations and any beliefs and values that may arise from them."[224]

The orientation of the martyrdom of Paese and Thecla introduces the main characters and locates them in a particular time and place. Grammar (used in portraying characters) is often an index to, and matches with, the nature or conditions of characters,[225] with existential and relational verbal processes, and the circumstances under which they occur. Grammatically, this is expressed in terms of the participants, (a nominal group) generally subjects, direct/indirect objects, the process (a verbal group) and the interaction circumstances (an adverbial group, prepositional phrase or adverbial subordinate clause).[226] Locative expressions include prepositions such as 'in' and 'at' as well as named locations, producing shifts that lock characters into a certain location at a specific time often used existentially and with reference to others. This occurs in the abstract and orientation of the story of Paese and Thecla, Paese was, "the man of Pousire" to "the north of Shmoun."[227] The text is characterised by dependent habitual clauses, often with conversion, for example, ⲉϥϣⲁⲛ-[228] and ⲛⲉϣⲁϥ-[229], usually tense-less, but with the imperfect converter making a past tense unambiguous, characteristic of a narrative. The narrator suggests the martyrdom of Paese and Thecla occurred during the reign of Diocletian, ⲁⲥϣⲱⲣⲉ "It happened…" marking the beginning of a new section of narrative, and being a complete sentence in the past tense. [230]

6.4.3 Character Foregrounding.

Characters are foregrounded in Coptic by a variety of means. Linguistic devices, such as repetition, naming, descriptions, changes in syntactic ordering, metaphor and anything that disrupts the expectations of the genre, causes an emphasis on that part of the text. Characters also move across the background, or landscape, of a text

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[222] Marie-Laure Ryan uses the same term in 'The Model Structure of Narrative Universes' in *Poetics Today* 6, (1985): p.732.
[223] Margolin, 1987, p. 108; see discussion by Alan Palmer, 2004, pp. 38 ff.
[224] From R. Fowler *Linguistics and the Novel* (Methuen, London, 1977)
[225] Toolan, 1988, p. 112
[226] According to Toolan, Halliday assumes this represents what the participants take to be going on in the world, it characterises their view of reality (ibid.).
[227] *Paese and Thecla*, 49Ri ff.
[228] *Paese and Thecla*, 49Rii, 21
[229] *Paese and Thecla,* 49Vi, 1, 10.
[230] Layton, 2000, §185.

as the story progresses and the locations change. Peter Stockwell refers to this as trajector moving in relation to a landmark.[231] There are also qualitative changes as the characters develop and accumulate traits.[232] Grammatically, the most common way to emphasise in Coptic is to place the expression at the head of the sentence. In narratives, the Greek particle ⲇⲉ is used after the element to be emphasised. Thus the story of Paese and Thecla begins: ⲁⲥϣⲱⲡⲉ ⲇⲉ "It happened…" There are other ways to grammatically emphasise in Coptic. For example, a verbal prefix that converts to a second tense, translated in English as a cleft sentence, emphasises the adverbial element of a clause. The element to be emphasised can be shifted to the head of the clause and this is the most common way elements are emphasised in the story of Paese and Thecla.

6.5 Complication

This section contains the main events in the narrative. There is a disruption to the commonplace events, building through a series of cognitive processes to a climax and adding to the building of complex textual sub-worlds. The narrator continues to build on the image of the main characters. As the characters converse they display their attitudes through their talk and actions. There are two events that are central to the development of the plot. First, the appearance of Victor triggers certain elements of sacrificial discourse embedded within a wider Christian discourse[233] and second, the declaration of Paese's identity as a Christian.[234]These events are episodes within the overall plot; the final climax, at the end of relevant linked episodes, completes the story as a resolution to the problems.[235] However, not all clauses are relevant to the description and explanation of character personalities. As this thesis is concerned with character expositions, only those clauses that directly and indirectly engage with the grammar and its semantic process are included in the analysis. Of course, an overall appreciation of the text is necessary, considering characters evolve over the whole story, and an analysis needs to be anchored in a lexical, grammatical and structural landscape that mirrors the cultural context of the time with lexical constructions from the text providing validity and reliability.

While the overall narrative discourse concerns the way the story of Paese and Thecla is written, it is the individual episodes, comprising actions, events and the people who occupy the relevant roles within these episodes, which form the basis of the stories that make up the plot. The intersection of characters, actions and events, grammatically expressed and semantically interpreted, in particular material, mental and verbal clauses evolve textually through the narrator's perspective. Episodic depictions of the socio-linguistic code represent

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[231] Stockwell, p. 16.

[232]Palmer, p. 16.

[233] *Paese and Thecla*, 56Vi, 5, ⲁϥⲧⲁⲗⲟ ⲙ̄ⲡⲉϥⲥⲱⲙⲁ ⲛ̄ⲟⲩⲑⲩⲥⲓⲁ ⲙ̄ⲡⲉⲛϫⲟⲉⲓⲥ ⲡ̅ⲭ̅ⲥ̅ ⲡⲉϫ̅ⲥ̅"(Victor) has offered up his body as a sacrifice to our Lord Jesus Christ."

[234]A declaration found in many martyrologies. A central issue from which the plot concerning the martyr's passion evolves.

[235] Op. cit. (87Vi) 1.They are beheaded, ensuring the realisation of their intention to become martyrs.

the cultural context at that time and place. They are grammatical representations of conceptual structures and thus are most comprehensively explained as cognitive processes. The stages of orientation, complication, climax and resolution present actions, events and characters enmeshed in cause-effect chains that hold the story together.[236] The complication stage is a sequence of mental events as Paese thinks (says internally) about his situation,[237] disrupting the normal state of affairs and building to a climax. Finding expression in material, cognitive and interpersonal clauses, often combined in various ways, this expands and projects the conflicting ideologies of Paese and Armenius. Themes dominate, especially Christian discourse fuelled by scriptural paraphrase; past tense material and verbal processes, often strategically repetitive, are common. Epithets embellish characters. Rhetoric is hyperbolic as the narrator continues to elaborate Christian discourse.

In the complication phase, characters are described directly through the verbal relational process, where personality traits are accorded attributively, or through a process of identification, and appraised in a positive or negative way. Characters are also described indirectly, exemplifying a specific trait through their actions. Characterisation through the experiential function, expressed in the lexical and grammatical intermeshing of the participants, process and circumstances, still tracks changing experiences as the characters evolve during the course of the narrative. Material, behavioural and cognitive (verbal and mental) processes are more common than the existential and relational processes found in the orientation phase. However, relational attributive processes occur throughout the complication phase sometimes as part of the evaluation, for example Armenius calls Paese a lawless Christian[238] and a Christian magician[239], where 'this' is a deictic reference to Paese. The narrator calls Thecla, 'God loving,[240] and the angel of the Lord often refers to Paese as 'the man worthy to be loved'.[241] The narrator calls Paese 'blessed',[242] and along with the multitude, 'holy', while Armenius calls Paese, 'unholy'. The past tense relational attributive process is often used to evaluate events, to slow down the action and to build up suspense. It characterises Armenius as intolerant, and its emotive connotations evoke a negative response from the readers/listeners as they begin to be influenced by the narrator's point of view, predicting what will come next in the story. [243]

Paese, Thecla and those associated with them are progressively described positively, Armenius and associates being described negatively, throughout the martyrology, often with repetition, to reinforce the mental image of the characters in the minds of the hearers.

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[236]Ewa Zakrzewska demonstrates this in relation to Bohairic Coptic martyrologies, 2011, pp. 507-8 and appendix.

[237] *Paese and Thecla* 56R2, 26, ⲡⲉϫⲁϥ ϩⲣⲁⲓ ⲛ̄ϩⲏⲧϥ̄ϫⲉ "…he (Paese) said within himself…"

[238]*Paese and Thecla*, 65Ri, 21, ⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ⲛ̄ϫⲣⲏⲥⲧⲓⲁⲛⲟⲥ 'this lawless Christian'

[239]*Paese and Thecla*, 66Ri, 9 and passim, ⲡⲉⲓ ⲙⲁⲅⲟⲥ ⲛ̄ϫⲣⲏⲥⲧⲓⲁⲛⲟⲥ 'this Christian magician'

[240]*Paese and Thecla*, 67Vi, 18, ⲧⲙⲁⲓⲛⲟⲩⲧⲉ 'God-loving.'

[241]*Paese and Thecla,* 66Rii, 20 and passim ⲡⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄ 'the man worthy to be loved'

[242] *Paese and Thecla*, passim.

[243]*Paese and Thecla,* 58Vii, 10, ⲁϥⲃⲱⲛⲧ̄ ⲛ̄ⲃⲉ ϩⲁⲣⲙⲏⲛⲓⲟⲥ ⲡⲁⲟⲩϫ, 'Armenius the duke was angry'

6.5.1 Interpersonal Functions.

Two Coptic grammatical features that account for interpersonal meanings are the subject and the verbal prefix combined to make the mood, or tone, of the clause. The infinitive alone does not allow a clause to have a debatable or arguable proposition. Much of the story of Paese and Thecla is recounted as a conversation using direct speech, set out in utterances between the martyrs and Armenius, as a validating strategy.

An utterance may be best understood with a pragmatic rather than a semantic perspective, depending on the general and contextual knowledge of the hearer, their interpretive abilities and the previous discourse.[244] Interpretations are implied, and information is suggested, rather than stated explicitly. It is assumed that there is a willingness of both parties to engage in a conversation. This is known as Paul Grice's Cooperative Principle (and the conversational maxims)[245] When Paese and Armenius are involved in a reciprocal conversation, Paese often replies to questions with statements that are barely relevant and unnecessarily long, using the opportunity to foreground his point of view, often by paraphrasing Scripture. The narrator, using the characters as a focus, relies on pragmatic presupposition to support Christian ideology through the discourse of the text. Presupposition is the assumption made by the narrator that the characters in the *Paese and Thecla,* who positively evaluate Christianity, understand the attitudes, points of view and values that define it and are contextually significant. The martyrs seem to antagonise Armenius on purpose, causing him to become angry and lose face[246], that is, wound his self-concept through face threatening acts.[247] Although the universality of these actions is questioned, Armenius' response in the text makes it clear that the act had an effect on him.

Relevance theory is another useful tool to explain how characters are described. Sperber and Wilson modified Grice's theory,[248] in particular the Cooperation Principle, by replacing it with the Cognitive Principle and the Communication Principle, formulating a theory based on the assumption that all successful communication is intrinsically relevant. Sperber and Wilson see the Cognitive Principle of Relevance as being based on human cognition, which tends to be geared to the maximisation of relevance,[249] and they attempt to explain what goes on in hearer's minds, using deductive means.[250] However, Paese seems to have little interest in

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[244]Langacker, 2008, p. 39

[245]Grice, 1975.

[246] Defined by Goffman as "the positive social value a person effectively claims for himself…delineated in terms of approved social attributes" *Interaction ritual: essays on face-to-face behaviour* (Anchor, Garden City New York, 1967), p. 6

[247] Derived from Brown and Levinson's politeness model in P. Brown and S. Levinson *Politeness: some universals in language usage* (Cambridge University Press, Cambridge, 1978/87).

[248] D. Sperber and D. Wilson *Relevance: communication and cognition* (Blackwell, Oxford, 1995).

[249]Ibid, p.260.

[250] Dawn Archer, Karin Aijmer and Anne Wichmann *Pragmatics* (Routledge, Oxford, 2012), p. 58.

communicating. He paraphrases Scripture in ways that antagonise his persecutors, and promotes the narrator's ideologies while advancing the stories of the plot.

Although Halliday's ideational (experiential) function defines language as a way of experiencing and interpreting the world, using grammar, characters speak to other characters using verbal projections to interact with language and to express interpersonal meanings. The interpersonal function is related to language as an expression of attitudes; it is the manifestation of attitudes and how the attitudes of the narrator, via the speaker, impact on the audience, which causes the martyrology to be persuasive. Using Halliday's SFL as an analytical tool, both the experiential and the interpersonal functions may be simultaneously applied to a clause for a semantic interpretation based on its lexical and grammatical features, mapping the interrelation between the choice of words, forms of textual structures and patterns of reasoning[251] as grammar informs conceptual structure. Using this data, semantic inferences about meaning can be made by using the resource of appraisal, where the attitude, the force and focus, and its engagement with users, determine how ideologically important a lexical item will be. Appraisal theory, taking a social constructionist approach, looks at the relationship between language, social norms and values. It can use the data generated from mapping the experiential and interpersonal meanings onto the same clause. But lexical items are polysemous, they can have multiple meanings that often seem unrelated. However, it is the concept, where lexical meaning exist in in a particular way of reading an open ended body of knowledge in context which gives a semantic view, where meaning derives from embodied human experience.

In this complication phase there is an episodic climax,[252] signalling the beginning of the direct speech interpersonal verbal projections between Armenius and Paese. In the following torture scenes, the narrator uses Scriptural paraphrase exhaustively as a literary device to rhetorically reinforce Christian discourse. It becomes obvious that Paese has no intention of co-operating with Armenius. This is set within the ensemble of Paese and Thecla's passion as a suitable scenario, albeit having didactic value, and one in which the narrator places more emphasis on the overall discourse, with the plot of the passions giving the narrative coherence. The analysis shifts the focus away from the martyr's story and onto the martyrology as a reinforcement of contemporary Christian discourse; as Martin and Wodak say, "Identities (Christian) need founding myths and certain pasts."[253]

6.5.2 Sacrificial and Other Discourses.

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[251] Peter Stockwell, *Cognitive Poetics* (Routledge, London, 2002), p. 8.

[252] *Paese and Thecla*, 57Ri, 21, ⲁⲛ̄ ⲟⲩⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ ⲡⲁⲣⲣⲏⲥⲓⲁ 'I am a Christian, confessedly'; ⲡⲁⲣⲣⲏⲥⲓⲁ (παρρησιάζομαι) - Crum, p. 487a "show forth, confess, speak freely."

[253] J. R. Martin and Ruth Wodak, *Re/reading the past* (Benjamins, Amsterdam, 2003), p. 11.

Christian discourse[254] was designed as a way to create social borders and uphold habituated forms of behaviour. Those who distinguished themselves as Christians developed a stable and enduring sense of identity and embraced Christian ideology and practices. During the complication phase, Paese had an epiphany experience. He witnessed an angelic visitation wherein the angel of the Lord gave the prisoner Victor strength to withstand torture. [255] This is an indirect reference to Paese's trait of holiness. He was included within the special group who, like his sister Thecla, were witness to supernatural events that protected and supported martyrs. The Holy Spirit 'descended upon him'[256] as he began the cognitive process of considering his moral position, along with the future eschatological rewards including inheriting eternal life. This is a section of text, culminating in another visit from the Holy Spirit, which consolidates Paese's characterisation as a saint[257] where he decides to follow the life of Christ. The narrator paraphrases scripture,[258] setting it in Paese's own words[259]

Sacrificial discourse was already present in Jewish and Greco-Roman society during the fourth century. Christians incorporated it as a means to oppose the political and religious hegemony of the Romans.[260] However, its potency lay in its association with the way in which the founder of the Christian religion died.[261] Just as Jesus sacrificed His life so that mankind could attain eternal life, so too could Christians attain eternal life by sacrificing their lives.[262] Given the importance of divine status in Pharonic culture and with speculations about how one gains entry to the world inhabited by Egyptian gods and goddesses still in their minds, the centrality of the after-life was a dominant feature of the new religion,[263] once again providing a pathway to eternal life. Competing with other contemporary religions, perhaps the scales of Thoth replaced the crucifix of

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[254] Discourse, where words normalise patterned behaviour, comes from the work of Foucault, Todorov and Bathes. Its ability to create social norms can be seen in the work of Pierre Bourdieu, *Outline of a theory of Practice* translated by Richard Nice (Cambridge University Press, Cambridge, 1977) and Bridget Fowler *Pierre Bourdieu and Cultural Theory: Critical Investigations* (Sage, London, 1997)

[255] *Paese and Thecla* 56Ri, 27, ⲁⲩⲱ ⲛ̅ⲧⲉⲩⲛⲟⲩ ⲁⲩⲟⲩⲱⲛ ⲛ̅ⲃⲓ ⲛ̅ⲃⲁⲗ ⲙ̅ⲡϩⲁⲅⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ ⲁϥⲛⲁⲩ ⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̅ⲡϫⲟⲉⲓⲥ ⲉϥⲁⲓⲉⲣⲁⲧϥ ⲉⲣⲟϥ 'And immediately the eyes of the holy Apa Paese were opened and he saw the angel of the Lord standing by him (Victor)'.

[256] *Paese and Thecla* 56Rii, 25; another reference to Scripture as a source of authority and as an explanation, Mark 13:11; also Matt. 10:19-20, "For it is not you that speak, but the spirit of your father that speaketh in you."

[257] Candina Moss (*The Other Christs)* says, "The precise referent of the term "saints" is unclear and of critical importance" (p. 131); see 1 Corinthians 6: 2-3; "saint' is defined as "The title of a holy person formally recognised by the Church as living with God in heaven after death and regarded as eligible for veneration by the faithful" *The New Shorter Oxford Dictionary* (Clarendon, Oxford, 1993), p. 2669

[258] Matt. 10: 38; 19:29; 26:24, Mark, 10:29f, 8:34; Luke, 18:29f, 9:23.

[259] *Paese and Thecla* 56 Vi, 26 ff, ⲧⲉⲛⲟⲩ ⲇⲉ ⲁⲛⲟⲕ ⲉⲓϩⲙⲟⲟⲥ ϣⲁⲧⲉⲛⲟⲩ ⲉⲓⲛⲁⲩ ⲉⲛⲉⲓⲛⲟϭ ⲛ̅ⲧⲁⲓⲟ ⲉⲣⲉⲛⲉⲧⲟⲩⲁⲁⲃ ϫⲓ ⲙ̅ⲙⲟⲩ ⲁⲗⲗⲁ ϯⲛⲁⲧⲱⲟⲩⲛ ϩⲱ ⲛ̅ⲧⲁϥⲓ ⲙ̅ⲡⲁⲥϯⲟⲥ ⲧⲁⲟⲩⲁϩⲧ̅ ⲛ̅ⲥⲁ ⲡⲁⲟⲉⲓⲥ̅ⲓ̅ⲥ̅ ⲡⲉⲭ̅ⲥ̅ 'Now therefore how long do I sit still watching these great honours being received by the saints? But now I myself will arise and take up my cross and follow my Lord Jesus Christ'.

[260] Heyman, 2007, p. xv.

[261] Mark 13:13, "All men will hate you because of Me, but he who stands firm to the end will be saved."

[262] Hebrews10:19-20; also Mark 13:9-13.

[263] David Frankfurter, 'The Cult of the martyrs in Egypt before Constantine: the Evidence of the Coptic *Apocalypse of Elijah*' in *Vigiliae Christianae* 48 (1994), p. 38.

Jesus as the Egyptians sought a belief system that avoided the finality of death. While theological conjecture remains notional, the effectiveness of Christian discourse to encourage voluntary death in its name is strong. An understanding of stories with this type of content requires the reader to create mental images of characters in text worlds, a cognitive task that draws on past knowledge and experiences in response to textual cues. For example, the rhetoric of the first martyr, Stephen, mentioned in the New Testament[264] is similar in structure to the speech of Joshua in the Old Testament.[265] Perhaps the most direct use of Scripture and a prime example of mimesis, in Paese and Thecla occurs when Paese, cries out under torture. [266] The author/narrator paraphrases the words of Christ on the cross, translated in the New Testament as "My God, my God, why have you forsaken me?" [267] Other examples include the practice of making a sign by imitating the cross ('signing'), usually followed by miracles, and associating God's authority with sacrificial discourse. [268]

The Coptic ⲥⲫⲣⲁⲅⲓⲍⲉ (Greek, σφραγίζω) literally means 'mark, sign' used as a verb – first perfect narrative past tense – rather than the Coptic noun ⲙⲁⲉⲓⲛ 'mark, 'sign'; Paese and Mary imitated the shape of the cross by moving their hands up and down and across the front of their torsos. The Coptic ⲭⲏⲙⲁⲛⲉⲛ (Greek σημαίνω) does not appear in the text and the miracle that usually follows the signing is described in detail, rather than referred to as a sign "designating a divine omen."[269] Thus, the act of 'signing' is a potent event in Christian Sacrificial discourse.

As Christianity began to form into sects in the countryside,[270] biblical and pseudo-biblical texts were read to semi-literate people by charismatic figures, who may have presented themselves as seers from the biblical tradition.[271]Another influential Egyptian-Christian document was the *Apocalypse of Paul*. The *Book of Revelation* also reflects the heavenly rewards for martyrdom[272]. In the Martyrdom of SS. Paese and Thecla Jerusalem is referred to as ⲑⲓⲗⲏⲙ ⲛ̀ⲧⲡⲉ [273], "the heavenly Jerusalem", echoing Eusebius' words, "…Jerusalem which is above is free."[274] The heavenly or eschatological Jerusalem achieved great popularity in Christian

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[264] Acts, 7:2-58

[265] Kennedy, 1980, p. 129.

[266] *Paese and Thecla* 59Rii, 16, ⲡⲛⲟⲩⲧⲉ ⲡⲁⲛⲟⲩⲧⲉ ⲉⲧⲃⲉⲟⲩ ⲁⲕⲕⲁⲁⲧ ⲛ̀ⲥⲱⲕ 'God, my God, why have You abandoned me?'

[267] Matt. 27:46, Holy Bible, New International Version, p. 551, 'My God, My God, why have you forsaken me?'

[268] *Paese and Thecla* 58Vi, 16, ⲁϥⲥⲫⲣⲁⲅⲓⲍⲉ ⲙ̀ⲙⲟⲟⲩ'…he (Paese) signed them…'; *Paese and Thecla* 77Ri, 30 – 77 Rii,1, ⲁⲩⲱ ⲁⲥⲫⲣⲁⲅⲓⲍⲉ ⲙ̀ⲙⲟⲟⲩ ⲅⲙ̀ⲡⲣⲁ(ⲛ) ⲙ̀ⲡⲉⲭ̅ⲥ̅ 'And she (Mary) signed them in the Name of Christ.'

[269] Where σημει=ον = sign, Frankfurter, 1973, p. 107; ibid. another use of σημει=ον is to "denote the function of a trait or action to demonstrate authority and legitimacy for a secondary act…"

[270]Bagnall, 1996, pp. 110-114, perhaps ideology was an escape from the realities of rural life.

[271] Frankfurter, 1996, p. 169.

[272]*Revelation,* 2:10-11, 6:9-11, 7:14 and passim

[273]*Paese and Thecla* 50Rii, 30, and passim.

[274] Eusebius, *Martyrs in Palestine* 11:8

cosmological and eschatological traditions.[275] There is a prophetic reference to the shrines of the saints being rebuilt in the *Apocalypse of Elija*;[276] the building of martyr-shrines is a prominent theme in the Martyrdom of SS. Paese and Thecla, and the author/narrator actively promotes the establishment and maintenance of martyr-shrines.[277]

Throughout the martyrdom of Paese and Thecla, they are projected as saints by those who are sympathetic to their cause. This implicitly creates the desire in the audience to emulate the saints through mimesis, as they imitate their traits and the traits of others who are called saints. The incarcerated Christians are called saints, validating their position when they use direct speech to project pseudo-Scripture towards Paese and Thecla, triggering the audiences' association with characters in testament literature. This becomes repetitive as the intertextuality between martyrologies appears where present connotations are "already woven out of numerous discourses and spun from already existing meanings,"[278] prompting the remark from the Bollandist, H. Delehaye, that the authors of the martyrologies used paste and scissors rather than pens.[279] From a cognitive perspective, it is much easier to access a story-world if a reader can apply knowledge of other story-worlds that are constructed in similar ways.[280] A Foucauldian understanding[281] of Christian discourse informs the political perspective of the power relations between the Roman governors and the martyrs in a way that draws attention to the intersections within the texts, revealing their connections with existing networks of power. As martyrologies belong to a genre, inter-textual features are expressed as shared cultural and literary codes that readers use to construct characters. They are sources of influence that affect an understanding of the text being read by suggesting paradigmatic prototypicality,[282] and contributing to the reservoir of prior knowledge. Schematically, this may appear as:

image schemas → idealised cognitive models → cultural models → discourse communities

6.5.3 Rhetorical and Mimetic Implications.

The martyrdom of Paese and Thecla is a persuasive narrative. The mood of the interaction between main characters is often declarative, for example, Paese usually does not give the expected answer to Armenius'

[275] Frankfurter, 1996, p. 169
[276] The *Apocalypse of Elijah*, §G, 48 c)
[277] Davis, 2001, p. 183
[278] Allen, 2000, p.67
[279] O'Leary, 1937, p. 19
[280] Palmer, 2004, p. 41.
[281] Michael Foucault 'The Order of Discourse' in Michael Shapiro editor *Language and Politics* (Blackwell, Oxford, 1984), where power relations are integral to discourse and discourse is ordered in a way that causes power to accumulate in the interests of the initiators of the discourse, that is, behaviour that causes the promotion of their interests.
[282] Stockwell, 2007, pp. 29-9, Prototypicality is the basis of categorisation. It is where the cognitive capacity for making mental constructs, as representational conceptual systems with ideological parameters, is structured.

questions, using the opportunity to paraphrase Scripture. The text speaks for itself. By using Coptic lexical and grammatical syntagms as evidence, with semantic and pragmatic extrapolations (speculative), one can perform a socio-linguistic analysis. For example, the linguistic framework that captures the way a character is developed by the semantic processes and participant roles embodied in a narrative discourse is the SFL category of 'transitivity'.[283] This explores how the participants, process and circumstances interact, in a systematic and retrievable analytic procedure that has explanatory power. It captures the 'actions and events' of narrative characters.[284] Based on grammatical units set within Coptic syntagms that form linguistic units, the emergent structure embodies its meaning as discourse. When combined, the grammatical units describe who is doing what to whom under what circumstances, thus setting the participants within their social and cultural frameworks. Butt et al says "we can go behind the text to its meanings"[285] by looking at the field, tenor and mode[286] of discourse and the patterns of experiential, interpersonal and textual signs which are expressed as meanings, distinguishing between movements, periods and ideologies as well as between genres and individual authors/narrators.[287] However, this "depends on shared knowledge of the social context outside the text"[288] which relies on the temporal and spatial historicity of the local culture at that time, set within the hegemony of the Roman Empire, "we need a rich description of the context in order to understand what is said."[289] Pragmatic meaning involves inferences which must be drawn from the structural or literal meaning, how language is used by speakers and hearers in a given context, while semantic meaning is more concerned with the literal meaning via the rules of language. Persuasive engagement combines with story events in the martyrdom of Paese and Thecla. [290]

While this appears to be a complicating action, within the basic structure common to all narratives of orientation, complicating action, resolution and evaluation,[291] the negative particle ⲙⲏ introduces a rhetorical question. This suggests either the construction of an argument, which supports previous claims, or is to be elaborated with further evidence. A more definite complicating action can be seen when Paese cries out, "I am a Christian" [292]

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[283] Simpson, 2004, p. 75-5; M A K Halliday, 'Systemic Theory' in *The Encyclopedia of Language and Linguistics* ed. Keith Brown (Elsevier, Amsterdam, 2006), p. 444, initially developed by Halliday (from the work of J R Firth) in the Saussurean tradition, 'systemic' comes from the word 'system' which is the theoretical representation of paradigmatic relations, contrasted with 'structure' for syntagmatic relations (the realisation of paradigmatic features).
[284] Ibid.
[285] Butt et al, 2006, p. 204.
[286] Field, tenor and mode are three terms used in SFL that refer to the setting, the relations between the participants and the medium of communication, respectively.
[287] Ibid.
[288] Butt et al, 2006, p. 210.
[289] Dawn Archer, Karin Aijmer and Anne Wichmann *Pragmatics* (Routledge, New York, 2012), p. 7
[290] *Paese and Thecla,* 56Vii, 5f. ⲙⲏ ⲛⲁⲛⲟⲩⲓ ⲁⲛⲟⲕ ⲛ̄ⲟⲉ ⲙ̄ⲡⲉⲓϣⲏⲣⲉ ϣⲏⲙ ⲛ̄ⲣ̄ⲣⲟ, 'Am I myself as good as this royal youth?'
[291] Labov, 1972.
[292] *Paese and Thecla,* 57Rii, 23.

This is a central complicating action from which all further narrative events flow.

Paese and Thecla are presented as mimetic[293] examples of those who would follow the life and death of Christ.[294] Supported by persuasive literary devices, and collected around what Kennedy calls a 'theory of discourse,[295] these devices, for example figures of speech and tropes, are usefully grouped using Aristotle's[296] three kinds of artificial proof as a frame. This is a way of expanding its epideictic or panegyric functions. In relation to the story of the martyrdom of Paese and Thecla:

Ethos: based on the persuader's good character, it is the ethical and psychological appeal that the author/narrator makes to the audience,[297] and is therefore seen as a credible source. It is inherent in the good character of the narrator (a priest or religious leader/ascetic/holy man), and has its roots in the oral tradition of the 'second sophists';[298] 'proclamation' (κήρνγμα) grounded in authority and grace, is more accurate than rhetoric. Signs and miracles demonstrate authority and in this way Christian authority is similar to ethos.

Pathos is the manipulation of the audiences' emotions, identified using SFL theory, and then expanded by using Appraisal theory. It is the arousal of emotional intensity and exotic imagery in the minds of the audience and the evocation of positive responses as the association of images coalesces. Coptic martyrologies used parables as allegories to teach moral and spiritual values – an extended metaphoric use in which characters and events were used to symbolise deeper spiritual and moral meanings.

Logos: The basis of persuasion did not lie in rational proof but rather what was to become the distinctly Christian use of Scripture, embedded in discourse, paraphrased, and delivered as the direct speech of the characters. It was an unquestionable source of validity to support the point being made.[299]

Paese and Thecla mimicked the characteristics of Christ; Christian discourse idealised this through its teachings, often drawing on Scriptural allegory and prophecy for its source of authority. The discourse comprised the beliefs and attitudes that were considered appropriate and this was expressed in the behaviour of

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[293] Aristotle *Poetics* trans. Malcolm Heath (Penguin Books, New York, 1997)
[294] Mark 13:9-13
[295] In Kennedy's seminal work *Classical rhetoric and its Christian and Secular Tradition from Ancient to Modern Times,* 1980, p. 1, in particular, Chapter 7, 'Judeo-Christian Rhetoric', pp. 120-160, which includes the influence of Augustine through his works *Confessions*, written 397-398 A.D., and *De Doctrina Christiana* begun in 397 A.D. and completed in 427 A.D. pp. 149-160; "*De Doctrina Christiana* is an authoritative statement of Christian rhetoric …" p. 159.
[296] Aristotle *Rhetoric* 1, 1358a ff. translated by John Henry Freese (Harvard University Press, London, [1926] 1994), pp. 28 ff
[297] P. Verdonk, 'Style' in *The Encyclopedia of Language and Linguistics*, pp. 196-210.
[298] Orlandi, 1986, p. 76; Kennedy, 1980, p. 39.
[299] Adapted from Richard A. Lanham *A Handlist of Rhetorical Terms*, p. 164; initially drawing authority from a higher source, for example the words of Jesus "Today this Scripture has been fulfilled in your hearing" (Luke, 4:21) when referring to the prophecy of Isaiah, also Luke, 4:32 "…His word was with authority."

Christians. It was informed by prophecy and Scripture, along with popular apocalyptic writings that formed part of the 'folk psychology' inherent in local cultures.[300]

For the use of words to persuade by forming new attitudes or inducing change, there must be some perceived reward. The promise of eternal life, enhanced with accoutrements of power and wealth, was offered as an inducement for those who would follow the words of Jesus, a supernatural character in the text-world. He is quoted in Scripture[301] and in the story as the direct speech of 'the Saviour' (Jesus) .[302] Also in the same passage of Jesus' direct speech when speaking to Paese and Thecla. [303]

During this complication phase, Paese answers his own question with the literary device of erotesis,[304] which is a rhetorical question structured by the introduction of the negative particle 'ⲙⲏ' at the head of the marked clause.[305] The words 'take up my cross' echo Origen's *Exhortation to Martyrdom* Εις μαρτύριον προτρερτψχός part 4 [36][306] and the imitation (by martyrs) of the death of Jesus Christ is a common theme in Tertullian's *Ad martyres,*[307] *De fuga in persecutione*,[308] Cyprian's *De lapsis*[309] and Pseudo-Cyprian's *De laude martyrii*.[310] This discussion, conveyed by the narrator, allows an insight to Paese's epistemic sub-world including time and location, and its inclusion has the function of world-building as well as advancing the story and keeping Paese in the foreground. The effect on the audience is to build image schemas, mental pictures for understanding, inferred from what the audience is likely to know from the context of the situation and based on their prior knowledge. The words 'take up my cross and follow my Lord Jesus Christ' are conceptual, allegorical, suggesting an imitation of Christ's life with its inherent suffering. This is an extended metaphor, an ontological metaphor that sets goals and motivates actions[311]. It is a rhetorical device

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[300] 'Folk Psychology' is a term used by Alan Palmer in *Fictional Minds*, p. 244, which he defines: "This label is intended to cover our standard, unthinking, 'common sense" assumptions about how our minds and the minds of others work. Fictional narrators employ folk psychology…" I have used the term to associate the inherited beliefs from apocalyptic sources with memory traces that emerge unconsciously in local cultures.

[301] *Paese and Thecla*, 56Vi, 25; compared with Matt. 19:29; Luke, 18:29-30 "…eternal life."

[302] *Paese and Thecla*, 86Ri, 8, ⲛ̄ⲧⲉⲧⲛ̄ϫⲓ ⲙ̄ⲡⲉⲧⲛ̄ⲙ̄ⲧⲟⲛ ϣⲁⲉⲛⲉϩ "…and find your rest forever."

[303] *Paese and Thecla,* 85Rii, 5, ϫⲁⲓⲣⲉ ⲛⲁϣⲃⲏⲣ ⲕⲗⲏⲣⲟⲛⲟⲙⲟⲥ ⲛ̄ⲧⲙⲛⲧⲉⲣⲟ ⲛ̄ⲛⲙ̄ⲡⲏⲩⲉ "Hail, My fellow inheritors of the Kingdom of Heaven"; 85Rii, 15, ⲛⲉⲧⲛⲁⲕⲗⲏⲣⲟⲛⲟⲙⲉⲓ ⲛ̄ⲛ̄ⲁⲅⲁⲑⲟⲛ ⲛ̄ⲛ̄ⲕⲁⲣⲡⲟⲥ ⲙ̄ⲡϣⲏ(ⲛ) ⲙ̄ⲡⲱⲛϩ̄ 'who shall inherit the blessings of the fruits of the Tree of Life'

[304] Lanham, p. 71.

[305] Layton, §511, notes, this "belongs only to the perspective of direct discourse". *Paese and Thecla*, 56(Vii), 5, ⲙⲏ ⲛⲁⲛⲟⲩⲓ ⲁⲛⲟⲕ ⲛ̄ⲑⲉ ⲙ̄ⲡⲉⲓϣⲏⲣⲉ ϣⲏⲙ ⲛ̄ⲣ̄ⲣⲟ 'Am I myself as good as this royal youth?' (Victor).

[306] *Origen, Prayer, Exhortation to Martyrdom* translated by John J. O'Meara (Newman, New York, 1953), p.179, "taking up the cross of Jesus…"

[307] Also, "Crucify us, torture us, condemn us, destroy us! Your wickedness is the proof of our innocence…the more we are hewn down by you, the more numerous we become. The blood of the martyrs is the seed of Christians" *Apology* 50.12.

[308] CC SL, 2 (J. J. Thierry, 1954), pp. 1135-1155.

[309] Translated by Maurice Bevenot (Clarendon, Oxford, 1971).

[310] CSEL 3.3 (W. Hartel, 1871) pp. 26-52.

[311] Lakoff and Johnson, p. 27.

used by the narrator[312] that has multiple effects; it adds a subtle nuance to the development of Paese's character.

6.5.4 Prior knowledge and Intertextuality.

The use of felt past experiences to interpret fiction is central to cognitive narratology and cognitive poetics. Having its origin in schema and frame theory[313], it attempts to account for the storage and retrieval of knowledge and its associated feelings. Although having a central place in assigning meaning to fiction, it forms part of the cognitive perspective that consists of theories which attempt to explain this phenomena through discourse worlds and mental spaces, prototypes, deixis, cognitive grammar and conceptual metaphors. Linked with text-worlds, this is particularly significant in explaining how readers understand, or make sense, of martyrologies with characters existing between natural and supernatural worlds, a common feature in the martyrology of Paese and Thecla.

Characters are ontologically incomplete, so where does the information come from to flesh them out? Extra-textual considerations are relevant in the construction of characters and indirect inferences are made to understand fictional minds. However, the text has to be cohesive and coherent. Text cohesion is a matter of progression between meaningful passages that are tied together by lexical markers, for example conjunctions. Text coherence refers to the way events are linked, allowing readers to update their knowledge about characters by linking the various mentions of them with a single entity.[314] Coptic martyrologies are narratives that often have embedded direct discourse and passages of indirect discourse that express the perspective of the characters and therefore the narrator/author. They are constructed and identified by discourse markers in various ways.[315] Coptic uses the imperative/jussive and optative moods to express deontic modality; for example, Armenius is initially portrayed as fearless and decisive, traits that derive from his magisterial authority, but his attitude towards the multitude changes as the story progresses, from commanding the multitude, to fearing them. [316]

On the other hand his attitude towards the martyrs did not change; the disparity in authority is displayed with the negative imperative prefix ⲙ̅ⲡⲣ̅_- before the verb 'to die' –ⲙⲟⲩ[317]

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[312]Lanham, p. 4,100 and 102.

[313] Having its origins as mental storage devices, developed from the work of Schank and Abelson *Scripts, Plans, Goals and Understanding. An Inquiry into Human Knowledge* in 1977.

[314] Alan Palmer, 2004, calls this a "space or vacuum into which readers feel compelled to pour meanings" (p.207).

[315]Layton, §§509-524; §§526 and 527.

[316] *Paese and Thecla*, (62Vi), 25, ⲁϥⲕⲉⲗⲉⲩⲉ ⲇⲉ ⲛ̅ⲃⲓ ⲡⲁⲟⲩϫ ⲛ̅ⲥⲉϥⲓⲧⲟⲩ 'And the Duke ordered (κελεύω) them…' ⲉϥⲣ̅ϩⲟⲧⲉ ϩⲛⲧⲟⲩ ⲛ̅ⲛⲉⲙⲙⲏⲏϣⲉ '(the Duke)…fearing the multitude…'

[317]*Paese and Thecla*, 57Rii, 15, ϫⲉⲑⲩⲥⲓⲁϫⲉ ⲙ̅ⲡⲣⲙⲟⲩ ⲕⲁⲕⲱⲥ '(the Duke said to him) sacrifice, do not perish miserably!'

An attitude he maintains to the end of the story when urged Eutychianus, the governor of the Thebaid, to, "Take these two magicians…and exile them, and let them sacrifice, or cast them to the wild beasts, for they have mocked the law-court."[318] The first example (above) demonstrates the need to follow the development of a character over the whole text; the second example shows how pronominal anaphora (him = Paese) and deixis (contextual) link the text and give it coherence.[319] In both examples the proper nouns, Multitude and Paese/Thecla, refer to the mental representations made up from previous appearances and inferences from the text. Catherine Emmott uses the concepts of priming and binding within contextual frame theory as a way to explain how context may be seen from a cognitive perspective where a contextual frame "is a mental store of information about the current context",[320] encoded knowledge and feelings to be retrieved and used to explain the current situation.

Apocalyptic and other pseudo-epigraphically material, Scripture and legend, formed from projections into the past, contributed to the religious perspectives of those who identified themselves as Egyptian Christians. The early Egyptian prophetic texts such as the *Prophecy of Neferti*[321]and the *Admonitions of Ipuwer*[322] were didactic in that they attempted to provide a means for the population to reconcile periods of national distress. These were periods in Egypt's history so repetitive that national distress was to become a literary topic. Distress appears as a major theme throughout Paese and Thecla as a reflection of the Christian persecutions under Diocletian. Perhaps the Egyptian god Thoth became Enoch the Scribe, an influential figure in Coptic monasticism.[323] There are many parallels with the *Apocalypse of Elijah*, written in the latter half of the third century,[324] and often displaying intertextuality.[325] Its significance is described by David Frankfurter, "No other Christian text written in this period represents such a thorough synthesis of indigenous and Christian ideas and traditions"[326] The eschatological nature of this and other texts[327] can be seen from the comments about the Last judgment[328], "There will be a true judgment at that time"[329] and in Paese and Thecla[330]

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[318]Op. cit., (86Rii), 26.
[319]Emmott, 1997, p. 13f
[320]Op. cit., pp.121-123.
[321] Written as propaganda for the reign of Amenhemt (1991-1783 B.C.E.) and trans. by Miriam Lichtheim, 1975, pp.139-145;
[322] Op. cit., pp. 149-163.
[323] David Frankfurter, 'The legacy of Jewish Apocalypses in Early Christianity: Regional Trajectories' in *The Jewish Apocalyptic Heritage in Early Christianity* ed. James C. Van der Kam and William Adler (Van Gorcum The Netherlands, 1996), p.188.
[324] Frankfurter, 1993, p. 2.
[325]Willy Clarysse, 'The Coptic martyr Cult' in *Martyrium in Multidisciplinary Perspective. Memorial Louis Reekmans* ed. M. Lamberigts and P. van Deun (Leuven University Press, Leuven. 1995), p. 391 "The Coptic vitae are often linked to one another by intertextual references."
[326] Ibid.
[327] C.f. the Book of *Revelation* in the New Testament.
[328] Revelation, 20:11ff.
[329] The *Apocalypse of Elijah*, 5:24; the text 1:8-10 gives more detail.
[330]*Paese and Thecla,* 57Vii, 10, ϩⲛ̀ⲡⲉϩⲟⲟⲩ ⲙ̀ⲡϩⲁⲡⲙ̀ⲙⲉ '…in the day of the true judgment.'

Both texts discuss Heavenly rewards after suffering martyrdom, the *Apocalypse of Elijah*, [331] *Revelation,*[332] and in Paese and Thecla[333]

During Paese's tour of Heaven,[334] the angel of the Lord identified 'three thrones' and 'three crowns' that were set aside for him as his reward for his martyrdom. [335] The *Apocalypse of Elijah* discusses the legitimacy of the Devil, described as 'the Lawless One', while the issue of legitimacy appears in *Paese and Thecla* under the guise of the illegitimacy of the Roman governors, being called 'lawless.' The similarity of the saints' spilt blood gathered up in the hands of the angel Raphael[336] and that of the martyr, Tabitha,[337] connects the two events and refers to the reverence in which the martyrs' blood was held. There is a similarity in the gruesome tortures as the Devil is likened to those acting under the orders of the Roman governor, in *Paese and Thecla*[338] and in The *Apocalypse of Elijah.*[339]

Magic was another common theme and is found throughout *Paese and Thecla*, beginning with its' practice by Victor[340] then Armenius directly attributing Paese, ⲱ ⲡⲙⲁⲅⲟⲥ,[341] "O Magician…" Finally Armenius describes

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[331] The *Apocalypse of Elijah*, 4:27 'But for those who have endured…'

[332] Ibid. 4:28; *Revelation* chapter 4:1 f…they will receive the thrones of glory and the crowns."

[333] *Paese and Thecla,* 80Ri, 17, ⲛⲧⲁⲓⲟ ⲉⲧⲃⲉⲟⲩⲕⲟⲩⲓ ⲛ̀ⲅⲓⲥⲉ ⲉⲧϥ̀ⲛⲁϣⲟⲡϥ ⲅ̀ⲓϫⲙ̀ⲡⲕⲁⲅ '…for the sake of a little distress which he will receive upon earth…'; *Paese and Thecla,* 81Ri, 25, ⲉⲧⲉⲣⲉⲡⲛⲟⲩⲧⲉ ⲛⲁⲧⲁⲁⲩ ⲛ̀ⲛⲉϥⲣⲉⲧⲟⲩⲁⲁⲃ ⲛ̀ϣⲉⲃⲓⲱ ⲛ̀ⲛⲉⲅⲓⲥⲉ ⲉⲧⲟⲩⲛⲁϣⲁⲡⲟⲩ ⲅⲓϫⲙ̀ⲡⲕⲁⲅ "…which God will give to His saints in exchange for the distresses which they shall bear on earth." *Paese and Thecla,* 63Vii, 20, ⲙ̀ⲡⲣ̀ⲣ̀ⲅⲟⲧⲉ …ⲛ̀ⲛⲉⲓⲃⲁⲥⲁⲛⲟⲥ ⲙ̀ⲡⲣⲟⲥⲟⲩⲟⲉⲓϣ 'Fear not…these temporal tortures…' '…for the sake of a little distress which he will receive upon earth…'; *Paese and Thecla,* 81Ri, 25 "…God will give to His saints in reward for the sufferings which they shall endure on earth."

[334] *Paese and Thecla,* 77Vii, 7 – 81Ri, 25.

[335]*Paese and Thecla,* 80Vii, 15, ⲁⲩⲱ ⲁⲓⲛⲁⲩ ⲉϣⲟⲙⲛ̄ⲧ ⲛ̄ⲑⲣⲟⲛⲟⲥ ⲉⲩϫⲟⲥⲉ ⲉⲙⲁⲧⲉ ⲁⲩⲱ ⲉⲩⲧⲁⲓⲏⲩ ⲉⲣⲉⲅⲉⲛϣⲏⲛ ⲕⲱⲧⲉ ⲉⲣⲟⲟⲩ ⲉⲩⲟⲧⲡ ⲛ̄ⲕⲁⲣⲡⲟⲥ ⲁⲩⲱ ⲉⲣⲉⲟⲩⲕⲗⲟⲙ ⲙ̄ⲙⲁⲣⲕⲁⲣⲓⲧⲏⲥ ⲅⲓϫⲙ̄ⲡⲟⲩⲁ ⲡⲟⲩⲁ ⲛ̄ⲛⲉⲑⲣⲟⲛⲟⲥ ⲡⲉϫⲉ ⲡⲁⲅⲅⲉⲗⲟⲥ ⲛⲁⲓ ϫⲉ ⲕ̄ⲛⲁⲩ ⲉⲡⲉⲓⲏⲓ ⲡⲱⲕ ⲡⲉ ⲙⲛ̄ⲧⲉⲕⲥⲱⲛⲉ ⲙⲛ̄ⲡⲁⲩ̀ⲗⲟⲥ ⲡⲉⲕϣⲃⲏⲣ ⲉⲓⲥ ⲡⲉⲧⲛ̄ϣⲟⲙⲛ̄ⲧ ⲛ̄ⲕⲗⲟⲙ ⲥⲃ̄ⲧⲱⲧ ⲛⲏⲧⲛ̄ ⲟⲩⲁ ⲅⲁⲧⲉⲧⲛ̄ ⲙⲛ̄ⲧϣⲙ̄ⲙⲟ ⲟⲩⲁ ⲅⲁⲡⲉⲧⲛ̄ⲥⲛⲟϥ ⲉⲧⲟⲩⲛⲁⲅⲧϥ̀ ⲉ̀ⲃⲟⲗ ⲉϫⲙ̄ⲡⲣⲁⲛ ⲙ̄ⲡⲉⲭ̅ⲥ̅ ⲁⲩⲱ ⲕⲉⲟⲩⲁ ⲉⲧⲃⲉⲧⲉⲧⲛ̄ⲅⲁⲕⲛⲓⲁ 'And I saw three thrones very high and glorious, with trees round about them, laden with fruit, and with a crown of pearl upon each of the thrones. The angel said to me, 'You see this house, it is yours and your sister's and your friend Paul's. Behold, your three crowns are prepared for you, one for you as a stranger, one for your blood which shall be shed for the name of Christ, and another one because of your chastity.'

[336] Op. cit., (87Vi), 25

[337] The *Apocalypse of Elijah*, 4:6

[338]*Paese and Thecla*, 59Ri, 27 – 59Rii, 1, ⲁϥⲕⲉⲗⲉ ⲟⲛ ⲛ̄ⲃⲓ ⲡⲁⲟⲩϫ ⲉⲧⲣⲉⲩⲉⲓⲛⲉ ⲛ̄ⲟⲩⲕⲟⲛⲓⲁ ⲛ̄ⲁⲧⲱϣⲙ̄ ⲛ̄ⲥⲉⲧⲁⲗⲟϥ ⲉϫⲙ̄ⲡⲉϥⲥⲱⲙⲁ ⲛ̄ⲥⲉⲡⲱⲅⲧ̄ ⲉϫⲱϥ ⲛ̄ⲟⲩⲅⲙ̄ⲭ̅ 'The Duke ordered unslaked lye to be bought and put upon his body and vinegar to be poured upon him…'

[339] The *Apocalypse of Elijah,* 4:23 'He (the Devil) will command that vinegar with lime be shoved into their nostrils.'

[340]*Paese and Thecla*, 58Vii, 21.

[341] *Paese and Thecla*, 62Ri, 1.

both Paese and Thecla as magicians[342] when he urged the governor of the Thebiad to dispose of them because of their sorceries.[343] This indicates the perceptions of the similarity between magic and religion at that time.

The images from these texts are induced by cognitive means, or as Eusebius had written, "…he, using only his mind's eye,"[344] from within a culture where prophesy, revelation and other types of esoteric knowledge, were delivered in the form of an oral narrative. The public reading[345] of the martyrologies (passions) was described as a 'psychodrama' by Peter Brown. Its effects on the audience and purpose can be seen[346]

Most importantly was the inclusion of a hierarchy of supernatural beings in this textworld, and their association with the martyrs. [347]

The effects of the enacted psychodrama would have been enhanced by repetition and ritual.[348]
However, the only tangible reality is the text; are the oral and written styles equally effective ways of making sense of experience? Do both ways give an equal representation (logically and cognitively) of the events?[349]
The written grammar gives evidence to capture the semantics of a clause, or discourse unit, creating reliability; from this evidence, the kind of meanings created by the gramma, can be determined. In SFL terms, this means mapping the discourse field, discourse tenor and discourse mode onto the text. Discourse field is the experiential and ideational meanings extrapolated from the lexico-grammar; discourse tenor is the relationship between the participants, their roles and status, and their patterns of appraisal, while discourse mode is the way textual meanings are organised into a linear and coherent whole (Appendix 1). The objective features of the text can be used to inform a subjective interpretation or construction, of characters. Being constructed discourse, this is supplemented with extra-textual considerations, and implications. It is based on the cultural

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[342] *Paese and Thecla*, 86Rii, 20.
[343] *Paese and Thecla*, 86Vi, 5
[344] Eusebius *Martyrs of Palestine* 13:7-8
[345] Davis, 2001, p. 183; O'Leary, 1937, p. 19; Zakrzewska, 2004, p. 787 and 'Masterplots and Martyrs: Narrative Techniques in Bohairic Hagiography' in *Orientalia Lovaniensia Analecta* (Peeters, Leuven, 2011), pp. 505-507; Candida R. Moss, "The *acta* (acts of the martyrs) were read aloud in small shrines" p. 13; Frankfurter, 1973, passim.
[346] Peter Brown *The Cult of the Saints* (University of Chicago Press, Chicago, 1981), p.82, "the reading of the *passio* gave a vivid, momentary face to the invisible *praesentia* of the saint. When the *passio* was read, the saint was "really" there".
[347] Candida R. Moss *The Other Christs. Imitating Jesus in Ancient Christian Ideologies of Martyrdom* (Oxford University Press, Oxford, 2010), pp. 174-175, "The performance of Christ in the body of the martyr serves the social, theological, liturgical, rhetorical, and political needs of the communities using these texts. *Imitato* (imitation of Christ) as ritual and literary performance was a strategic practice. It amplified the authority of the already powerful martyr."
[348] Harvey Whitehouse *Modes of Religiosity*, 2004, pp. 63-138, discusses these effects. He names what he calls long term memory and forms two categories: semantic and episodic, with semantic memory consisting of general knowledge about the world and episodic memory consisting of specific events. The emotional intensity of infrequent and highly stimulating oral delivery (episodic memory), coupled with suitable ritual, produces strong bonds between the audiences. Archaeological and historical evidence suggests this is the most ancient form of religious activity (p. 70) with infrequent repetition and high arousal activating episodic memory. Later, frequent repetition by religious leaders with skills as orators triggered semantic memory and this religious imagery was reinforced as both forms of memory consolidated Christian ideology.
[349] Yes, according to Harvey Whitehouse. By the time of the fourth century, as ritual and repetition were institutionalized features of Christian religious practice, this is a valid conclusion.

and contextual knowledge assumed to be known to the actors. From a modern perspective, this involves the intersection of inference and historicity[350] where the "context of situation (is) an abstraction made up of the sum of the motivating features of the text's construction which make it what it is, what Hasan calls the 'motivational relevancies'"[351]

To trigger this imagery, the story-world's cast serves to distinguish the characters in the story and they are often the names of fictional persons based on individuals from an earlier work or an actual person. The rituals and practices enveloping Thecla's life were known to artists and writers[352] as early as the fourth century in Egypt. The Egyptian legend of Thecla and Paese (the man, or son, of Isis)[353] may have been a hagiographical reworking of earlier stories[354], written to link Thecla's name with the towns of Antinoou (Antinoopolis) and Shmoun (Hermopolis Magna) in the Nile Valley and to facilitate cult worship, through the construction of a martyr shrine (martyrium) to the saints, in other words, the importation of the cult of Saint Thecla, re-written for an Egyptian audience, as Stephen Davis argues. [355]

Contributing to the expansion of the purpose of martyrologies, Frankfurter argues that martyr cults evolved out of native Egyptian traditions concerning the dead, their magical powers and the sacred value of their bodies, "Thus Christian ideology, especially in its more lurid aspect of martyrology, actually provided the medium for the revitalisation and *redefinition*[356] of popular religious attitudes." Furthermore, he notes the incorporation of apocryphal writings, such as *The Apocalypse of Elijah,* and literature with gnostic tendencies[357], into Christian

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[350] A methodological problem discussed by William Arnal in 'The Rhetoric of marginality: apocalypticism, gnosticism and sayings gospels. (Q and the Gospel of Thomas)' in the *Harvard Theological Review* Vol 88:4, , Oct. 1995, p.473,where he notes "the difficulties involved in extrapolating social conditions from literary texts, as well as the thorny theoretical question of the relationship between ideology and social setting." Ibid. note 9, The movement from text to context "must make sense in light of the reconstructed social context…from what we know about its larger cultural framework,"

[351] Butt et al, p. 186; R. Hasan 'What's going on: a dynamic view of context in language.' In C. Cloran, D Butt and G Williams *Ways of saying: Ways of meaning* (Cassell, London, 1996)

[352] Davis, 2001, p. 84; a Coptic papyrus (*P Heid)*, "probably written in the sixth or seventh century" and containing fragments from the *Acts of Paul*, adds to the evidence that the *Acts of Thecla* was in circulation in Egypt within the *Acts of Paul;* in addition, Davis, 2001, p179, refers to the *Acts of Paul and Thecla* discovered as early as the fourth century at Antinoopolis, from which early in the story "a new, *distinctly Coptic* Thecla was invented." (p. 179) with the earliest Greek reference to the story of Paese and Thecla appearing in the fifth or early sixth century (*P. berl. Sarisch.3)*

[353] Crum, 259a, where ⲡⲁ- = masculine possessive prefix, 'the (man/son) of…

[354] According to Stephen Davis (2001, p.24), a story that may have been a precipitation of an oral tradition. His argument relies on the format of sequenced plot elements, which "suggests an oral background" (ibid, N[53]). However, a narrative of this genre exhibits these 'sequenced plot elements' as a matter of course, a point Greimas discovered in 1966 and formulated as the *Actant Model*. While the narrative may follow this paradigm as a matter of course, it is interesting to note the genesis of Thecla legend and its importation into the Egyptian culture, albeit with modifications, while retaining Thecla's defining characteristic practices of "asceticism, itinerancy and charisma" (op. cit., p. 35).

[355] Davis, 2001, p. 172. "In these regions, the cult of Saint Thecla thrived, but it also underwent important cultural changes. Once a Mediterranean phenomenon, it eventually became thoroughly assimilated into the native Egyptian cult of the martyrs."

[356] My italics.

[357] For example, the *Book of Revelation* in The New Testament of the Bible.

discourse. An example in the martyrology of Paese and Thecla illustrates this influence when Paese was taken to heaven by an angel of the Lord[358]

Elizabeth Castelli is another relevant source to illustrate the influence of prior knowledge and intertextuality. She says, "My thesis is that the memory work done by early Christians on the historical experience of persecution and martyrdom was a form of culture making whereby Christian identity was indelibly marked by the collective memory of the religious suffering of others,"[359] arguing that collective, or social, memory remains compatible with early Christian forms of history writing and 'conceptualisation of the past'[360] Extending this idea of suffering, Judith Perkins proposes that Christianity constructed a group (or social) identity by engaging in a wider cultural discourse about the body.[361] However, divine intervention saves Paese and Thecla from suffering the impositions of torture; another fictitious aspect of the narrative which raises questions about the author's intentions. It is the discursive practices, the rhetorical aspects of the martyrologies, which give complexity and meaning to the martyrdom of Paese and Thecla.

Averil Cameron focuses on Christian discourse in *Christianity and the Rhetoric of Empire*, "As Christ "was" the Word, so Christianity *was* its discourse or discourses."[362] The analysis of Paese and Thecla needs to consider how character representations are constructed throughout the whole story, rather than placing an emphasis on the ways "Christian thought, behaviour, attitudes, values and self-understanding were forged textually".[363] In SFL terms, this is done at the semantic or meaning level, where functional grammar relates what in the context is motivating the patterns of wording, message by message, to the global purpose of the text.[364] This is seen in the martyrology of Paese and Thecla where semantic clauses, sentences and paragraphs are connected grammatically and woven together into a text. Coptic and Greek conjunctions are common, for example, the Coptic conjunction ⲁⲩⲱ along with ⲅⲁⲣ are found throughout the text.

6.6 Evaluation

Relational and verbal processes are common, along with narrated material processes. However, as it is often the narrator who informs the readers of these material processes, it reveals the attitude of the narrator, in a mental or cognitive process. For example, miracles performed by Paese and the angels, while classified as material processes, are told in a way that infers a positive attitude towards Paese and associates and a negative

[358] *Paese and Thecla* 77Vii-81Rii compared with the *Book of Revelation.*
[359] Castelli, 2004, p. 4.
[360] Op. Cit., p. 5.
[361] Cobb, 2008, p. 9
[362] Cameron, 1991, p. 32
[363] Lieu, 2004, p. 27; a similar position is taken by Helen Rhee in *Early Christian Literature.*
[364] Butt et al., p. 215.

attitude towards Armenius and his associates. Evaluation occurs throughout the text and is its *raison d'être*. It answers the 'so what' question. The evaluation foregrounds the point of the narrative, it is the way the narrator indicates why it was told.[365] Because evaluation must stand out from the norm of the narrative text, the use of lexical signals, along with other focalising devices, are common ways the author indicates how the narrative should be interpreted.

The most obvious lexical signals are words used to describe characters. [366] Both words are translated as adjectives and modify their nouns. They also expand the meaning of the noun by evoking pejorative concepts.

But the miraculous cures worked by Paese and the angel of the Lord highlight the point of the story. These miracles inform the audience of the importance of the narrated events by demonstrating the power and hegemony of Paese and Thecla's God over Apollo and other Roman gods, as well as the martyrs' complete rejection of Armenius' authority. It is this demonstration of God's omnipotence in the natural world and the martyr's access to this power emanating from the supernatural world that sets Paese and Thecla apart, emphasising their preeminent roles as martyrs and the benefits to be gained from this degree of commitment to Christian ideology.

6.7 Resolution

The story concludes with the would-be martyrs finally meeting their death by beheading as Armenius hands over Paese and Thecla to the governor of the Thebaid for transportation south and execution by their tormentors, thus fulfilling their desire for martyrdom. This is the resolution to the conflict, [367] either accepting the Roman gods or the God of the Christians and the way they did this was to bear witness to God and reject the Roman pantheon.

Diocletian's edict, the governor's insistence on a show of loyalty by sacrifice and the repeated acts of torture give the story a structure, within which Paese and Thecla confirm Christian ideology and move from would-be saints to saints. Both Paese and Thecla paraphrase Scripture extensively, rather than providing the expected responses to Armenius, cueing the reader to associate current events with emotional responses to the felt

[365] Labov, 1 972, p. 366.

[366] *Paese and Thecla,* 65Ri, 20, ⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ⲛ̄ⲭ̀ⲣⲏⲥⲧⲓⲁⲛⲟⲥ "this lawless Christian" (Diocletian describing Paese) Used in an attributive construction; *Paese and Thecla,* 67Rii, 23, ⲡⲉⲓ ⲙⲁⲅⲟⲥ ϫⲉ ⲡⲁⲏⲥⲉ 'this magician (namely) Paese" (Diocletian describing Paese), used as a conjunction in a naming construction.

[367] *Paese and Thecla,* 87Rii, 35 – 87Vi, 1, ⲁⲛ̄ⲕⲉⲥⲧⲟⲛⲁⲣⲓⲟⲥ ⲅⲉⲕⲡⲉϫⲁⲙⲟⲥ ⲉⲣⲟⲟⲩ ⲁⲩϥⲓ ⲛ̄ⲧⲉⲩⲁⲡⲉ "the investigators girded the gag to them and beheaded them."

quality of past experiences. Scriptural paraphrasing also had a didactic effect. These cognitive effects strongly influence the attitudes of the reader when constructing character representations.[368]

6.7.1 Coda

This final stage of the story marks the close of the martyrdom with a short prayer and confirms the status of Paese and Thecla. They are called saints by the narrator, the angel Raphael and the old man who buried their bodies. This completes their journey to sainthood through the trials of martyrdom and their story ends with a concluding prayer glorifying God. As a well-known genre, the story unfolded and concluded according to the expectations of the readers. While oral rhetoric or literary devices, such as repetition, may have enhanced persuasion by confirming attitudes, emotional responses to acts of torture can be seen as powerful forces of change.

6.8 Mental Models

Partly due to the effects of intertextuality, readers and listeners establish mental representations and expectations of characters in martyrologies. Mental models ascribe information to characters by a process which allocates properties to them, forming character *representations*. They gather information about a character from any source that is able to be associated with that character, not only psychological and social traits. Once a character is named, readers and listeners begin to integrate information, both abstract and concrete, from their structures of social and literary knowledge, and from textual sources,[369] building an image of the person named.

I would argue that martyrologies have much in common with Greek allegorical epics. Comprising sequenced dramatic episodes, they are trans-genetic and could be called 'dramatic narratives', having both mimetic and diegetic characteristics. Martyrs and heroes possessed praiseworthy qualities, to which ordinary people may aspire, they performed impressive deeds usually in interaction with supernatural beings, and they enjoyed a special status. Homer described the epic hero as "a speaker of words and a doer of deeds."[370] This is a fitting description of a martyr, who was a character in a well-known story, acting in a role with very definite expectations. Because the martyrology being encountered was associated with others known from the past, a mental representation was already formed, dispositions and motivations already attributed, actions already explained, and affective dispositions set in place for emotional engagement.

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[368] Jahn, 1997.
[369] Jahn, 1997, p. 608, aligns psychological models with cognition and emotion.
[370] Homer, *Illiad* 9.443.

6.8.1. Intertextuality.

Reader-response theory[371] has shifted the focus of text interpretation, or 'meaning making' away from the author, and onto the ways in which the reader shapes the meaning of the text. The many Biblical allusions in *Paese and Thecla* link the readers' and listeners' personal experience, knowledge, world views, ideology, and political orientations with the specific social, national (or tribal), ideological, and religious views of the text's author/narrator. Partly an outcome of socialisation, in which readers and listeners inherited the norms, customs, and ideologies of significant others, and partly a result of becoming a member of a social category with the collective identity called 'Christian', this way of linking consciousness with related texts was an effective tool in building imagery. Thecla draws on the lexical *expressis verbis* of Proverbs 26:11 and Peter 2:22, likening Armenius' behaviour to that of a dog with, "like a dog which returns to his vomit and is hated"[372], a comment that so upset him he presented as a caricature of uncontrollable rage 'burning like fire' and 'gnashing his teeth' like an animal. This association has multiple connections and functions; it links the Old Testament with the New Testament (ideologically important for Christianity), it rebutted Armenius, causing him to lose face, and it demonstrates Thecla's traits of courage and boldness. It is another example of structuralism's binary oppositions, common to ancient texts; the vulnerable but self-controlled Thecla and Armenius' lack of self-control. There are 62 Scriptural citations and Biblical allusions in *Paese and Thecla*,[373] serving a multiple purpose, not only linguistic utterances (*heteroglossia,* or social interactions in context),[374] but also rhetorical strategies designed to persuade, educate, or entertain.

Intertextuality causes readers and listeners learn to expect certain characters, with certain traits and role functions, to appear in martyrologies; they develop affective dispositions towards them, resulting in propensities for emotional engagement.[375]

6.8.2. Identity Formation, Constructivism, and Socialisation.

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[371] Iser, 1978.

[372] *Paese and Thecla* 84 Rii, 6f, ⲁⲩⲱ ⲛ̄ⲑⲉ ⲛ̄ⲟⲩϩⲟⲣ ⲛ̄ϣⲁϥⲕⲟⲧϥ̄ ⲉⲡⲉϥⲕⲁⲃⲟⲗ ⲛ̄ⲥⲉⲙⲉⲥⲧⲱϥ ⲧⲁⲓ ⲧⲉ ⲧⲉⲕϩⲉ ϩⲱⲱⲕ

[373] Ex. 14, 76Vi; Deut. 4:2, 87Vi, 12:32, 87Vi; Josh. 10:12, 76Vi; 1 Sam. 2-4, 80Vi, 4:9, 66Rii, 17:44, 75Vi; 1 Kings 2:2, 66Rii, 13:4, 58Rii, 13:4-6, 58Vi; Ps. 22:1, 59Rii, 39:12, 82Vii, 100:11f, 70R11; Prov. 9:8, 81Vi, 26:11, 84Rii; Isa. 65:8, 71Rii; Dan. 3:19ff, 63Rii, 3:22, 65Rii, 77Ri, 3:27, 77Rii-Vi, 6:16ff, 63Rii; Zech. 4?, 10:7, 65Vi, Song. 3 Holy, Ch. 25, 65Rii; Ecclus. 22:3?, 77Ri, 26f, 63Vi, 27, 77Rii; Mt. 8:24f, 70Rii, 10:32, 86Vii, 10:42, 50Vi, 18:20, 86Vii-87Ri, 14:24, 56Vi, 19:29, 56V1, 20:9ff, 64Vi, 25:34, 85Rii, 25:36, 50Vi, 27:46, 59Rii; Mk. 4:37ff, 70Rii, 56Vi, 9:41, 50Vi, 10:29f, 56Vi15:34, 59Rii; Lk. 8:23f, 70Rii, 9:23, 56Vi, 10:34, 51Vi, 12:8, 86Vii, 14:26, 71Ri, 18:29ff, 56Vi; Jn. 8:44, 75Vii, 15:16, 73Vii; Acts 1:9f, 72Rii, 81Rii15:29, 73Vii; 1 Cor. 8:1, 73Vii, 10:19ff, 73Vii, 10:2873Vii, 16:13, 66Rii; 2 Pet. 2:22, 84Rii; Rev. 2:14, 73Vii, 2:20, 73Vii, 20:18f, 87Vi.

[374] Bakhtin, 1981.

[375] Dolf Zillmann 'Mechanisms for emotional involvement with drama' in *Poetics*23 (1994), p. 45, "Positive affective dispositions towards persons or personas make us hope for good fortunes, and we share the emotions that the attainment of these good fortunes liberates."

The martyrs Paese, Thecla, Apaioule and Pteleme, belonged to a social category; a collective identity with its own ontology and epistemology, and identified as the category called 'Christian.' They were either socialised at a young age and internalised the norms of the group, or joined the group later in life by constructing a worldview that provided a satisfactory explanation for the social, political, and economic conditions; an understanding of the past, by developing constituent mythology, and a teleological future with specific goals. Christians were defined by what they were not - that is, pagans. They spoke and acted in ways designed to foreground the standard martyr traits of courage, audaciousness, self-control, and endurance. Being driven by ideology, their character representation was a window into their worldview, and was strategically constructed by the author to meet the purposes for which it was written. Their collective identity consisted of practices that set definition and lead others to recognise it, often martyrs did this by stating they were Christians, either directly, or indirectly. In martyrologies, the characters and their actions are of central thematic importance. They are saturated with ideological meaning and trigger reader/listener responses such as identification[376] and recognition.

6.8.2.1. Stereotypes or individuals?

As Christians, the martyrs behaved in ways that followed the informal and formal rules and defined the group, and allowed those outside the group to recognise it. There was a clear distinction between those who worshipped many gods in the form of idols, the pagans, and those who worshiped one God, in the form of Jesus, the Christians.[377] Martyrs and Romans are represented as having prototypical characteristics, where the psychology of the individual gives way to socially recognisable categories; but characters can be identified by their idiosyncrasies, and rather than behaving according to ethical norms, they act in empathetic ways with emotional responses that give insight into their cognition, their perceptions and memories, albeit loaded strategically with the religious ideology that underpinned the themes.

Characters in martyrologies occupy roles and therefore must meet the role expectations, but still act as individuals within these boundaries, giving a distinct image to the name. Postclassical narratology recognises that narrative forms do not constitute ideal types, rather they can be understood as historical and cultural indicators of social, political, and ideological issues.[378]

6.9 Data

[376] While ego identification has a specific psychoanalytic meaning, many authors prefer the word 'empathy', but the generally understood meaning attached to identification seems sufficient; this is an example of 'folk psychology,' and a good case can be made for it, given its prevalence.

[377] With corollary of Christianity being superior to the pagan religion.

[378] David Herman editor *Narratologies: New Perspectives on Narrative Analysis* (Ohio State University, Ohio, 1999), in Ansgar Nunning and Roy Sommer *Current Trends in Narratology,* p. 203

6.9.1 Description

There are 236 clauses containing character descriptions. These clauses, or processes, can be classified according to the way a verb functions in its context.

Process Types (listed in detail in Appendix 1.)

Relational attributive	172
Relational identifying	6
Material	28
Behavioural (cognitive)	7
Mental	9
Verbal	10

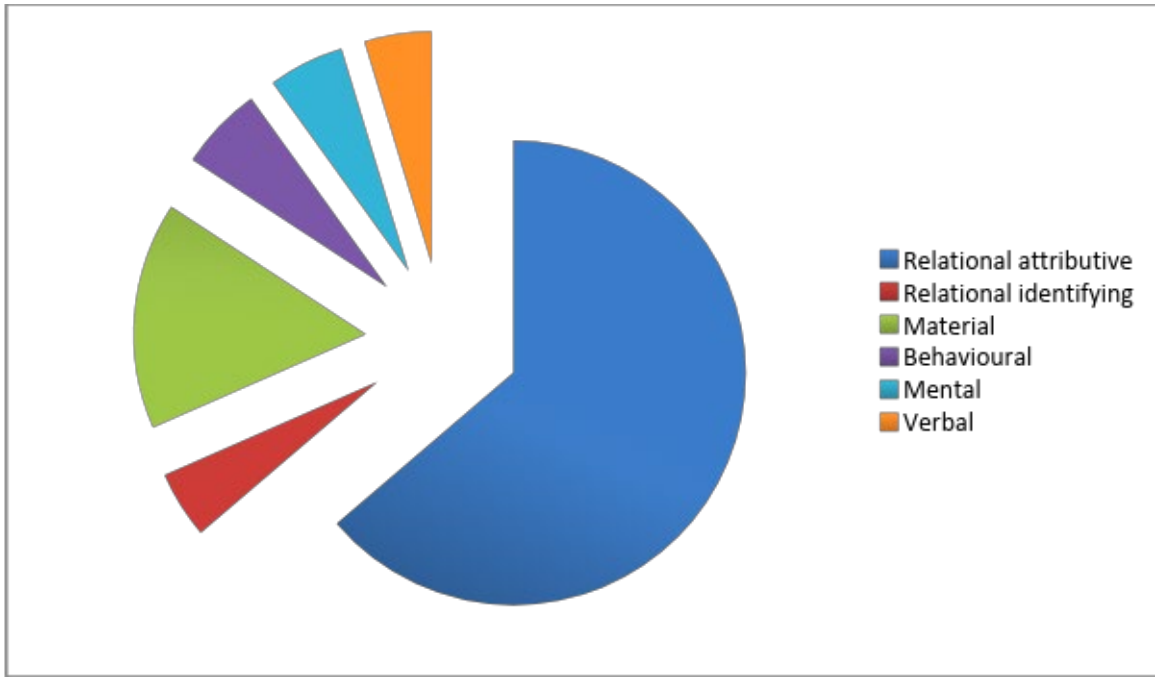

Figure 6.1

While the chart shows the majority of processes are Relational attributive, there is a need to further divide this chart into groups representing the individual characters point of view. Transitivity choices affect point of view

because they change the way characters are viewed[379] (Armenius progressively loses self-confidence). Mental and cognitive behavioural processes best explain this phenomenon. The mental functions of the characters are seen textually in the reactions they invoke

Characterising Statements:

Both direct and indirect, where the Processes vary. Relational processes, often in a projected clause as an epithet or classifier, are the most common.

Who speaks	Process	Number
Narrator	attributive (intensive)	124
Paul	“	1
Angel	“	11
Armeniua	“	35
God	“	2
Saint	‘	5
Thecla		8
Paese		35
Multitude		5
Soldiers		1
wife of Armenius		2

[379] Ryder, p.41

Figure 6.2

The exploded pie chart (above) shows Armenius and Paese contributing equally to character representations but the Narrator makes the majority of the representations. Often the same words are used by different characters to describe others, for example, Armenius describes Paese as anomos, (67Ri, 9) an epithet translated as the adjective lawless; the angel describes Armenius in the same way (59Vi, 61Vi, 66Vi); Paese describes Armenius as lawless (58Ri and 58Vii) and the Roman emperor as lawless at 62Vii, while the wife of Armenius also describes the Roman emperor as lawless (73Rii). These different points of view are expressed in the experiential function as transitivity choices and in the interpersonal function as epistemic modality choices. Martyrologies used persuasive techniques to change, or ensure, the attitudes of the readers coincided with a Christian ideological position. The attitudes expressed either a positive or negative position towards the evaluation of other characters, events or behaviour and comprised judgemental and emotional/affective responses. Semantically, this was encoded in the discourse domains by linguistic means, rhetorical devices (such as repetition) adding persuasive impetus.

The narrator may have had an audience pre-disposed to an emotionally sympathetic reading of the text, an audience willing to evaluate attitudes positively and ultimately legitimise the ideological position of the Christians by reference to institutionalised norms. The narrator, in the abstract, orientation and complication set up an empathetic connection between the narrator and the reader by following these norms. Paese, Thecla and those associated with them who shared similar ideological aspects, were positively represented while Armenius and his associates were negatively represented with explicit lexical choices that realised these values as attributes and epithets, adverbials, nominal and verbs.

Personhood is represented in the text by the narrator and others; explicitly inscribed, or indirectly evoked or implied, and intended to be interpreted positively by the reader.

- The Narrator represents Paese as:

Holy martyr of Christ; Holy Apa; Apa; Blessed Apa; Blessed man; Good; Righteous; Loved by God and man; Worthy to be loved; Beloved (by the angel of the Lord); Chaste; Rich, tax-payer, noble, from an esteemed family (and by association, esteemed himself); Saint; Graceful; Like an angel of God; Charitable; Orphan (invokes a sympathetic response); A practising and committed Christian; Sanctified; Martyr; A possessor of supernatural powers; Generous, humble and dedicated to philanthropy; Christ-like; Possessor of determination/strength of character.

- The Narrator represents Diocletian as: Lawless

- The Narrator represents Thecla as: Widow (invoking a sympathetic response); Spiritual (regularly attending church and listening to scripture); Charitable; God loving; Blessed; Brave-souled; Courageous; Holy-woman; Saint; Apa.

- The Narrator represents Paul as: God-fearing; Charitable.

- The Narrator represents Victor as: Holy Apa

- The angels of the Lord represent Paese by addressing him as: (one who is) loved by God and man; worthy to be loved; beloved (of the angel of God); chaste; a supernatural (powerful) being.

- The angels represent Thecla as: blessed; God-loving; saint; the daughter of Elias

- The saints represent Paese as: saint; beloved brother of the saints; man of God;

- Paul refers to Paese as 'loved by God and man'.

- God refers to Paese and Thecla as: 'inheritors of the kingdom of heaven'; saints

- Paese calls Thecla 'devout'

- Paese calls God ‘almighty’; the saints ‘Christian’; himself ‘a Christian’; and implies he himself is a martyr, holy, empathetic, powerful (by association with incorporeal beings), Christlike, joyful, a visionary, forthright, confident, determined, a committed Christian.

- Thecla calls God ‘almighty’; merciful.

- Mary (mother of God) implies Thecla is a saint

- The multitude refers to the God of the Christians as: great; giver of strength; One (monotheistic).

- Armenius once refers to Paese as ‘merciful’

In contrast, the narrator and others begins to create a negative image of the antagonists and progressively reinforce this image by adding epithets and classifiers, and by implications inferred by readers to have pejorative connotations.

The narrator refers to the Roman emperor, Diocletian, as lawless. Paese also calls the emperor lawless and unlawful. Most character representations are projected clauses in direct speech where characters interact.

- Armenius refers to Paese as: a Christian magician; a lawless Christian; lawless; unholy; magician; evil wretch; sorcerer; a Christian; a wretch.

- Armenius refers to Thecla as: (one of) an impudent breed; evil wretch; worthless woman; magician; vile woman; Christian magician.

- Paese refers to Armenius as: lawless; impious; blasphemous.

- Thecla refers to Armenius as: the devil’s son; harlot; vomit-eating dog; impious, and the emperor as ‘lawless’ (same as Paese.

- Armenius refers to Victor as: a magician; unholy; Christian magician.

- The angels of God call Armenius ‘lawless’. Armenius’ wife calls him ‘a wretch’ and also ‘lawless’. Armenius calls his wife ‘an evil wretch’ as she adopts a Christian point of view.

The Christian 'gods' are described by Armenius as abominable, the same word being used by the angels to describe the Roman gods. Armenius describes the Roman god, Apollo, as a great god, a world-ruling magician and, with Artemis, powerful. The saints call Apollo lifeless. These examples demonstrate the importance of the source characteristics, along with the credibility of the message. Sources need expertise, trustworthiness and interpersonal attraction to be persuasive.

Transitivity Structures involving doing, thinking and saying.

Material – doing	28
Behavioural (cognitive) – thinking/doing	7
Mental – thinking	9
Verbal – saying	10

Figure 6.3

These processes involve personhood constructions in subtle ways. The implied trait is named according to my interpretation of the inference cued in the text. As the meaning of words changes over time, my inferences may not match the author's intentions. Attributive relational processes, while explicit, are ideologically loaded, and conceptualisations, although context aware, may differ among modern scholars.

The transitivity patterns embedded in the discourses of the story are motivated by Christian ideological assumptions, that is, a coherent system of norms and ideas. Cognitively, they are designed to invoke the readers' conceptualisations of attitudinal lexis and emotionally engage them as the story unfolds; an accumulation of perceptions that build up a picture of the characters, their personality traits and felt experiences over the course of their lifetimes, that is, their transitivity profile. Relational processes, both attributive and identifying, establish the reader's attitudes towards Paese, Thecla and associates as positive, while being negative towards the roman governor and his associates. The cognitive mechanisms resulting in referential meaning are seen in the transitivity patterns, in other words cognitive conceptualisations are a function of language structuring systems.

6.9.2 Interpretation

The story of Paese and Thecla is grounded in Christian and Egyptian ideology, power relations, Egyptian nationalism and conflict. The characters as agents in material processes and sayers in verbal processes are represented in the noun phrases and express a point of view that reflects their ideological assumptions and

alignments. Material characterising processes dominate and Paese is usually the agent, he acts as a saint is expected to act. His associates, Thecla, God, the other saints, the angels and the Holy Spirit all act in consistent ways, thus supporting the readers' emerging image of Paese and Thecla as holy people on a passage to sainthood. For example, early in the story,[380] there is a transfer of supernatural power from the angel Raphael to Paese as he heals the hands of his tormentors (the investigators),

Event (process)	**Verb**	**Participants**	**Reference**	**Implied/inferred trait**
Material	ⲥⲫⲣⲁⲅⲓⲍⲉ signed	Actor: Paese Beneficiary: investigators	58Vi, 17	A possessor of supernatural powers

Figure 6.4

Although this is a material process, the semantics of the verb 'signed', acted within specific circumstances, invoke a distinctly Christian ideology in the readers' minds.[381]

6.10. Conclusion

Personhood in martyrologies is a constructed fiction. Paese's cognitive functioning, or interiority, [382] appears early in the martyrology,[383] followed by his attitudes towards the main themes of martyrdom. Both Paese and Thecla identify with a political and social category that has its own constitutive norms, purpose, boundaries and world-views. Their representation includes mental images of biblical figures alluded to in scripture, woven into text, and then stored as knowledge which has been supplemented by this intertextuality. Their attitudes and behaviour are consistent with characters who have been instilled with Christian ideology.

Having a reader-response perspective, rather that authorial, Halliday's transitivity analysis provides a semantic view of how meaning is conceptualised in the readers' and listeners' mind. By allowing a mental picture to form, showing who does what to whom in associating the verb, the participants, and the circumstances together in various processes, it provides a linguistic way to categorise and evaluate character representations in *Paese and Thecla.* These mental processes code inner experience (Fludernik's felt, subjective awareness of an experiencing mind); relational processes code classification and identification, giving the point of view, or

[380] 58Vi, ff.
[381] Appendix 1 has more examples.
[382] Ryan, 1985. P. 732; Margolin, 1989, p. 4; 1990, p. 845, "…so central to our understanding of character"; Palmer, 2004, p.38.
[383] 56Rii, 26, ⲡⲉϫⲁϥ ϩⲣⲁⲓ ⲛ̄ϩⲏⲧϥ̄ "he said within himself" lit. 'he said in the innermost part of him'.

world-view, of the characters through their expressed ideas and behaviour. It reveals how the narrator attributes agency and process to the characters, showing how Paese, Thecla, Armenius, and those associated with them, become the ideologically dominant agents. They identify as belonging to social and political groups, categorised, characterised, represented and polarised as Christians, martyrs, saints and sinners. As transitivity choices are goal-dependent and ideologically oriented, they draw readers and listeners to conceptualise the discourse in *Paese and Thecla,* resulting in a positive image of martyrdom and a negative image of all those associated with the Romans.

My aim was to uncover hidden patterns of characterisation and the resultant cognitive effects which would answer the research questions. Thinking and perception are reflected in the majority of clauses used in the development of character imagery. Patterns of transitivity and patterns of modality express characters' attitudes, their positive or negative evaluations of others, and their environment, including their actions and ideology. The events, other characters, and objects in *Paese and Thecla* are perceived, or focalised, through the eyes of the characters and expressed in their direct speech. In this way, focalisation is directly linked to ideology through their cognitive functions of thinking and evaluating.[384] Their attitudes were expressed in their behaviour, and their identities were mirrored in their emotional responses; they identified as adherents to particular Christian social groups, within the Greco-Roman culture. The martyrs remained forceful, rebellious, and steadfast under torture; detail of their suffering evoked the emotions of fear, disgust, and anger within the readers and listeners, and the attitudes of both groups were reinforced by repetition, parallelism, and other deviations in syntactic structures and semantics.

Appraisal theory provides a system to explain the ideological positions of the characters in *Paese and Thecla*. The attitudes grammatically expressed in epithets and semantically expresses in the transitivity of relational attributive processes, contained judgemental elements reflecting a blend of Christian ideologies and cultural norms. Legality and morality became enmeshed when the Egyptian Christians refused to accept the imposition of Roman hegemony as lawful. Religion, as a judgement based on ideology, represented the God of the Christians as living and powerful, unlike Apollo, the god of the Romans, who was represented as lifeless and without power; the god of the Christians could cure the sick, unlike Apollo who could not cure Armenius. The martyrs saw the Roman governors as having no legal right to curtail their activities, either on earth or in heaven.

[384] Herman and Vervaeck, p. 225

The grammatical system of modality coloured the episodes. During the direct speech between Armenius and the martyrs, the use of imperative verb forms gave the discourse force, for example the negative imperative prefix ⲙ̄ⲡ̄ attached to the infinitive of the verb ⲙⲟⲩ to die, ⲙ̄ⲡ̄ⲙⲟⲩ ⲕⲁⲕⲱⲥ "…do not perish miserably!"[385]

What it was to be a Christian in the Roman world was well established by the Christian Church by the 9th century, although the uncertainty of a social Christian identity responded to the cultural environment of its time. [386]

Institutionalised Church hegemony was promoted by using the social networks of martyr-shrines.[387] However, the complexity of the indigenous local culture, with the inhabitants' thought-worlds[388] or mind-styles[389] of apocalyptic and gnostic tendencies, magic and inherited religious practices and beliefs, emerges in the martyrdom of Paese and Thecla.

Written as a narrative, *Paese and Thecla* consists of plots that are sequentially connected. Each action sequence, or plot, has themes, and *Paese and Thecla* repeats these themes within the narrative. Each episode has tropes showing a close relationship between suffering and reward, with the themes of defiance and the forceful use of power, a dialectic between freedom and restraint. The overall narrative contracts the gap between heaven and earth, disassociating the body and spirit, and rewarding suffering on earth with crowns, thrones, fine clothing, and everlasting life in the company of other martyrs, living together in a supernatural world. The more torture, the more glory.

Paese and Thecla are represented as heroes of the Church, characterised by both idealistic and realistic images. There are strong Classical Greek parallels in their representation, and although they typify Greek heroes, they have been re-worked in the image of those who follow the words and deeds of Jesus. Written sometime between the fourth and ninth centuries, *Paese and Thecla* is grounded in ancient rhetorical techniques. While narrative characterisation is a fundamentally rhetorical process, an understanding of characterisation is further informed by modern structuralist narratology, along with cognitive psychology. The visual proximity of the classical *ekphrasis* is an example of an ancient rhetorical stylisation technique that finds effective, and frequent, use in *Paese and Thecla*.

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[385] *Paese and Thecla*, 57Rii, 16.

[386] Herman and Vervaeck, p. 18. "Indeed, one of the most important aspects of social identity theory is its assertion that identities are fluid and form in response to specific occurrences or interactions".

[387] David Frankfurter 'Approaches to Coptic Pilgrimage' in *Pilgrimage and Holy Space in Late Antique Egypt* (Brill, Leiden, 1998), passim: Davis, 2001, passim

[388] Frankfurter, 1998, p. 41.

[389] A term used by Paul Simpson (2004, p. 75) to describe the psychological phenomena in Werth's *Text World*.

CHAPTER 7: CONCLUSION

Martyrologies are dark and frequently violent; they abound in imagery. The story is always some combination of the martyr's arrest, trial and interrogation, torture and execution. Combining the macabre with the miraculous, the more drawn out the torture and suffering, and the more sensational the supernatural intervention, the greater the heroic victory for the Church. Martyrs face evil judges represented in the darkest terms, and often convert admiring guards, and other observers, to Christianity.[1] They displayed the same qualities as the epic heroes of Virgil's *Aeneid;* courage, endurance, and a willingness to lay down their lives for a cause. Based on the concept of εὐσέβεια (piety, reverence), they remained rebellious and unyielding under torture, becoming the heroes of the Church. Upon their death, they triumphed over the demonic forces; their error (ἁμαρτίᾱ) in assuming the freedom of speech, is reversed (περιπέτειά) with rewards and the inversion of power relations.

The power of discourse, with its 'meaning-making' potential, to activate the imagination of readers and listeners (ἐνάργεια), allowed them to experience the subject being described. This emotional impact, along with the judgments of the describer, and the influence of re-worked Classical values, drew on a psychological phenomenon central to martyrologies. I have argued that both these factors are insufficiently accounted for in modern interpretations of ancient texts.

Martyrologies depict moral behavior in the face of undeserved misfortune, and extend the emotional responses of readers' and listeners' beyond pity and fear[2]. Most saints' biographies were written between the fourth and ninth centuries in accordance with the rules of ancient rhetoric, and characterisation followed certain techniques which were the literary theory of the day. However, the shift in focus away from the authors' intentions towards the readers' and listeners' interpretation of the text, along with advances in cognitive narratology, now situates understanding as an integration of ancient rhetoric and narratology. There is a need to consider the context of the readers' and listeners' social and cultural knowledge, and expectations about the roles adopted by the characters (including their actions and attributes), at the time in which the text was written.

However, what advantage is there in this new paradigm? The affective and evaluative responses of readers and listeners were discussed by Aristotle in *Poetics,* where their cognitive understanding of patterned activity was represented in plot structures. Standardised, generalised episodes, called scripts in cognitive psychology, are a sequence of action events that define a well-known state of affairs.[3] Episodic plot-structures evoke tragic

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[1] Anne-Marie Palmer *Prudentius on the Martyrs* (Clarendon, Oxford, 1989), p. 228.
[2] *Poetics* 13.1453a2-6, "pity concerns the undeserving man, fear concerns the one who is similar."
[3] Schank and Abelson, 1977, p. 41.

experiences in prepared readers and listeners; these emotions are well developed in both *Paese and Thecla* and *Apaioule and Pteleme,* resulting in the martyrs being seen as good, and their antagonists as evil. This is one of many literary devices in martyrologies causing readers and listeners to form positive or negative attitudes towards the characters. Appraisal of their actions results in affective dispositions towards them, formed on the basis of approval and disapproval, according to the moral judgments of those who identified with the norms of the target group; their social identities are the internalisation of their roles.

Recent literary advances have pointed research in new directions, contributing new research tools, and drawing from 'possible world' theory, reception theory (reading process, mental models) and post-structuralism[4]among others. Ontological and epistemological difficulties in characterisation have been addressed by viewing fictional characters as participants in story-worlds, as opposed to persons as individuals in the real world; but the supernatural world *was* the real world in the minds of man 2000 years ago,[5] and martyrs, rather than being seen as fictional characters, may have been embellishments of actual persons who were before the courts, convicted and executed as martyrs. From a structuralist perspective, the roles assigned to agent and patient in social interactions by Propp and Greimas, fail to account for 'interiority' or what Margolin calls the 'mental dimension';[6] this is an essential feature of personhood, and one better addressed by elements of post-structuralism, while keeping in mind phenomenology.

Aristotle combined the cognitive activity of emotionalism and psychological manipulation in *Rhetoric* Section Six, 'Emotion'. His interrelation of linguistic practices and psychological concepts has a focus, not on philosophy, but on the circumstances of the production of various emotions from a rhetorical perspective. His work influenced later Roman scholars of rhetoric, for example Cicero, Tacitus and Quintilian. The last chapter of the *De Doctrina Christiana,* written by the late Roman, St. Augustine of Hippo, instructed Christians in ways to persuade the pagan masses. During this time, five canons dominated the way ancient rhetoric was structured, and the most relevant canon was stylisation; the unique style of Christianity was to define martyrologies.

7.1 Findings from answering the major Research Questions

[4] Fortis Jannidis *Character,* p. 17, credits this combination of theories to a series of essays written by Uri Margolin from 1983 to 1995; structuralism has now evolved into post-structuralism although martyrologies make extensive use of binary opposition. The production of knowledge is governed by cultural conditions and an understanding of martyrologies needs to take into account the influence of these knowledge systems.

[5] Palmer, 1989, p. 49, belief in magic, divination and astrology was a powerful force at that time and miracles explained natural phenomena.

[6] Margolin, 'Individuals in Narrative Worlds: An Ontological Perspective' in *Poetics Today* 11.4, 1990, p. 845.

The Research Aims may have been over-ambitious. They attempted to answer complex questions from disparate academic fields that still remain contentious. However, this work was successful in noting the benefits from recognizing the need to analyze texts within the context in which they were written, and apply modern literary illuminations, the application of which would enhance the construction of personhood.

7.1.1 Using Classical Rhetorical Techniques in Ancient Literature.

This thesis explores how language is used syntactically, semantically, and pragmatically. The results of the investigations can be fruitfully applied to the construction of personhood in martyrologies. Rhetorical structures are found in all levels, but predominately pragmatically. Rhetoric is inherently linked to style where figures of thought and language have the effect of deviating from normal language usage. Schemes (figures), the form or shape of linguistic structures, is concerned with syntactic deviation, while tropes transfer meaning and involve semantic transfers. Martyrologies often use metaphor-type figures such as similes, oxymora, hyperbole, and other allegoric interpretations of Scripture, along with such schemes (figures) as intensifiers, repetition and emotional appeals, to strengthen their purpose. Classical rhetoric has five stages[7] in producing a persuasive discourse; the details of the final stage, the delivery or presentation, remains unknowable, but given the limited reading skills of the population, an oral delivery by one with a suitable *ethos*, or character, could have placed a focus on intonation, prosody, voice, rhythm, and gesture to good effect. Stylisation, the saying, or writing clearly, correctly, and in a persuasive manner, has had a lasting influence, and by far the most common of style's four main virtues[8] in martyrologies is ornamentation.[9]

7.1.2 Tragic Plot Structures evoke Emotional Responses in Readers and Listeners.

Martyrologies are stories concerning the reversal of tragic circumstances, often triggered by the confession of faith, Χριστιανός εἰμι. They are presented as dramatic narratives, and consist of sequentially connected episodes, or action structures,[10] that evoke the emotions of pity and fear, along with other painful emotions. [11]

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[7] 1. Discovery: coming up with materials for arguments; 2. Arrangement: ordering discourse; 3. Stylisation: using literary techniques in a persuasive manner; 4. Memorisation: strategic remembering; 5. Delivery: presenting ideas, from Michael Burke 'Rhetoric and poetics' *The Routledge Handbook of Stylistics* (Routledge, London, 2014), p. 21.

[8] Galen O. Rowe 'Style' in *Handbook of Classical Rhetoric in the Hellenistic Period 330BC-AD400* edited by Stanley E. Porter (Leiden, New York, 1997), p. 121; style has its own section in Aristotle's *Rhetoric*, Section Nine.

[9] Op. cit., p. 124, "In general, ornamentation functions to please the listeners, thus making them attentive and disposed to believe the speaker."

[10] Defined by David Herman *Story Logic* p. 83, as, "higher order narrative units or principles of organization based on inferences about participants' (emergent) beliefs, desires and intentions." Furthermore, "Action structures are what allow listeners, readers and viewers to connect nonadjacent occurrences and to construe them of elements of an ongoing, coherent narrative", in other words, I would argue, an embellished episode.

[11] Aristotle *Rhetoric,* anger, 1378b; friendship and enmity, 1381a; favor, 1385b; indignation, 1387a; envy, 1388a.

These emotions become pleasurable through an aesthetic experience of mimetic representation,[12] and are connected to the readers' and listeners' cognitive understanding of human action structures represented in the plots.

Martyrologies are based on connected episodes, allowing the martyrs to display their virtues, and their agonists to display their vices. They are heavily loaded with ideological meaning, and activate reader responses such as empathy and recognition. Miraculous healing of the martyrs' tortured bodies demonstrates the supporting hand of God at work, and there is a sense of divine predestination as Biblical prophecy unfolds over the course of the narrative. The episodes are tragic dramas, based on the unjust suffering of the martyrs; they are coherent, sequential, cause and effect units, within a larger narrative. The martyrs suffer a change in fortune (ἁμαρτίᾱ), which is reversed (περιπέτεια) after their death: the readers and listeners experience emotions[13] causing them to appraise the characters in moral terms as good or evil, and they care about the characters in a positive or negative way. The emotional effects of the tragic action promotes the experience of feelings, such as pity and terror, in readers and listeners as the plot moves between bad and good fortune. The tragedy imitates the actions and lives of the martyrs, as they imitate the actions and life of Jesus; an imitation of actions, not of human beings. But they are also stories about characters who act. The characters needed to be particular types. Christian heroes, who were represented as having characteristics similar to Classical Greek heroes, moving through plots designed to arouse pity and fear in readers and listeners. In both *Paese and Thecla* and *Apaioule and Pteleme* the martyrs were described early in the story as having certain values, beliefs, and attitudes;[14] they then acted according to how martyrs were expected to act, and as these actions formed the bulk of the narrative, martyrologies were stories about their actions, rather than individuals.

There are elements of tragedy embedded within the epic,[15] and tragedy involves an intense outburst of pity and fear within the readers' and listeners' cognitive understanding of the patterns of behavior represented in plot structures. Those emotionally affected by martyrologies shared similarities with the martyrs, and the relevant point of similarity in the case of tragedy is moral likeness. Furthermore, an empathetic response was drawn from people who were liable to share the same kind of suffering, those who identified as Christians.[16] They experienced pity and fear at the plight of the martyrs,[17] along with confidence and indignation as the martyrs were finally rewarded in heaven. In other words, Christians held beliefs and moral attitudes similar to those

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[12] Aristotle defines this as tragedy in *Poetics*1449b, "…a representation of action that is serious, complete and of some magnitude; in language that is pleasurably embellished, the different forms of embellishments occurring in separate parts; presented in the form of action, not narration, by means of pity and fear bringing about the catharsis of such emotions."

[13] Pity, fear, anger, disgust, terror and hate, along with indignation, confidence and envoy.

[14] Often being of noble birth, eu)genei/av.

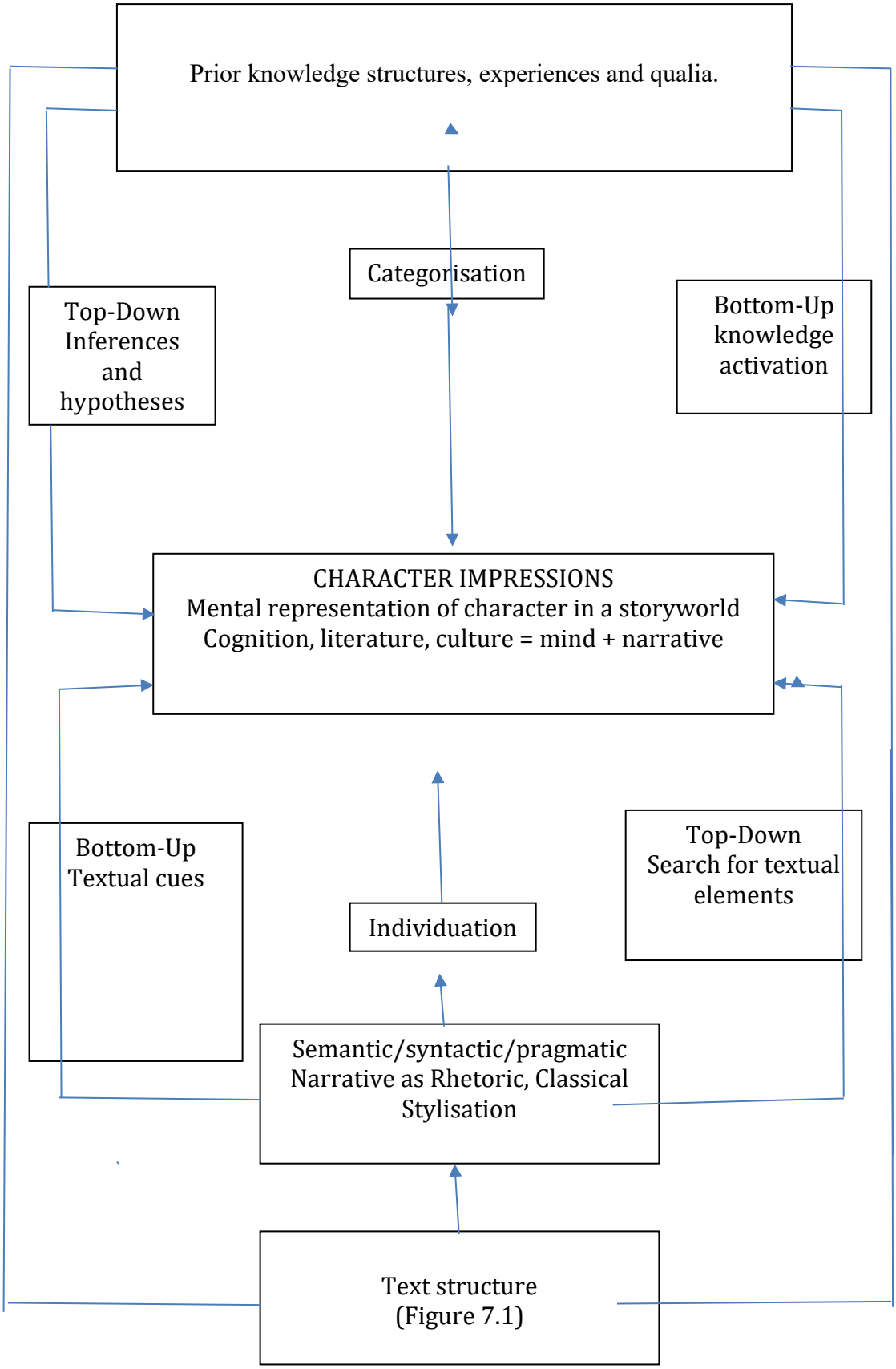
[15] Martyrologies were extended narratives, epic in genre, but dramatic in effect.

[16] Aristotle *Poetics* 14.1453b18-19, "the proper effect is produced when the conflict or *pathos* occurs among people connected by some positive affection"

[17] Aristotle *Poetics* 13.1453a2-6, "pity concerns the undeserving man, fear concerns the one who is similar."

held by martyrs, and were therefore vulnerable to torture by the Roman governors. The writers of martyrologies had related people and events as similar to classical Greek plays, the plays by Euripides, in particular, where traditional mythical heroes were represented as ordinary people in extraordinary circumstances. There were strong and numerous similarities between the characters and their actions in martyrologies, and those described in Aristotle's works, *Poetics* and *Rhetoric*. They were written with the purpose of the emotional arousal of readers and listeners, precipitating, and then intensifying, feelings towards those outside their social group.

7.1.3 Developing a Model to Determine Personhood (Figure 7.1)


Prior knowledge structures, experiences and qualia.
Categorisation
Top-Down Inferences and hypotheses
Bottom-Up knowledge activation
CHARACTER IMPRESSIONS
Mental representation of character in a storyworld
Cognition, literature, culture = mind + narrative
Bottom-Up Textual cues
Top-Down Search for textual elements
Individuation
Semantic/syntactic/pragmatic Narrative as Rhetoric, Classical Stylisation
Text structure (Figure 7.1)

The model of Character Impressions, Figure 7.1, is drawn from Culpeper (2001, p. 35), Schneider (2001, p. 618), Palmer (2004), Jannidis (2009), Herman (2009) and from many other sources. Personhood leans toward an individual's social psychology and needs to address the mental phenomena, or cognitive processes, of characters in martyrologies; it involves characterisation, the attribution of all the psychological factors that can be associated to characters in support of narrative understandings. Referred to by Margolin as 'interiority' (after Ryan), it encompasses an individual's knowledge and belief sets, attitudes, wishes, goals, plans, intentions and dispositions towards others as positive or negative; called 'experientiality' by Fludernik, it is seen as the felt, subjective, awareness of an experiencing (conscious and unconscious) mind; and by Palmer as 'the fictional mind' or the mind-relevant aspects of story-telling, the story of the narrative as it exists in the mind of each character where events cause, or are caused by, mental states and mental episodes.

This model is attempts to give priority to ancient rhetoric, structuralist and post-structuralist narratology, cognitive narratology and how readers and listeners relate to characters; an inclusion of all the other influential factors would result in a cluttered and unreadable model. Martyrologies were designed to affect readers and listeners in particular ways, and those designs were conveyed through words, techniques, structures and forms, as well as the genre and role expectations existing at that time, but the main point I wish to emphasise is the constant interaction between the text and the affective cognition of the readers and listeners.

7.1.4 Personhood Developed.

Personhood is a concept that includes the psychological self. It is better understood by considering Ancient Classical Rhetoric along with recent literary theory,[18] in the exposition of characters; it differs from character in that it encompasses an individual's cognitive aspects, or 'interiority', as Ryan and Margolin express it. But martyrologies were written in ancient times, and characters were cast in ethical terms with enduring traits; they were noble and morally perfect and their actions resulted from conscious, ethical choices. Although they were psychologically individuated, their behavior conformed to pre-existing and familiar expectations; martyrologies were written according to the predominant literary theory of the time, classical rhetoric. The character of martyrs was static and enduring; it was expressed in behavior which reflected the moral norms of their collective identity. Character was understood by the Greek word for *ethos*, which is usually associated with Aristotle as one of his rhetorical techniques of persuasion, and designates the intellectual and moral self-portrait of an orator as he enhances his credibility. Characters were understood by their actions, a position developed by Formalists, such as Propp, and further developed by structuralists, such as Greimas. A modern, or post-

[18]In particular, some aspects of Post-structuralist narratology, along with Cognitive Poetics and its focus on foregrounding.

structuralist, perspective sees characters as a combination of words and deeds and moves beyond pure experience and systematic structures, attempting to deconstruct assumptions and knowledge systems.[19]

Characters were elements in a narrative syntax and carried forward the action of a plot. They were rejected as having any semantic complexity, being represented as prototypical characters who behaved in stereotypical, patterns, ways. Martyrologies used a form of ἐνάργεια, as a literary tool for moral characterisation, along with the ethical paradigms, or maxims, found in Scripture. The ethos is one of binary and unbending opposition between Christian and pagan, good and evil, God and his helpers and the Devil and his accomplices.[20] Evaluation was by means of opposition, contrast, and stereotypes with strong scriptural overtones. A common theme in martyrologies, and a central virtue for a martyr, is making the mistake of speaking freely[21] (παρρησιάζομαι).

Martyrologies were biographical narratives; they were syntactically organised and classed as epics, but were dramatic and consisted of tragically sequenced episodes. Although ancient rhetoric was the main literary theory at this time, they also used narrative techniques to semantically enrich characters and reader interpretations of textual cues are more fruitful when martyrologies are analysed by merging ancient rhetoric with modern post-structuralist and cognitive narratology. This approach recognises the influence of both the intertextual and intratextual paradigms, where martyrologies share many stereotypical strategies and discourses with other hagiographical texts. Explicit evaluations, the attribution of characteristics, and epithets, are common. It also allows for implicit characterization, where attributes may be inferred from what characters do, say or think.

As recent research gives priority to reader-response theory, there is a focal shift from authorial intentions to the cognitive abilities of readers and listeners. Martyrologies were often delivered orally, boosted by the skills of the orator; the effect may have been dramatic and drew on collective memory, relating Christians to their societies. A modern approach where an empathetic, rather than a moral, perspective allows for a psychological deepening of the characters, where their perceptions, memories and emotional responses take into account a semantic complexity, beyond syntactic structure alone. Characterisation needs to consider the action, speech, and behaviour of characters as well as the mental activity of readers and listeners. By integrating classical rhetoric with modern narratology, and relevant advances in cognitive linguistics, the representation of

[19] There is a need to historicise Post-classical concepts, making them appropriate tools with which to analyse ancient cultures, Contzen, pp. 140-153.
[20] Resulting in Christianity being seen as superior to paganism.
[21] Acts 4:27-31.

characters in martyrologies can be re-interpreted; but a modern interpretation needs to be aware of the context and cultural boundaries within which the martyrologies were written.[22]

7.2 Meeting the minor Research Aims

7.2.1. How was ancient personhood represented; does this vary over time?

Personhood in antiquity suggests a complex conception of the self. The inner consciousness of Oedipus[23] while providing Freud with a master discourse on the unconscious, was echoed in the 'inner speech' of Paese when he ruminated about imitating the actions of another martyr, Victor. The Hellenistic-Roman philosophical thought, within which many martyrologies were written, viewed personality as static and an expression of enduring traits, unlike modern Cartesian philosophy of mind. But ancient characters have now been associated with the development of emotions and behaviour, rather than reiterating stereotypes; they are represented as distinctly different with a particular combination of traits, actions and choices in response to unique circumstances.[24] While they conform to genre expectations, their individuality becomes apparent, and glimpses of their cognitive activity provide windows into the complexity of the self.

Personalities responded to cultural change; they reflected social realities while still maintaining the Christian ideological core that was central in defining their social group. Martyrs were defined by individual characteristics, while fitting into the plot of martyrologies. The presentation of their conscious thoughts was another literary device used to represent the martyrs as individuals; this was a literary device used to foreground Christian ideologies.

Martyrs were the heroes of the Church; they were often represented as having the virtues of holy men, stereotyping model Christians with fixed characteristics, for example, courage, endurance, boldness, constancy, self-control and prudence. Martyrologies were paradigmatic texts with fixed circumstances, but the emotional outbursts of the Roman magistrates[25], and the self-control of the martyrs,[26] revealed their state of mind. Their behaviour was embedded in the codes of society and reflected through their social interrelations, the self was formed as much by interactions with others as by stereotypical traits and this changed over time, as cultural, political, and economic changes emerged in Egypt.

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[22] Irene F. de Jong 'Diachronic Narratology' in *The Living Handbook of Narratology* http://www.uni-hamburg.de/article/diachronic-narratology-example-ancient-greek-narrative

[23] Sophocles *Oedipus the King*.

[24] De Temmerman, p. 9.

[25] Sebastianus "gnashed his teeth upon him", *SS. Araioule and Pteleme*, 169Vi, 33, using the language of rabid animals; *Vitae Pamphili*, 11.16, "the judge, who was not a human being, but a wild beast or more savage than any wild beast…"

[26] Thecla endured her torture "with great fortitude", *SS. Paese and Thecla*, 75 Ri, 30.

7.2.2. How was power disparity expressed?

Martyrologies featured an inversion of power relations as part of the tragic plot's reversal (*peripeteia*), and this was an essential part of the story. Throughout martyrologies, Roman administrators had the institutional power to order the martyrs to be tortured, to suffer for adhering to their beliefs, but this power was considered illegitimate, and they were styled 'servants of lawlessness'.

7.2.3. What role categories existed?

Martyrs were distinct entities, conforming to role expectations, acting in certain ways, and having certain characteristics. They were church heroes, mediators between God and mankind, better than average people, often ascetic, and followers of Jesus. The role of the martyr carried well-known behavioural expectations, and martyrs were expected to have certain personality traits. They were a feature of the collective identity called Christian, and they epitomised its ideology. They were religious protagonists living, and suffering, at the hands of pagan antagonists.

Roman administrators occupied institutional roles. They carried out the duties required of them, and were portrayed as cruel, tyrannical and pagan. Their authority was not accepted by the Christians. The governors, and their associates, often suffered role conflict when they were converted to Christianity, or had doubts about the veracity of the Roman pantheon.

7.2.4. Were martyrs represented as stereotypes or individuals?

I have argued that martyrs were represented as both psychologically deepened individuals, and those who acted in ways confirming the expectations set by prototypical characters.[27]

They followed stereotypical patterns of behavior and acted according to the moral norms of their social group or role. They were represented as certain types, and met the criteria laid down by Aristotle in *The Poetics*, 1454f. (Chapter 15), 'The Characters of Tragedy': they should be good ('better than average'), appropriate, life-like and consistent. They also met the criteria listed in *The Art of Rhetoric*, 1388f. (Section Seven: Character), under the chapters devoted to age, birth, wealth and power and evaluated in ethical terms. Their actions resulted

[27] Both Eva von Contzen and Mario Ferrero argue for adhesion to group expectations rather than individual actions, in pre-Enlightenment cultures.

from conscious, moral choices that confirmed these traits, and they met their role expectations. Credible, realistic characterization was represented as conformity to pre-existing, or familiar, literary, mythological, or socially recognizable character types.

However, although character was an evaluative concept expressed in ethical terms, there was also the presentation of an individualized, idiosyncratic self, allowing an insight into perceptions, memories, and emotional responses that are emotional rather than moral. Martyrologies accommodated emotions and behavior, rather than simply reiterating simple stereotypes, and called on the cognitive faculties of readers and listeners.

7.2.5. Are martyrs represented as being similar to classical Greek heroes?

The attributes of Greek heroism are similar to those represented as the characteristics of martyrs. The prominent features of heroic status, such as noble breeding, physical and military expertise, power, wealth and honour, are presented explicitly and distinguish the martyrs from their contemporaries. Paese is also represented as a wealthy and honourable man, being a matter of good fortune (εὐτύχημα) rather than moral character. Martyrs and Greek heroes have in common honour and individuality, moral and cultural qualities such as εὐγενής and παιδείᾱ, and their actions involve an interplay between the human and divine, in which powers other than those of human agency were a major source of suffering and tragedy. It is these characters who were the main causative forces in the action of martyrologies; both Greek heroes and martyrs suffer ἁμαρτιᾱ, and the development of events in martyrologies was built around central tragic agents, giving the plot its structure and unity. Both Greek heroes and martyrs pursue a philosophy with the aim of happiness (εὐδαιμονιᾱ); the martyrs reaching this goal when they became saints, living forever in a supernatural world.

Traditional Greek values were modified and re-worked as Christian ideology and ethics, but conformed to pre-existing and recognisable situations.

7.3. A New Paradigm.

This work seeks to raise the need for revisiting classical rhetoric; it was the most influential literary theory at the time when ancient literature was written. An analysis of ancient literature needs to merge classical rhetoric, structuralist, and post-structuralist narratology, and recent advances made in cognitive science. Current research does not necessarily represents a compilation of all previous research, extending knowledge from past research.

Given the persuasive nature of hagiography, and martyrologies in particular, this work recognises the probability of the emotional affects generated in readers and listeners, due to tragic plot structures. Although classified as ‘epic’, martyrologies are dramatic, and plots are designed to evoke the emotional responses

associated with tragedies. This is part of the focal shift in the creation of meaning by readers and listeners, reader-response theory.

7.4. Limitations.

The main shortcoming of this research was its width, and subsequent lack of depth. I attempted to cover too many academic fields.[28] The psychology of readers' and listeners' emotional empathy generated by the plight of the martyrs, should have been a single research topic; also, the relevance of cognitive theory to literary character, cognitive poetics, foregrounding, and many other areas were only superficially investigated. Consequently the results appear shallow, and rather than producing a framework for further inquiry, this may have been little more than a heuristic voyage through the relevant theories. On reflection, a single topic, at a greater depth, would have been better; but perhaps the multiple factors associated with the design and interpretation of the way characters were represented in ancient times, with its theoretical complexities, limits the adequacy of it being dealt with in a single work.

The problem of generalising the results to the population of all the other martyrologies remains. However, as martyrologies are similar to each other, this may not be a serious short-coming.

I attempted a mixed-method approach as this seemed more comprehensive, but on reflection more emphasis should have been given toward a qualitative study focusing on discourse and ethnography issues; perhaps ideology is best suited to coding and pictorial representations, such as cognitive mapping, with reports using more data and results being generated by computer. A different methodology might have revealed dissimilar insights into the issues.

7.5 Final Thoughts and Future Directions.

It is fruitful to link related academic fields when explaining literary phenomena. The blending of recent advances in cognition, with the many fields in the social sciences, has enriched this understanding, and further research is needed to continue this momentum. Basic questions still need to be asked, but in different ways to account for new understandings; familiar themes and concepts need to be explored and adjusted in this light.

It is suggested that statistical inferencing may make a contribution to future research. This would assist in strengthening validity, but the application of empirical methodology in the social science remains problematic. Further research in this area is needed. Quantitative analysis faces unresolved issues: comparing the data

[28] Linguistics, computer science, philosophy, psychology, sociology, and other domains.

obtained with other data begs questions about literary normality, and significance tests give results that may have a mathematical meaning, but no social meaning. Perhaps the data should be confined to description, rather that attempting to gereralise characteristics with results from inferential analysis.

The ways in which Christians represented themselves collectively needs more research. How they constructed their collective identity as a social category needs to question the interpretation of the contextual historiology. The concept of 'nationalism' is dismissed as a recent phenomenon, but the issue remains, and these constitutive norms could be explored within the psychology of tribal behavior.

Perhaps a different methodology would give more informative insights into the qualitative issues. Coding and the use of computers to organise larger quantities of data, and generate information, should be considered, but as martyrologies followed a similar story, the results may have been no different.

A final word: martyrologies were highly charged and violent narratives about the suffering and final days of martyrs. Their purpose was to educate and entertain, and they did this through themes formulated *expressis verbis,* in which words were used to denote thoughts, feelings, and perceptions, embodied in mental processes. As biographies, they belonged to the 'epic' genre, but they were dramatic, and the constituent plots were tragic. One of the main tenets of the theory of tragedy is the stress on action, rather than character, where plot-structures evoke affective and emotional responses in readers and listeners. But while their deeds were well accounted for, the characters' words and way of life were also foregrounded, opening a window into their personalities. It is a trans-genetic narrative, or perhaps trans-genre, and could be termed a 'dramatic epic'. It is mimetic in that it is a representation of temporal and causal sequenced events; it is diegetic in that it refers to the verbal transmission of the narrative content; mimetic narrativity foregrounds the actual story, rather than the narrator (and others) telling the story.[29]

Classical rhetoric may have influenced stylisation, but a deeper concept of personhood can be understood by shifting the focus away from authorial intentions and onto the processes used by readers and listeners; this, and by combining rhetoric with poetics and modern narratology, appears to give the most satisfactory explanations.

[29] Fludernik, 1996, p. 341.

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APPENDIX 1

Textual Indicators of Character.

Explicit cues (Direct Definition): where the participant's trait is described or identified. Entity term constructions have two semantic functions: denotation in which the entity belongs to a particular lexical class, or describing where the entity has the quality of a particular lexical class. The class of genderless common nouns can only describe. Gendered common nouns can both denote and describe. Proper and possessed nouns can also denote. The distinction between whether a gendered common noun performs a denotation or descriptive function is ambiguous and needs to be interpreted according to its context.[1]

The relational process – attributive - connects a person with its general characteristics or description; the relational process - identifying - relates a person to its identity, role or meaning.[2]

Paese

Direct Definition.

Epithets and classifiers

Event	Participant(s) including roles	Numerical frequency Total = 94	Text Reference: PM Codex M 591 T28, ff. 49-88R	Attribute& reference in Appendix 1.
Attributive (intensive)	Carrier: (Paese) Narrator said	1	49Ri, 4.	holy martyr of Christ
	Carrier: Paese Narrator said	21	49Ri, 5; 57Ri, 1; 58Vi, 28; 61Rii, 21; 62Rii, 21; 62Vi, 10; 63Vi, 17; 64Vii, 12 & 26; 66Ri, 11;	holy Apa (Paese)

[1]Layton, §93.
[2] Butt et al, 2000, p. 58.

			66Rii, 22; 66Vii, 27; 73Ri, 16; 73Rii, 16; 73Vi, 2 &15; 77Vii, 12; 81Rii, 17; 82Ri, 15; 82Vi,15; 85Rii, 22.	
	Carrier: (Paese) Narrator said	6	66Vi, 21; 73Vii, 1; 81Ri, 35; 84Vii, 1; 85Ri, 1; 85Rii, 1.	Apa (Paese)
	Carrier: (Paese) Narrator said	25	56Vii, 10; 57Rii, 25; 57Vii, 1; 58Vii25; 59Ri, 1; 59Vi, 7 & 24; 59V11, 1; 61Vi, 30; 61Vii, 6; 61Vii, 35 – 62Ri, 2; 62Vii, 5; 63Vi, 5 & 15; 63Rii, 1; 64Ri, 10, 12 & 25; 64Rii, 28; 64Vi, 35; 65Vii, 5; 74Ri, 14; 74Vi, 5; 75Vii, 18; 86Vii, 20.	blessed Apa Paese
	Carrier: (Paese) Narrator said	4	57Ri, 31; 57Rii, 7; 59Vii, 20; 74Rii, 17	blessed man
	Carrier: (Paese) Narrator said	1	49Rii, 1.	good
	Carrier: (Paese) Narrator said	1	63Vii, 10.	righteous
	Carrier: (Paese) Paul said Angel said	1 1	53Vii, 15. 61Ri, 32f	loved by God and man
	Carrier: (Paese) Angel said	1	66Rii, 20.	worthy to be loved

	Carrier: (Paese) Angel said	2	63Vii, 10; 78Vii, 10.	beloved
	Carrier: (Paese) Angel said	1	81Ri, 6	chaste
	Carrier: (Paese) Duke said	2	66Ri, 8; 82Ri, 25.	Christian magician
	Carrier: (Paese) duke said narrator said	2 1 1 1 1	74Rii, 10f; 49Rii, 20 74Rii, 10f 74Rii, 10f 74Rii, 10f 74Rii, 10f	great man & rich, wealthy public tax payer, noble (man), from a most esteemed family.
	Carrier: (Paese) Duke said	1	65Ri, 21.	lawless Christian
	Carrier: (Paese) Duke said	1	67Ri, 9.	lawless
	Carrier: (Paese) Duke said	1	67Ri, 30f	unholy
	Carrier: (Paese) Duke said	1	62Ri, 2	magician
	Carrier: (Paese) Duke said	1	51Ri, 26	evil wretch
	Carrier: (Paese) Jesus Christ said	1	85Rii, 5	inheritor of the kingdom

				of heaven
	God said Narrator said Saint said	1 28 1	85Rii, 1; 76Ri, 16; 76Ri, 29; 76Rii, 12; 76Rii, 20; 77Rii, 28; 77Vii5; 82Vi, 6; 83Vi, 15; 84Ri, 14; 84Ri, 21; 84Vii, 12; 84Vii, 20; 84Vii, 31; 85Ri, 21; 85Rii, 1 86Vi, 12; 86Vi, 35; 87Ri, 23; 87Vi, 10; 87Vi, 17; 87Vii, 18; 87Vii, 27; 88Ri, 2; 88Ri, 25; 88Rii, 5; 88Rii, 14. 50Rii, 18; 75Vii, 23; 54Rii, 25	saint
Identifying (intensive)	Token/value: Paese. saints said	2	53Rii, 1 53Rii,6	beloved brother of the saints
	Token/value: saint said	1	54Ri, 16.	man of God
	Token/value: Paese said	3	53Vii, 19; 61Ri, 16; 64Rii, 31	brother of Paul

attributive	Carrier: Duke Paese said	1 1	58Vii 58Ri	lawless
	Carrier: God Paese said	1	58R1	almighty

	Carrier: Emperor Paese said	1	58Ri	unlawful
	Carrier: Victor Duke said	1	58Vii	magician
	Carrier: Victor Duke said	1	58Vii	unholy
	Carrier: Duke Paese said	1	58Vii	impious
	Carrier: Duke Paese said	1	58Vii	blasphemous
	Carrier: Apollo Duke said	1	59Rii	powerful
	Carrier: Duke Angel said	1 1 1	61Vi 59Vi 66Vi	lawless
	Carrier: God (of the Christians) multitude said	1 1	82Rii 59Vii	great
	“	1	59Vii	giver of strength
	Carrier: Christian Gods Duke said	1	62Ri	abominable
	Carrier: Christian God Multitude said	1 1	84V11 62Vi	One is…
	Carrier: Emperor Paese said	1	62Vii	lawless
	Carrier: Paese Duke said	1	63Ri	sorcerer
	Carrier: saints Paese said	1	64Vi	Christian
	Carrier: Apollo	1	82Rii	great

	Duke said	1 1 1	65Rii 67Ri 76Vii	god
	Carrier: Victor Duke said	1	66Ri	Christian magician
	Carrier: Roman gods Angel said	1	66Vi	abominable
	Carrier: Thecla narrator said	1 1	68Ri 70Vi	God-loving
	Carrier: Thecla Angel said	1	69Vii	daughter of Elias
	Carrier: Paese Duke said	1 1	73Ri 73Rii	a Christian
	Carrier: Duke wife said	1	73Rii	a wretch
	Carrier: Emperor wife said	1	73Rii	lawless
	Carrier: Paese Duke said	1	73Vi	merciful
	Carrier: Duke Paese said	1	73Rii	a wretch
	Carrier: wife Duke said	1	73Vii	an evil wretch
	Carrier: God Thecla said	1	74Vi	almighty
	Carrier: Thecla narrator said	1	74Vii	brave-souled
	Carrier: Thecla Duke said	1	75Ri	an impudent breed
	Carrier: Emperor Thecla said	1	75Vi	lawless
	Carrier: Duke Thecla said	1	75Vii	the Devil's son
	Carrier: Paese and Thecla soldiers said	1	76Ri	magicians
	Carrier: Apollo Duke said	1	76Vi	magician
	Carrier: Apollo Duke said	1	76Vi	world-ruling
	Carrier: Thecla Duke said	1 1	76Vii 82Rii	evil wretch
	Carrier: Thecla Duke said	1	77Rii	worthless woman
	Carrier: Apollo and Artemis Duke said	1	77Rii	powerful
	Carrier: Apollo saints said	1	77Vi	lifeless

	Carrier: Paese and Thecla Duke said	1	82Rii	Christian magicians
	Carrier; Paese and Thecla Duke said	1 1 1	86Rii 83Vi 83Vii	magicians
	Carrier: Thecla Duke said	1	84Rii	vile woman
	Carrier: Thecla Thecla said	1	82Vii	sojourner
	Carrier: Duke Thecla said	1	84Rii	harlot
	Carrier: Duke Thecla said	1	84Rii	vomit-eating dog
	Carrier: God Thecla said	1	85Vi	Merciful
	Carrier; Paese Paese said	1	57Ri	a Christian
	Carrier: Thecla angel said	1	54Ri	blessed
	Carrier: Thecla angel said	1	54Ri	God-loving
	Carrier: Thecla angel said	1	54Rii	saint
	Carrier: Thecla Mary said	1	72Ri	saint
	Carrier: Thecla Paese said	1	52Vi	devout

Indirect Presentation

Event (process)	Verb	Participant(s)	Frequency numeric	Reference	Implied trait inferred
material	ⲉϥⲉⲓⲣⲉ performing (circumstantial)	Actor: Paese Beneficiaries: The poor, orphans, widows	1	49Rii, 3	charitable
	ⲩⲁϥϯ gave *habitually*	Actor: Paese Beneficiaries: Widows, poor, orphans, destitute	2	49Rii, 25f	charitable

	ⲛⲉϣⲁϥϯ gave *habitually* with imperfect Conversion = past tense	Actor: Paese Beneficiaries: as above	1	49Vi, 10	charitable
	ⲛⲁⲣⲱϣⲉ will satisfy, suffice	Actor: Paese Beneficiaries: his parents	1	49Vi, 16 - 49Vii, 3	noble and chaste,
	ⲙ̀ⲧⲟⲛ ⲙ̀_ ⲙⲟⲩ periphrastic speech	Actor: Paese's parents Beneficiary: Paese	1	49Vii, 2 - 14	orphan
	ⲉⲛⲉϣⲁϥ…ⲃⲱⲕ one who habitually went (into the prisons)	Actor: Paese Beneficiaries: saints (Christians awaiting death)	2 (15 times in Alexandria)	50Ri, 26; 50Rii, 5	a practising Christian
	ⲁϥⲃⲱⲕ went (into the prisons)	as above	4	53Ri, 25; 54Ri, 7; 55Ri, 6; 64Vii, 14	as above
	ⲁϥϫⲓ took (goods to the prison)	as above	1	54Vii, 28	as above
	ⲉϥⲇⲓⲁⲕⲟⲛⲓ ministers to the saints	as above	1	55Ri, 5	as above
	ⲉⲓ ⲉϩⲣⲁⲓ ⲉϫⲱϥ (the Holy Spirit) descended upon him	Actor: Holy Spirit Beneficiary: Paese	2	55Rii, 25f; 57Ri, 1	sanctified
	ⲁϥⲉⲓⲛⲉ he (God) brought me	Actor: God Beneficiary: Paese	3	57Rii, 9f; 85Vii, 3;	martyr

				87Rii, 5	
	ⲥⲫⲣⲁⲅⲓⲍⲉ signed	Actor: Paese Beneficiary: torturers Duke	1 1	58Vi, 17 73Vi, 26.	a possessor of supernatural powers
	ⲁϥⲧⲁⲗⲃⲟ he was healed he healed others	Actor: angel/God/Paese Beneficiary: Paese/tormentors	2	58Vi, 2 48Ri, 26	a receiver/giver of supernatural power
	ⲥⲱⲧⲉ redeem	as above	1	60Vi, 18	holy
	ⲙ̀ⲡⲉⲡⲕⲱϩⲧ̀_ ⲃⲗⲁⲡⲧⲓ ⲙ̀ⲙⲟϥ (the fire) did not harm him. a periphrastic clause	as above	1	62Rii, 1f	supernatural
	ⲁϥⲉⲓ ⲉⲃⲟⲗ ϩⲛ̀ⲧⲙⲏⲧⲉ ⲙ̀ⲡⲕⲱϩⲧ̀ he came out of the fire (by the power of the Holy Spirit) - periphrastic.	Actor: the Holy Spirit Beneficiary: Paese	1	62Rii, 21f	as above
	ⲉⲛⲉϥϩⲙⲟⲟⲥ he was sitting (in the midst of the fire) relative with imperfect = recurring activity in the past	Actor: the angel Raphael Beneficiary: Paese	1	63Vi, 17	as above
	Paese visits heaven	Actor: an angel of the Lord Beneficiary: Paese		77Vii, 10 to 81Ri, 28.	as above
Behavioura	ⲉⲛⲉϣⲁϥ	Behaver: Paese			

1	- ⲡⲓⲥⲉ cook - ⲥⲟⲃⲧⲉ prepare - ⲧⲁⲗⲟ| load	Behaviour: the one who *habitually* did	3	50Ri, 27f	generous humble dedicated
	ⲉⲓⲉϣⲱⲡ I may buy 3rd future & - ⲧⲁⲗⲟ| load	Behaver: Paese Behaviour: similar to above, activities to feed the saints.	2	54Vi, 30 54Vii, 1	as above
	ⲁϥⲧⲱⲟⲩⲛ	Behaver: Paese Behaviour: Paese arose from his tortures	1	59Vi, 26	supernatural activity - miraculous
	ⲧⲁⲗⲃⲟ	Behaver: Paese Behaviour: Paese heals the sick	1	83Vi, 28	supernatural activity
Mental	ⲕⲱϩ periphrastically,(1) ⲡⲉϥϩⲏⲧ ⲙ̀_ ⲕⲁϩ ⲉⲙⲁⲧⲉ* (2) ⲁⲓ+ ⲙ̀_ ⲕⲁϩ ⲛ̀ϩⲏⲧ ⲉⲙⲁⲧⲉ**	Senser: Paese Phenomenon: a wish to emulate (Crum, 132b)	2	52Rii,24 56Vii, 26	empathetic
	ⲛⲁⲩ	Senser: Paese Phenomenon: vision	1	56Ri, 14	associated with incorporeal beings
	ϯⲛⲁⲧⲱⲟⲩⲛ I will arise…	Senser: Paese Phenomenon: in emulation of the life of Christ	1	56Vi, 35	Christlike
	ϥⲓⲧⲁⲟⲩⲟ	Senser: Paese			

	part of a periphrastic clause: *take up* my cross and *follow* Jesus Christ	Phenomenon: as above	1	56Vii, 1	as above
	ⲡⲁⲓ+ ⲡⲉ ⲡⲁⲣⲁϣⲉ ⲉϯϣⲓⲛⲉ ⲛ̀ⲥ̀ⲱϥ this is my joy for which I seek	Senser: Paese Phenomenon: redemption	1	60Vi, 16f	joyful
	ⲉⲣⲉⲡⲉϥ ϩⲟ ⲙϩ̀_ ⲛ̀ⲣⲁϣⲉ his countenance full of joy	Senser: Paese Phenomenon: Paese is in a state of Grace	3	81Rii, 8; 86Vii, 5; 72Rii, 16;	holy
verbal	ⲡⲉϫⲁϥ he said	Sayer: Paese Projected clause: I know that…	1	57Vii, 3f	a Christian visionary
	ⲁϥⲱϣ ⲉⲃⲟⲗ ⲉϥϫⲱ ⲙ̀ⲙⲟⲥ ϫⲉ he cried out saying	Sayer: Paese Projected clause: hear me…send to me…	2	58Ri,8; 58Ri, 16f	associated with incorporeal being (through supplication)
	ⲁⲓⲱⲡ I have been counted…	Sayer: Paese Projected clause:I have been counted *as a saint*	1	60Vi, 14	saint
	ⲁⲅⲱϣ ⲉⲃⲟⲗ ⲉⲅϫⲱ ⲙ̀ⲙⲟⲥ ϫⲉ they cried out saying…	Sayer: Paese and Thecla Projected clause: *Be shamed…*	1	77Vi, 1f	forthright, outspoken, confident, committed
	ⲡⲁϫⲟⲉⲓⲥ ⲇⲉ ⲛ̀ⲧⲟϥ ⲓ̀ⲥ̀_ ⲡⲉϫⲥ̀_	Sayer: Paese Projected clause: But *my Lord*	1 1	57Vi, 8 58Vii, 1	as above

		JesusChrist…			
	ⲉⲧⲣⲁϯⲃⲟⲙ	Sayer: angel Projected clause: that I give you strength… …save you…	1 1	58Rii,15f	association with incorporeal being
	ϯⲥⲃ̀ⲧⲱⲧ ⲉⲧⲣⲁϥⲓ ⲅⲓⲥⲉ	Sayer: Paese Projected clause: I am ready to bear suffering…	1	61Vi, 30f	determinatio n

*translated by Reymond and Barns (p. 153) as "…his heart was very *sorrowful*…" (my italics).

** translated by Reymond and Barns (p. 157) as "…I was greatly *moved*." (my italics).

Transitivity (Grammar in context)

ⲡⲉϫⲉ ⲁⲡⲁ ⲡⲁⲏⲥⲉ ⲙ̀ⲡⲁⲅⲅⲉⲗⲟⲥ ϫⲉ [3] "Apa Paese said to the angel…" Actualised in an entity term construction, having a denoting function.[4]		
Carrier	Process: relational identifying	Value
Paese	Is	(a person with the title) Apa*

* A title of reverence (Crum, 13a).

ⲡⲁⲓ ⲇⲉ ⲉⲛⲉϥⲣⲱⲙⲉ ⲛ̄ⲁⲅⲁⲑⲟⲥ ⲡⲉ[5]

[3] 66Vi, 21; 73Vii,1; 81Ri, 35; 84Vii, 1; 85Ri, 1; 85Rii, 1

[4]Layton, §§92(b), 93(a), 126.

Mediated attributive construction by the morph ⲛ_ : Gendered common noun - morph ⲛ_ - attributive noun[6] “Now this one was a good man,..”		
Carrier (deictic)	Process: Relational attributive	Attribute[7]
Paese	Was	good
ⲡⲁⲓ ⲇⲉ	ⲉⲛⲉϥⲣⲱⲙⲉ ⲛ̄ⲁⲅⲁⲑⲟⲥ ⲡⲉ	

ⲡⲉϫⲉⲟⲩⲁ ⲛⲁⲩ ⲉⲃⲟⲗ ⲅⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ ϫⲉ ⲡⲁⲥⲟⲛ ⲡⲁⲏⲥⲉ[8] “One of the saints said to him, ‘My brother Paese,…’” Actualised in an *entity term construction* in a nominal sentence.[9]		
Token	Process: Relational identifying	Value
Paese	is	a saint’s brother
ⲡⲉϫⲉⲟⲩⲁ ⲛⲁⲩ ⲉⲃⲟⲗ ⲅⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ	ⲡⲁⲥⲟⲛ ⲡⲁⲏⲥⲉ	

ⲁⲩⲥⲙⲟⲩ ⲉⲣⲟϥ ⲉⲩϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ …ⲡⲉ(ⲛ)ⲥⲟⲛ ⲙ̄ⲙⲉⲣⲓⲧ “They blessed him (the saints) saying, “…our beloved brother.”

[5]49Ri, 30.
[6] Layton, §99
[7] Butt et al, 2000, p. 59 forms the basis of this table.
[8]53Rii, 5.
[9] Layton, §92(a),

Gendered common noun - morph ⲛ̀_ - attributive noun[10]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	(our) beloved brother
ⲁⲩⲥⲙⲟⲩ ⲉⲣⲟϥ	ⲡⲉ(ⲛ)ⲥⲟⲛ ⲙ̄ⲙⲉⲣⲓⲧ	

ⲁⲙⲟⲩⲉϩⲟⲩⲛ ⲡ*ⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄ ϩⲓⲧⲙ ⲡⲛⲟⲩⲧⲉ ⲙⲛ̄ⲛ̄ⲣⲱⲙⲉ[11] “Come in, thou (you) man worthy** to be loved by God and man.” The sentence predicate is used to denote Paese as a unique individual [12]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	Worthy to be loved by God and man (expressed as passive agents)
ⲡⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄		

*where ⲡ = a signal of direct discourse[13] which can be translated as vocative[14] “O man…”

**ϣ translated as ’worthy’ by Reymond and Barns, p. 155, (Crum, 541 (a) impers. vb. Lit *know, so be able, permitted*with pronominal subject. However Crum, 600a/b, ϣⲟⲩ = *worthy of, fit for,* with following vb.: ⲙⲉⲣⲓⲧ; translated by Layton (§109viii), ϣⲟⲩ- combines with some infinitives e.g. ϣⲟⲩ-ⲙⲉⲣⲓⲧ-ϥ = “worthy of being loved”: also Crum, 500a, ⲟⲩⲱϣ| = *desire, love*, intransitive verb cf. Matthew 12:18 “…the one I love...”

Paul said this. Later in the story, the angel Raphael addressed Paese in the same way:

ϫⲁⲓⲣⲉⲡⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄ ϩⲓⲧⲙ̄ⲡⲛⲟⲩⲧⲉ ⲙⲛ̄ⲛ̄ⲣⲱⲙⲉ [15]

[10] Layton, §99
[11]53Vii, 15.
[12]Layton, §179.
[13]Layton, §523.
[14] Layton, §45(d)

Further on, Paese is referred to by the angel Raphael as "…thou man worthy to be loved." [16]

ⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ⲛ̀_ ⲭ̀ⲣⲏⲥⲧⲓⲁⲛⲟⲥ[17] "…this lawless Christian…" An entity term with the semantic function of description. Inverted attributive construction where the attribute has an emphatic nuance, "this *lawless* Christian"[18]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	Is	A lawless Christian
pei+		ⲁⲛⲟⲙⲟⲥ ⲛ̀_ ⲭ̀ⲣⲏⲥⲧⲓⲁⲛⲟⲥ

Χⲁⲓⲣⲉⲡⲁⲏⲥⲉ ⲡⲣⲱⲙⲉ ⲙ̀ ⲡⲛⲟⲩⲧⲉ[19] Hail Paese, you man of God…" A general relationship (possessive) construction[20]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	(a) man of God
ⲡⲣⲱⲙⲉ ⲙ̀ ⲡⲛⲟⲩⲧⲉ		

ⲁⲛ̀ⲧⲟⲩⲭ̀ⲣⲏⲥⲩⲓⲁⲛⲟⲥ[21]

[15] 61Ri-Rii 35ff.
[16] 66Rii, 18.
[17] 57Ri, 21.
[18] Layton, §102.
[19] 54Ri, 16.
[20] Layton, §147.
[21] 57Ri, 22.

"…I am a Christian…" A nominal sentence, denotative/descriptive, with indefinite nominal predicate[22]		
Carrier (deictic)	Process: Relational attributive	attribute
Paese	Is	a Christian
ⲁⲛ̄ⲟⲩⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ		

ⲕⲁⲕⲏ ⲕⲉⲫⲁⲗⲏ kakh/ kefalh&(kak&ov h/ o/n; kefalh/ h=v h9) "…evil wretch!"		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	(an) evil wretch

ⲡⲙⲁⲕⲁⲣⲓⲟⲥ[23] "The blessed (man)…" This is an article phrase used as an entity term construction, having the semantic function of *description*, where 'man' "…has the quality of the lexical class of…" 'blessed'[24]		
Carrier (deictic)	Process: Relational	attribute

[22] Layton, §292(a), this also has a descriptive function.
[23] 57Ri, 31.
[24] Layton, §93(b) and §92(a).

	attributive	
Paese	Is	blessed
ⲙⲁⲕⲁⲣⲓⲟⲥ		

Again at57Rii, 7; 59Vii, 20; 74Rii, line 16,

ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ "The blessed Apa Paese…" '…(the one who is) blessed' is an article phrase used as an entity term (it contains the common noun lexeme ⲙⲁⲕⲁⲣⲓⲟⲥ)[25]		
carrier	Process: Relational attributive	attribute
Apa Paese	is	blessed
ⲙⲁⲕⲁⲣⲓⲟⲥ		

The *blessed Apa Paese* is a frequently used term: 56Vii, 10; 57Rii, line 25; 57Vii, line 1; 58Vii, line 25; 59Ri, line1; 59Vi, line 7; 59Vi, line 24; 59Vii, line 1; 61Vi, 6; 61Vi, line 30; 61Vii, line 35- 62Ri, line 2; 62Vii, line5, 63Vi, line 5 and line 15; ,63Rii, line 1; 64Ri, line 10; 64Ri, line 12 and 25; 64Rii, line 28; 64Vi, line 35; 65Vii, line 5; 74Ri, line 14; 74Vi, line 5; 75Vii, line 18; 86Vii, line 20.

The *Blessed man*: 57Ri, line 31; 57Rii, line 7; 59Vii, line 20; 74Rii, 17.
Apa Paese: 66Vi, line 21; 73Vii, line 1; 81Ri, line 35; 84Vii, line 1; 85Ri, line 1; 85Rii, line 1.

The holy Apa Paese occurs at the beginning of the text,49Ri, line 5, and then initially when the Holy Spirit descends upon him in 57Ri, line 1; he is referred to as 'holy' in 58Vi, line 28; 61Rii, line 21; 62Rii, line 21; 62Vi, line 10; 63Vi, line 17; 64Vii, line 12 and 26; 66Ri, line 11; 66Rii, line 22; 66Vii, line 27; 73Ri, line16; 73Rii, line 15; 73Vi, line 2 and line 15; 77Vii, line 12; 82Ri, line 15; 82Vi, line 15; 85Rii, line 22

[25] Layton, §92(a)

• ⲡⲉϫⲁϥ ⲙ̀ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ ϫⲉ ⲱ ⲡⲙⲁⲅⲟⲥ[26] "He said to the blessed Apa Paese, 'O magician,..'" The personal morph (entity term) 'you' (Greek particle w1, 'o' + vocative/nominative case),[27] having a descriptive function in calling Paese by a distinguishing name.[28]

Carrier (deictic)	Process: Relational attributive	Attribute
'O' =2nd Pers. Sing., ='you'= Paese	is	(a) magician
ⲱ	ⲡⲙⲁⲅⲟⲥ	

ⲡⲁⲓⲕⲁⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ[29] "…the righteous Apa Paese…" An entity term ('the righteous' from the Greek adjective di&kaiov) used to describe Paese[30]

carrier	Process: Relational attributive	attribute
Paese	is	righteous
		ⲁⲓⲕⲁⲓⲟⲥ

ⲱ ⲡⲁⲙⲉⲣⲓⲧ ⲡⲁⲏⲥⲉ [31]

[26]62Ri, 2.
[27]Layton, §§92, 94, 141.
[28]Layton, §126.
[29]63Vii, 10.
[30]Layton, §§93(a), 141.

"…O my beloved Paese…" A genderless common noun used to describe Paese.[32]		
Carrier	Process: Relational attributive	attribute
Paese	is	(one who is) loved by the angel of the Lord
ⲙⲉⲣⲓⲧ		

Again at 78Vii, 10,

ⲡⲁⲏⲥⲉ ⲡⲉⲓⲙⲁⲅⲟⲥ ⲛ ⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ[33] "…Paese, this Christian magician." Mediated attributive construction[34]		
Carrier	Process: Relational attributive	attribute
Paese	is	(a) Christian magician
ⲙⲁⲅⲟⲥ ⲛ ⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ		

ⲡⲉⲓ" ⲁⲛⲟⲙⲟⲥ ϫⲉ ⲡⲁⲏⲥⲉ[35] "…this lawless one Paese…" Paese is described by an *entity term* in an *article phrase* comprising the determinator pronoun ⲡⲉⲓ"" and the genderless common noun ⲁⲛⲟⲙⲟⲥ[36]		
Carrier	Process: Relational	attribute

[31]63Vii, 10.
[32]Layton, §93(b).
[33]66Ri, 8; 82Ri, 25.
[34]Layton, §99.
[35]67Ri, 9.
[36] Layton, §§ 43, 92(a), 114 and 141

	attributive	
Paese	is	lawless
ⲡⲉⲓ" ⲁⲛⲟⲙⲟⲥ		

ⲛ̄ⲧⲕ̄ⲟⲩⲛⲟϭ ⲛ̄ⲣⲙ̄ⲙⲁⲟ ⲛ̄ⲃⲁⲓⲇⲁⲓⲙⲟⲥⲓⲟⲛ ⲙ̄ⲡⲗⲟⲩⲥⲓⲟⲥ ⲁⲩⲱ ⲛ̄ⲉⲩⲅⲉⲛⲏⲥ ⲁⲩⲱ ⲛ̄ⲅⲉⲛⲟⲥ ⲉϥⲧⲁⲓⲏⲩ ⲙ̄ⲙⲁⲧⲉ[37] "…you are a great man and rich*, a wealthy public taxpayer, and noble, and of a most esteemed family." Inverted attributive,[38] with an entity term comprising a compound noun;[39] an attributive term (genderless common noun) elaborating another;[40] an attributive circumstantial clause[41]

Carrier (deictic)	Process: Relational attributive	attribute
You (Paese)	are are are are	- a great man and rich* - a wealthy public taxpayer - noble - of a most esteemed family**
ⲛ̄ⲧⲕ̄ⲟⲩⲛⲟϭ ⲛ̄ⲣⲙ̄ⲙⲁⲟ * ⲃⲁⲓⲇⲁⲓⲙⲟⲥⲓⲟⲛ ⲙ̄ⲡⲗⲟⲩⲥⲓⲟⲥ		

[37] 74Rii, 10ff; 49Rii, 10.
[38] Layton, §102,
[39] Layton, §§92(a), 93(b).
[40] Layton, §97.
[41] Layton, §430.

ⲉⲩⲅⲉⲛⲏⲥ ⲅⲉⲛⲟⲥ ⲉⲩⲧⲁⲓⲏⲩ ⲙ̄ⲙⲁⲧⲉ

* Crum, 296a.

**‘of family being most esteemed’

ⲡⲁⲏⲥⲉ ⲇⲉ ⲡⲉϫⲁϥ **ⲡϫⲥⲟⲛ**[42] Paese said, “My brother…” (in response to Paul). A general relationship (possessive) construction.[43]		
Token/value	Process: Relational identifying	attribute
Paese	is	(a) brother of Paul
		ⲡⲁⲥⲟⲛ

ⲡⲉϫⲉⲡϩⲁⲣⲓⲟⲥ[44] an article phrase actualised as an entity term and used to describe Paese[45]		
Carrier (deictic)	Process: Relational attributive	attribute
Paese	is	(a) saint
translatedhere as ‘saint’[46] (Greek = a#giov= ‘holy, sacred, venerable’)	ⲡϩⲁⲣⲓⲟⲥ	

[42]53Vii, 19; 64Rii, 31.
[43]Layton, §147.
[44]75Vii, 23.
[45]Layton, §§92(a), 93(b).
[46]Reymond and Barns, 1973, p. 173, cf. Crum, 488a, where petouaab = ‘who, what is pure; saint’

Again at 85Rii, 1; ⲟⲩⲁⲁⲃ is translated as ‘saint’ at 50Rii,18; 54Rii, 25;87Vi, 26; 88Ri, 5; 88Ri, 25; 88Rii, 5; 88Rii, 14.[47]The narrator uses ϩⲁⲅⲓⲟⲥ from the borrowed Greek adjective a#giovas a genderless common noun and uses ⲟⲩⲁⲁⲃ (from the Egyptian ‘w^{c}b’)[48] nominally as ‘pure’; also ⲡⲉⲧⲟⲩⲁⲁⲃ substantivized as ‘one who/what is holy’. Both words are used, which may reflect a multilingual audience rather than being a matter of style.

ⲉⲧⲃⲉ ⲧⲉⲧⲛ̄ϩⲁⲕⲛⲓⲁ[49] “…because of your chastity.” An entity term describing Paese[50]		
Carrier (deictic)	Process: Relational attributive	attribute
Paese	is	chaste
‘the angel of the Lord said…’		ϩⲁⲕⲛⲓⲁ

Χαιρε ⲛⲁϣⲃⲏⲣ ⲕⲗⲏⲣⲟⲛⲟⲥ ⲛ̄ⲧⲙⲛ̄ⲧⲉⲣⲟ ⲛ̄ⲛⲙ̄ⲡⲏⲩⲉ[51] “Hail, my fellow inheritors of the Kingdom of Heaven.” An entity term describing Paese (and Thecla)[52]		
Carrier (deictic)	Process: Relational	attribute

[47]Reymond and Barns, 1973, p. 152, 155, 184.87Vi, 26; 88Ri, 5; 88Ri, 25; 88Rii, 5; 88Rii, 14
[48] Alan Gardiner *Egyptian Grammar* (University Press, Cambridge, 1994), p. 560.
[49]81Ri, 6.
[50]Layton, §§93(b), 141.
[51] 85Rii, 5
[52] Layton, §§93(b), 147

	attributive	
Paese	Is	(an) inheritor of the Kingdom of Heaven
The lord, referring to Paese (and Thecla), named them as 'inheritors of the Kingdom of Heaven'.		ⲕⲗⲏⲣⲟⲛⲟⲙⲟⲥ ⲛ̄ⲧⲙⲛ̄ⲧⲉⲣⲟ ⲛ̄ⲛⲙ̄ⲡⲏⲩⲉ

ⲡⲅⲁⲅⲓⲟⲥ ⲙ̄ⲙⲁⲣⲧⲩⲣⲟⲥ ⲙ̄ⲡⲉⲭ̅ⲥ̅[53] "…the holy martyr of Christ…" An entity term describing Paese.[54]		
Carrier	Process: relational attributive	attribute
Paese	is	(a) holy martyr of Christ
		ⲅⲁⲅⲓⲟⲥ ⲙ̄ⲙⲁⲣⲧⲩⲣⲟⲥ ⲙ̄ⲡⲉⲭ̅ⲥ̅

Textual indicators of character: Implicit cues (Indirect Presentation)

The trait is illustrated in a range of ways, often periphrastically, where the meaning is expressed by many or several words rather than a few or one word.

ⲛⲉⲩⲛ̄ⲟⲩⲣⲱⲙⲉ ⲇⲉ ⲙ̄ⲡⲙ̄ⲅⲓⲧ ⲛ̄ϣⲙⲩⲛ ⲅⲛ̄ⲟⲩⲧⲟⲟⲩ ⲭⲉⲡⲟⲩⲥⲓⲣⲉ ⲉⲡⲉϥⲣⲁⲛ ⲡⲉ ⲡⲁⲏⲥⲉ "…that there was a man at the north of Shmoun in a hill called Pousire whose name was Paese."[55]		
Carrier	Relational process: existential	Location identified
Paese	Was	(from) Pouisre north of

[53] 49Ri, 4
[54] Layton, §93(b)
[55] 49Ri, 25.

		Shmoun
epeƷran pe pahse whose name was Paese	ⲛⲉⲩⲛ̄ⲟⲩⲣⲱⲙⲉ ⲛⲉⲩⲛ̄ is the contracted form of ⲛⲉ-ⲟⲩⲛ ⲛⲉ = preterite converter ⲟⲩⲛ = existential predicate 'there was a man…'	ⲙ̄ⲡⲙ̄ϩⲓⲧ ⲛ̄ⲙⲩⲛ ϩⲛ̄ⲟⲩⲧⲟⲟⲩ ϫⲉⲡⲟⲩⲥⲓⲣⲉ

ⲉϥⲉⲓⲣⲉ ⲛ̄ϩⲉⲛⲛⲟϭ ⲙ̄ⲙⲛ̄ⲧⲛⲁ ⲙⲛ̄ⲛⲉⲛϩⲏⲕⲉ ⲙⲛ̄ⲛ̄ⲟⲣⲫⲁⲛⲟⲥ ⲙⲛ̄ⲛⲉϫⲏⲣⲁ ⲉⲧϩⲙ̄ⲡⲙⲁ ⲉⲧⲙ̄ⲙⲁⲩ[56] "…performing great acts of charity to the poor people and the orphans and widows who were in that place."			
Actor	Material Process		Beneficiaries	Location
Paese	performing great acts of charity		to - the poor people - the orphans - the widows	in that place (Pousire)
(pai")	ⲉϥⲉⲓⲣⲉ	ϩⲉⲛⲛⲟϭ ⲙ̄ⲙⲛ̄ⲧⲛⲁ	ⲛⲉⲛϩⲏⲕⲉ ⲟⲣⲫⲁⲛⲟⲥ ⲛⲉϫⲏⲣⲁ	ⲉⲧϩⲙ̄ⲡⲙⲁ ⲉⲧⲙ̄ⲙⲁⲩ
Although this action is not expressly habitual, its position early in the story, and the following associated actions, begins to develop Paese's **charitable** nature.				

[56] 49Rii, 1-10.

<table>
<tr><td colspan="4">ⲁⲩⲱ ⲡⲣⲱⲙⲉ ⲉⲧⲙ̄ⲙⲁⲩ ⲛⲉⲩⲛ̄ⲧϥ̄ⲟⲩⲛⲟϭ ⲛ̄ϩⲏⲡⲏⲣⲏⲥⲓⲁ ϩⲙ̄ⲡⲉⲓ ⲕⲟⲥⲙⲟⲥ[57]

“And that man had a great household in this world…”</td></tr>
<tr><td>Carrier</td><td>Process: relational: attributive: possessive: circumstantial</td><td>Attribute: Possessed</td><td>location</td></tr>
<tr><td>Paese</td><td>Had</td><td>a great household</td><td>In this world</td></tr>
<tr><td>ⲁⲩⲱⲡⲣⲱⲙⲉ
ⲉⲧⲙ̄ⲙⲁⲩ
‘and that man’</td><td>ⲛⲉⲩⲛ̄ⲧϥ̄
ⲛⲉ-ⲟⲩ
preterite + ind. Article</td><td>ⲟⲩⲛⲟϭ
ⲛ̄ϩⲏⲡⲏⲣⲏⲥⲓⲁ</td><td>ϩⲙ̄ⲡⲉⲓⲕⲟⲥⲙⲟⲥ</td></tr>
<tr><td colspan="4">ⲙⲛ̄ⲟⲩⲙⲏⲏϣⲉ ⲛ̄ⲱϣⲉ ⲙⲛ̄ⲉⲛⲧⲃ̄ⲛⲟⲟⲩⲉ ⲉⲛⲁϣⲱⲟⲩ ⲙⲛ̄ϩⲉⲛⲉⲟⲟⲩ ⲙⲛ̄ϩⲛ̄ϭⲁⲙⲟⲩⲁⲗ ⲙⲛ ϩⲉⲛⲉⲥⲟⲟⲩ
and much lands and numerous cattle and asses and camels and sheep</td></tr>
<tr><td colspan="4">The implied trait is ‘wealth’, with the additional comment by the narrator “…in this world” informing the audience of the existence of another world and introducing an expectation of its detailed exposition and Paese’s relationship within it.</td></tr>
</table>

[57] 49Rii, 10f.

ⲡⲣⲱⲙⲉ ⲇⲉ ⲉⲧⲙ̄ⲙⲁⲩ ⲉϥϣⲁⲛϩⲱⲱⲕⲉ ⲛ̄ⲛⲉϥⲉⲥⲟⲟⲩ ⲉⲧⲉⲣⲟⲙⲡⲉ ϣⲁϥϯ ⲛ̄ϣⲉ ⲛ̄ⲉⲥⲟⲟⲩ ⲛ̄ⲥⲁⲣⲧ ⲛ̄ⲛⲉϫⲏⲣⲁ ⲙⲛ̄ⲛ̄ⲟⲣⲫⲁⲛⲟⲥ ⲙⲛ̄ⲛⲉⲛϩⲏⲕⲉ ⲙⲛ̄ⲛⲉⲧϣⲁⲁⲧ ⲉⲧϩⲙ̄ⲡⲉϥϯⲙⲉ[58]

"That man, whenever he sheared his sheep yearly, **was wont to assign** a hundred sheep for wool for the widows and orphans and the poor and destitute, who were in his village…"

Actor	Material Process	Goal	Beneficiary	Location	Circumstance
Paese	Gave	wool	to – widows - orphans - poor - destitute	his village	Whenever he sheared his sheep annually (100 sheep)
ⲡⲣⲱⲙⲉ ⲇⲉ ⲉⲧⲙ̄ⲙⲁⲩ	ϣⲁϥϯ	ⲥⲁⲣⲧ	ⲛⲉϫⲏⲣⲁ ⲟⲫⲁⲛⲟⲥ ⲛⲉⲛϩⲏⲕⲉ ⲛⲉⲧϣⲁⲁⲧ	ⲉⲧϩⲙ̄ⲡⲉϥϯⲙⲉ	ⲉϥϣⲁⲛϩⲱⲱⲕⲉ ⲛ̄ⲉϥⲉⲥⲟⲟⲩ ⲉⲧⲉⲣⲟⲙⲡⲉ ϣⲉ ⲛ̄ⲉⲥⲟⲟⲩ

As Paese *habitually* gave wool to the beneficiaries, the implied trait of being **charitable** is readily inferred. As in # 1 (above), the narrator begins to develop Paese's character early in the story.

ⲁⲩⲱ ⲟⲛ ϩⲙ̄ⲡⲙⲉϩⲥⲉⲛⲥⲛⲁⲩ ⲛ̄ϩⲱⲱⲕ ⲛ̄ⲛⲉϥⲉⲥⲟⲟⲩ ϣⲁϥϯⲛ̄ⲕⲉϣⲉ ⲛ̄ⲉⲥⲟⲟⲩⲛ̄ⲥⲁⲣⲧ ⲛ̄ⲛⲉⲧϩⲙ̄ⲡⲉϥϯⲙⲉ ⲛ̄ϩⲏⲕⲉ ⲙⲛ̄ⲛⲉⲧⲕⲱⲧⲉ ⲉⲣⲟϥ[59]

"…and also at the second time of shearing his sheep he **was wont to assign** another 100

[58] 49Rii, 25-30.
[59] 49Vi, 30-5.

sheep for wool to those who were in his village , the poor and those in his neighbourhood.”				
Actor	Material process	Goal	Beneficiaries	Circumstance
Paese	gave	wool from another 100 sheep	to - the people in his village - the poor people - the people in his neighbourhood	At the second time of shearing his sheep
	ϣⲁϥϯ	ⲕⲉϣⲉ ⲛ̄ⲉⲥⲟⲟⲩⲛ̄ⲥⲁⲣⲧ	ⲛ̄ⲛⲉⲧⲣⲙ̄ⲡⲉϥϯⲙⲉ ⲛ̄ⲣⲏⲕⲉ ⲙⲛ̄ⲛⲉⲧⲕⲱⲧⲉ ⲉⲣⲟϥ	ⲟⲛ ⲣⲙ̄ⲡⲙⲉⲣⲥⲉⲛⲥⲛⲁⲩ ⲛ̄ⲣ ⲱⲱⲕ ⲛ̄ⲛⲉϥⲉⲥⲟⲟⲩ
Again, the narrator develops Paese’s character trait of being **charitable** by the repetitive use of the verb **ϯ,** ‘to give’, inflected with the prefix ϣⲁ-, describing the verb as characteristically habitual[60]				

ⲁⲩⲱ ⲟⲛ ⲣⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲱⲣⲥ̄ ⲛⲉϣⲁϥϯ ⲛ̄ⲟⲩⲕⲛⲁⲁⲩ ⲛ̄ⲧⲟⲩⲉⲓ ⲧⲟⲩⲉⲓ ⲛ̄ⲛⲉⲭⲏⲣⲁ ⲙⲛ̄ϣⲙ̄ⲙⲟ ⲉⲧⲣⲙ̄ⲡⲉϥⲱⲣⲥ̄ ⲕⲁⲧⲁⲣⲟⲟⲩ ⲥⲛⲁⲩ[61]

And again, in the time of harvest time (*sic*)he **was wont to give** a sheaf each to the widows and the strangers who were (employed) in his harvesting every two days.”

Actor	Material process		Beneficiaries	Circumstance
Paese (he)	gave a sheaf of wheat		to – widows - strangers (who were harvesting)	in the time of harvest time (*sic*) every two days
-3	ⲛⲉϣⲁϥϯ	ⲟⲩⲕⲛⲁⲁ	ⲧⲟⲩⲉⲓ ⲛ̄ⲛⲉⲭⲏⲣⲁ	ⲟⲛ ⲣⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲉⲩⲟⲉⲓϣ

[60] Layton, §337
[61] 49Vi, 5-15.

		-ϒ	ⲙⲛ̄ϣⲙ̄ⲙⲟ ⲉⲧⲣⲙ̄ⲡⲉϥⲱⲣϩ̄	ⲙ̄ⲡⲱⲣϩ̄ ⲛⲉ ⲕⲁⲧⲁϩⲟⲟϒ ⲥⲛⲁϒ
Layton describes this imperfect conversion of the habitual as "expressing past tense + back ground information + repeated occurrence, in a tense-less verbal action"[62] In this way, the narrator continues to develop Paese's **charitable** nature.				

Paese is further described by implied traits which have been inferred through his behaviour, including direct speech, which contains a verb naming, or implying, the action:

49Vi, 16 – 49Vii,3: Paese acts in a **noble** and **chaste** way when he accepts his sister and son as a surrogate family.

49Vii, 2 – 14: he becomes an **orphan**.

50Ri, 25 – 50Rii, 12: Paese becomes a **practicing Christian** by emulating certain actions of Jesus Christ,as expounded in the gospels. These acts involve visiting and administering to the *Christians*[63] who had been imprisoned in accordance with the edict of Diocletian.[64]The narrator soon referred to the imprisoned Christians as *Saints,*[65]a salient discourse feature in the development of the narrative.

57Rii, 9f: Paese involved himself in the activities of a **martyr**. He said the reason why he had come to the Praetorium was, "…that I may enter into His holy contest" when referring to God, an action that would involve torture, and finally death, if he resisted conforming to the edict of Diocletian. God refers to Paese's actions as "your martyrdom"[66]and he calls himself a "holy martyr" when addressing the Father of Jesus Christ immediately before his death.[67]

58Vi, 2 and 26: As the story evolves, Paese's character develops; the narrator adds traits to his personality and he is portrayed as a person endowed with **supernatural powers.** Heis healed by the angel Raphael, who was sent by God, after being tortured[68]; he displays the power to heal others when he straightens the hands of his

[62] Layton, §528(f)
[63] 50Ri, 20
[64]49Rii, 22-25.
[65] 50Rii, 9
[66] 85Vii, 3
[67]87Rii, 5.
[68]58Rii, 12f.

tormentors.[69]These are his earliest supernatural actions and signal a shift into another world, the text-world, created through discourse in which the narrator introduces incorporeal beings.[70] He experiences the first of seven supernatural interventions by angels to heal the wounds inflicted upon his body, after suffering coercive torture.[71] He begins to be associated with ethereal beings that inhabit the text-world; he shares their powers, manifest as the miraculous cure of the sick[72]and in his immunity from physical destruction.[73]He visits a sub-world within this world.[74]

60Vi, 18: Paese is **holy**. He has been delivered from sin and damnation; accepted by God as having "…been counted to the lot of the saints."[75] His holiness is manifest in the appearance of "…his countenance full of joy…"[76]

He is called a **saint** by other saints, an angel of God and the narrator. He is sanctified by the Holy Spirit.[77]

He is **generous, humble and dedicated**; being one who habitually ministered to the imprisoned saints.[78]

He is **empathetic,** mentally identifying himself with Paul[79] and then with Christ[80].

He is **joyful** that God has redeemed him from his sins.[81]

He is a **committed Christian.** The narrator uses direct discourse to foreground this salient point; Paese states, "I am a Christian"[82], giving his raison d'être and providing the narrative with its forward momentum. The following actions and circumstances of the plot occur in relation to this theme.

He is a **Christian visionary**, knowing that Jesus Christ will give Armenius "…great punishments in hell…"[83]

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[69]58Vii, 16f.
[70] 56Ri, 14; Also at 58Ri, 8, 58Ri, 16f.
[71]58Vi, 1f.
[72]83Vi, 28.
[73] 62Rii, 1f; 63Vi, 17; 59Vi, 26
[74]77Vii, 6 – 81; Rii, 28.
[75]60Vi, 14.
[76]72Rii, 16, 81; Rii, 8; 86Vii, 5.
[77]50Rii, 18; 54Rii, 25; 75Vii, 23; 85Rii, 5f; Also at 55Rii25f; 57Ri, 1.
[78]50Ri, 27f; 54Vi, 30; 54Vii, 1.
[79]52Rii, 24.
[80]56Vii, 26; 56Vi, 35; 56Vii, 1.
[81]60Vi, 16f.
[82]57Ri, 22f.
[83]57Vii, 3f.

The narrator portrays Paese (and Thecla) by direct discourse as **forthright, outspoken, confident, committed** and **fearless**.[84]

This transitivity profile of Paese exposes character traits that are consistent with the direct definitions, indicating that his actions are an expression of his propensities, "The transitivity profile embodied by a text is a generally useful indicator of character in prose fiction."[85] For example, the narrator uses 'holy' and 'blessed' as defining characteristics of Paese and he consistently acts in this way; as one who is free from all contamination of sin and evil,[86] made morally and spiritually perfect by entering into "His holy contest",[87] in defiance of Diocletian's edict, and becoming a martyr,[88] after having "striven well for your Lord",[89]and finally having his name written in the 'Book of Life'[90] – a metaphor used to describe his existence in heaven for eternity. The descriptors 'holy' and 'blesses' equate well with Paese's implied trait of possessing 'supernatural powers', he is consistently being empowered by God, through His angels, and acting accordingly, whether it be his miraculous escape from restraints during torture, being unharmed after torture, or curing the sick.

Mimesis

Paese imitates Christ, "For I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink,"[91] The saints praise Paese and connect his actions to that of Christ with an embedded quote of Christ expressed as direct discourse, "I was sick and you looked after me, I was in prison and you came to visit me."[92] The actions of Paese's sister, Thecla,[93] complete this with, "I was a stranger and you invited me in, I needed clothes and you clothed me"[94] This event is early in the story and the narrator, Julius, recounts how the saints recognised Paese as a saint by seeing a "shining crown hovering over his head."[95]Paese visits prisons and eats with the incarcerated saints on a number of occasions, initially in Shmoun and Antinoou which he did "for many days",[96] and later, again to Antinoou, but not to eat;[97] in Alexandria he visited one of the prisons and later

[84]77Vi, 1f.
[85] Simpson, 2004, p. 119.
[86] 60Vi, 16f
[87]57Rii, 12.
[88]87Vi, 1; God said Paese's actions, now and in the future, would result in his martyrdom 85Vii, 3
[89]85Rii, 10.
[90] 85Vii, 6
[91] Matthew, 25:35
[92] Matthew, 25: 36.
[93]51Ri, 15.
[94] Matthew, 25:35-36.
[95] 50Rii,15.
[96]50Vi, 18.
[97]53Ri, 26.

returned to fed the saints,[98] he repeated this in another prison for fifteen days, "visiting the sick and the saints daily."[99]The saints act as foils, a linguistic device used to foreground Paese, and by quoting the acts of God whom the Christians see as omnipotent, they make a connection between Paese's acts and God, an inference of similarity, where Paese is presented as imitating God in his performance of these acts, thus indicating Paese's divinity. Paese is already a saint early in the story, according to two sources. Both the narrator and the saints attest to Paese's divine nature; this consensus of opinion from different sources suggests a validity of the trait attribution, explained by Culpeper in terms of Kelly's Co-variation theory, which minimises the impact of environmental factors in causing particular behaviour, suggesting the behaviour is internally motivated, and a characteristic personality trait. [100]

Paese shares Paul's characteristics of charity and piety through their friendship, "they ate and drank together, rejoicing exceedingly and conversing together upon the word of God."[101] Again, Paul acts as a foil for Paese, highlighting his charitable and pious characteristics.

ⲡⲁⲓ" ⲇⲉ ⲉⲛⲉⲩⲣⲱⲙⲉ ⲡⲉ ⲉϥⲣ̄ϩⲟⲧⲉ ϩⲏⲧϥ̄ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲉϥⲉⲓⲣⲉ ⲛ̄ϩⲛ̄ⲛⲟϭ ⲙ̄ⲙⲛ̄ⲧⲛⲁ ϩⲛ̄ⲟⲩⲡⲉⲑⲏⲛ[102] "And he was a God-fearing man, performing very many charities secretly."		
Carrier (deictic)	Process: relational attributive	attribute
He (Paul)	Was	Charitable pious

There is an indirect attribution of the classification of saint to Paese by a saint,[103]and again by the saint who cites the angel of God as saying that He (God) counted Paese among the saints.[104]The narrator refers to Paese directly as saint when it becomes apparent towards the end of the story that both Paese and Thecla are to be martyred.[105] Again, the epithet saint comes from different sources, other characters in the story.

[98]54Ri, 8.
[99]55Ri, 19.
[100]Culpeper, 2001, p. 127, 172.
[101]52Ri, 15.
[102]51Vii, 12.
[103]50Rii, 18.
[104]54Rii, 1.
[105]75Vii, 23.

ⲁⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡⲭⲟⲉⲓⲥ ⲧⲁⲙⲟⲓ ⲭⲉ ⲕ̄ⲛⲏⲩ ϣⲁⲣⲟⲓ ⲁⲩⲱ ⲁϥⲟⲡⲕ̄ ⲉⲧⲏⲡⲉ ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ[106] “…the angel of God told me that you were coming to me and (that) He had counted you in the number of the saints…”		
Carrier (deictic)	Process: relational attributive	attribute
you (Paese)	are	(a) saint

Paese eats with the saints, thus strengthening his affinity with this group, as indicated by their acceptance of him.

ⲉϥⲟⲩⲱⲙ ⲙ̄ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ[107]		
actor	Process: Material	circumstance
he (Paese)	waseating	with the saints
ⲉϥⲟⲩⲱⲙ		ⲙ̄ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ

ⲭⲉ ⲉⲓⲉⲟⲩⲱⲙ ⲙ̄ⲛ̄ⲛⲉⲩⲟⲩⲁⲁⲃ[108] “…so that I may eat with the saints…”		
actor	Process: material	Circumstance
I (Paese)	(may) eat	with the saints
ⲉⲓⲉⲟⲩⲱⲙ		ⲙ̄ⲛ̄ⲛⲉⲩⲟⲩⲁⲁⲃ

Paese begins to work miracles. The author has Paese performing an Old Testament miracle[109] soon after his encounter with the Duke, his subsequent torture, and his miraculous healing by the angel, Raphael. This occurs early in the story, indicating that Paese possesses the power to perform miracles; he does this again when curing the Duke.[110]Both Paese and Thecla heal the sick in Alexandria towards the end of the story.[111]

[106]54Rii, 25.
[107]50Vi, 22.
[108]54Vii, 5.
[109]1 Kings, 13:4-6.
[110]73Vi, 26.
[111]83Vi, 26.

ⲁⲩⲱ ⲛ̄ⲧⲉⲩⲛⲟⲩ ⲁⲩⲧⲁⲗⲃⲟ[112] “And straightway they were healed.”		
Beneficiaries	Process: material	Actor
they (the tormentors’ hands)	were healed	by Paese

Paese survives many tortures with the help of Raphael, the angel of the Lord, and also directly with the help of the Lord.[113] He is invincible, on numerous occasions miraculously surviving the tortures inflicted upon him by the Duke. This divine invincibility soon becomes a characteristic feature of Paese’s behaviour and, as such, becomes a defining trait; it occurs so often it becomes repetitious rather than informative, another indicator of a literary device being used to reinforce the author’s intended message.

“The whole prison shone like the sun”,[114] an event which amazed the saints. Paese appears to his friend Paul in the presence of a *bright light*,[115] and ‘brightness’ has supernatural connotations with the City of Christ being “brighter than the sun,”[116]examples which provide more indication of Paese’s imminent divine status. In addition, there are two occasions on which Paese resembles an angel of God because of the *great grace in his countenance*; on the first occasion the saints “knew that it was (the result of) an angel of God who had appeared to him”[117] and secondly, when his sister Thecla visits him in prison soon after arriving at Alexandria.[118]

The Duke.

Explicit textual indicators of character. Direct definition where the Duke’s traits are described or identified.

ⲉⲣⲉϩⲁⲣⲙⲉⲛⲓⲟⲥ ⲟ ⲛ̄ ⲇⲟⲩϫ ϩⲛ̄ⲣⲁⲕⲟⲧⲉ[119] ⲛ̄ϩⲁⲣⲙⲉⲛⲓⲟⲥ ⲡⲕⲟⲙⲓⲥ ⲛ̄ⲣⲁⲕⲟⲧⲉ[120] “…when Armenius was (the) Duke in Alexandria…” “…Armenius the Count of Alexandria…”

[112]58Vi, 26.
[113]85Rii, 1ff.
[114]61Rii, 9.
[115] 64Ri, 20
[116]77Vii, 25.
[117]67Ri, 1.
[118]72Rii, 16.
[119]49Ri, 23.
[120]49Vii, 31.

The nominal sentence predicate contains an entity term describing Armenius, in the first instance, preceded with the stative construction of ⲟ ⲛ̄- 'is…[121]		
Token	Process: Relational identifying	Value
Armenius	is	Duke and Count[122]
		ⲁⲟⲩϫ ⲕⲟⲙⲓⲥ

#		
ϫⲓϣⲓⲡⲉ ⲛⲁⲕ ⲱ ⲡⲁⲛⲟⲙⲟⲥ[123] An initial attitude marker, ⲱ, used for rhetorical effect[124] before an article phrase,[125] forming an entity term[126] that is used descriptively.[127] The borrowed Greek adjective a1nomov (lawless) has been used as a genderless common noun[128] which, read in context, refers to Armenius, the Duke, as having the quality of the lexical class of *lawless* people. "Be shamed, lawless one…"		
Carrier (deictic)	Process: Relational Attributive	attribute
Armenius	Is	lawless
		ⲁⲛⲟⲙⲟⲥ

[121]Layton, §§179, 292.
[122] At times the titles Duke and Count seem to be used synonymously by the narrator. At the beginning of the story, the narrator refers to Armenius as the *duke* in Alexandria and Eutychianus as the *duke* in the Thebaid(49Ri, 22f), however he refers to Armenius as the *count* of Alexandria and Eutychianus as the *duke* of the Thebaid (86Rii, 14f), although there appears to be no hierarchy between them; they act according to the orders of the *general,* an officer of the bodyguard of Diocletian, sent to read Diocletian's edict (86Ri, 21f).
[123]58Vi, 35, passim.
[124] Layton, §238
[125] Layton, §43
[126] Layton, §141
[127] Layton, §92(b)
[128] Layton, §114

#
ⲧⲱⲙ ⲉⲣⲟⲕ ⲱ ⲡⲁⲥⲉⲃⲏⲥ[129]
With reference to #1 (above), the Greek adjective a0sebh&v (impious) has been employed as a common noun which has been used to describe Armenius.The deictic suffix pronoun –ⲕ, in context, refers to Armenius.
"Hold your peace (lit. close to you*) you impious one…"

Carrier (deictic)	Process: Relational attributive	attribute
Armenius	is	impious
-ⲕ		ⲁⲥⲉⲃⲏⲥ

*Crum, 412(b).

ϣⲛ̄ϩⲧⲏⲕ ϩⲁⲡⲉⲓⲧⲁⲗⲁⲓⲡⲟⲣⲟⲥ[130]
With reference to # 1 (above), the Greek adjective talai&pwrov (wretched) describes Armenius
"…have pity on this wretch…"

Carrier (deictic)	Process: Relational attributive	attribute
Armenius	is	(a) wretch
ⲡⲉⲓ		ⲧⲁⲗⲁⲓⲡⲟⲣⲟⲥ

ⲛ̄ⲧⲕ̄ⲟⲩⲁⲧⲛⲟⲩⲧⲉ[131]
A reduced proclitic form of the pronoun 'you' used with an indefinite nominal predicate (including a gendered common noun) which forms an entity denoting the attribute 'godless'[132]
"You are godless…"

[129] 58Vii, 27
[130] 73Rii, 25.
[131] 75Vii, 25.
[132] Layton, §93; see this section for a discussion on the ambiguity of the gendered common noun. And §292 for a more detailed account of the distinction, esp. Table 18.

In this instance the narrator, through the direct discourse of Paese, refers to Amenius as 'godless'. The narrator would benefit from an interpretation that Armenius belonged to a class of people (Roman commanders) who were *all* godless, as this contrasts Paese's position as one who belongs to the class of people who were *all* Christian.		
Carrier (deictic)	Process: relational attributive	attribute
Armenius	is	godless
ⲛ̅ⲧⲕ̅		ⲁⲧⲛⲟⲩⲧⲉ

ⲡⲉⲕⲉⲓⲱⲧ ⲡⲇⲓⲁⲃⲟⲗⲟⲥ[133] Pronominal possession of the first noun in apposition with the second noun, where the first entity term explicates the second entity term,[134] having a denoting function.[135] "…your father (is) the Devil."		
Carrier (deictic)	Process: relational attributive	attribute
Armenius	is	(the son of) the Devil
-ⲕ		ⲇⲓⲁⲃⲟⲗⲟⲥ

Indirect Presentation

The majority of Armenius' traits evolve in the form of inferences made concerning his actions with others, and the interactions reported in direct speech. He *orders* military subordinates and others to act (ⲕⲉⲗⲉⲩⲉ and ⲟⲩⲉϩⲥⲁϩⲛⲉ) from the Greek *command* = keleu/w))and prost. (Crum, 688(b)))and they follow his orders, with the exception of the Christians; a tension and defining martyrology theme which the narrator maintains throughout the story; this power begins to wane as the story progresses, his power derived from the position as regional supervisor diminishes as those under his command refuse to obey his orders; his personal power of persuasion is challenged as his wife embraces Christianity. Fearing the multitude, he finally abrogates his position when he urges Eutychianus to take responsibility for Paese and Thecla. In this we see a power shift

[133]75Vii, 27.
[134]Layton, §149.
[135]Layton, §126.

from the appointed supervisors under an earthly Diocletian to the Christians under a heavenly entity. The Christians defy the edict of Diocletian and are rewarded with everlasting splendour in another world

ⲁϥⲟⲱⲟⲩ[136]

"He read them out"

These verbs need to be considered in context. The reference is to the action taken by Armenius in promulgating the edict of Diocletian, regarding sacrifice to his gods; it indicates the willingness of Armenius to carry out the requirements of his office and signifies his mental inclinations.

Behaver (deictic)	Process: Behavioural
He (Armenius)	Readiness to discharge his duties
ⲁϥ	ⲟⲱⲟⲩ

ⲁϥⲕⲉⲗⲉⲩⲉ[137]

"…he ordered…"

-ⲁϥⲟⲩⲉϩⲥⲁϩⲛⲉ[138]

"…he commanded…"

Coptic words derived from the Greek language,[139] used verbally. The subject is the Duke, Armenius, often referred to deictically; the object varies, usually the order is directed at Armenius' subordinates requiring them to carry out some act that involves Paese Thecla, the incarcerated saints or those recently converted from the multitude. The process is classified according to his *behaviour*, rather than the doing of the act, to reflect his proclivity for giving directions to others, the willingness and enthusiasm with which he carried out his duties. The narrator uses both words synonymously and they both appear in the same sentence with the same object (67Rii. 1, 7) followed by complementary infinitives +ⲉ: 67Rii, 1 - ⲁϥⲕⲉⲗⲉⲩⲉ... ⲉⲧⲣⲉⲩⲧⲱⲟⲩ(ⲛ) and 67Rii, 7 - ⲁϥⲟⲩⲉϩⲥⲁϩⲛⲉ ⲉⲧⲣⲉⲩⲧⲱϩⲥ_

[136] 49Vii, 32.
[137] Passim
[138] 65Ri, 28; 67Rii, 7; 86Vi, 10.
[139] Layton, §5.

Complementary infinitives + ⲉ follow these verbs of *commanding* throughout the text.	
Behaver (often deictic)	Process: Behavioural
He/the duke	Ordered/commanded
ⲁϥ/ⲡⲁⲟⲩϫ	ⲕⲉⲗⲉⲩⲉ/ⲟⲩⲉϩⲥⲁϩⲛⲉ

ϯⲛⲁϩ̄ⲛⲉⲕⲥⲁⲣϫ ⲛ̄ϣⲙ̄_ ϣⲙ̄_[140]

ϯⲛⲁϩ̄ⲡⲉⲕⲥⲱⲁ ⲛ̄ⲕⲉⲣⲙⲉⲥ[141]

"…I will make your flesh into little pieces."

"…I will make your body ashes…"

This is a common response after the narrator reported *the duke was (very) angry,* usually in response to Paese's verbal act, threatening some aspect of his values.

Actor (deictic)	Process: material	goal	range
Armenius	will make	your flesh/body(Paese's)	Into (little) pieces
ϯ	-ⲛⲁϩ̄_-	ⲛⲉⲕⲥⲁⲣϫ	ⲛ̄ϣⲙ̄_ ϣⲙ
ϯ	-ⲛⲁϩ̄_-	ⲡⲉⲕⲥⲱⲙⲁ	ⲛ̄ⲕⲉⲣⲙⲉⲥ
ϯ	ⲛⲁⲉⲓⲣⲉ	ⲛⲉⲕⲥⲁⲣϫ	ⲛ̄ϣⲛⲙ ϣⲛⲙ
ⲧⲓ	ⲛⲁⲉⲣ	ⲡⲟⲩⲥⲱⲙⲁ	ⲛ̄ϣⲁⲩ ϣⲁⲩ

ⲡⲁⲟⲩϫ ⲁⲉ ⲛ̄ⲧⲉⲣⲉϥⲛⲁⲩ ⲉⲡⲉⲛⲧⲁϥϣⲱⲡⲉ ⲁϥϣⲧⲟⲣⲧϩ̄_ ⲉⲙⲁⲧⲉ[142]

A nominal sentence with a subordinate temporal clause. The subject noun, 'duke' is elaborated by the nominal use of 'troubled' in the predicate, describing the mental state of Armenius.[143]

[140] 59Ri, 5.4(h)m 4(h)m
[141] 57Vi, 26.
[142] 59Vii, 15.
[143] Layton, §292.

senser	Process: mental: affect	phenomenon	Circumstance as an embedded clause
the duke	was	troubled	when he saw that which had happened

ⲛ̅ϯⲛⲁⲟⲩⲱⲙ ⲁⲛ ⲛ̅ϯⲛⲁⲥⲱ ⲁⲛ ϣⲁⲛⲧⲁⲃⲱⲗ ⲉⲃⲟⲗ ⲛ̅ⲛⲉⲕⲙⲁⲅⲓⲁ[144]			
A sentence in which the second clause modifies the first, terminating the verbal action expressed in the first clause with the limitative conjugation ϣⲁⲛⲧⲉ-.[145] "I will not eat (and) I will not drink until I have destroyed your sorceries."			
Senser (deictic)	Process: mental: affect	Phenomenon	circumstance
I (Armenius)	*will not* do (eat or drink) *will* do (cut out your tongue) *will* (chastise you)	a mind-set to complete a future action	*until* a future event occurs a future planned action

ⲙ̅ⲡⲉϥⲣⲁⲥⲧⲉ ⲁⲉ ⲁϥϣⲱⲡⲉ ⲛ̅ⲃⲓ ⲡⲁⲟⲩϫ[146]	
The duke's sickness is caused by an angel of the Lord	
Actor	Process: material
Armenius	fell sick

ⲁϥⲃⲱⲛ̅ⲧ̅ ⲉⲙⲁⲧⲉ[147]
"…he was very angry…"
It is the *effect* Armenius' anger has on others rather than the condition of *being angry*

[144] 63Ri, 1f.
[145] Layton, §349.
[146] 67Ri, 3.
[147] 57Vi, 13, and passim

that defines this as a personality trait. He reacts to verbal comments that challenge his appointed Position, values and beliefs, with wrathful anger manifested in violent or confronting acts that are often, but not always, the application of the punishing acts at his disposal as a magistrate appointed by Diocletian. Although he calls his wife and others *evil wretch,*[148] a term used for all those who incur his wrath, he does not react towards them as he does towards Paese, indicating his anger is controlled and directed, depending on the circumstances. He acts in a decisive manner.		
senser	Process: mental affect	Phenomenon + circumstance
Armenius/ the duke/ he	anger	decisive actions, according to the circumstances.

Thecla

Direct Definition

ⲑⲁⲅⲓⲁ ⲑⲉⲕⲗⲁ[149] "…the holy Thecla…" 'the holy' is an article phrase used as an entity term[150] containing the common noun lexeme ϭagios from the Greek adjective, a#giov = holy, sacred, venerable		
Carrier	Process: Relational attributive	attribute
Theckla	is	holy
ϩⲁⲅⲓⲟⲥ		

ⲁⲥϣⲱⲡⲉ ⲗⲟⲓⲡⲛ ⲉⲥⲟ ⲛ̄ⲭⲏⲣⲁ ⲛ̄ϭⲓ ⲑⲉⲕⲗⲁ[151]

[148] 65Vi, 10, 73Vii, 32.
[149] 49Ri, 7; 87Rii, 21
[150] Layton, §92(a)

"…Thecla, then, became a widow…" The stative, ⲟ, describes the lasting status of Thecla in a subordinate clause where it acts as the subject complement.[152] (Greek xh&ra = widow)		
Token: Thecla	Process: Identifying intensive	value
Thecla	Is (became)	(a) widow
ⲑⲉⲕⲗⲁ	ⲉⲥⲟ	ϫⲏⲣⲁ

ⲛ̄ⲧⲉⲟⲩⲁⲥⲕⲓⲧⲏⲥ ⲛ̄ⲥϩⲓⲙⲉ[153] "…you are a devout woman." *Devout* used as a genderless common noun from the Greek adjective a0skhth&v, used to describe Thecla in an inverted attributive construction, expressing a rhetorical effect or drawing attention to the word through its nuance.[154]		
Carrier: Thecla (deictic)	Process: attributive intensifying	attribute
Thecla	is	devout
ⲑⲉⲕⲗⲁ		

ⲙ̄/ⲧⲙⲁⲓⲛⲟⲩⲧⲉ ⲑⲉⲕⲗⲁ[155] "…his/your/the God-loving Thecla…" An attributive construction of the noun where the morph n_ follows the term that it modifies.[156]		
Carrier Thecla	Process: attributive intensifying	attribute

[151]50Vii, 12.
[152]Layton, §162.
[153]52Vi, 19.
[154]Layton, §§ 93(b), 102.
[155] 53Vi, 25; 54Ri, 20; 67Vi, 13; 68Ri, 10; 70Vi, 6
[156]Layton, §99.

your sister, his sister, the, Thecla	is	God-loving
		ⲑⲉⲕⲗⲁⲙⲁⲓⲛⲟⲩⲧⲉ

ⲙ̅ⲧⲙⲁⲕⲁⲣⲓⲁ ⲑⲉⲕⲗⲁ[157] "…blessed Theckla…" tmakaria (Greek feminine ma&kaira),a gendered common noun where the article expresses Thecla's gender and forms an article phrase, acting as an entity term and describing Theckla.		
Carrier: Thecla (deictic)	Process: attributive Intensifying	attribute
Thecla	is	blessed
ⲑⲉⲕⲗⲁ		ⲙⲁⲕⲁⲣⲓⲁ

ⲛⲉⲧⲟⲩⲁⲁⲃ[158] "…the saints…" ⲟⲩⲁⲁⲃ is the qualitative of ⲟⲩⲟⲡ, but nominally ⲡⲉⲧⲟⲩⲁⲁⲃ = *who/what is holy* and (plural) this becomes a synonym for Paese and Thecla in the latter part of the story. It is a literary device employed by the narrator to inform the audience of the new and permanent status achieved by Paese and Thecla, as they progressed through the prescribed actions to become martyrs.		
Carrier: Thecla	Process: attributive intensifying	attribute
Thecla	is	one who is holy, (a) saint
ⲑⲉⲕⲗⲁ		ⲡⲉⲧⲟⲩⲁⲁⲃ

[157] 54Ri, 18.
[158] 76Ri, 15 passim

This occurs frequently and its strategic use towards the end of the story emphasises Thecla's status through the act of martyrdom; it is a culmination of the events in the story, although an angel of God referred to her as a saint "He (God) had counted you in the number of the saints, you (Paese) and your sister."[159] Paese has only one sister, Thecla.[160]

ⲡⲉⲓⲙⲁⲅⲟⲥ ⲥⲛⲁⲩ[161] "…these two magicians…" The word *magician* is used initially by the priests of the temple as a synonym for Paese and Thecla; it is linked to them deictically with the demonstrative pronoun as a referential definite article, *these.* It is an entity term with a denoting function.[162]Armenius called Paese and Thecla *magicians* when he asked Eutychianus to take them to the south and have them either sacrifice or be destroyed.

Token	Process: identifying intensive	value
Thecla (deictic)	is	(a) magician
ⲡⲉⲓ+		ⲙⲁⲅⲟⲥ

ⲧⲓⲁⲧϣⲁⲩ ⲛ̅ⲁⲡⲟⲗⲟⲅⲓⲍⲉ[163] "…this worthless woman apologise…" An inverted attributive construction where the attribute *worthless* has been used to express rhetorical effect or nuance. [164]

Token (Deictic)	Process: Identifying intensive	value
This (Thecka)	is	worthless
ⲧ(ⲉ)ⲓ		ⲁⲧϣⲟⲩ

[159]54Rii, 29.
[160]49Vi, 31.
[161]83Vi, 27.
[162]Layton, §§92, 93, 128.
[163] 77Rii, 17
[164] Layton, §102

ⲧⲉⲓϫⲱⲱⲣⲉ ⲛ̅ⲧⲉⲥⲯⲩⲭⲏ[165] "…this brave-souled (woman)…" *This brave-souled* (*woman* implied) forms an entity term construction in which the entity term is described as having the quality of being *brave-souled*.[166]

Token (deictic)	Process: identifying intensive	
Thecla	is	Brave-souled (lit. brave in her soul)
ⲧⲉⲓ		ϫⲱⲱⲣⲉ ⲛ̅ⲧⲉⲥⲯⲩⲭⲏ

Indirect Presentation

ⲧⲁⲓ ⲉⲛⲉⲥⲱⲥ ⲉⲙⲁⲧⲉ ⲛ̅ⲙ̅ⲡⲉⲥⲥⲁ[167] Lit. '…this woman (was) very beautiful in her beauty.' Predicate adjective ⲛⲉⲥⲱ|*to be beautiful* and Crum (228(b)) where ⲛⲉⲥⲱ| is an intransitive verb (nominal verb), *be beautiful*. Layton identifies this as a verboid used to express descriptive meaning, predicating a quality,[168] historically related to ⲥⲁ and forming a verboid with initial ⲛⲉ, *be beautiful*, or nominally, *beauty*[169] (as it is further used here, 'in her beauty').

Token: (Deictic)	Process: identifying intensive	value
Thecla	is	beautiful

[165] 74Vii, 30
[166] Layton, §93(b)
[167] 50Vii, 13.
[168] Layton, §376
[169] Crum, 315(a).

ⲧⲁⲓ …-ⲥ		ⲥⲁ

ⲉⲛⲉϣⲁⲥⲃⲱⲗ ⲉϩⲟⲩⲛ ⲉⲧⲉⲕⲕⲗⲏⲥⲓⲁ ⲛ̅ⲥ̅ⲱⲧⲙ̅ ⲉⲛ̅ϣⲁϫⲉ ⲛ̅ⲧⲉⲅⲣⲁⲫⲏ[170] "She went (habitually) into the church to hear the words of the Scripture…"		
Actor:	Material process	Circumstance
Thecla	went	into the church
	to hear	the words of the Scripture

It is implied that regularly listening to the words of the Scripture was to have a profound effect on Thecla's future behaviour.

ⲁⲩⲱ ⲡϩⲁⲓ ⲛ̅ⲑⲉⲕⲗⲁ ⲁϥⲙ̅ⲧⲟⲛ ⲙ̅ⲙⲟϥ ⲛⲉⲩⲣⲙ̅ⲙⲁⲟ ⲉⲙⲁⲧⲉ ⲡⲉ[171] "And the husband of Thecla fell asleep. He was a very rich man…" It is implied that the husband's wealth was passed on to Thecla when he died, making her a rich person.		
Actor	Beneficiary	Goal
Thecla's husband	Thecla	Thecla became *rich*

ⲧⲉⲓϫⲱⲱⲣⲉ ϩⲛ̅ⲧⲉⲥⲯⲩⲭⲏ[172] …this (woman) strong of soul… The prepositional phrase is modified by the genderless common noun (non-Greek morph) and it refers to Thecla (= this woman)[173]		
Token:	Process: identifying intensive	Value

[170] 50Vii, 15f.
[171] 50Vii, 3f.
[172] 66Vi, 6
[173] Layton, §§114(b), 292(b)

Thecla	is	strong of soul

ⲥ̅ⲛⲁⲣ̅ϩⲉⲛ ⲛⲟϭ ⲛ̅ϭⲟⲙ[174] …she shall perform great miracles… A mediated attributive construction of the common noun, performing the function of description with the article ⲥ expressing the feminine gender of ϩⲟⲙ[175]		
Carrier: (deictic)	Process: attributive intensive	Attribute:
Thecla	will perform	(one who is) able to perform great miracles
ⲥ	ⲛⲁⲣ̅ϩⲉⲛ	ⲛⲟϭ ⲛ̅ϭⲟⲙ

Indirect Presentation

The Angel of the Lord

Process: verbal with circumstances ⲁⲩⲱ ⲉⲛⲉϣⲁϥϫⲟⲟⲥ ⲛⲁⲥ ϫⲉ ⲛ̅ⲑⲉⲛ̅ⲧⲁⲣ̅ϩⲱⲃⲥ ⲛ̅ⲛⲉⲧⲕⲏ ⲕⲁϩⲏⲩ ϯⲛⲁⲧⲣⲉⲩϩⲱⲃⲥ̅_ ϩⲱⲱⲧⲉ ⲙ̅ⲡⲟⲩⲥⲥⲱ ⲙⲁ ⲙⲛ̅ⲧⲟⲩⲯⲩⲭⲏ ϩⲛ̅ⲛ̅ⲉⲛⲧⲏⲙⲁ ⲙ̅ⲡⲟⲩⲟⲉⲓⲛ ⲁⲩⲱ ⲡⲉⲧⲛⲁϯ ⲛ̅ⲟⲩⲕⲁⲓⲥⲉ ⲉⲡⲉⲧⲛ̅ⲥⲱⲙⲁ ϯⲛⲁⲥⲕⲏⲡⲁⲍⲉ ⲛ̅ ⲛⲉⲩⲯⲩⲭⲏ ϩⲛ̅ⲛ̅ⲉⲛⲧⲏⲙⲁ ⲙ̅ⲡⲟⲩⲟⲉⲓⲛ ϫⲉ ⲛ̅ⲛⲉⲗⲁⲁⲩ ⲛ̅ⲁⲩⲛⲁⲙⲓⲥ ⲛ̅ⲧⲉⲡⲕⲁⲕⲉ ϭⲙ̅ϭⲟⲙ ⲉⲣⲟⲟⲩ[176] "…and he (the angel) would say to her, "Even as you have clothed the naked, I will make you also to be clothed, both your body and your soul, in the garments of light; and whosoever shall give graveclothes to your bodies, I will cover their souls with the garments of light, that no power of darkness prevail over them."		
Sayer	Projected clause	Circumstance

[174] 66Vi, 16.
[175] Layton, §§93(b), 96, 102.
[176] 51R1, 31-51Rii, 15.

The angel of the Lord	I will clothe your body and soul in the garments of light	as you clothe the naked (saints in prison)
	I will cover their souls with the garments of light	whoever gives graveclothes to bodies
		So that no power of darkness will prevail over them

This is the first appearance of the Lord's angel; it is a *habitual* event, with the imperfect converter making a past tense explicit, 'And the angel of the Lord would appear to her often' ⲁⲩⲱ ⲉⲛⲉϣⲁⲣⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡϫⲟⲉⲓⲥ ⲟⲩⲟⲛϩⲥ ⲉⲣⲟⲥ ⲛ̄ϩⲁϩⲛ̄ⲥⲟⲡ. This happens early in the story[177] with the narrator providing information about the relationship between the angel and Thecla. The angel becomes the narrator and speaks through the direct discourse embedded in the text, a subordinate narrative called *hypo-* by Rimmon-Kenan,[178] and which "serves as an important element in the plot of the matrix narrative";[179] in this first encounter with an incorporeal being, who is the Lord's representative, the angel's personality begins to develop through implicit self-characterisation as one who possesses supernatural powers, powers that are able to reward Thecla's charitable activities in the world from which the angel comes. *Light* is used as a metaphor to describe one of the characteristics of this other world.

Process: verbal with circumstances		
ⲡⲉϫⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲛⲁϥ ϫⲉ ⲙ̄ⲡⲣ̄ϩⲟⲧⲉ ⲱ ⲡⲁⲛⲥⲉ ⲛ̄ⲧⲁⲡⲛⲟⲟⲩⲧⲉ ⲧⲛ̄ⲛⲟⲟⲩⲧ ϣⲁⲣⲟⲕ ⲉⲧⲣⲁϯⲃⲟⲙ ⲛⲁⲕ ⲧⲁⲛⲟⲩϩⲙ̄_ ⲙ̄ⲙⲟⲕ ϣⲁ ⲛⲧⲉⲕϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡⲉⲕⲁⲅⲱⲛ ϩⲛ̄ⲟⲩⲉⲓⲣⲏⲏ· ⲁⲩⲱ ⲟⲛ ⲡⲙⲁ ⲉⲧⲟⲩⲛⲁⲕⲱ ⲙ̄ⲡⲉⲕⲥⲱⲙⲁ ⲛ̄ϩⲏⲧϥ ϯⲛⲁⲁⲓⲁⲕⲱⲛⲉⲓ ⲉⲣⲟϥ ϣⲁⲉⲛⲉϩ.[180] "The angel (Raphael) said to him, "Fear not Paese; God has sent me to you, that I may give you strength and save you until you fulfil your contest in peace. Furthermore, the place wherein your body shall be laid, I will minister to it for ever."		
Sayer	Projected clause	Circumstance

[177]51Ri, 22.
[178]Rimmon-Kenan, 1983, p. 91-93.
[179]Jahn, 2005, N2.4.6
[180]58Rii, 12f.

The angel Raphael	Do not fear	
	God has sent me to you	Reason: *so that*
	I may give you strength	
	I may save you	*Until* you fulfil your contest
	I will minister to the place where your body shall be laid.	

At this early point in the narrative, the narrator introduces Paese's association with incorporeal beings from another world into the story and begins one of the main themes – Paese's struggle with Armenius and his association with other world figures more powerful than Armenius. Paese's asks his Lord, Jesus Christ, to send an angel to give him strength until he fulfils his struggle with Armenius; his cry for help is answered and the angel, Raphael, releases Paese from his torment. This is the first miracle. The narrator uses repetition in the words spoken by the angel as a literary device that has the effect of establishing the role of the angel and illustrating some of his interceding pathways, and the relationship between God, Paese and Armenius. Paese has access to a more powerful deity than Armenius, one which can intervene in such a way that leaves Armenius powerless. The concept of a martyr-shrine is introduced here, along with its divine connections, and the narrator draws on these images as the story progresses, when using reiteration of like events to emphasize the basic theme of the story.

ⲡⲉϫⲁϥ ⲛⲁϥ ϫⲉ ϫⲣⲟ ⲙ̄ⲙⲟⲕ ⲱ ⲡⲁⲏⲥⲉ ⲙ̄ⲡ̅ⲣ̅ⲥⲟⲧⲉ ϯϣⲟⲟⲡ ⲛⲙ̄ⲙⲁⲕ ⲧⲱⲟⲩ(ⲛ) ⲛ̄ⲁⲥⲉⲣⲁⲧⲕ̅_ ⲥⲓϫⲛ̄ⲛⲉⲕⲟⲩⲉⲣⲏⲧⲉ ⲛ̄ⲃⲱⲕ ⲛ̄ⲁⲥⲉⲣⲁⲧⲕ̅_ ⲉⲡⲓⲁⲛⲟⲙⲟⲥ ⲛ̄ϯϣⲓⲡⲉ ⲛⲁϥ ⲙ̄ⲛⲛⲉϥⲙⲟⲩⲛ̄ⲛ̄ _ ⲛ̄ⲃⲓϫ[181]		
He said to him, "Be strong, O Paese, and do not fear; I am with you. Arise and stand upon your feet, and go and confront this lawless one, and shame him and his creations of (men's) hands."		
Sayer	Projected clause	Circumstances
The *Archangel* Raphael	be strong	The response by the angel to Paese's cry,
	do not fear	
	I am with you	

[181] 59Vi, 7.

	arise and stand	ⲡⲛⲟⲩⲧⲉ ⲡⲛⲟⲩⲧⲉ ⲉⲧⲃⲉⲟⲩ ⲁⲕⲕⲁⲁⲧ ⲛ̄ⲥⲱⲕ[182]
	go and comfort this lawless one	God, my God, why have you forsaken me?
	shame him and his creations of (men's) hands	

This is the second appearance of God's messenger and protector. The narrator provides more details about the relationship between God, Paese and Armenius. Paese is told to *confront* the *lawless* Armenius; *lawless* is a term previously used by Paese[183] to describe the illegitimacy of Armenius's hegemony, and the narrator uses this image, evoked with the same words, to denigrate Armenius in future confrontations as the story unfolds. The narrator uses these pejorative words in the direct speech of Paese, Thecla and the angels to further develop various images that favour the saints and defame Diocletian, Armenius and Eutychianus; the saints will inherit the kingdom of God[184], Armenius will suffer God's punishments in hell, on the day of *true* judgment[185]. The use by Paese of words during torture, similar to those uttered by Jesus Christ,[186]equate the suffering Paese with the suffering Jesus;a technique that further develops the image of Paese as one who is similar to Jesus Christ and a predestined saint. The angel protects Paese and this is the second miracle.

ⲭⲁⲓⲣⲉ ⲡⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄_ ⲅⲓⲧⲙ̄ⲡⲛⲟⲩⲧⲉ ⲙⲛ̄ⲛ̄ⲣⲱⲙⲉ
ϯⲣⲏⲛⲏ ⲛⲏⲧⲛ̄ ⲧⲏⲣⲧⲛ̄
…ⲁⲩⲱ ϯⲛⲁⲙⲁⲅϩ̄_ ⲛ̄ϭⲟⲙ ⲅⲛ̄ϭⲟⲙ ⲙ̄ⲡⲉⲭ̄ϩ̄ ⲁⲱⲩ ⲛⲉⲧⲙ̄ⲯⲩⲭⲏ ⲙⲛ̄ⲛⲉⲧⲛ̄ⲡⲥⲱⲙⲁ ⲛ̄ⲛⲩⲡⲱⲣϫ̄ ⲉⲛⲉⲩⲉⲣ
ⲏⲩ ⲉⲕϣⲁⲛⲧⲱⲟⲩⲛ ⲁⲉ ⲛ̄ϩⲧⲟⲟⲉ ⲡⲁⲟⲩϫ ⲛⲁⲧⲛ̄ⲛⲟⲟⲩ ⲛ̄ⲥⲱⲕ ⲛϥ̄ⲧⲁⲗⲟⲕ ⲉⲡⲉⲃⲗⲟⲃ ⲙ̄ⲡⲉⲛⲓⲡⲉ
ⲛϥ̄ⲥⲁϩⲧⲉ ϩⲁⲣⲟⲕ· ⲁⲩⲱ ⲁⲛⲟⲕ ϯⲛⲁⲱϣⲙ̄ ⲙ̄ⲡⲕⲱϩⲧ ϩⲁⲣⲟⲕ ⲧⲁⲉⲣϩⲁⲓⲃϭ̄_ ⲉⲡⲉⲕⲥⲱⲙⲁ ϫⲉ

[182] 59Rii, 17; Mark,15:34
[183]58Vi, 33.
[184] 85Rii, 6f
[185] 57Vii, 11f
[186] Mark,15:34

ⲛ̅ⲛⲉⲡϣⲁϩ ⲙ̅ⲡⲕⲱϩⲧ̅_ ⲉⲛⲱⲭⲗⲉⲓ ⲛⲁⲕ· ϭⲙ̅ϭⲟⲙ ⲛ̅ϯϣⲱⲡⲉ ⲛ̅ⲟⲩⲣⲱⲙⲉ ⲛ̅ϫⲱⲱⲣⲉ ϫⲉ ⲕ̅ⲛⲁϣⲱⲡⲉ ϩⲙ̅ⲡⲇⲓⲕⲁⲥⲧⲏⲣⲓⲟⲛ ⲙ̅ⲡⲉⲓⲁⲛⲟⲙⲟⲥ ⲛ̅ϯϫⲓⲡⲉ ⲛⲁⲩ…[187] "Hail, you man worthy to be loved by God and men." "Peace (be) to you all." "…and I will fill her (Thecla) with power through the power of Christ; and your souls and bodies shall not be separated from one another. When you rise in the morning, the Duke will send for you and set you upon the iron bed and kindle fire underneath you; and I will quench the fire and overshadow your body so that the flame of the fire shall not vex you. Be strong, and play the man; for you shall be in the law-court of this lawless one and will shame him..."

Sayer	Projected Clause	Circumstances
The angel Raphael	I will fill her with power	from Christ's power
	your souls and bodies shall not be separated from one another	
	the Duke will send for you	when you rise in the morning
	the Duke will torture you with fire	by setting you upon an iron bed
	I will protect you	by quenching the fire
	You will shame Armenius	

Again, the narrator provides information about the angel's capabilities, and thus character; the angel's relationship with the saint, Paese and Armenius is further developed by positively connecting together Christ, Paese and the saints. The angel foresees that Paese will shame Armenius, another literary device used by the narrator to further Paese's position as possessing more power than Armenius, and creating tension by establishing an event that will be realised in the future. The angel's predicted torture and Paese's protection from harm follow closely as the story moves forward with each miraculous appearance of the angel. This is the third miracle.

[187] 61Ri, 31-61Vi, 27.

ⲡⲉϫⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡϫⲟⲉⲓⲥ ⲛⲁⲩ ϫⲉ ⲙ̄ⲡⲣ̄ⲣ̄ⲅⲟⲧⲉ ⲱ ⲡⲁⲙⲉⲣⲓⲧ ⲡⲁⲛⲥⲉ ⲅⲛⲧⲟⲩ ⲛ̄ⲛⲉⲓⲃⲁⲥⲁⲛⲟⲥ ⲙ̄ⲡⲣⲟⲥⲟⲩⲟⲉⲓϣ ϫⲉ ⲁⲛⲟⲕ ϯϣⲟⲟⲡ ⲛⲙ̄ⲙⲁⲕ ⲉⲓϯⲃⲟⲙ ⲛⲁ ⲕ[188] "The angel of the Lord said to him, "Fear not, O my beloved Paese, these transitory (temporal) tortures; for I am with you, giving you strength."

Sayer	Projected clause	Circumstances
The angel Raphael	do not fear these transitory tortures	because I am with you, giving you strength

For the fourth time, the angel characteristically protected Paese from the pain and disfigurement of torture. The narrator repetitiously uses words expressed in direct discourse to reinforce the images created; the angel has become omnipotent.

ⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡϫⲟⲉⲓⲥ ⲁⲥϣⲁϫⲉ ⲛⲙ̄ⲙⲁⲩ ⲉⲥϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ϫⲁⲓⲣⲉ ⲡⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄[189] The angel of theLord spoke with him saying, "Hail, you man worthy to be loved." ⲡⲉϫⲉϥ ϫⲉ ϭⲙ̄ϭⲟⲙ ⲛ̄ϯϣⲱⲡⲉ ⲛ̄ⲟⲩⲣⲱⲙⲉ ⲛ̄ϫⲱⲱⲣⲉ ⲛ̄ϯⲙⲓϣⲉ ⲉϫⲙ̄ⲡⲉⲕϫⲟⲉⲓⲥ[190] '…he said, "Be strong, and play the man, and contend for your Lord." ⲡⲉϫⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲛⲁⲩ ϫⲉ ϯⲛⲁⲃⲱⲕ ϣⲁⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ⲛ̄ⲇⲟⲩϫ̀ ⲧⲁⲉⲓⲛⲉ ⲉϫⲱⲩⲛ̄ⲟⲩ ⲛⲟϭ ⲛ̄ϣⲱⲛⲉ[191] The angel said to him, "I shall go to this lawless duke and bring upon him a great sickness…"

Sayer	Projected clause	Circumstances
The angel of the Lord	Paese is worthy of being loved	by those who inhabit the other world
	be strong	

188 63Vii, 16-25
189 66Rii, 16f.
190 66Rii, 27f
191 66Vi, 26f.

	act like a man* contend for your Lord	
	I shall make the Duke sick	So that he will not look for Paese until after Thecla arrives.

*The biblical references given in the translation by Reymond and Barns[192] cite 1 Sam. 4:9; 1 Kings ii, 2 and 1 Cor. 16:13 as similar passages; the last reference, 1 Corinthians 16:13, provides more illumination with, "Be on your guard; stand firm in the faith; be men of *courage*; be strong" (my italics) from which it is implied that men are courageous.

The narrator demonstrates, once again, the angel's power to initiate and control future events while speaking through the angel's direct discourse and this has now become a defining characteristic, emphasised through repetition.

While the angels Raphael and Gabriel converse with Thecla during the voyage from Antinoou to Alexandria, their conversation does not add to their inventory of traits beyond their association with another world as incorporeal beings. Thecla thought they were "people in the flesh"[193] and their conversation with her adds to the narrator's discursive development of the story rather than providing any further character expositions. In a similar way, Paese's visit to heaven has more to do with the narrator's development of the story than providing angelic personality traits.

ⲡⲉϫⲁϥ ⲛⲁⲥ ϫⲉ ⲙ̄ⲡⲉⲣⲉⲣϩⲟⲧⲉ[194] He said to her, "Fear not."		
Sayer	Projected clause	circumstance
The Archangel Raphael	Fear not	The angel Raphael is summonsed by Thecla,

[192]Reymond and Barns, 1973, p. 165.
[193] 70Ri, 1f
[194]75Rii, 33.

		appears, and protects her.

This is the first miracle involving Thecla; it is the fifth miracle performed by an angel.

APPENDIX 1.1: TEXTUAL INDICATORS OF CHARACTER

Explicit Cues/Direct Definition where the participant's trait is described or identified.

Entity term constructions have two semantic functions: *denotation* in which the entity belongs to a particular lexical class, or *describing* where the entity has the quality of a particular lexical class. The class of genderless common nouns can only describe. Gendered common nouns can both denote and describe. Proper and possessed nouns can also denote. The distinction between whether a gendered common noun performs a denotation or descriptive function is ambiguous and needs to be interpreted according to its context. [1]

The Relational Process *attributive* connects a person with its general characteristics or description; *identifying* relates a person to its identity, role or meaning.[2]

ⲡⲉϫⲉⲁⲡⲁ ⲡⲁⲏⲥⲉ ⲙ̄ ⲡⲁⲅⲅⲉⲗⲟⲥ ϫⲉ[3] "Apa Paese said to the angel…" Actualised in an entity term construction, having a denoting function.[4]		
Carrier	Process: relational identifying	Value
Paese	is	(a person with the title) Apa*

[1] Layton, §93.
[2] Butt et al, 2000, p. 58.
[3] 66Vi, 21; 73Vii,1; 81Ri, 35; 84Vii, 1; 85Ri, 1; 85Rii, 1
[4] Layton, §§92(b), 93(a), 126.

* A title of reverence (Crum, 13a).

ⲡⲁⲓ ⲇⲉ ⲉⲛⲉϥⲣⲱⲙⲉ ⲛ̄ ⲁⲅⲁⲑⲟⲥ[5] Mediated attributive construction by the morph n_ : Gendered common noun - morph n_ - attributive noun[6] “Now this one was a good man,..”		
Carrier (deictic)	Process: Relational attributive	Attribute[7]
Paese	was	good
ⲡⲁⲓ ⲇⲉ	ⲉⲛⲉϥⲣⲱⲙⲉ ⲛ̄ ⲁⲅⲁⲑⲟⲥ	

ⲡⲉϫⲉⲟⲩⲁ ⲛⲁⲩ ⲉⲃⲟⲗ ⲅⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ ϫⲉ ⲡⲁⲥⲟⲛ ⲡⲁⲏⲥⲉ[8] “One of the saints said to him, ‘My brother Paese…’” Actualised in an *entity term construction* in a nominal sentence.[9]		
Token	Process: Relational identifying	Value

[5] 49Ri, 30.
[6] Layton, §99
[7] Butt et al, 2000, p. 59 forms the basis of this table.
[8] 53Rii, 5.
[9] Layton, §92(a),

Paese	is	a saint's brother
ⲡⲉϫⲉⲟⲩⲁ ⲛⲁⲩ ⲉⲃⲟⲗ ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ		

# 22 ⲁⲩⲥⲙⲟⲩ ⲉⲣⲟϥ ⲉⲩϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ...ⲡⲉ(ⲛ)ⲥⲟⲛ ⲙ̄ⲉⲣⲓⲧ "They blessed him (the saints) saying, "…our beloved brother." Gendered common noun - morph ⲛ_ - attributive noun[10]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	(our) beloved brother
ⲁⲩⲥⲙⲟⲩ ⲉⲣⲟϥ	ⲡⲉ(ⲛ)ⲥⲟⲛ ⲙ̄ⲉⲣⲓⲧ	

ϫⲁⲓⲣⲉ ⲡ*ⲣⲱⲙⲉ ⲛ̄ ϣⲟⲩⲁϣϥ ⲛⲓⲧⲙ̄ ⲡⲛⲟⲩⲧⲉ ⲙⲛ̄ⲛ̄ⲣⲱⲙⲉ[11] "Hail thou (you) man worthy** to be loved by God and man." The sentence predicate is used to denote Paese as a unique individual [12]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	worthy to be loved by God and man (expressed as passive agents)
ⲡⲣⲱⲙⲉ ⲛ̄ⲟⲩⲁϣϥ̄		

*where ⲡ = a signal of direct discourse[13] which can be translated as vocative[14] "O man…"

[10] Layton, §99
[11] 53Vii, 15.
[12] Layton, §179.
[13] Layton, §523.
[14] Layton, §45(d)

**ϣ translated as 'worthy' by Reymond and Barns, p. 155, (Crum, 541 (a) impers. vb. Lit. *know, so be able, permitted* with pronominal subject. However Crum, 600a/b, ϣογ = *worthy of, fit for,* with following vb.: ⲙⲉⲣⲓⲧ; translated by Layton (§109viii), ϣογ- combines with some infinitives e.g. ϣογ-ⲙⲉⲣⲓⲧ-ϥ = "worthy of being loved": also Crum, 500a, ⲟⲩⲱϣ | = *desire, love*, intransitive verb cf. Matthew 12:18 "…the one I love..."

Paul said this. Later in the story, the angel Raphael addressed Paese in the same way:

Ⲭⲁⲓⲣⲉ ⲡⲣⲱⲙⲉ ⲛ̅ ϣⲟⲩⲁϣϥ̅ ⲉⲓⲧⲙ̅ⲡⲛⲟⲩⲧⲉ ⲙⲛ̅ⲛ̅ⲣⲱⲙⲉ[15]

Further on, Paese is referred to by the angel Raphael as "…thou man worthy to be loved." [16]

# 16 ⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ⲛ̅ ⲣⲏⲥⲧⲓⲁⲛⲟⲥ[17] "…this lawless Christian…" An entity term with the semantic function of description. Inverted attributive construction where the attribute has an emphatic nuance, "this *lawless* Christian"[18]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	Is	A lawless Christian
ⲡⲉⲓ		ⲁⲛⲟⲙⲟⲥ ⲛ̅ ⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ

Ⲭⲁⲓⲣⲉ ⲡⲁⲛⲥⲉ ⲡⲣⲱⲙⲉ ⲙ̅ ⲡⲛⲟⲩⲧⲉ[19] Hail Paese, you man of God…" A general relationship (possessive) construction[20]		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	(a) man of God
ⲡⲣⲱⲙⲉ ⲙ̅ ⲡⲛⲟⲩⲧⲉ		

[15] 61Ri-Rii 35ff.
[16] 66Rii, 18.
[17] 65Ri, 21.
[18] Layton, §102.
[19] 54Ri, 16.
[20] Layton, §147.

ⲁⲛ̄ ⲟⲩⲭ̀ⲣⲏⲥⲧⲓⲁⲛⲟⲥ[21] "…I am a Christian…" A nominal sentence, denotative/descriptive, with indefinite nominal predicate[22]		
Carrier (deictic)	Process: Relational attributive	attribute
Paese	is	a Christian
ⲁⲛ_	ⲟⲩⲭ̀ⲣⲏⲥⲧⲓⲁⲛⲟⲥ	

ⲕⲁⲕⲏ ⲕⲉⲫⲁⲗⲏ kakh/ kefalh& (kak&ov h/ o/n; kefalh/ h=v h9) "…evil wretch!"		
Carrier (deictic)	Process: Relational attributive	Attribute
Paese	is	(an) evil wretch

ⲡⲙⲁⲕⲁⲣⲓⲟⲥ [23] "The blessed (man)…" This is an article phrase used as an entity term construction, having the semantic function of *description*, where 'man' "…has the quality of the lexical class of…" 'blessed'[24]		
Carrier (deictic)	Process: Relational attributive	attribute

[21] 57Ri, 22.
[22] Layton, §292(a), this also has a descriptive function.
[23] 57Ri, 31.
[24] Layton, §93(b) and §92(a).

Paese	is	blessed
ⲙⲁⲕⲁⲣⲓⲟⲥ		

Again at 57Rii, 7; 59Vii, 20; 74Rii, line 16,

ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ "The blessed Apa Paese…" '…(the one who is) blessed' is an article phrase used as an entity term (it contains the common noun lexeme ⲙⲁⲕⲁⲣⲓⲟⲥ) [25]		
carrier	Process: Relational attributive	attribute
Apa Paese	is	blessed
makarios		

The *blessed Apa Paese* is a frequently used term: 56Vii, 10; 57Rii, line 25; 57Vii, line 1; 58Vii, line 25; 59Ri, line1; 59Vi, line 7; 59Vi, line 24; 59Vii, line 1; 61Vi, 6; 61Vi, line 30; 61Vii, line 35- 62Ri, line 2; 62Vii, line5, 63Vi, line 5 and line 15; ,63Rii, line 1; 64Ri, line 10; 64Ri, line 12 and 25; 64Rii, line 28; 64Vi, line 35; 65Vii, line 5; 74Ri, line 14; 74Vi, line 5; 75Vii, line 18; 86Vii, line 20.

The *Blessed man*: 57Ri, line 31; 57Rii, line 7; 59Vii, line 20; 74Rii, 17.
Apa Paese: 66Vi, line 21; 73Vii, line 1; 81Ri, line 35; 84Vii, line 1; 85Ri, line 1; 85Rii, line 1.

The holy Apa Paese occurs at the beginning of the text, 49Ri, line 5, and then initially when the Holy Spirit descends upon him in 57Ri, line 1; he is referred to as 'holy' in 58Vi, line 28; 61Rii, line 21; 62Rii, line 21; 62Vi, line 10; 63Vi, line 17; 64Vii, line 12 and 26; 66Ri, line 11; 66Rii, line 22; 66Vii, line 27; 73Ri, line16; 73Rii, line 15; 73Vi, line 2 and line 15; 77Vii, line 12; 82Ri, line 15; 82Vi, line 15; 85Rii, line 22

ⲡⲉϫⲁϥ ⲙ̄ⲡⲙⲁⲕⲁⲣⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ ϫⲉ ⲱ ⲡⲙⲁⲅⲟⲥ[26] "He said to the blessed Apa Paese, 'O magician...'" The personal morph (entity term) 'you' (Greek particle ⲱ1, 'o' +

[25] Layton, §92(a)
[26] 62Ri, 2.

vocative/nominative case),[27] having a descriptive function in calling Paese by a distinguishing name.[28]		
Carrier (deictic)	Process: Relational attributive	Attribute
'O' =2nd Pers. Sing., ='you'= Paese	is	(a) magician
ⲱ	ⲡⲙⲁⲅⲟⲥ	

ⲡⲁⲓⲕⲁⲓⲟⲥ ⲁⲡⲁ ⲡⲁⲏⲥⲉ[29] "…the righteous Apa Paese…" An entity term ('the righteous' from the Greek adjective di&kaiov) used to describe Paese[30]		
carrier	Process: Relational attributive	attribute
Paese	is	righteous
		ⲁⲓⲕⲁⲓⲟⲥ

ⲱ ⲡⲁⲙⲉⲣⲓⲧ ⲡⲁⲏⲥⲉ[31] "…O my beloved Paese…" A genderless common noun used to describe Paese.[32]		
Carrier	Process: Relational attributive	attribute

[27] Layton, §§92, 94, 141.
[28] Layton, §126.
[29] 63Vii, 10.
[30] Layton, §§93(a), 141.
[31] 63Vii, 20.
[32] Layton, §93(b).

Paese	is	(one who is) loved by the angel of the Lord
ⲙⲉⲣⲓⲧ		

Again at 78Vii, 10.

ⲡⲁⲏⲥⲉ ⲡⲉⲓⲙⲁⲅⲟⲥ ⲛ̄ ⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ[33] "…Paese, this Christian magician." Mediated attributive construction[34]		
Carrier	Process: Relational attributive	attribute
Paese	is	(a) Christian magician
ⲙⲁⲅⲟⲥ ⲛ ⲭⲣⲏⲥⲧⲓⲁⲛⲟⲥ		

ⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ϫⲉ ⲡⲁⲏⲥⲉ[35] "…this lawless one Paese…" Paese is described by an *entity term* in an *article phrase* comprising the determinator pronoun ⲡⲉⲓ and the genderless common noun ⲁⲛⲟⲙⲟⲥ[36]		
Carrier	Process: Relational attributive	attribute
Paese	is	lawless
ⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ		

ⲛ̄ⲧⲕ̄ⲟⲩⲛⲟϭ ⲛ̄ⲣⲙ̄ⲁⲟ ⲛ̄ⲃⲁⲓⲇⲁⲓⲙⲟⲥⲓⲟⲛ ⲙ̄ⲡⲗⲟⲥⲓⲟⲥ ⲁⲩⲱ ⲛ̄ⲉⲩⲅⲉⲛⲏⲥ ⲁⲩⲱ ⲛ̄ⲅⲉⲛⲟⲥ ⲉϥⲧⲁⲓⲏⲩ ⲙ̄ⲙⲁⲧⲉ[37]

[33] 66Ri, 8; 82Ri, 25.
[34] Layton, §99.
[35] 67Ri, 9.
[36] Layton, §§ 43, 92(a), 114 and 141

"…you are a great man and rich*, a wealthy public taxpayer, and noble, and of a most esteemed family." Inverted attributive,[38] with an entity term comprising a compound noun;[39] an attributive term (genderless common noun) elaborating another;[40] an attributive circumstantial clause[41]		
Carrier (deictic)	Process: Relational attributive	attribute
You (Paese)	are are are are	- a great man and rich* - a wealthy public taxpayer - noble - of a most esteemed family**
ⲛ̄ⲧⲕ̄ⲟⲩⲛⲟϭ ⲛ̄ⲣⲙ̄ⲁⲟ * ϐⲁⲓⲇⲁⲓⲙⲟⲥⲓⲟⲛ ⲙ̄ⲡⲗⲟⲥⲓⲟⲥ ⲉⲩⲅⲉⲛⲏⲥ ⲅⲉⲛⲟⲥ ⲉϥⲧⲁⲓⲏⲩ ⲙ̄ⲙⲁⲧⲉ		

* Crum, 296a.

**'of family being most esteemed'

ⲡⲁⲏⲥⲉ ⲇⲉ ⲡⲉϫⲁϥ… ⲡⲁⲥⲟⲛ[42] Paese said… "My brother…" (in response to Paul). A general relationship (possessive) construction.[43]		
Token/value	Process: Relational	attribute

[37] 74Rii, 10ff; 49Rii, 10.
[38] Layton, §102,
[39] Layton, §§92(a), 93(b).
[40] Layton, §97.
[41] Layton, §430.
[42] 53Vii, 19; 64Rii, 31.
[43] Layton, §147.

	identifying	
Paese	is	(a) brother of Paul
		ⲡⲁⲥⲟⲛ

ⲡⲉϫⲉⲡϩⲁⲅⲓⲟⲥ[44] an article phrase actualised as an entity term and used to describe Paese[45]		
Carrier (deictic)	Process: Relational attributive	attribute
Paese	is	(a) saint
translated here as 'saint'[46] (Greek = a#giov = 'holy, sacred, venerable')	ⲡϩⲁⲅⲓⲟⲥ	

Again at 85Rii, 1; ⲟⲩⲁⲁⲃ is translated as 'saint' at 50Rii,18; 54Rii, 25; 87Vi, 26; 88Ri, 5; 88Ri, 25; 88Rii, 5; 88Rii, 14.[47] The narrator uses ϩⲁⲅⲓⲟⲥ from the borrowed Greek adjective a#giov as a genderless common noun and uses ⲟⲩⲁⲁⲃ (from the Egyptian 'w^{c}b')[48] nominally as 'pure'; also ⲡⲉⲧⲟⲩⲁⲁⲃ substantivised as 'one who/what is holy'. Both words are used, which may reflect a multilingual audience rather than being a matter of style.

ⲉⲧⲃⲉ ⲧⲉⲧⲛ̄ϩⲁⲕⲛⲓⲁ[49] "…because of your chastity." An entity term describing Paese[50]		
Carrier (deictic)	Process: Relational attributive	attribute

[44] 75Vii, 23.
[45] Layton, §§92(a), 93(b).
[46] Reymond and Barns, 1973, p. 173, cf. Crum, 488a, where ⲡⲉⲧⲟⲩⲁⲁⲃ = 'who, what is pure; saint'
[47] Reymond and Barns, 1973, p. 152, 155, 184.87Vi, 26; 88Ri, 5; 88Ri, 25; 88Rii, 5; 88Rii, 14
[48] Alan Gardiner *Egyptian Grammar* (University Press, Cambridge, 1994), p. 560.
[49] 81Ri, 6.
[50] Layton, §§93(b), 141.

Paese	has	chastity
‘the angel of the Lord said…’		ϩⲁⲕⲛⲓⲁ

ⲭⲁⲓⲣⲉ ⲛⲁϣⲃⲏⲣ ⲕⲗⲏⲣⲟⲛⲟⲙⲟⲥ ⲛ̄ⲧⲙ̄ⲛ̄ⲉⲣⲟ ⲛ̄ⲛⲙ̄ⲡⲏⲩⲉ[51] “Hail, my fellow inheritors of the Kingdom of Heaven.” An entity term describing Paese (and Thecla)[52]		
Carrier (deictic)	Process: Relational attributive	attribute
Paese	is	(an) inheritor of the Kingdom of Heaven
The lord, referring to Paese (and Thecla), named them as ‘inheritors of the Kingdom of Heaven’.		ⲕⲗⲏⲣⲟⲛⲟⲙⲟⲥ ⲛ̄ⲧⲙ̄ⲛ̄ⲧⲉⲣⲟ ⲛ̄ⲛⲙ̄ⲡⲏⲩⲉ

ⲡϩⲁⲅⲓⲟⲥ ⲙ̄ⲙⲁⲣⲧⲩⲣⲟⲥ ⲙ̄ⲡⲉⲭ̅ⲥ̅ [53] “…the holy martyr of Christ…” An entity term describing Paese.[54]		
Carrier	Process: relational attributive	attribute
Paese	is	(a) holy martyr of Christ
		ⲡϩⲁⲅⲓⲟⲥ ⲙ̄ⲙⲁⲣⲧⲩⲣⲟⲥ ⲙ̄ⲡⲉⲭ̅ⲥ̅

Textual indicators of character: Implicit cues /Indirect Presentation.

The trait is presented and illustrated in a range of ways, often periphrastically, where the meaning is expressed by many or several words rather than a few or one word.

[51] 85Rii, 5
[52] Layton, §§93(b), 147
[53] 49Ri, 4
[54] Layton, §93(b)

ⲛⲉⲩⲛ̄ⲟⲩⲣⲱⲙⲉ ⲇⲉ ⲙ̄ⲡⲙ̄ⲅⲓⲧⲛ̄ ϣⲙⲩⲛ ⲅⲛ̄ⲟⲩⲧⲟⲟⲩ ϫⲉ ⲡⲟⲩⲥⲓⲣⲉ ⲉⲡⲉϥⲣⲁⲛ ⲡⲉ ⲡⲁⲏⲥⲉ "…that there was a man at the north of Shmoun in a hill called Pousire whose name was Paese."[55]		
Carrier	Relational process: existential	Location identified
Paese	was	(from) Pouisre north of Shmoun
ⲉⲡⲉϥⲣⲁⲛ ⲡⲉ ⲡⲁⲏⲥⲉ whose name was Paese	ⲛⲉⲩⲛ̄ⲟⲩⲣⲱⲙⲉ ⲛⲉⲩⲛ̄_ is the contracted form of ⲛⲉ-ⲟⲩⲛ ⲛⲉ = preterite converter ⲟⲩⲛ̄ = existential predicate 'there was a man…'	ⲙ̄ⲡⲙ̄ⲅⲓⲧⲛ̄ ϣⲙⲩⲛ ⲅⲛ̄ⲟⲩⲧⲟⲟⲩ ϫⲉ ⲡⲟⲩⲥⲓⲣⲉ

ⲉϥⲉⲓⲣⲉ ⲅⲉⲛⲛⲟϭ ⲙ̄ⲙⲛ̄ⲧⲛⲁ ⲙ̄ⲛⲉⲛⲅⲏⲕⲉ ⲙⲛ̄ ⲛ̄ⲟⲣⲫⲁⲛⲟⲥ ⲙⲛ̄ⲉϫⲏⲣⲁ ⲉⲧⲅⲙ̄ⲡⲙⲁ ⲉⲧⲙ̄ⲙⲁⲩ[56] "…performing great acts of charity to the poor people and the orphans and widows who were in that place."			
Actor	Material Process	Beneficiaries	Location
Paese	performing great acts of charity	to - the poor people - the orphans - the widows	in that place (Pousire)
(ⲡⲁⲓ)	ⲉϥⲉⲓⲣⲉ ⲅⲉⲛⲛⲟϭ ⲙ̄ⲙⲛ̄ⲧⲛⲁ	ⲛⲉⲛⲅⲏⲕⲉ ⲟⲣⲫⲁⲛⲟⲥ ⲛⲉϫⲏⲣⲁ	ⲉⲧⲅⲙ̄ⲡⲙⲁ ⲉⲧⲙ̄ⲙⲁⲩ

[55] 49Ri, 25.
[56] 49Rii, 1-10.

Although this action is not expressly habitual, its position early in the story, and the following associated actions, begins to develop Paese's *charitable* nature.

ⲁⲩⲱ ⲡⲣⲱⲙⲉ ⲉⲧⲙ̄ⲙⲁⲩ ⲛⲉⲩⲛ̄ⲧϥ̄ⲟⲩⲛⲟϭ ⲛ̄ⲅⲏⲡⲏⲣⲏⲥⲓⲁ ⲅⲙ̄ⲡⲉⲓⲕⲟⲥⲙⲟⲥ[57] "And that man had a great household in this world…"			
Carrier	Process: relational: attributive: possessive: circumstantial	Attribute: Possessed	location
Paese	had	a great household	in this world
ⲁⲩⲱ ⲡⲣⲱⲙⲉ ⲉⲧⲙ̄ⲙⲁⲩ 'and that man'	ⲛⲉⲩⲛ̄ⲧϥ̄ ⲛⲉ-ⲟⲩ preterite + ind. article	ⲟⲩⲛⲟϭ ⲛ̄ⲅⲏⲡⲏⲣⲏⲥⲓⲁ	ⲅⲙ̄ⲡⲉⲓⲕⲟⲥⲙⲟⲥ
ⲙⲛ̄ⲟⲩ**ⲙⲏⲏϣⲉ** ⲛ̄ⲥⲱϣⲉ ⲙⲛ̄**ⲅⲉⲛⲃ̄**ⲛⲟⲟⲩⲉ ⲉⲛⲁϣⲱⲟⲩ ⲙⲛ̄**ⲅⲉⲛ**ⲉⲟⲟⲩ ⲙⲛ̄**ⲅⲛ̄**ϭⲁⲙⲟⲩⲗ ⲙⲛ̄**ⲅⲉⲛ**ⲉⲥⲟⲟⲩ[58] and *much* lands and *numerous* cattle and asses and camels and sheep			
The implied trait is '**wealth**', with the additional comment by the narrator "…in this world" informing the audience of the existence of *another* world and introducing an expectation of its detailed exposition and Paese's relationship within it.			

[57] 49Rii, 10f.
[58] 49Rii, 11f.

2

ⲡⲣⲱⲉⲙⲉ ⲇⲉ ⲉⲧⲙ̄ⲙⲁⲩ ⲉϥϣⲁⲛϩⲱⲱⲕⲉ ⲛ̄ⲉϥⲉⲥⲟⲟⲩ ⲉⲧⲉⲣⲟⲙⲡⲉ ϣⲁϥϯ ⲛϣⲉ ⲛ̄ⲉⲥⲟⲟⲩ ⲛ̄ⲥⲁⲣⲧ ⲛ̄ⲛⲉϫⲏⲣⲁ

ⲛ̄ⲣⲫⲁⲛⲟⲥ ⲛⲉⲛϩⲏⲕⲉ ⲛⲉⲧϣⲁⲁⲧ ⲉⲧϩⲙ̄ⲡⲉϥϯⲙⲉ[59]

"That man, whenever he sheared his sheep yearly, was wont to assign a hundred sheep for wool for the widows and orphans and the poor and destitute, who were in his village…"

Actor	Material Process	Goal	Beneficiary	Location	Circumstance
Paese	Gave	wool	to – widows - orphans - poor - destitute	his village	Whenever he sheared his sheep annually (100 sheep)
ⲡⲣⲱⲉⲙⲉ ⲇⲉ ⲉⲧⲙ̄ⲙⲁⲩ	ϣⲁϥϯ	ⲥⲁⲣⲧ	ⲛ̄ⲛⲉϫⲏⲣⲁ ⲛ̄ⲟⲣⲫⲁⲛⲟⲥ ⲛⲉⲛϩⲏⲕⲉ ⲛⲉⲧϣⲁⲁⲧ	ⲉⲧϩⲙ̄ⲡⲉϥϯ	ⲉϥϣⲁⲛϩⲱⲱⲕⲉ ⲛ̄ⲉϥⲉⲥⲟⲟⲩ ⲉⲧⲉⲣⲟⲙⲡⲉ ϣⲁϥϯ ⲛϣⲉ ⲛ̄ⲉⲥⲟⲟⲩ

As Paese *habitually* gave wool to the beneficiaries, the implied trait of being *charitable* is readily inferred. As (above), the narrator begins to develop Paese's character early in the story.

ⲁⲩⲱ ⲟⲛ ϩⲙ̄ⲡⲙⲉϩⲥⲉⲛⲥⲛⲁⲩ ⲛ̄ϩⲱⲱⲕ ⲛ̄ⲛⲉϥⲉⲥⲟⲟⲩ ϣⲁϥϯ ⲛⲕⲉϣⲉ ⲛ̄ⲉⲥⲟⲟⲩ ⲛ̄ⲥⲁⲣⲧ

ⲛ̄ⲛⲉⲧϩⲙ̄ⲡⲉϥϯⲙⲉ

ⲛ̄ϩⲏⲕⲉ ⲙⲛ̄ⲛⲛⲉⲧⲕⲱⲧⲉ ⲉⲣⲟϥ[60]

"…and also at the second time of shearing his sheep he was wont to assign another 100 sheep for wool to those who were in his village , the poor and those in his neighbourhood."

[59] 49Rii, 25-30.
[60] 49Rii, 31f.

Actor	Material process	Goal	Beneficiaries	Circumstance
Paese	gave	wool from another 100 sheep	to - the people in his village - the poor people - the people in his neighbourhood	At the second time of shearing his sheep
	ϣⲁϥϯ	ⲕⲉϣⲉ ⲛ̄ⲉⲥⲟⲟⲩ ⲛ̄ⲥⲁⲣⲧ	ⲛⲉⲧⲣⲙ̄ⲡⲉϥϯⲙⲉ ⲛ̄ⲣⲏⲕⲉ ⲙⲛ̄ⲛⲛⲉⲧⲕⲱⲧⲉ ⲉⲣⲟϥ	ⲟⲛ ⲣⲙ̄ⲡⲙⲉⲣⲥⲉⲛⲥⲛⲁⲩ ⲛ̄ⲣⲱⲱⲕ ⲛ̄ⲛⲉϥⲉⲥⲟⲟⲩ
Again, the narrator develops Paese's character trait of being **charitable** by the repetitive use of the verb 5**,** 'to give', inflected with the prefix ϣⲁ-, describing the verb as characteristically habitual[61]				

ⲉⲩⲟⲉⲓϣ

ⲁⲩⲱ ⲟⲛ ⲣⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲱⲣⲥ ⲛⲉϣⲁϥϯ ⲛ̄ⲟⲩⲕⲛⲁⲁⲩ ⲛ̄ⲧⲟⲩⲉⲓ ⲧⲟⲩⲉⲓ ⲛ̄ⲛⲉⲭⲏⲣⲁ ⲙ̄ⲛ̄ϣⲙ̄ⲙⲟ ⲉⲧⲣⲙ̄̄ⲡⲉϥⲱⲣⲥ ⲕⲁⲧⲁⲣⲟⲟⲩ ⲥⲛⲁⲩ[62] And again, in the time of harvest time (*sic*)he was wont to give a sheaf each to the widows and the strangers who were (employed) in his harvesting every two days."			
Actor	Material process	Beneficiaries	Circumstance
Paese (he)	gave a sheaf of wheat	to – widows - strangers (who were harvesting)	in the time of harvest time (*sic*) every two days
-ϥ	ⲛⲉϣⲁϥϯ ⲟⲩⲕⲛⲁⲁⲩ	ⲛ̄ⲛⲉⲭⲏⲣⲁ ⲙ̄ⲛ̄ϣⲙ̄ⲙⲟ ⲉⲧⲣⲙ̄ⲡⲉϥⲱⲣⲥ	ⲟⲛ ⲣⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲉⲩⲟⲉⲓϣ ⲙ̄ⲡⲱⲣⲥ ne ⲕⲁⲧⲁⲣⲟⲟⲩ ⲥⲛⲁⲩ
Layton describes this imperfect conversion of the habitual as "expressing past tense + back ground information + repeated occurrence, in a tense-less verbal action"[63] In this way, the			

[61] Layton, §337
[62] 49Vi, 5-15.

narrator continues to develop Paese's *charitable* nature.

Interpersonal Functions.

Paese imitates Christ, "For I was hungry and you gave me something to eat, I was thirsty and you gave me something to drink,"[64] The saints praise Paese and connect his actions to that of Christ with an embedded quote of Christ expressed as direct discourse, "I was sick and you looked after me, I was in prison and you came to visit me."[65] The actions of Paese's sister, Thecla,[66] complete this with, "I was a stranger and you invited me in, I needed clothes and you clothed me"[67] This event is early in the story and the narrator, Julius, recounts how the saints recognised Paese as a saint by seeing a "shining crown hovering over his head."[68] Paese visits prisons and eats with the incarcerated saints on a number of occasions, initially in Shmoun and Antinoou which he did "for many days",[69] and later, again to Antinoou, but not to eat;[70] in Alexandria he visited one of the prisons and later returned to fed the saints,[71] he repeated this in another prison for fifteen days, "visiting the sick and the saints daily."[72] The saints act as foils, a linguistic device used to foreground Paese, and by quoting the acts of God whom the Christians see as omnipotent, they make a connection between Paese's acts and God, an inference of similarity, where Paese is presented as imitating God in his performance of these acts, thus indicating Paese's divinity. Paese is already a saint *early in the story*, according to two sources. Both the narrator and the saints attest to Paese's divine nature; this consensus of opinion from different sources suggests a validity of the trait attribution, explained by Culpeper in terms of Kelly's Co-variation theory, which minimises the impact of environmental factors in causing particular behaviour, suggesting the behaviour is internally motivated, and a characteristic personality trait. [73]

Paese shares Paul's characteristics of charity and piety through their friendship, "they ate and drank together, rejoicing exceedingly and conversing together upon the word of God."[74] Again, Paul acts as a foil for Paese, highlighting his charitable and pious characteristics.

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[63] Layton, §528(f)
[64] Matthew, 25:35
[65] Matthew, 25: 36.
[66] 51Ri, 15.
[67] Matthew, 25:35-36.
[68] 50Rii,15.
[69] 50Vi, 18.
[70] 53Ri, 26.
[71] 54Ri, 8.
[72] 55Ri, 19.
[73] Culpeper, 2001, p. 127, 172.
[74] 52Ri, 15.

ⲡⲁⲓ ⲇⲉ ⲉⲛⲉⲩⲣⲱⲙⲉⲡⲉ ⲉϥⲣ̄ϩⲟⲧⲉ ϩⲏⲧϥ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲉϥⲉⲓⲣⲉ ⲛ̄ϩⲛ̄ⲛⲟϭ ⲙ̄ⲙⲛ̄ⲧⲛⲁ ϩⲛ̄ⲟⲩⲡⲉⲑⲏⲡ[75] "And he was a God-fearing man, performing very many charities secretly."		
Carrier (deictic)	Process: relational attributive	attribute
He (Paul)	was	Charitable pious

There is an indirect attribution of the classification of *saint* to Paese by a saint,[76] and again by the saint who cites the angel of God as saying that He (God) counted Paese among the saints.[77] The narrator refers to Paese directly as *saint* when it becomes apparent towards the end of the story that both Paese and Thecla are to be martyred.[78] Again, the epithet *saint* comes from different sources, other characters in the story.

ⲁⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡϫⲟⲉⲓⲥ ⲧⲁⲙⲟⲓ ϫⲉ ⲕ̄ⲛⲏⲩ ϣⲁⲣⲟⲓ ⲁⲩⲱ ⲁϥⲟⲡⲕ ⲉⲧⲏⲡⲉ ⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ[79] "…the angel of God told me that you were coming to me and (that) He had counted you in the number of the saints…"		
Carrier (deictic)	Process: relational attributive	attribute
you (Paese)	are	(a) saint

Paese eats with the saints, thus strengthening his affinity with this group, as indicated by their acceptance of him.

ⲉϥⲟⲩⲱⲙ ⲙⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ[80]		
actor	Process: Material	circumstance
he (Paese)	was eating	with the saints
ⲉϥⲟⲩⲱⲙ		ⲙⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ

[75] 51Vii, 12.
[76] 50Rii, 18.
[77] 54Rii, 1.
[78] 75Vii, 23.
[79] 54Rii, 24.
[80] 50Vi, 22.

ϫⲉ ⲉⲓⲉⲟⲩⲱⲙ ⲙ̅ⲛ̅ⲛⲉⲩⲟⲩⲁⲁⲃ[81] “…so that I may eat with the saints…”		
actor	Process: material	Circumstance
I (Paese)	(may) eat	with the saints
ⲉⲓⲉⲟⲩⲱⲙ		ⲙ̅ⲛ̅ⲛⲉⲩⲟⲩⲁⲁⲃ

Paese begins to work miracles. The author has Paese performing an Old Testament miracle[82] soon after his encounter with the Duke, his subsequent torture, and his miraculous healing by the angel, Raphael. This occurs early in the story, indicating that Paese possesses the power to perform miracles; he does this again when curing the Duke.[83] Both Paese and Thecla heal the sick in Alexandria towards the end of the story. [84]

ⲁⲩⲱ ⲛ̅ⲧⲉⲩⲛⲟⲩ ⲁⲩⲧⲁⲗⲃⲟ[85] “And straightway they were healed.”		
Beneficiaries	Process: material	Actor
they (the tormentors’ hands)	were healed	by Paese

Paese survives many tortures with the help of Raphael, the angel of the Lord, and also directly with the help of the Lord.[86] He is invincible, on numerous occasions miraculously surviving the tortures inflicted upon him by the Duke. This divine invincibility soon becomes a characteristic feature of Paese’s behaviour and, as such, becomes a defining trait; it occurs so often it becomes repetitious rather than informative, another indicator of a literary device being used to reinforce the author’s intended message.

[81] 54Vii, 5.
[82] 1 Kings, 13:4-6.
[83] 73Vi, 26.
[84] 83Vi, 26.
[85] 58Vi, 26.
[86] 85Rii, 1ff.

"The whole prison shone like the sun",[87] an event which amazed the saints. Paese appears to his friend Paul in the presence of a *bright light*,[88] and 'brightness' has supernatural connotations with the City of Christ being "brighter than the sun,"[89] examples which provide more indication of Paese's imminent divine status. In addition, there are two occasions on which Paese resembles an angel of God because of the *great grace in his countenance*; on the first occasion the saints "knew that it was (the result of) an angel of God who had appeared to him"[90] and secondly, when his sister Thecla visits him in prison soon after arriving at Alexandria.[91]

The Duke.

Explicit textual indicators of character. Direct definition where the Duke's traits are described or identified.

#		
ⲉⲣⲉϩⲁⲣⲙⲉⲛⲓⲟⲥ ⲟ ⲛ̄ⲇⲟⲩϫ ϩⲛ̄ⲣⲁⲕⲟⲧⲉ[92] ϩⲁⲣⲙⲉⲛⲓⲟⲥ ⲡⲕⲟⲙⲓⲥ ⲛ̄ⲣⲁⲕⲟⲧⲉ[93] "…when Armenius was (the) Duke in Alexandria…" "…Armenius the Count of Alexandria…" The nominal sentence predicate contains an entity term describing Armenius, in the first instance, preceded with the stative construction of ⲟⲛ̄_- 'is…[94]		
Token	Process: Relational identifying	Value
Armenius	is	Duke and Count[95]
		ⲇⲟⲩϫ

[87] 61Rii, 9.
[88] 64Ri, 20
[89] 77Vii, 25.
[90] 67Ri, 1.
[91] 72Rii, 16.
[92] 49Ri, 23.
[93] 49Vii, 31.
[94] Layton, §§179, 292.
[95] At times the titles Duke and Count seem to be used synonymously by the narrator. At the beginning of the story, the narrator refers to Armenius as the *duke* in Alexandria and Eutychianus as the *duke* in the Thebaid(49Ri, 22f), however he refers to Armenius as the *count* of Alexandria and Eutychianus as the *duke* of the Thebaid (86Rii, 14f), although there appears to be no hierarchy between them; they act according to the orders of the *general,* an officer of the bodyguard of Diocletian, sent to read Diocletian's edict (86Ri, 21f).

	ⲕⲟⲙⲓⲥ

ϫⲓϣⲓⲡⲉ ⲛⲁⲕ ⲱ ⲡⲁⲛⲟⲙⲟⲥ[96]		
An initial attitude marker, ⲱ, used for rhetorical effect[97] before an article phrase,[98] forming an entity term[99] that is used descriptively.[100] The borrowed Greek adjective a1nomov (lawless) has been used as a genderless common noun[101] which, read in context, refers to Armenius, the Duke, as having the quality of the lexical class of *lawless* people. "Be shamed, lawless one…"		
Carrier (deictic)	Process: Relational attributive	attribute
Armenius	is	lawless
		ⲁⲛⲟⲙⲟⲥ

ⲧⲱⲙ ⲉⲣⲟⲕ ⲱ ⲡⲁⲥⲉⲃⲏⲥ[102]		
With reference to (above), the Greek adjective a0sebh&v (impious) has been employed as a common noun which has been used to describe Armenius. The deictic suffix pronoun –ⲕ, in context, refers to Armenius. "Hold your peace (lit. close to you*) you impious one…"		
Carrier (deictic)	Process: Relational attributive	attribute
Armenius	is	impious
-ⲕ		ⲁⲥⲉⲃⲏⲥ

[96] 58Vi, 35, passim.
[97] Layton, §238
[98] Layton, §43
[99] Layton, §141
[100] Layton, §92(b)
[101] Layton, §114
[102] 58Vii, 27

*Crum, 412(b).

ϣⲛ̄ⲧⲏⲕ ⲅⲁⲡⲉⲓⲧⲁⲗⲁⲓⲡⲟⲣⲟⲥ[103] With reference (above), the Greek adjective talai&pwrov (wretched) describes Armenius "…have pity on this wretch…"		
Carrier (deictic)	Process: Relational attributive	attribute
Armenius	is	(a) wretch
ⲡⲉⲓ-		ⲧⲁⲗⲁⲓⲡⲟⲣⲟⲥ

ⲛ̄ⲧⲕ̄ⲟⲩⲁⲧⲛⲟⲩⲧⲉ[104] A reduced proclitic form of the pronoun 'you' used with an indefinite nominal predicate (including a gendered common noun) which forms an entity denoting the attribute 'godless'[105] "You are godless…" In this instance the narrator, through the direct discourse of Paese, refers to Amenius as 'godless'. The narrator would benefit from an interpretation that Armenius belonged to a class of people (Roman commanders) who were *all* godless, as this contrasts Paese's position as one who belongs to the class of people who were *all* Christian.		
Carrier (deictic)	Process: relational attributive	attribute
Armenius	is	godless
ⲛ̄ⲧⲕ		ⲁⲧⲛⲟⲩⲧⲉ

[103] 73Rii, 25.
[104] 75Vii, 25.
[105] Layton, §93; see this section for a discussion on the ambiguity of the gendered common noun. And §292 for a more detailed account of the distinction, esp. Table 18.

ⲡⲉⲕⲉⲓⲱⲧ ⲡⲇⲓⲁⲃⲟⲗⲟⲥ[106] Pronominal possession of the first noun in apposition with the second noun, where the first entity term explicates the second entity term,[107] having a denoting function.[108] "…your father (is) the Devil."		
Carrier (deictic)	Process: relational attributive	attribute
Armenius	is	(the son of) the Devil
-ⲕ		ⲇⲓⲁⲃⲟⲗⲟⲥ

Indirect Presentation

The majority of Armenius' traits evolve in the form of inferences made concerning his actions with others, and the interactions reported in direct speech. He *orders* military subordinates and others to act (ⲕⲉⲗⲉⲩⲉ and ⲟⲩⲉⲥⲁⲥⲛⲉ from the Greek *command* = keleu/w)) and prost. (Crum, 688(b))) and they follow his orders, with the exception of the Christians; a tension and defining martyrology theme which the narrator maintains throughout the story; this power begins to wane as the story progresses, his power derived from the position as regional supervisor diminishes as those under his command refuse to obey his orders; his personal power of persuasion is challenged as his wife embraces Christianity. Fearing the multitude, he finally abrogates his position when he urges Eutychianus to take responsibility for Paese and Thecla. In this we see a power shift from the appointed supervisors under an earthly Diocletian to the Christians under a heavenly entity. The Christians defy the edict of Diocletian and are rewarded with everlasting splendour in another world.

ⲁϥⲟⲩⲟⲩ[109] "He read them out" These verbs need to be considered in context. The reference is to the action taken by

[106] 75Vii, 27.
[107] Layton, §149.
[108] Layton, §126.
[109] 49Vii, 32.

Armenius in promulgating the edict of Diocletian, regarding sacrifice to his gods; it indicates the willingness of Armenius to carry out the requirements of his office and signifies his mental inclinations.	
Behaver (deictic)	Process: Behavioural
He (Armenius)	Readiness to discharge his duties
ⲁϥ	ⲟⲩⲟⲩ

ⲁϥⲕⲉⲗⲉⲩⲉ[110]

"…he ordered…"

-ⲁϥⲟⲩⲉϩⲥⲁϩⲛⲉ[111]

"…he commanded…"

Coptic words derived from the Greek language,[112] used verbally. The subject is the Duke, Armenius, often referred to deictically; the object varies, usually the order is directed at Armenius' subordinates requiring them to carry out some act that involves Paese Thecla, the incarcerated saints or those recently converted from the multitude. The process is classified according to his *behaviour*, rather than the doing of the act, to reflect his proclivity for giving directions to others, the willingness and enthusiasm with which he carried out his duties. The narrator uses both words synonymously and they both appear in the same sentence with the same object (67Rii. 1, 7) followed by complementary infinitives +ⲉ: 67Rii, 1 - ⲁϥⲕⲉⲗⲉⲩⲉ ⲉⲧⲣⲉⲩⲧⲱⲟⲩ(ⲛ) and 67Rii, 7 - ⲁϥⲟⲩⲉϩⲥⲁϩⲛⲉ - ⲉⲧⲣⲉⲩⲧⲱϩⲥ̅

Complementary infinitives + ⲉ follow these verbs of *commanding* throughout the text.

Behaver (often deictic)	Process: Behavioural
He/the duke	Ordered/commanded
ⲁϥ/ⲡⲁⲟⲩϫ	ⲕⲉⲗⲉⲩⲉ/ ⲟⲩⲉϩⲥⲁϩⲛⲉ

ϯⲛⲁⲣ̅ⲛⲉⲕⲥⲁⲣϫ ⲛ̅ⲱⲙ̅ ⲱⲙ̅[113]

ϯⲛⲁⲣ̅ⲡⲉⲕⲥⲱⲙⲁ ⲛ̅ⲕⲉⲣⲙⲉⲥ[114]

[110] Passim
[111] 65Ri, 28; 67Rii, 7; 86Vi, 10.
[112] Layton, §5.
[113] 59Ri, 5. 4(h)m 4(h)m
[114] 57Vi, 26.

"…I will make your flesh into little pieces." "…I will make your body ashes…" This is a common response after the narrator reported *the duke was (very) angry,* usually in response to Paese's verbal act, threatening some aspect of his values.			
Actor (deictic)	Process: material	goal	range
Armenius	will make	your flesh/body (Paese's)	Into (little) pieces/ashes
ϯ	-ⲛⲁⲣ̄	ⲛⲉⲕⲥⲁⲣⲝ	ⲛ̄ϣⲙ̄ ϣⲙ̄
ϯ	-ⲛⲁⲣ̄-	ⲡⲉⲕⲥⲱⲁ	ⲛ̄ⲕⲉⲣⲙⲉⲥ
ϯ	ⲛⲁⲉⲓⲣⲉ	ⲛⲉⲕⲥⲁⲣⲝ	ⲛ̄ϣⲙ̄ ϣⲙ̄
ϯ	ⲛⲁⲉⲣ	ⲡⲉⲕⲥⲱⲙⲁ	ⲛⲕⲉⲣⲙⲉⲥ

ⲡⲁⲟⲩⲝ ⲁⲉ ⲛ̄ⲧⲉⲣⲉϥⲛⲁⲩ ⲉⲡⲉⲛⲧ ⲁϥϣⲱⲡⲉ ⲁϥϣⲧⲟⲣⲧⲣ̄ ⲉⲙⲁⲧⲉ[115] A nominal sentence with a subordinate temporal clause. The subject noun, 'duke' is elaborated by the nominal use of 'troubled' in the predicate, describing the mental state of Armenius.[116]			
senser	Process: mental: affect	phenomenon	Circumstance as an embedded clause
the duke	was	troubled	when he saw that which had happened

ⲛ̄ϯⲛⲁⲟⲩⲱⲙ ⲁⲛ ⲛ̄ⲛⲁⲥⲱ ⲁⲛ ϣⲁⲛⲧ ⲁⲃⲱⲗ ⲉⲃⲟⲗ ⲛ̄ⲉⲕⲙⲁⲅⲓⲁ[117] A sentence in which the second clause modifies the first, terminating the verbal action

[115] 59Vii, 15.
[116] Layton, §292.
[117] 63Ri, 1f.

expressed in the first clause with the limitative conjugation ϣⲁⲛⲧⲉ-.[118] "I will not eat (and) I will not drink until I have destroyed your sorceries."			
Senser (deictic)	Process: mental: affect	Phenomenon	circumstance
I (Armenius)	*will not* do (eat or drink) *will* do (cut out your tongue) *will* (chastise you)	a mind-set to complete a future action	*until* a future event occurs a future planned action

ⲙ̅ⲡⲉϥⲣⲁⲥⲧⲉ ⲁⲉ ⲁϥϣⲱⲛⲉ ⲛ̅ⲑⲓ ⲡⲁⲟⲩϫ[119] The duke's sickness is caused by an angel of the Lord	
actor	Process: material
Armenius	fell sick

ⲁϥⲃⲱⲛ̅ⲧⲉⲙⲁⲧⲉ[120] "…he was very angry…"		
It is the *effect* Armenius' anger has on others rather than the condition of *being angry* that defines this as a personality trait. He reacts to verbal comments that challenge his appointed Position, values and beliefs, with wrathful anger manifested in violent or confronting acts that are often, but not always, the application of the punishing acts at his disposal as a magistrate appointed by Diocletian. Although he calls his wife and others *evil wretch,*[121] a term used for all those who incur his wrath, he does not react towards them as he does towards Paese, indicating his anger is controlled and directed, depending on the circumstances. He acts in a decisive manner.		
senser	Process: mental affect	Phenomenon + circumstance

[118] Layton, §349.
[119] 67Ri, 3.
[120] 57Vi, 13, and passim
[121] 65Vi, 10, 73Vii, 32.

Armenius/ the duke/ he	anger	decisive actions, according to the circumstances.

Thecla

Direct Definition

ⲑⲁⲅⲓⲁ ⲑⲉⲕⲗⲁ[122] "…the holy Thecla…" 'the holy' is an article phrase used as an entity term[123] containing the common noun lexeme ⲅⲁⲅⲓⲟⲥ from the Greek adjective, a#giov = holy, sacred, venerable		
carrier	Process: Relational attributive	attribute
Theckla	is	holy
ⲅⲁⲅⲓⲟⲥ		

ⲁⲥϣⲱⲡⲉ ⲗⲟⲓⲡⲛ ⲉⲥⲟ ⲛ̄ⲭⲏⲣⲁ ⲛ̄ⲓ ⲑⲉⲕⲗⲁ[124] "…Thecla, then, became a widow…" The stative, ⲟ, describes the lasting status of Thecla in a subordinate clause where it acts as the subject complement.[125] (Greek xh&ra = widow)		
Token: Thecla	Process: Identifying intensive	value
Thecla	Is (became)	(a) widow

[122] 49Ri, 7; 87Rii, 21
[123] Layton, §92(a)
[124] 50Vii, 12.
[125] Layton, §162.

ⲑⲉⲕⲗⲁ	ⲉⲥⲟ	ϫⲏⲣⲁ

ⲧⲉⲟⲩⲁⲥⲕⲓⲧⲏⲥ ⲛ̄ⲥϩⲓⲙⲉ[126] "…you are a devout woman." *Devout* used as a genderless common noun from the Greek adjective a0skhth&v, used to describe Thecla in an inverted attributive construction, expressing a rhetorical effect or drawing attention to the word through its nuance.[127]

Carrier: Thecla (deictic)	Process: attributive intensifying	attribute
Thecla	is	devout
ⲧⲉ		ⲁⲥⲕⲓⲧⲏⲥ

ⲧⲙⲁⲓⲛⲟⲩⲧⲉ ⲑⲉⲕⲗⲁ[128] "…his/your/the God-loving Thecla…" An attributive construction of the noun where the morph ⲛ_ follows the term that it modifies.[129]

Carrier Thecla	Process: attributive intensifying	attribute
your sister, his sister, the, Thecla	is	God-loving
ⲑⲉⲕⲗⲁ		ⲙⲁⲓⲛⲟⲩⲧⲉ

ⲧⲙⲁⲕⲁⲣⲓⲁ ⲑⲉⲕⲗⲁ[130]

[126] 52Vi, 19.
[127] Layton, §§ 93(b), 102.
[128] 53Vi, 25; 54Ri, 20; 67Vi, 13; 68Ri, 10; 70Vi, 6
[129] Layton, §99.
[130] 54Ri, 18.

"…blessed Theckla…"		
ⲧⲙⲁⲕⲁⲣⲓⲁ (Greek feminine ma&kaira), a gendered common noun where the article expresses Thecla's gender and forms an article phrase, acting as an entity term and describing Theckla.		
Carrier: Thecla (deictic)	Process: attributive intensifying	attribute
Thecla	is	blessed
ⲑⲉⲕⲗⲁ		ⲙⲁⲕⲁⲣⲓⲁ

ⲛⲉⲧⲟⲩⲁⲁⲃ[131] "…the saints…" ⲟⲩⲁⲁⲃ is the qualitative of ⲟⲩⲟⲡ but nominally ⲛⲉⲧⲟⲩⲁⲁⲃ = *who/what is holy* and (plural) this becomes a synonym for Paese and Thecla in the latter part of the story. It is a literary device employed by the narrator to inform the audience of the new and permanent status achieved by Paese and Thecla, as they progressed through the prescribed actions to become martyrs.		
Carrier: Thecla	Process: attributive intensifying	attribute
Thecla	is	one who is holy, (a) saint
ⲑⲉⲕⲗⲁ		ⲡⲉⲧⲟⲩⲁⲁⲃ

This occurs frequently and its strategic use towards the end of the story emphasises Thecla's status through the act of martyrdom; it is a culmination of the events in the story, although an angel of God referred to her as a saint "He (God) had counted you in the number of the saints, you (Paese) and your sister."[132] Paese has only one sister, Thecla.[133]

ⲡⲉⲓⲙⲁⲣⲟⲥ ⲥⲛⲁⲩ[134]

[131] 76Ri, 15 passim
[132] 54Rii, 29.
[133] 49Vi, 31.
[134] 83Vi, 27.

"…these two magicians…"		
The word *magician* is used initially by the priests of the temple as a synonym for Paese and Thecla; it is linked to them deictically with the demonstrative pronoun as a referential definite article, *these.* It is an entity term with a denoting function.[135] Armenius called Paese and Thecla *magicians* when he asked Eutychianus to take them to the south and have them either sacrifice or be destroyed.		
token	Process: identifying intensive	value
Thecla (deictic)	is	(a) magician
ⲡⲉⲓ+		ⲙⲁⲣⲟⲥ

ⲧⲓⲁⲧϣⲟⲩ ⲛ̅ⲥ̅ⲁⲡⲟⲗⲟⲅⲓⲍⲉ[136] "…this worthless woman apologise…" An inverted attributive construction where the attribute *worthless* has been used to express rhetorical effect or nuance. [137]		
Token (Deictic)	Process: Identifying intensive	value
This (Thecka)	is	worthless
ⲧ(ⲉ)ⲓ		ⲁⲧϣⲟⲩ

ⲧⲉⲓϫⲱⲱⲣⲉ ⲛ̅ⲧⲉⲥⲯⲩⲭⲏ[138] "…this brave-souled (woman)…" *This brave-souled* (*woman* implied) forms an entity term construction in which the entity term is described as having the quality of being *brave-souled.*[139]		
Token (deictic)	Process: identifying	

[135] Layton, §§92, 93, 128.
[136] 77Rii, 17
[137] Layton, §102
[138] 74Vii, 30.
[139] Layton, §93(b)

	intensive	
Thecla	is	Brave-souled (lit. brave in her soul)
ⲧⲉⲓ+		ϫⲱⲱⲣⲉ ⲉⲛ̄ⲧⲉⲥⲯⲩⲭⲏ

Indirect Presentation

ⲧⲁⲓ ⲉⲛⲉⲥⲱⲥ ⲉⲙⲁⲧⲉ ⲉⲙ̄ⲡⲉⲥⲥⲁ[140] Lit. '…this woman (was) very beautiful in her beauty.' Predicate adjective ⲛⲉⲥⲱ| *to be beautiful* and Crum (228(b)) where ⲛⲉⲥⲱ| is an intransitive verb (nominal verb), *be beautiful*. Layton identifies this as a verboid used to express descriptive meaning, predicating a quality,[141] historically related to ⲥⲁ and forming a verboid with initial ne, *be beautiful*, or nominally, *beauty*[142] (as it is further used here, 'in her beauty').		
Token: (Deictic)	Process: identifying intensive	value
Thecla	is	beautiful
ⲧⲁⲓ+ …-ⲥ		ⲥⲁ

ⲉⲛⲉϣⲁⲥⲃⲱⲕ ⲉⲉⲟⲩⲛ ⲉⲧⲉⲕⲕⲗⲏⲥⲓⲁ ⲛ̄ⲥ̄ⲱⲧⲙ̄ ⲉⲛ̄ϣⲁϫⲉ ⲛ̄ⲉⲅⲣⲁⲫⲏ[143] "She went (habitually) into the church to hear the words of the Scripture…"		
Actor:	Material process	Circumstance
Thecla	went	into the church
	to hear	the words of the Scripture

[140] 50Vii, 13.
[141] Layton, §376
[142] Crum, 315(a).
[143] 50Vii, 15f.

It is implied that regularly listening to the words of the Scripture was to have a profound effect on Thecla's future behaviour.

ⲁⲩⲱ ⲡϩⲁⲓ ⲛ̄ⲑⲉⲕ̄ⲗⲁ ⲁϥⲙ̄ⲧⲟⲛ ⲙ̄ⲙⲟⲩ ⲛⲉⲩⲣⲙ̄ⲙⲁⲟ ⲉⲙⲁⲧⲉ ⲡⲉ[144] "And the husband of Thecla fell asleep. He was a very rich man…" It is implied that the husband's wealth was passed on to Thecla when he died, making her a rich person.		
Actor	Beneficiary	Goal
Thecla's husband >	Thecla	Thecla became *rich*

ⲧⲉⲓⲭⲱⲱⲣⲉ ϩⲛ̄ⲧⲉⲥⲯⲩⲭⲏ[145] …this (woman) strong of soul… The prepositional phrase is modified by the genderless common noun (non-Greek morph) and it refers to Thecla (= this woman)[146]		
Token:	Process: identifying intensive	Value
Thecla	is	strong of soul

ⲥ̄ⲛⲁⲣ̄ϩⲉⲛ ⲛⲟⲃ ⲛ̄ⲃⲟⲙ[147] …she shall perform great miracles… A mediated attributive construction of the common noun, performing the function of description with the article ⲥ expressing the feminine gender of ⲃⲟⲙ[148]		
Carrier: (deictic)	Process: attributive intensive	Attribute:
Thecla	will perform	(one who is) able to perform great miracles

144 50Vii, 3f.
145 66Vi, 6
146 Layton, §§114(b), 292(b)
147 66Vi, 16.
148 Layton, §§93(b), 96, 102.

ⲥ	ⲛⲁⲣ̅ⲅⲉⲛ	ⲛⲟⲃ ⲛ̅ⲃⲟⲙ

Indirect Presentation

The Angel of the Lord

Process: verbal with circumstances		
ⲁⲩⲱ ⲉⲛⲉϣⲁϥϫⲟⲟⲥ ⲛⲁⲥ ϫⲉ ⲛ̅ⲑⲉⲛ̅ⲧ ⲁⲣ̅ⲅⲱⲃⲥ ⲛ̅ⲛⲉⲧⲕⲏ ⲕⲁⲅⲏⲩ ϯⲛⲁⲧⲣⲉⲩⲅⲱⲃ ⲥ̅ⲱⲱⲧⲉ ⲙ̅ⲡⲟⲩⲥⲱⲙⲁ ⲙⲛ̅ⲧⲟⲩϣⲩⲭⲏ ⲅⲛ̅ⲛ̅ⲉⲛⲧⲏⲙⲁ ⲙ̅ⲟⲩⲟⲉⲓⲛ ⲁⲩⲱ ⲡⲉⲧⲛⲁϯ ⲛ̅ⲟⲩⲕⲁⲓⲥⲉ ⲉⲡⲉⲧⲛ̅ⲥⲱⲙⲁ ϯⲛⲁⲥⲕⲏⲡⲁⲍⲉ ⲛ̅ⲛⲉⲩϣⲩⲭⲏ ⲅⲛ̅ⲛ̅ⲉⲛⲧⲏⲙⲁ ⲙ̅ⲡⲟⲩⲟⲉⲓⲛ ϫⲉ ⲛ̅ⲛⲉⲗⲁⲁⲩ ⲛ̅ⲁⲩⲛⲁⲙⲓⲥ ⲛ̅ⲧⲉⲡⲕⲁⲕⲉ ⲃⲙ̅ⲃⲟⲙ[149] "…and he (the angel) would say to her, "Even as you have clothed the naked, I will make you also to be clothed, both your body and your soul, in the garments of light; and whosoever shall give graveclothes to your bodies, I will cover their souls with the garments of light, that no power of darkness prevail over them."		
Sayer	Projected clause	Circumstance
The angel of the Lord	I will clothe your body and soul in the garments of light	as you clothe the naked (saints in prison)
	I will cover their souls with the garments of light	whoever gives graveclothes to bodies
		So that no power of darkness will prevail over them

This is the first appearance of the Lord's angel; it is a *habitual* event, with the imperfect converter making a past tense explicit, ⲁⲩⲱ ⲉⲛⲉϣⲁⲣⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̅ϫⲟⲉⲓⲥ ⲟⲩⲟⲛⲅϥ ⲉⲣⲟⲥ ⲛ̅ⲅⲁⲅ ⲛ̅ⲥⲟⲡ, 'and the angel of the Lord would appear to her often.' This happens early in the story[150] with the narrator providing information about the relationship between the angel and Thecla. The angel becomes the narrator and speaks through the direct

[149] 51R1, 31-51Rii, 15.
[150] 51Ri, 22.

discourse embedded in the text, a subordinate narrative called *hypo-* by Rimmon-Kenan,[151] and which "serves as an important element in the plot of the matrix narrative";[152] in this first encounter with an incorporeal being, who is the Lord's representative, the angel's personality begins to develop through implicit self-characterisation as one who possesses supernatural powers, powers that are able to reward Thecla's charitable activities in the world from which the angel comes. *Light* is used as a metaphor to describe one of the characteristics of this other world.

Process: verbal with circumstances ⲡⲉϫⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲛⲁϥ ϫⲉ ⲙ̄ⲡⲣ̄ⲣⲟⲧⲉ ⲱ ⲡⲁⲏⲥⲉ ⲛ̄ⲧⲁⲡⲛⲟⲟⲩⲧⲉ ⲧⲛ̄ⲛⲟⲟⲩⲧ ϣⲁⲣⲟⲕ ⲉⲧⲣⲁϯⲃⲟⲙ ⲛⲁⲕ ⲧⲁⲛⲟⲩϩⲙ̄ ⲙ̄ⲙⲟⲕ ϣⲁⲛⲧⲉϫⲱⲕ ⲉⲃⲟⲗ ⲙ̄ⲡⲉⲕⲁϩⲱⲛ ϩⲛ̄ⲟⲩⲉⲓⲣⲏⲛⲏ ⲁⲩⲱ ⲟⲛ ⲡⲙⲁ ⲉⲧⲟⲩⲛⲁⲕⲱ ⲙ̄ⲡⲉⲕⲥⲱⲙⲁ ⲛ̄ϩⲏⲧϥ ϯⲛⲁⲁⲓⲁⲕⲱⲛⲉⲓ ⲉⲣⲟϥ ϣⲁⲉⲛⲉϩ.[153] "The angel (Raphael) said to him, "Fear not Paese; God has sent me to you, that I may give you strength and save you until you fulfil your contest in peace. Furthermore, the place wherein your body shall be laid, I will minister to it for ever."		
Sayer	Projected clause	Circumstance
The angel Raphael	Do not fear	
	God has sent me to you	Reason: *so that*
	I may give you strength	
	I may save you	*until* you fulfil your contest
	I will minister to the place where your body shall be laid.	

At this early point in the narrative, the narrator introduces Paese's association with incorporeal beings from another world into the story and begins one of the main themes – Paese's struggle with Armenius and his association with other world figures more powerful than Armenius. Paese's asks his Lord, Jesus Christ, to send an angel to give him strength until he fulfils his struggle with Armenius; his cry for help is answered and the

[151] Rimmon-Kenan, 1983, p. 91-93.
[152] Jahn, 2005, N2.4.6
[153] 58Rii, 12f.

angel, Raphael, releases Paese from his torment. This is the first miracle. The narrator uses repetition in the words spoken by the angel as a literary device that has the effect of establishing the role of the angel and illustrating some of his interceding pathways, and the relationship between God, Paese and Armenius. Paese has access to a more powerful deity than Armenius, one which can intervene in such a way that leaves Armenius powerless. The concept of a martyr-shrine is introduced here, along with its divine connections, and the narrator draws on these images as the story progresses, when using reiteration of like events to emphasize the basic theme of the story.

ⲡⲉϫⲁϥ ⲛⲁϥ ϫⲉ ϫⲣⲟ ⲙ̄ⲙⲟⲕ ⲱ ⲡⲁⲏⲥⲉ ⲙ̄ⲡⲣ̄ⲣ̄ⲅⲟⲧⲉ ϯϣⲟⲟⲡ ⲛⲙ̄ⲙⲁⲕ ⲧⲱⲟⲩ(ⲛ) ⲛ̄ⲅⲁⲅⲉⲣⲁⲧⲕ̄ ⲅⲓϫⲛ̄ⲛⲉⲕⲟⲩⲉⲣⲏⲧⲉ ⲛ̄ⲃⲱⲕ ⲛ̄ⲅⲁⲅⲉⲣⲁⲧⲕ̄ ⲉⲡⲓⲁⲛⲟⲙⲟⲥ ⲛ̄ϯϣⲓⲡⲉ ⲛⲁϥ ⲙ̄ⲛⲛⲉϥⲙⲟⲩⲛ̄ⲣ̄ ⲛ̄ⲃⲓϫ[154] He said to him, “Be strong, O Paese, and do not fear; I am with you. Arise and stand upon your feet, and go and confront this lawless one, and shame him and his creations of (men’s) hands.”		
Sayer	Projected clause	Circumstances
The *Archangel* Raphael	be strong	The response by the angel to Paese’s cry, ⲡⲛⲟⲩⲧⲉ ⲡⲁⲛⲟⲩⲧⲉ ⲉⲧⲃⲉⲟⲩ ⲁⲕⲕⲁⲁⲧ ⲛ̀ⲥⲱⲕ[155] God, my God, why have you forsaken me?
	do not fear	
	I am with you	
	arise and stand	
	go and comfort this lawless one	
	shame him and his creations of (men’s) hands	

This is the second appearance of God’s messenger and protector. The narrator provides more details about the relationship between God, Paese and Armenius. Paese is told to *confront* the *lawless* Armenius; *lawless* is a term previously used by Paese[156] to describe the illegitimacy of Armenius’s hegemony, and the narrator uses this image, evoked with the same words, to denigrate Armenius in future confrontations as the story unfolds. The narrator uses these pejorative words in the direct speech of Paese, Thecla and the angels to further develop

[154] 59Vi, 7.
[155] 59Rii, 17; Mark,15:34
[156] 58Vi, 33.

various images that favour the saints and defame Diocletian, Armenius and Eutychianus; the saints will inherit the kingdom of God[157], Armenius will suffer God's punishments in hell, on the day of *true* judgment[158]. The use by Paese of words during torture, similar to those uttered by Jesus Christ,[159] equate the *suffering* Paese with the *suffering* Jesus; a technique that further develops the image of Paese as one who is similar to Jesus Christ and a predestined saint. The angel protects Paese and this is the second miracle.

ϫⲁⲓⲣⲉ ⲡⲣⲱⲙⲉ ⲛ̅ϣⲟⲩⲁϥ̅ ⲉⲓⲧ̅ⲛⲟⲩⲧⲉ ⲙⲛ̅ⲛ̅ⲣⲱⲙⲉ ϯⲣⲏⲛⲏ ⲛⲏⲧⲛ̅ ⲧⲏⲣⲧⲛ̅ …ⲁⲩⲱ ϯⲛⲁⲙⲁⲉⲓ̅ ⲛ̅ⲃⲟⲙ ⲉⲛ̅ⲧⲃⲟⲙ ⲙ̅ⲡⲉⲭ̅ⲥ̅_ ⲁⲱⲩ ⲛⲉⲧⲙ̅ⲯⲩⲭⲏ ⲙⲛ̅ⲛⲉⲧⲛ̅ⲥⲱⲙⲁ ⲛⲛ̅ⲉⲩⲡⲱⲣⲭ̅ ⲉⲛⲉⲩⲉⲣ ⲏⲩ ⲉⲕϣⲁⲛⲧⲱⲟⲩⲛ ⲁⲉ ⲛ̅ⲉⲧⲟⲟⲩⲉ ⲡⲁⲟⲩϩ ⲛⲁⲧⲛ̅ⲛⲟⲟⲩ ⲛ̅ⲥⲱⲕ ⲛϥ̅ⲧⲁⲗⲟⲕ ⲉⲡⲉⲃⲗⲟⲃ ⲙ̅ⲡⲉⲛⲓⲡⲉ ⲛϥ̅ⲥⲁⲉ ⲧⲉ ⲉⲁⲣⲟⲕ ⲁⲩⲱ ⲁⲛⲟⲕ ϯⲛⲁⲱϣⲙ̅ ⲙ̅ⲡⲕⲱⲉⲧ ⲉⲁⲣⲟⲕ ⲧⲁⲉⲣⲉⲁⲓⲃⲥ̅ ⲉⲡⲉⲕⲥⲱⲙⲁ ϫⲉ ⲛ̅ⲛⲉⲡϣⲁⲉ ⲙ̅ⲡⲕⲱⲉⲧ̅ _ ⲉⲛⲱⲭⲗⲉⲓ ⲛⲁⲕ ⲃⲙ̅ⲃⲟⲙ ⲛⲧ̅ϣⲱⲡⲉ ⲛ̅ⲟⲩⲣⲱⲙⲉ ⲛ̅ϫⲱⲱⲣⲉ ϫⲉ ⲕ̅ⲛⲁϣⲱⲡⲉ ⲉⲙ̅ⲡⲓⲕⲁⲥⲧⲏⲣⲓ ⲟⲛ ⲙ̅ⲡⲉⲓⲁⲛⲟⲙⲟⲥ ⲛⲧ̅ϯϣⲓⲡⲉ ⲛⲁⲩ…[160] "Hail, you man worthy to be loved by God and men." "Peace (be) to you all." "…and I will fill her (Thecla) with power through the power of Christ; and your souls and bodies shall not be separated from one another. When you rise in the morning, the Duke will send for you and set you upon the iron bed and kindle fire underneath you; and I will quench the fire and overshadow your body so that the flame of the fire shall not vex you. Be strong, and play the man; for you shall be in the law-court of this lawless one and will shame him..."

Sayer	Projected clause	Circumstances
The angel Raphael	I will fill her with power	from Christ's power

[157] 85Rii, 6f
[158] 57Vii, 11f
[159] Mark,15:34
[160] 61Ri, 31-61Vi, 27.

	your souls and bodies shall not be separated from one another	
	the Duke will send for you	when you rise in the morning
	the Duke will torture you with fire	by setting you upon an iron bed
	I will protect you	by quenching the fire
	You will shame Armenius	

Again, the narrator provides information about the angel's capabilities, and thus character; the angel's relationship with the saint, Paese and Armenius is further developed by positively connecting together Christ, Paese and the saints. The angel foresees that Paese will shame Armenius, another literary device used by the narrator to further Paese's position as possessing more power than Armenius, and creating tension by establishing an event that will be realised in the future. The angel's predicted torture and Paese's protection from harm follow closely as the story moves forward with each miraculous appearance of the angel. This is the third miracle.

ⲡⲉϫⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡϫⲟⲉⲓⲥ ⲛⲁⲩ ϫⲉ ⲙ̄ⲡ̅ⲣ̅ⲅⲟⲧⲉ ⲱ ⲡⲁⲙⲉⲣⲓⲧ ⲡⲁⲛⲥⲉ ⲅⲏⲧⲟⲩ ⲛ̄ⲛⲉⲓⲃⲁⲥⲁⲛⲟⲥ ⲙ̄ⲡⲣⲟⲥⲟⲩⲟⲉⲓϣ ϫⲉ ⲁⲛⲟⲕ ϯϣⲟⲟⲡ ⲛⲙ̄ⲙⲁⲕ ⲉⲓϯⲃⲟⲙ ⲛⲁⲕ[161] "The angel of the Lord said to him, "Fear not, O my beloved Paese, these transitory (temporal) tortures; for I am with you, giving you strength."		
Sayer	Projected clause	Circumstances
The angel Raphael	do not fear these transitory tortures	because I am with you, giving you strength

For the fourth time, the angel characteristically protected Paese from the pain and disfigurement of torture. The narrator repetitiously uses words expressed in direct discourse to reinforce the images created; the angel has become omnipotent.

ⲡⲁⲅⲅⲉⲗⲟⲥ ⲙ̄ⲡϫⲟⲉⲓⲥ ⲁⲕϣⲁϫⲉ ⲛⲙ̄ⲙⲁⲩ ⲉⲕϫⲱ ⲙ̄ⲙⲟⲥ ϫⲉ ϫⲁⲓⲣⲉ ⲡⲣⲱⲙⲉ ⲛ̄ϣⲟⲩⲁϣϥ̄[162]

[161] 63Vii, 16-25

The angel of the Lord spoke with him saying, “Hail, you man worthy to be loved.” ⲡⲉϫⲁϥ ϫⲉ ϭⲙ̄ϭⲟⲙ ⲛⲅ̄ϣⲱⲡⲉ ⲛ̄ⲟⲩⲱⲙⲉ ⲛ̄ϫⲱⲱⲣⲉ ⲛⲅⲙⲓϣⲉ ⲉϫⲙ̄ⲡⲉⲕϫⲟⲉⲓⲥ[163] ‘…he said, “Be strong, and play the man, and contend for your Lord.” ⲡⲉϫⲉⲡⲁⲅⲅⲉⲗⲟⲥ ⲛⲁⲩ ϫⲉ ϯⲛⲁ ⲃⲱⲕ ϣⲁⲡⲉⲓ ⲁⲛⲟⲙⲟⲥ ⲛ̄ⲇⲟⲩϩ ⲧⲁⲉⲓⲛⲉ ⲉϫⲱⲩ ⲛ̄ⲟⲩ ⲛⲟϭ ⲛ̄ϣⲱⲛⲉ[164] The angel said to him, “I shall go to this lawless duke and bring upon him a great sickness…”		
Sayer	Projected clause	Circumstances
The angel of the Lord	Paese is worthy of being loved	by those who inhabit the other world
	be strong act like a man* contend for your Lord	
	I shall make the Duke sick	So that he will not look for Paese until after Thecla arrives.

*The biblical references given in the translation by Reymond and Barns[165] cite 1 Sam. 4:9; 1 Kings 2:2 and 1 Cor. 16:13 as similar passages; the last reference, 1 Corinthians 16:13, provides more illumination with, “Be on your guard; stand firm in the faith; be men of *courage*; be strong” (my italics) from which it is implied that courage is a characteristic of strong men.

The narrator demonstrates, once again, the angel’s power to initiate and control future events while speaking through the angel’s direct discourse and this has now become a defining characteristic, emphasised through repetition.

While the angels Raphael and Gabriel converse with Thecla during the voyage from Antinoou to Alexandria, their conversation does not add to their inventory of traits beyond their association with another world as

[162] 66Rii, 16f.
[163] 66Rii, 27f
[164] 66Vi, 26f.
[165] Reymond and Barns, 1973, p. 165.

incorporeal beings. Thecla thought they were "people in the flesh"[166] and their conversation with her adds to the narrator's discursive development of the story rather than providing any further character expositions. In a similar way, Paese's visit to heaven has more to do with the narrator's development of the story than expanding the angel's personality traits.

ⲡⲉϫⲁϥ ⲛⲁⲥ ϫⲉ ⲙ̄ⲡⲉⲣⲉⲣϩⲟⲧⲉ[167] He said to her, "Fear not."		
Sayer	Projected clause	circumstance
The Archangel Raphael	Fear not	The angel Raphael is summonsed by Thecla, appears, and protects her.

This is the first miracle involving Thecla; it is the fifth miracle performed by an angel who intercedes, as God's messenger, between Armenius and Paese.

Paese

Mood	**Form**	**Reference**	**Person addressed**
Interrogative. -ve particle, intro. rhetorical question Interrogative marked	ⲙⲏ ⲟⲩ (what) ⲛⲓⲙ (who) ⲉⲧⲃⲉⲟⲩ (why)	62Vii, 20 78Vii, 4 80Rii, 1 87Ri, 3 79Vii, 29 82Vi, 18	Armenius Angel " Eutychianus Angel Thecla
Vocative	ⲱ	58Vi, 33 58Vii, 26 72Vi, 10	Armenius Thecla
Optative - third	ⲉⲣⲉ	63Rii, 12	God

[166] 70Ri, 1f
[167] 75Rii, 33.

future – an expression of a strong wish		63Rii, 22 63Rii, 31	“ “
Imperative -ve	-ⲙ̄ⲡⲣ̄_-	64Ri, 30	Paul
Swearing an oath ‘by your health’	ϣⲉ (by)	72Vi, 10	Thecla
Modal- third future	ⲉⲓⲉ-	57Rii, 12	Armenius

Mood and modality

Armenius

Mood	Form	Reference	Person addressed
Imperative marked	ⲁⲛⲓ (go!) ⲁⲙⲏ (f., come!)	65Vi, 24 73Ri, 23	Duke’s entourage Duke’s wife
Imperative unmarked	‘evil wretch!’ ‘sacrifice!’	57Ri, 25 65Vi, 10 73Vii, 33 76Vii, 13 82Rii, 22 57Rii, 15 62Ri, 8 75Ri, 16	Paese Tormentors Duke’s wife Thecla Duke’s wife Paese “ Thecla
Imperative -ve	ⲙ̄ⲡⲣ̄_-	57Rii, 16	Paese
jussive	ⲙⲁⲣⲉ-	65Rii, 20	Duke’s entourage
Interrogative -ve particle: rhetorical question	ⲛⲓⲙ (what) “ (who) ⲟⲩ (what) ⲙⲏ	57Ri, 28 75Ri, 7 81Vi, 21 58Vii, 13 62Vii, 12	Paese Thecla saints “ “

Vocative	ϣ	58Vii, 12 59Rii, 22 62Ri, 1 74Vii, 24	Paese “ “ “
Swearing an oath ‘*by* the health of Apollo’	ϣⲉ	57Vi, 20 59Ri, 2 62Vii, 33 65Rii, 15 65Vi, 24 66Ri, 24 74Ri, 29	Paese “ “ “ Tormentors Paese “
‘by the sovereignty of the Romans’		75Vi, 22	Thecla
‘by the health of Apollo, the great god’		82Rii, 26	wife

Mood and modality

Thecla

Mood	Form	Reference	Person addressed
Interrogative	ⲟⲩ ⲁⲣⲁ ⲁϩⲣⲟ| (why) ⲛⲓⲙ (who) ⲉⲧⲃⲉⲟⲩ (why) ⲛⲓⲙ (requesting content of discourse)	51Rii, 24 69Rii, 10 69Vii, 2 71Ri, 7 72Rii, 31 74Vii, 35 82Vii, 5	Thecla Mary & Elizabeth “ Mary Paese Armenius Apollonius
Optative	ⲉⲓⲉ (may...)	68Rii, 16	Her voyage companions
Vocative	ϣ	52Vii, 11 68Vii, 11	Paese Apollonius

		82Vii, 6 82Vii, 16 82Vii, 30 83Ri, 26 83Ri, 8 83Rii, 16	“ “ “ “ “ “
Modality initial attitude marker	ⲁⲣⲏⲩ (perhaps) ⲉⲓⲉ (expressing inference)	51Rii, 26 53Ri, 14 67Vi, 11 83Ri, 16 84Rii, 27 69Rii, 26	Thecla Paese Saint Apollonius Armenius Mary
Swearing an oath ‘by your health’	ϣⲉ	68Vii, 10 82Vii, 31 83Ri, 26 83Ri, 8	Apollonius “ “ “
Optative	ⲉⲓⲉ (may – request)	74Vi, 35	God
Jussive	ⲙⲁⲣⲉ (let – request) let -command	85Vi, 4 76Rii, 35	God Armenius

Mood and modality

Apollonus (Thecla’s son)

Mood	Form	Reference	Person addressed
Vocative	ϣ	68Vii, 2	Thecla
Jussive	ⲙⲁⲣⲉ-	68Vii, 6	Thecla

Mood and modality

Angel

Mood	Form	Reference	Person addressed
Imperative	ⲁⲛⲓ- (bring...)	58Rii, 14	Thecla
Imperative -ve	ⲙ̄ⲡⲣ̄- ⲙⲡⲉⲣⲉ-	58Rii, 14 59Vi, 10 63Vii, 17 75Rii, 32	Paese “ “ Thecla
Vocative	ϣ	58Rii, 14 59Vi, 9 63Vii, 18 78Vii, 10	Paese “ “ “
Swearing an oath ‘by your health’	ϣⲉ	78Vii, 9	Paese

Paul

Mood	Form	Reference	Person addressed
Interrogative particle	ⲉⲧⲃⲉⲟⲩ (why) ⲉⲛⲉ- ⲉⲓⲉ (what)	53Vii, 11 55Ri, 35 55Rii, 9 53Vi, 22 60Rii, 10	Paese “ “ Paul’s servants Paul

Imperative	ⲁⲙⲟⲩ (come!)	52Vi, 12 53Vii, 10, 13	Paese “
Vocative	ⲱ	60Ri, 30 60Vi, 2	Paul “
Swearing an oath ‘*by* your health,..’	ϣⲉ	64Rii, 29 64Vi, 20	Paese “

Mood and modality

Saints

Mood	Form	Reference	Person addressed
optative	ⲉⲣⲉ- (may...)	50Rii, 26 51Vi, 17 65Ri, 6	Paese Thecla Paese
Interrogative	ⲉⲧⲃⲉⲟⲩ (why)	67Vii, 30	Thecla

Mood and modality

Tormentor

Mood	Form	Reference	Person addressed
Jussive	ⲙⲁⲣⲉ-	65Vii, 7	Paese
Vocative	ⲱ	65Vii, 9	Paese

Elizabeth

Mood	Form	Reference	Person addressed
Jussive	ⲙⲁⲣⲟⲛ- (let’s...)	69Rii, 24	Thecla

	Inflected interjection		

Eutychianus

Mood	Form	Reference	Person addressed
Imperative	ⲁⲙⲏⲉⲓⲧⲛ̄ (f. pl., come!)	86Vii, 12	Paese & Thecla

Armenius's wife

Mood	Form	Reference	Person addressed
Interrogative	ⲉⲧⲃⲉⲟⲩ (why)	82Rii, 14	Armenius

Narrator

Mood	Form	Reference	Person addressed
Optative	ⲉⲣⲉ (might)	86Ri, 31	addressee

God

Mood	Form	Reference	Person addressed
Imperative Unmarked	ⲭⲁⲓⲣⲉ (Hail!)	85Rii, 5 85Rii, 9	Paese & Thecla "

-ve imperative	ⲙ̄ⲣⲉⲣ- ⲙ̄ⲡⲣ̄_-	85Rii, 14 85Vi, 28 85Vi, 11 86Ri, 1	“ “ “ “

APPENDIX 7: REPRESENTATION

Pteleme

Direct Attribution

The following table consists of Greek loan-words used as adjectives and Coptic nouns used in adjectival predicates, translated into English as adjectives.

Process type	Participants	Numerical Frequency Total = 41	Text Reference: PM Codex M 583 t. 41, fols. 168-173	Attribute
Relational (identifying)	Token: Pteleme Narrator said ⲅⲉⲛⲛⲁⲓⲟⲥ (genni=oj)	1 1	168Ri, 2 169Ri, 26	High born, noble
	Token: Pteleme Narrator said ϩⲁⲅⲓⲟⲥ (a3gio/j)	3	168Ri, 2; 169Vii, 6 171Rii, 20	Saint (holy, sacred, venerable)
	Token: Pteleme Narrator said ⲙⲁⲣⲧⲩⲣⲟⲥ ⲙ̄ⲡⲉⲭ̅ⲥ̅	1	168Ri, 3	Martyr of Christ
Relational (attributive)	Carrier: Pteleme Narrator said ⲟⲩϣⲏⲉ ϣⲏⲙ ⲙ̄ⲙⲁⲧⲟⲓ	1	169Ri, 5	A young soldier
	Carrier: Pteleme Narrator said ⲥⲁⲃⲉ ⲇⲓⲕⲁⲓⲟⲥ	1	169Ri, 7	wise
	Carrier: Pteleme Narrator said ⲇⲓⲕⲁⲓⲟⲥ	1	169Ri, 7	Righteous, just

	(di/kaioj)			
	Carrier: Pteleme Narrator said ⲛⲉⲟⲩⲣⲙ̀ⲛ̀ⲛⲟⲩⲧⲉ ⲡⲉ	1	169Ri, 15	A man of God
	Carrier: Pteleme Narrator said ⲁⲡⲁ	16	168Ri, 4; 169Vi, 5 169Vii, 6; 170Ri, 12 170Rii, 7; 170Vi 8 170Vii, 31;171Ri, 22 171Rii, 13; 172Ri, 15 171Rii, 20; 172Ri, 24 172Rii, 16; 172Vi, 15 172Vii, 6; 173Rii, 26	The title 'apa'
	Carrier: Pteleme Narrator said ϣⲛⲣⲉ ⲕⲟⲩⲓ	1	169Ri, 17	Youth
	Carrier: Pteleme Narrator said ⲙⲁⲕⲁⲣⲓⲟⲥ (maka/riov) Jesus said	10 1	169Vi, 5; 170Ri, 12 170Rii, 7; 170Vii, 31; 171Ri, 22;172Ri, 15; 172Ri, 24;172Rii, 16; 172Vi, 15;172Vii, 6 170V1, 8	Blessed
	Carrier: Pteleme Apaioule said ϣⲟⲉⲓϫ ⲉⲧⲟⲩⲁⲁⲃ ⲙ̄ⲡⲉⲭ̅ⲥ̅	1	171Rii, 19	Holy athlete Of Christ
	Carrier: Pteleme Narrator said he was a ⲣⲙ̄ⲫⲟⲓⲛⲓⲕⲏ ⲡⲉ ⲛ̄ⲧⲉⲧⲁⲛⲇⲓⲟⲭⲓ	1	169Ri, 20	a Phoenician of Antioch

	Carrier: Pteleme Apa/ioule said he was a ϣⲟⲉⲓϫ ⲉⲧⲟⲩⲁⲁⲃ ⲙ̄ⲡⲉⲭ̅ⲥ̅	1	171Rii, 19	Gladiator (equivalent)

Apaioule

Direct Attribution

Relational	Carrier: Apa/ioule Narrator said Soldier said Duke said ⲙⲟⲛⲁⲭⲟⲥ (monaxo/j)	3	171Ri, 9; 171Vi, 12 173Ri, 20	monk
	ⲁⲛⲁⲭⲱⲣⲓⲧⲏⲥ (a!naxwrh/thj)	1	171Ri, 9	anchorite
	ⲁⲥⲕⲏⲧⲏⲥ (a0skhth/j)	1	171Ri, 9	ascetic
	Carrier: Apa/ioule Narrator said ⲁⲡⲁ	9	171Ri,11; 171Rii,16 171Rii, 29;171Vi, 30 172Rii,11; 172Vii, 16 173Ri,6; 173Ri,25 173Rii, 26	The title 'apa'
	Carrier: Apa/ioule Narrator said ⲙⲁⲕⲁⲓⲟⲥ (maka/riov)	6	171Rii,29; 171Vi, 30 172Rii,11; 172Vii,16 173Ri,6;173Ri,25	blessed
	Carrier: Apa/ioule Duke said ⲁ(ⲛ)ϩⲟⲥⲓⲟⲥ (anosioj)	1	173Ri, 20	Unholy wicked

	Carrier: Apa/ioule Pteleme said ⲉⲓⲱⲧ ⲉⲧⲟⲩⲁⲁⲃ	1	173Rii, 26	Holy father
	Carrier: Apa/ioule Pteleme called him ϩⲓⲏ ⲙ̄ⲡⲟⲩϫⲁⲓ	1	171Rii, 23	Pteleme's way to salvation

Sebastianus

	Carrier: Sebastianus Narrator said ⲕⲟⲙⲏⲥ (ko/mhj)		passim	Count
	Narrator said ⲁⲛⲟⲙⲟⲥ (a1nomoj)	1	170Rii, 21	Lawless
	Narrator said Sebastianus was the son of the devil. ⲡⲉϥⲉⲓⲱⲧ ⲡⲇⲓⲁⲃⲟⲗⲟⲥ	1		Evil

Diocletian and Maximinian

	Carrier: the emperors Narrator said ⲁⲛⲟⲙⲟⲥ (a1nomoj)	1	168Ri, 16	Lawless

The gods Apollo, Zeus, Artemis and Athena

Direct attribution

Relational	Carrier: the gods.	1	169Ri, 1	revered

	The duke said, “sacrifice to the revered gods” ⲛ̄ⲛⲟⲩⲧⲉ ⲉⲧⲧⲁ(ⲉ)ⲓⲏⲩ			

The gods Apollo, Zeus, Artemis and Athena

Indirect Representation

existential	(to be)	The gods: the soldiers said, “there is no other god except…”	1	169Ri, 1	Exclusive polytheistic pantheon of gods

Indirect Representation (verbal processes)

Pteleme

Event (process)	**Verb**	**Participants**	**Frequency**	**Reference**	**Implied Trait (inferred)**
existential	There was ⲛⲉⲩⲛ̄ ⲛⲉ- pluperfect -ⲟⲩⲛ existential predicate	Pteleme the narrator said he was ⲉⲩⲅⲉⲛⲏⲥ (eu0genh/j)	1	169Ri, 7	Noble. Of noble descent, noble birth
	(he) was a ⲛⲉⲟⲩ…ⲡⲉ preterite + ind. article	Pteleme The narrator said he was A man of God ⲣ̀ⲙ̀ⲛ̀ⲛⲟⲩⲧⲉ	1	169Ri, 15	Christian
	he was ⲉϥ	The narrator said he was 33 years old	1	169Ri, 11	Christ-like

		ϩⲙ̀ⲙⲁϣⲟⲙⲧⲉ ⲛ̀ⲣⲟⲙⲡⲉ			
	Jesus (is)	Pteleme. Pteleme said, "…my hope…"	1	172Vi, 24	Christian
	Jesus (is)	Pteleme Pteleme said, "my crown…"	1	172Vi, 25	Christian
	The holy contest (is)	Pteleme Apa/ioule said Pteleme fulfilled the holy contest of Jesus	1	172Vii, 26	martyr
mental	(he) was	Sensor: Pteleme Narrator said "attentive to…"	1	169Ri, 16	attentive
verbal	ⲡⲉϫⲁϥ	Sayer: Pteleme said "Jesus (is) my salvation"	1	169Vi, 11	Christian
	ⲡⲉϫⲁϥ	Sayer: Pteleme said "Jesus (is) my God"	1	169Vi, 12	Christian
	ⲉϥϫⲱ	Sayer: Pteleme Said "…my Lord Jesus,"	1	170Rii, 15	Christian
behavioural	ⲛ̄ϯⲛⲁⲟⲩⲱϣ̄ ⲁⲛ	Behaver: Pteleme, who said "I will not worship…"	1	169Ri, 28	Strong, determined
	ϣⲗⲏⲗ	Behaver: Pteleme, who prayed	2	170Rii, 11	One who believes in God
	ⲛ̄ϯⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ	Behaver: Pteleme, who said "I will not sacrifice…"	2	169Vi, 7; 172Ri, 25	(as above)

	ⲧⲁⲕⲱⲛ̄ⲥⲱⲓ ⲛ̄ ⲓⲥ̄	Behaver: Pteleme, who said "and (I will not) forsake Jesus…"	1	169Vi, 11	Loyal Christian
	ⲉⲓ	Behaver: Pteleme, who said, "I am about to come into your (Jesus) hands."	1	172Vi, 32	martyr
	ϫⲱⲕ	Behaver: Pteleme. The narrator said he fulfilled his martyrdom	1	172Vii, 12	martyr
Material	ϥⲓⲁⲡⲉ	Actor: the soldiers beheaded Pteleme	1	172Vii, 9	martyr
Verbal	ϯϣⲟⲟⲡ Qual. of ϣⲟⲡⲉ	Sayer: Jesus ("I am with thee") who said, "I am with you…"	1	170Vi, 17	Accepted by Jesus
	ⲧⲁⲥϩⲁⲓ future conjunctive = ⲧⲁ -	Sayer: Jesus who said, "and (I will) write your name among the imperishable aeons"	1	170Vi, 21	immortal
	ϯⲛⲁⲁⲕ	Sayer: Jesus who said, "I will make you a soldier…"	1	170Vi, 23	immortal
	ⲧⲁϫⲓⲧⲕ	Sayer: Jesus who says, "and (I will) receive you"	1	170Vi, 33	immortal
	ⲥⲟⲃⲧⲉ	Sayer: Jesus who says, "already (I) have prepared your throne…"	1	170Vii, 6	immortal

	κω	Sayer: Jesus who says, "(I) have placed upon it a crown…and clothing…"	1	170Vii, 7	immortal
	ϣωπє	Sayer: Pteleme who says, "…be with me (Apaioule) in the dwelling-place of Christ"	1	172Vi, 2	Immortal

Apa/ioule

Indirect representation (verbal processes)

existential	πє	Apa/ioule Narrator said: he was a man of Hanepioor	1	171Ri, 12	From Hanepioor
	πє	Narrator said: Apa/ioule's occupation was a collector of martyrs' bodies	1	171Ri, 16	A collector of martyrs' bodies
Behavioural	τωογϩ̄ єι	Behaver: Apa/ioule. Narrator said: Apa/ioule arose and came to	1	171Ri, 26	Christian

		Pteleme			
	ϭω	Behaver: Apa/ioule, who persistently besought the soldiers.	1	171Rii, 8	persistent
	ϯⲟⲥⲉ	Behaver: Apa/ioule, who suffers the loss of his eye for Christ	1	172Ri,	One who makes sacrifice
	ⲛ̄ϯⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ	Behaver: Apa/ioule, who said, "I will not sacrifice…"	1	172Ri, 25	Christian (one who believes…)
	ⲛⲟⲩϫⲉ	Behaver: Apa/ioule, whose face emitted rays of light.	1	173Ri, 16	supernatural
verbal	ϣⲱⲡⲉ	Sayer: Pteleme who says, "you (Apaioule) will be with me in the dwelling-place of Christ."	1	172Vi, 2	immortal
	ⲉⲓ	Sayer:	1	173Rii,	saint

		Pteleme, who says, “you (Apa/ioule) are well come…with all the saints…”		25	
Material	ϥⲓⲁⲡⲉ	Actor: the soldiers beheaded Apa/ioule	1	173Rii, 11	martyr
Mental	ⲡⲓⲥⲧⲉⲩⲉ	Senser: Apa/ioule	1	172Ri, 6	Christian (a believer)

God/Jesus Christ

Direct Attributes

Process type	**Participants**	**Frequency**	**Text reference**	**attribute**
Relational	Carrier: God Apa/ioule said, “O God who is blessed for ever” ⲡⲛⲟⲩⲧⲉ ⲉⲧⲥⲙⲁⲙⲁⲁⲧ ϣⲁ ⲉⲛⲉϩ	1	173Ri, 4	Blessed for eternity

God/Jesus Christ

Indirect Representation

Event (process)	**Verb**	**Participants**	**Frequency**	**Text Ref.**	**Implied attribute**
existenti	(is)	God, Pteleme said, citing the prophet	1	169R	Exclusive

al		Jeremias, ⲡⲛⲟⲩⲧⲉ ⲛ̄ⲧⲡⲉ "…the God of heaven."		ii, 7	monotheistic God
	- ⲙⲛ̄- Negative existential predicate	God, Pteleme said, "…beside whom there is no other" ⲡⲛⲟⲩ ⲉⲧⲉⲙⲛ̄ⲕⲉⲟⲩⲁ ⲛ̄ⲥⲁⲃⲗ̀ⲗⲁⲩ	1	170R ii, 17	Exclusive monotheistic God
	As above	God, Pteleme said, "…there is no other god beside you…" ⲙⲛ̄ⲕⲉⲛⲟⲩⲧⲉ ⲛ̄ⲁⲃⲉⲗⲗⲁⲕ	1	170R ii, 18	Exclusive monotheistic God
	ⲧⲉ (it) is	God, Pteleme said, is powerful and glorious, for ever and ever.	2	170R ii, 25 172V ii, 1	As above
	ⲡⲉ	Jesus said to Pteleme, "I am Jesus, the Son of the living God." ⲁⲛⲟⲕ ⲡⲉ ⲡϣⲏⲣⲉ ⲙ̄ⲡⲛⲟⲩⲧⲉ ⲉⲧⲟⲛⲁ̄	1	170V i, 11	As above
	has	Apa/ioule said: God has a holy kingdom	1	173R i, 2	King-like
	is	Narrator said, "the kingdom of Jesus Christ is in heaven."	1	173R ii, 22	As above
material	ϫⲓ	Actor: Jesus, who said to Pteleme, "…I will receive you into the aeons of the light." (ⲛ̄)ⲧⲁϫⲓⲧⲕ̄ ⲉⲛ̄ⲁⲓⲱⲛ ⲙ̄ⲡⲟⲩⲟ	1	170V i, 34	Supernatural
	ⲃⲱⲕ	Actor: Jesus, who went up to heaven, said the narrator. ⲁϥⲃⲱⲕ ⲉϩⲣⲁⲓ ⲉⲧⲡⲉ	1	170V ii, 26	Supernatural
Behavio	ϯⲕⲗⲟⲙ	Behaver: Jesus, who makes martyrs	1	172V	Martyr

ural		(He crowns the ones who die for His holy name), said Pteleme ⲡⲉⲧϫⲕⲗⲟⲙ ⲉϫⲛ̄ⲛⲉⲧⲟⲩⲁⲁⲃ ⲧⲏⲣⲟⲩ…		i, 26	maker
	ⲣ̄ϣⲁ	Behaver: Apa/ioule and Pteleme. Narrator said, Apa/ioule and Pteleme "make festival with the holy martyrs in His kingdom	1	173V i, 14	Martyr accommodator

The Devil

Indirect Representation

Event (process)	**Verb**	**Participants**	**Frequency**	**Reference**	**Implied trait inferred**
Material	ⲥⲱⲣⲙ̄- mislead	Actor: the Devil Goal: their hearts	1	168Rii, 1	Deceitful

APPENDIX 7.1: – FIELD

The Narrator talks to the Readers

Reference	Participant	Verb and process type	Participant/role/ circumstance
168Ri, 1	Apaioule and Apa Pteleme	Were Relational Relational	Noble epithet attribute Saints epithet attribute Martyrs of Christ epithet attribute
168Ri, 5	“	ⲉⲁⲅϫⲱⲕ ⲉⲃⲟⲗ ‘they having fulfilled’ behavioural	Apaioule and Apa Pteleme as behavers
168Ri, 15	Diocletian and Maximinian	Were Relational	lawless epithet attribute
168Ri, 16	Calcianus	Was ⲟ qual. of ⲉⲓⲣⲉ Relational	Consul category attribute
168Ri, 20	Soterichus	(was)	Prefect category attribute
168Ri, 24	Romanus Euhius Basilides	was	General category attribute
168Rii, 1	The Devil	ⲁϥⲥⲱⲣⲙ̄ ‘misled’ Behavioural	The Devil behaver

168Rii, 5	Diocletian	ⲡⲉϫⲁⲩ 'said' verbal	Those of the palace receivers

Diocletian speaks to the people of the Palace

168Rii, 12ff	Diocletian	ⲕⲉⲗⲉⲩⲉ 'order' verbal	Those of the Palace receivers
"	The people nominated by Diocletian	ⲉⲩⲉⲉⲓ ⲧⲏⲣⲟⲩ 'they must all come' Behavioural ⲛ̄ⲥⲉ ⲟⲩⲱϣ̄ⲧ̄ 'and worship' Behavioural	The people behaver
168Rii, 32	anyone	ⲡⲉⲧⲛⲁⲣⲁⲧ̄ ⲥⲱⲧⲧⲙ ⲛ̄ ⲥⲱⲓ 'who will disobey' Behavioural	Anyone behaver
168Vi, 3	Diocletian	ⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ 'order that they' verbal	'be tortured' verbiage

Narrator says to Readers

168Vi, 6	He (Diocletian)	ⲥϩⲁⲓ 'wrote' behavioural	Diocletian The behaver

Diocletian says to all the people whom he governs

168Vi, 10	I, Diocletian	ⲥϩⲁⲓ 'write' verbal	The governors receivers
168Vi,	"	ⲧⲁⲙⲟ 'inform'	"

14		verbal	
	“	ⲧⲱϭⲉ ⲉⲃⲟⲗ ‘have published’ Behavioural	Diocletian behaver
168Vi, 18	everyone	ⲑⲩⲥⲓⲁⲍⲉ ‘(is to) sacrifice behavioural	everyone behaver
168Vi, 21	Diocletian	ⲧⲁⲙⲓⲟ ‘has made’ material	gods goal

Narrator says to Readers

168Vi, 22	Diocletian	ϯ ‘gave’ material	The ordinance to Sebastianus beneficiary
168Vi, 26	Sebastianus	“	The dispatches to Calcianus beneficiary
168Vii, ккк2	Calcianus	ⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ ‘ordered them (to)’ Verbal	verbiage
168Vii, 6	Calcianus’ entourage	ⲑⲩⲥⲓⲁⲍⲉ ‘sacrifice’ Behavioural	Calcianus’s entourage behaver
168Vii, 20	Sebastianus	ⲟⲩⲉϩⲥⲁϩⲛⲉ ⲉⲧⲣⲟⲩ ‘commanded’ Verbal	The tribunal
168Vii, 23	“	ⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ ‘ordered’ Verbal	His soldiers target
168Vii, 29	Sebastianus and his soldiers	ⲡⲁϩⲧ ‘prostrated’ ⲟⲩⲱϣⲧ ‘venerated’ ϫⲓ ϣⲕⲁⲕ ⲉⲃⲟⲗ ‘crying out’ Behavioural	Sebastianus and his soldiers behavers

168Vii, 30	Sebastianus' soldiers	ϣⲟⲩⲱϣⲧ 'worshipped' material	The ordinance beneficiary
169Ri, 5	Pteleme	ⲛⲉⲩⲛ- 'there was-' existential	Pteleme existent
169Ri, 6	"	ⲟⲩϣⲏⲣⲉ ϣⲏⲙ 'young' Relational	'young' epithet attribute
169Ri, 7	"	ⲉⲩⲅⲉⲛⲏⲥ 'well-born, noble' Relational	'well-born, noble' epithet attribute
169Ri, 8	"	ⲥⲁⲃⲉ ⲇⲓⲕⲁⲓⲟⲥ 'wise' Relational	'wise' epithet attribute
169Ri, 9	"	ⲇⲓⲕⲁⲓⲟⲥ 'righteous' Relational	'righteous' epithet attribute
169Ri, 15	"	ⲛⲉⲟⲩ 'was' preterit + indef. Art. Relational	Pteleme was a 'man of God.' epithet. member of a category (class)
169Ri, 16	"	ⲉϥⲥⲱⲧⲙ he listened to both great and small Relational	A 'good' listener epithet attribute
169Ri, 19	"	Relational	Phoenician of Antioch. member of a category (class)

Narrator talks to Readers

169Ri, 21	Sebastianus	ⲡⲉϫⲉ 'said' verbal	To Pteleme

Sebastianus talks to Apa Pteleme

169Ri, 22	Sebastianus	ⲁⲙⲟⲩ 'come' Verbal	Pteleme receiver
169Ri, 23	"	ⲟⲩⲱϣⲧ̄ 'worship' Verbal	"

Narrator talks to Readers

169Ri, 25	the noble (Pteleme)	ⲡⲉϫⲉ 'said' verbal	To Sebastianus

Apa Pteleme talks to Sebastianus

169Ri, 27 (A series of projected clauses)	Pteleme	ⲛ̄ϯⲛⲁⲟⲩⲱϣⲧ 'I will not worship' Behavioural	Pteleme behaver
	Hands (of men) [agent]	ⲙⲟⲩⲛⲧ̄'formed' material	Idols (goal)
169Ri, 32	The prophet Jeremias	ⲥⲏϩ qual. of ⲥϩⲁⲓ 'written' behavioural	Prophesies
169Rii, 12	The Psalmist David	ⲉϥϫⲱ 'saying'	verbiage

		Verbal	

Narrator talks to the Readers.

169Rii, 19	Sebastianus	ⲁϥⲟⲩⲱϣϥ̄ ‘he answered him’ Verbal	Pteleme
169Rii, 21	“	ⲡⲉϫⲁϥ ‘he said’ verbal	“

Sebastianus talks to Pteleme

169Rii, 22	Sebastianus	ⲥⲱⲧⲙ̄ ‘listen’ verbal	(to) Sebastianus
169Rii, 23	“	ⲙ̄ⲡⲣ̄ⲙⲟⲩ ‘do not perish’ Behavioural	Pteleme
169Rii, 24	“	ⲑⲩⲥⲓⲁⲍⲉ ‘sacrifice’ behavioural	(to) the revered gods (range)
169Rii, 26	“	ϯⲁⲣⲉⲡⲟⲩϫⲁⲓ ϣⲱⲡⲉ ‘and it shall be well’ Behavioural	Pteleme
169Rii, 29	“	ϯⲛⲁϫⲓⲙⲱⲡⲉ (Greek = timwpein)	Pteleme (goal)

169Vi, 1	“ (agent = [no] one)	‘I shall punish’ behavioural ⲛⲁⲉϣⲛⲁϩⲙⲉⲕ ‘will be able to save you’ Behavioural	“

Narrator says to Readers

169Vi, 3	Pteleme	ⲁϥⲟⲩⲱϣϥ̄ ‘he answered him’ Verbal	Sebastianus
169Vi. 6	“	ⲡⲉϫⲁϥ ‘he said’ verbal	“

Pteleme says to Sebastianus

169Vi, 7 A series of projected clauses 169Vi, 10 169Vi, 12 169Vi, 14	Pteleme “ “ “	ⲛ̄ϯⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ ‘I will not sacrifice’ Behavioural ⲧⲁⲕⲱ ‘forsake’ verbal ϩⲱⲧⲃⲉ (Crum 723b) ‘kill’ Behavioural ⲛⲁⲧⲁⲛϩⲟⲓ ‘will make me live’	Pteleme behaver “ Sebastianus behaver Jesus, my salvation

169Vi, 15	The holy Gospel	Behavioural ⲥⲏϩ Qual. of ⲥϩⲁⲓ 'written' Behavioural	Scripture
169Vi, 16	A believer	ⲡⲓⲥⲧⲉⲩⲉ 'believe' (Greek = pisteu/w) Mental	Phenomenon Thing known
169Vi, 17	"	ⲉϥϣⲁⲛⲙⲟⲩ protasis intro. by ⲕⲁⲛ 'even if he dies' Behavioural	A believer behaver
169Vi, 18	"	ϥ̄ⲛⲁⲱⲛϩ̄ Apidosis 'shall he live' Behavioural	"
169Vi, 21	A believer	ⲡⲓⲥⲧⲉⲩⲉ 'believe' Mental	Phenomenon Thing known
169Vi, 22	"	ⲛⲁϫⲓϯⲡⲉ ⲁⲛ 'shall never taste' Mental	"

Narrator talks to the Readers

Sebastianus talks to Pteleme

169Vi, 25	Sebastianus	ⲥⲟⲧⲙⲟⲩ 'heard this' mental	Phenomenon Thing known
169Vi,			Sebastianus

26	“	ⲁϥϩⲟϫⲣⲉϫ ‘he gnashed’ Behavioural	behaver
169Vi, 30	“	ⲡⲉϫⲁϥ ‘he said’ Verbal	verbiage
169Vi, 32	“	ⲉⲕⲧⲙ̄ⲥⲱⲧⲙ̄ protasis ‘if you do not listen’ Mental	Phenomenon Thing known
169Vii, 1	“	ⲕⲛⲁⲙⲟⲩ apidosis ‘you shall perish’ Behavioural	Pteleme behaver
169Vii, 3	“	ⲁⲕⲣ̄ⲥⲟⲃ protasis ‘you have played the fool’ Behavioural	“
169Vii, 4	“	ϯⲛⲁⲉⲓⲣⲉ apidosis ‘I will deal’ Behavioural	Sebastianus behaver

Narrator talks to Readers

Pteleme talks with Sebastianus

169Vii,	Pteleme	ⲁϥⲟⲩⲱϣⲃ̄	Sebastianus

5-16 A series of projected clauses		'answered' verbal	receiver
169Vii, 6	Scripture	ϥⲥⲛⲏ 'written' Qual. of ⲥϩⲁⲓ behavioural	The holy apostle behaver
169Vii, 9	We	ϩⲉⲛⲥⲟϭ We (are) fools Relational	Fools attributive
169Vii, 14	God	ⲥⲟⲧⲡⲟⲩ 'has chosen' Q. of ⲥⲱⲧⲡ̄ Behavioural	God behaver
169Vii, 15	"	ⲉϥⲉϯϣⲓⲡⲉ 'He will put to shame/confound' Behavioural	God behaver

Narrator talks to Readers

Sebastianus talks to Pteleme

(first torture of Pteleme)

169Vii, 18	Sebastianus	ⲥⲟⲧⲙⲟⲩ 'heard this' mental	Hear (phenomenon)
169Vii,	"	ⲁϥⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ	verbiage

20		(Gk.=keleu/w) ‘commanded’ verbal	
169Vii, 21 - -170Ri, 6		A series of behavioural clauses comprising the actions associated with Pteleme’s torture	
170Ri, 7	Sebastianus “	ⲡⲉϫⲉ ‘said’ verbal ⲁⲕⲛⲁⲩ ‘you have seen’ Mental	(to) Pteleme receiver Phenomenon What was understood

Narrator talks to Readers

Pteleme talks to Sebastianus

170Ri, 12	Pteleme	ⲁϥⲟⲩⲱϣϥ̄ ‘he answered him’ verbal	Sebastianus receiver
170Ri, 14	Scripture	ϥⲥⲏϩ ‘it is written’ behavioural	apostles behavers
170Ri, 18-24 a series of projected clauses	Apostles	ⲙ̄ⲡ̄ⲣ̄ⲧⲁⲩⲉ - ‘do not utter’ verbal	The name of Jesus Target
170Ri, 21	“	ⲙⲟⲟϣⲉ ‘walk’	Apostles behavers
170Ri,	“	ⲧⲉⲗⲏⲗ ‘rejoicing’	“

22 170Ri, 23	“	ⲗⲥⲱϣ ‘humiliation’ behavioural	“

Narrator talks to Readers

170Ri, 25	Sebastianus	ⲥⲟⲧⲙⲟⲩ ‘heard this’ Mental	Hear (phenomenon)
170Ri, 26	“	ⲁϥⲙⲟⲩϩ ‘he was filled’ Mental	Phenomenon Perceived
170Ri, 30	“	ⲁϥⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ ‘he ordered’ verbal	Pteleme target
170Ri, 31	“	ⲛⲟⲃϥ̄ ⲉϩⲟⲩⲛ ‘him to be cast into’ Behavioural	Sebastian behaver
170Rii, 2	“	ⲛ̄ⲥⲉⲧⲙ̄ϯ ‘and not to be given’ Behavioural	“
170Rii, 3	“	ϣⲁⲛⲧⲉϥⲙⲟⲩ ‘until he should die’ Behavioural	Pteleme behaver

Narrator talks with the Readers

170Rii, 6	Pteleme	ⲛⲉϥⲟⲧⲡ̄	Pteleme

170Rii, 9 - 11	“	‘(he) was shut in’ Behavioural ⲁϥⲧⲱⲟⲩⲛ ‘he arose’ ⲁϥⲁϩⲉⲡⲁⲧϥ ‘he stood’ ⲁϥϣⲗⲏⲗ ‘he prayed’ Behavioural	behaver “

Pteleme talks with God

170Rii, 12	Pteleme	ⲥⲱⲧⲙ̄ ‘listen’ mental	Pteleme sensor
170Rii, 14	“	ⲉϩⲣⲁⲓ ‘I cry’ verbal	(to) God receiver
170Rii, 16	“	ⲙ̄ⲡⲣ̄ⲕⲁⲁⲧ ⲛ̄ⲥⲱⲕ ‘forsake me not’ verbal	“
170Rii, 17	“	ⲁⲙⲟⲩ ‘come’ verbal	“
170Rii, 18	“	ⲙⲛ̄‘is not’ (non-existence) Existential	God existent
170Rii, 21	Sebastianus	ⲉⲓⲙⲉ knows’ Mental	Phenomenon what is known
170Rii,	“		God

22		ⲙⲛ̄ 'is not' (non-existence) Existential	existent

Narrator talks with the Readers

170Rii, 28	The Lord Jesus	ⲉⲓ 'came' behavioural	Jesus behaver
170Rii, 30	Angels	ϩⲩⲙⲛⲉⲩⲉ 'singing hymns' Behavioural	Angels behavers
170Vi, 1	Light	ϣⲁ 'shine' Mental	Phenomenon what is understood
170Vi, 3	God	ϣⲱⲡⲉ 'came' Behavioural	God behaver

God talks with Pteleme

170Vi, 5	God	ⲉⲥϫⲱ 'saying' verbal	verbiage
170Vi, 6	"	ⲛ̄ⲧⲥⲟⲟⲩ ⲛ̄ⲁⲛ 'not know' Negation of 1st pres. with ⲧ for ⲕ mental	Phenomenon what is known
170Vi, 9	"	ⲡⲓⲥⲧⲉⲩⲉ (Gk. = pisteu/w) 'believe' Mental	"

170Vi, 10	“	ⲛ̄ϯⲛⲁⲕⲁⲁⲩ ⲛ̄ⲥⲱⲓ ⲁⲛ ‘I will not forsake them’ <u>Behavioural</u>	God behaver
170Vi, 11	“	ⲁⲛⲟⲕ ⲡⲉ ‘I am’ <u>Existential</u>	Jesus as existent
170Vi, 13	“	ϫⲣⲟ ‘be strong’ <u>Behavioural</u>	Pteleme behaver
170Vi, 15	“	ϭⲏϭⲟⲙ ‘find strength’	“
170Vi, 16	“	ⲙ̄ⲡⲣ̄ⲣⲟⲧⲉ ‘fear not’ <u>Behavioural</u>	“
170Vi, 17	“	ϣⲟⲟⲡ Qual. of ϣⲱⲡⲉ ‘to be, exist’ <u>Existential</u>	God existent
170Vi, 18	“	ϣⲁⲛⲧⲉⲕⲧⲱⲟⲩⲛ ‘until you endure’ <u>Behavioural</u>	Pteleme behaver
170Vi, 21	“	ⲧⲁⲥϩⲁⲓ I will write’ <u>Behavioural</u>	God behaver
170Vi, 24	“	ϯⲛⲁⲁⲕ ‘I will make you’ <u>Behavioural</u>	“
170Vi, 31	“		“

170Vii, 1	“	ⲧⲁϫⲓⲧⲕ̅ ‘I will receive you’ <u>Behavioural</u>	“
170Vii, 2	“	ⲙ̅ⲛ̅ϭⲟⲙ ‘not able to find strength’ <u>Behavioural</u>	“
170Vii, 4	“	ⲧⲱⲟⲩⲛ ‘to bear’ <u>Behavioural</u>	“
170Vii, 6	“	ⲁⲓⲟⲩⲱ ‘I ceased’ <u>Behavioural</u>	“
170Vii, 8	“	ⲉⲓⲥⲟⲃⲧⲉ ‘I have prepared’ <u>Behavioural</u>	“
170Vii, 10	Crown and raiment	ⲁⲓⲕⲱ ⲉⲓϫⲱϥ ‘placed upon it’ <u>Behavioural</u>	Crown and raiment
170Vii, 11	God	ⲉⲥⲣ̅ⲟⲩⲟⲉⲓⲛ ‘shining’ <u>Behavioural</u>	God behaver
170Vii, 14	monk	ϯⲛⲁⲧⲛ̅ⲛⲟⲟⲩ ‘I will send’ <u>Behavioural</u>	monk existent
170Vii, 16	“	ⲡⲉ ‘is’ <u>Existential</u>	God behaver

170Vii, 17	“	ϵϯⲛⲁϫⲓⲧⲕ ‘I will take you’ Behavioural	“
170Vii, 19	“		“
170Vii, 20	“	ϵⲓⲛⲁϫⲓ ‘I will take’ Behavioural	“
170Vii, 24	“	ⲕⲛⲁϫⲓⲧϥ ‘you will receive’ Behavioural	attribute
170Vii, 25	“	ⲛⲁϫⲓϥ ‘(he) will receive’ Behavioural ⲡϵ ‘is’ (that man [the monk] is a chosen vessel Relational ⲙ̄ⲡⲣ̄ⲣ̄ⲅⲟⲧϵ ‘fear not’ Mental	Phenomenon perceived

Narrator talks with the Readers

170Vii, 26	Lord Jesus	ⲛ̄ⲧⲉⲣϵϥϫⲟⲟⲩ ‘when he had said’ Verbal	verbiage
170Vii, 28	“	ⲁϥⲃⲱⲕ ‘he went’ Behavioural	God behaver
170Vii, 30	Angels	ⲅⲩⲙⲛϵⲩϵ ‘singing hymns’ Behavioural	angels behavers
171Ri,	Pteleme		Pteleme

1		ϩⲣⲉϥⲕⲁⲧⲟⲟⲧϥ ⲉⲃⲟⲗ ⲉϥ ϣⲗⲏⲗ ’(he) did not cease praying’ <u>Behavioural</u>	behaver
171Ri, 3	“	ϣⲁⲛⲧⲉⲡⲟⲩⲟⲉⲓⲛ ‘until dawn came’ <u>Behavioural</u>	“
171Ri, 6	“	ϩⲛⲉϥ ⲟⲩⲱⲙ ⲟⲩⲁⲉ ϩⲛⲉϥⲥⲱ ‘not having eaten or drunk’ <u>Behavioural</u>	“

Narrator introduces Apa Apaioule to the Readers.

171Ri, 9	Monk	ⲛⲉ(ⲟ)ⲩⲛ ‘there was’ <u>Existential</u>	A monk existent
171Ri, 12	Apaioule	ⲡⲉ ‘was’ <u>Existential</u>	Apaioule existent
171Ri, 13	“	“	(of) Hanepioor
171Ri, 15	martyrs	ⲡⲉ ‘is’ <u>Relational</u>	occupation=category a collector of Martyrs’ bodies. attribute

171Ri, 18	Apaioule	ⲉⲧⲟⲩⲛⲁϩⲟⲧⲃⲟⲩ 'whosoever would be slain' Behavioural	Apaioule behaver
171Ri, 19	"	ⲛⲉϣⲁϥⲙⲟⲟϣⲉ 'he would go' Behavioural	Apaioule behaver
"	"	ⲥⲱⲟⲩ 'collect' Behavioural	"
171Ri, 21	Pteleme	ⲛ̄ⲧⲉⲣⲉϥⲥⲱⲧⲙ̄ 'when he heard' Mental	Phenomenon perceived
171Ri, 24	"	(ⲁ)ϥⲟⲧⲡ̄ 'imprisoned' Behavioural	Pteleme behaver
171Ri, 26	Apaioule		Apaioule behaver
171Ri, 31	spirit of God	ⲁϥⲧⲱⲟⲩⲛ 'he arose' ⲁϥⲉⲓ 'he came' Behavioural ⲧⲁⲙⲟϥ 'had told him' Mental	phenomenon what was known

God talks with Apaioule

171Ri, 32	God	ⲉⲕⲛⲁϫⲉⲕ 'you shall complete' Verbal	Apaioule receiver

Narrator talks with Readers

171Rii, 1	Apaioule	ⲛ̄ⲧⲉⲣⲉϥⲃⲱⲕ 'when he went' Behavioural	Apaioule behaver
171Rii, 6	Soldiers	ⲣⲟⲉⲓⲥ 'guarding' Behavioural	soldiers behavers
"	"	ⲙ̄ⲡⲟⲩⲕⲁⲁϥ 'prevent' Behavioural	"
171Rii, 7	"	ⲉⲃⲱⲕ 'to go' Behavioural	"
171Rii, 9	Apaioule	ⲥⲟⲡⲥ̄'to entreat' Behavioural	Apaioule behaver
171Rii, 10	Soldiers	ⲁⲩⲕⲁⲁϥ 'they allowed him' Mental	phenomenon perceived
171Rii, 11	Apaioule	ⲁϥⲃⲱⲕ 'he went' Behavioural	Apaioule behaver
171Rii, 12	Pteleme	ⲁϥⲧⲱⲟⲩ 'he arose'	Pteleme Behaver

171Rii, 14	Apaioule and Pteleme	Behavioural ⲁⲩⲁⲥⲡⲁⲍⲉ 'they greeted' Behavioural	Pteleme and Apaioule behavers
171Rii, 15	"	ⲁⲩϩⲙⲟⲟⲥ 'they sat down' behavioural	"
171Rii, 16	Apaioule	ⲡⲉϫⲉ 'said' Verbal	(to) Pteleme receiver

Apa Pteleme and Apaioule talk with each-other.

Narrator talks to the Readers.

171Rii, 18	Apaioule	Relational	Attributive Category=Holy athlete of Christ. epithet
171Rii, 20	Pteleme	ⲡⲉϫⲉ 'said' Verbal	(to) Apaioule receiver
171Rii, 22	Pteleme	Relational	Attributive. Category=way of salvation. epithet
171Rii,	salvation		Apaioule

23 171Rii, 25 171Rii, 27 171Rii, 30 171Rii, 32	 Pteleme Apaioule “ “	ⲛ̄ⲧⲁⲥⲡⲱϩ ‘it has reached’ Behavioural Relational ⲡⲉϫⲉ ‘said’ Verbal ⲙ̄ⲡ̄ⲣ̄ϩⲟⲧⲉ ‘fear not’ Mental ⲛⲁⲕⲁⲁⲛ ⲛ̄ⲱϥ ⲁⲛ ‘He will not forsake us’ Behavioural	behaver Attribute Category=Holy Man Epithet (to) Pteleme receiver phenomenon perceived God behaver

Narrator talks with the Readers

171Vi, 6 “	Apaioule and Pteleme “	ⲉⲩⲣⲁϣⲉ ‘rejoicing’ Behavioural ⲥⲟⲡⲥ̄ ‘entreating’ Behavioural	Apaioule and Pteleme “

Narrator talks with the Readers.

171Vi, 9	Soldier “	ⲁϥⲃⲱⲕ ‘(he) went Behavioural ⲁϥⲧⲁⲙⲉ ‘(he) told	Soldiers behavers (to) Sebastianus

		Verbal	receiver
11, 12	“	ⲁϥⲉⲓ ‘(he) has come’ ⲁϥⲃⲱⲕ ‘(he) has gone’ Behavioural	Apaioule behaver
171Vi, 14	Sebastianus	ⲛ̄ⲧⲉⲣⲉϥⲥⲱⲧⲙ̄ ‘when he heard this’ Mental	phenomenon what is known
171Vi, 16	“	ⲁϥⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ ‘he ordered’ Verbal	verbiage
171Vi, 18	tribunal	ⲉⲧⲣⲉⲩ ⲡⲱⲣϣ̄ ‘to be set out’ Behavioural	the soldiers behavers
171Vi, 20	Sebastianus	ⲁϥϫⲟⲟⲥ ‘he said’ Verbal	verbiage
171Vi, 23	Apaioule and Pteleme	ⲉⲩⲙⲏⲣ ‘bound’ Q. of ⲙⲩⲟⲣ Behavioural	Apaioule and Pteleme behavers

Narrator talks with the Readers,

Sebastianus talks with Apaioule and Pteleme

171Vi, 25	Sebastianus	ⲡⲉϫⲉ 'said' Verbal	(to) Apaioule and Pteleme (A and P) Receivers
"	A and P	ⲧⲉⲧⲛ̄ⲁⲣ̄ⲥⲟⲃ 'you be fools' Relational	attribution category=fools description
171Vi, 26	"	ⲛ̄ⲧⲉⲧⲛ̄ⲙⲟⲩ 'and die' Behavioural	A and P behavers

Apaioule talks with Sebastianus,

Narrator talks with the Readers.

171Vi, 30 - 171Vii, 1	Apaioule	ⲁϥⲟⲩⲱϣⲃ̄… ⲉϥϫⲱ 'answered… saying' Verbal	(to) Sebastianus receiver
171Vii, 2	"	ⲉⲓⲉⲛ̄ⲧⲥⲟⲟⲩⲛ̄ ⲁⲛ 'do you not know' Mental	Phenomenon what is known
171Vii, 4	Scripture	-ⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁ 'to listen after' Verbal	God target
171Vii, 6	"	ϥ̄ⲥⲏⲅ 'it is written' Behavioural	Prophet behaver
171Vii, 7	Scripture	ⲣ̄ⲛⲟⲃⲉ 'to sin' Behavioural	a man behaver
171Vii, 9	"	ϣⲁⲩⲥⲟⲡⲥ̄	"

171Vii, 11	God	'entreaty is made' Behavioural ⲛϥⲕⲱⲛⲁϥ 'He forgives him' Behavioural	God behaver
171Vii, 12	Pteleme	ⲧⲛ̄ⲛⲁⲥⲱⲧⲙ̄ ⲛ̄ⲥⲁ 'we will obey' Behavioural	A and P behavers

Narrator talks with the Readers [Apaioule's first torture]

171Vii, 16	Sebastianus	ⲛ̄ⲧⲉⲣⲉϥⲥⲟⲧⲙⲟⲩ 'when he heard' Mental	Phenomenon what is known
171Vii, 17	"	ⲁϥⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ 'he ordered' Verbal	Verbiage
171Vii, 18	Apaioule	ⲉⲧⲣⲉⲩⲉⲓⲛⲉ ⲉⲑⲏ 'to be brought forward' Behavioural	Apaioule Behaver
171Vii, 21 – 172Ri, 4	Apaioule	ⲁⲩⲑⲙ̄ⲥⲟϥ 'he was seated' Behavioural	"
	"	ⲥⲉⲉⲓⲛⲉ 'be brought' Behavioural	"
	"	ⲁϥⲧⲣⲉⲩϩⲓⲧⲉ ⲛ̄ⲥⲱϥ 'he had it stirred up'	"

	“ “ “ “	Behavioural ⲃⲟϭⲉ ⲉⲃⲟⲗ ‘sprang out’ Behavioural ⲁϥⲗⲩⲡⲉⲓ ‘he was distressed’ Mental ⲁϥϭⲱϣⲧ ⲉϩⲣⲁⲓ ‘he looked up’ Behavioural ⲁϥϫⲓϣⲕⲁⲕ ⲉⲃⲟⲗ ‘he cried out’ Verbal	“ Phenomenon perceived Apaioule behaver (to) Lord Jesus receiver

Apaioule talks to Jesus

172Ri, 6	Apaioule	ϭⲱϣⲧ̄ ⲛⲅ̄ⲛⲁⲩ ‘look and see’ Mental	Phenomenon perceived
172Ri, 7	“	ⲛ̄ⲧⲁⲓϯⲟⲥⲉ ‘which I have lost’ Behavioural	“ Apaioule behaver
172Ri, 9	“	ϯⲡⲓⲥⲧⲉⲩⲉ ‘I believe’ Mental	Phenomenon what is known
172Ri,	God		attribute

10		ⲟⲩⲛ̄ⲃⲟⲙ ‘have power’ Relational	

Narrator talks with the Readers

Sebastianus talks to Pteleme

Pteleme talks with Sebastianus

172Ri, 12	Sebastianus	ⲁϥⲕⲩⲗⲉⲩⲉ ‘(he) ordered’ Verbal	(to) Pteleme receiver
172Ri, 13	“	ⲉⲧⲣⲟⲩⲉⲓⲛⲉ ⲉⲃⲟⲗ ‘to be brought out’ Behavioural	Pteleme behaver
172Ri, 16	“	ⲡⲉϫⲁϥ ‘he said’ Verbal	(to) Pteleme receiver
172Ri, 17	“	ⲕ̄ⲛⲁⲣ̄ⲑⲩⲥⲓⲁ ‘you will do sacrifice’ Verbal	“
172Ri, 19	“	ⲕ̄ⲛⲁⲙⲟⲩ ‘you will perish’ Behavioural	Pteleme behaver
172Ri, 21	Pteleme	ⲁϥⲟⲩⲱϣϥ̄ ‘he answered him’ Verbal	“ (to) Sebastianus receiver
172Ri,	“	ⲛ̄ϯⲛⲁⲑⲩⲥⲓⲁⲍⲉ ⲁⲛ	Pteleme behaver

25		'I will not sacrifice' Behavioural	

Narrator talks with the Readers

172Ri, 27 – 172Rii, 24 mental, verbal and behavioural clauses	Sebastianus	ⲁϥϭⲱⲛϯ 'he was angry' Mental	Phenomenon perceived
	"	ⲁϥⲕⲩⲗⲉⲩⲉ 'he ordered' Verbal	torturers receivers
	"	ⲉⲧⲣⲉⲩⲉⲓⲛⲉ 'to be brought' Behavioural	torturers behavers
	"	ⲥⲉⲧⲁⲁⲩ ⲉϩⲟⲩⲛ 'thrust in' Behavioural	"
	"	ϣⲁⲛⲧⲟⲩ ϭⲱⲧϩⲉϩⲟⲩⲛ 'until they penetrated in' Behavioural	"
	"	ⲛ̄ⲧⲉⲣⲉϥⲟⲩⲱ ⲉϥϯ 'he had finished inflicting' Behavioural	"
	"	ⲁϥⲕⲩⲗⲉⲩⲉ 'he ordered' Verbal	The executioners receivers (him) Pteleme

	“ “ “ Pteleme “ “ “	ⲉⲧⲣⲉⲩϥ ⲛ̄ⲧⲉϥⲁⲡⲉ ‘him to be beheaded’ Verbal ⲁϥⲕⲩⲗⲉⲩⲉ ‘he ordered’ Verbal ⲉⲧⲣⲉⲩϫⲓⲧϥ̄ ⲉϩⲟⲩⲛ ‘to be taken into’ Behavioural ϣⲁⲛⲧⲉϥⲙⲟⲩ ‘until he died’ Behavioural ⲛ̄ⲧⲉⲣⲉϥⲥⲱⲧⲙ̄ ‘when he heard’ Mental ⲁϥⲣⲁϣⲉ ‘he rejoiced’ Behavioural ⲁϥⲕⲟⲧϥ̄‘he turned’ Behavioural ⲡⲉϫⲁϥ ‘he said’ Verbal	Apaioule receiver Apaioule behaver “ Phenomenon what is known Pteleme behaver “ (to) Apaioule

Pteleme talks to Apaioule

172Rii, 24	Pteleme	ϯϣⲓⲛⲉ ‘I salute you’ Behavioural	Pteleme Behaver

172Rii, 25	“	ⲙ̄ⲡⲣ̄ⲕⲟⲩⲓ ⲛ̄ϩⲏⲧ ‘(be) not feint-hearted’ Mental	Phenomenon Perceived
172Rii, 28	“	ⲛϥ̄ⲃⲟⲏⲑⲉⲓ ‘to help’ Behavioural	Jesus Behaver
172Vi, 2	“	ⲕ̄ⲛⲁϣⲱⲡⲉ ‘you will be’ Behavioural	Apaioule Behaver
172Vi, 5	Apaioule	ⲡⲉϫⲉ ‘said’ Verbal	(to) Pteleme Receiver
172Vi, 6	“	ⲥⲟⲡⲥ̄ ‘entreat’ Behavioural	Pteleme behaver
172Vi, 10	“	ⲕ̄ⲛⲁⲣ̄ϣⲟⲣⲡ̄ ⲉⲣⲟⲓ ‘you will go before me’ Behavioural	“

Narrator talks with the Readers

172Vi, 12	Apaioule and Pteleme	ⲛ̄ⲧⲉⲣⲟⲩϫⲟⲟⲩ ‘when they had spoken’ Verbal	Verbiage
172Vi,	Pteleme	ⲁϥⲉⲓⲛⲉ ⲉⲃⲟⲗ	Pteleme

16		'he was brought out' Behavioural	behaver
172Vi, 20	"	ⲉⲧⲣⲉⲩϥⲓ ⲛ̄ⲧⲉϥⲁⲡⲉ 'to be beheaded' Behavioural	"
172Vi, 21	"	ⲁϥϥⲓ 'he lifted' Behavioural	"
172Vi, 22	"	ⲡⲉϫⲉ 'he said' Verbal	(to) Jesus receiver

Pteleme talks to Jesus

172Vi, 23	Pteleme	ϯⲥⲟⲡⲥ 'I entreat' Verbal	(to) Jesus receiver
172Vi, 25	"	ⲡⲉⲧϯⲕⲗⲟⲙ 'the one who crowns' Behavioural	Jesus behaver
172Vi, 27	"	ⲉⲧⲛⲁⲙⲟⲩ 'who shall die' Behavioural	the saints behavers
172Vi, 30	"	ⲙ̄ⲡⲣ̄ⲟⲃϣⲕ 'do not forget' Mental	phenomenon what is known
172Vi, 31	"	ⲉⲓⲛⲏⲩ 'about to come' Behavioural	Pteleme behaver

Narrator talks with the Readers

172Vii, 5	Pteleme	ⲛ̅ⲧⲉⲣⲉϥϫⲟⲟⲩ 'when (he) had said this' Verbal	Verbiage
172Vii, 7	"	ⲥⲟⲩⲧⲱⲛ ⲉⲃⲟⲗ 'stretch out' Behavioural	Pteleme behaver
172Vii, 9	"	ⲁⲩϥⲓ ⲛ̅ⲧⲉϥⲁⲡⲉ 'he was beheaded' Behavioural	"
172Vii, 11	"	ⲁϥϫⲱⲕ 'he fulfilled' Behavioural	Pteleme behaver

The beheading of Apaioule and the end of the narrative

Narrator talks with the Readers
Apaioule talks with Jesus
Sebastianus talks with Apaioule
Apaioule and Pteleme talk together

172Vii, 17	Apaioule	ⲛⲉϥⲟⲧⲡ̅ ⲉϩⲟⲩⲛ 'he was shut up' Behavioural	Araioule Behaver
172Vii, 19	"	ⲉϥϣⲟⲟⲡ '(he) being'	"

		Behavioural	
172Vii, 21	“	ⲛⲉϥⲥⲟⲡⲥ ‘he was entreating’	Jesus senser
		Mental	
172Vii, 22	“	ⲉϥϫⲱ ‘(he) saying’	(to) God receiver
		Verbal	
172Vii, 25	“	ⲙ̄ⲡ̄ϣⲁⲁⲧ ‘estrange me not’ Mental	God senser
172Vii, 31	“	ⲙⲁⲣⲉⲓⲛⲁϒ ‘may I see’ Mental	Phenomenon what is known
173Ri, 6	“	ⲉϥϫⲱ ‘(he) was saying’ Verbal	(to) God receiver
173Ri, 10	morning		
173Ri, 12	Sebastianus	ϣⲱⲡⲉ ‘came’ Material	(to) his soldiers receivers
173Ri, 13	“	ⲁϥⲕϒⲗⲉϒⲉ ‘(he) ordered’ Verbal	Apaioule behaver
173Ri, 16	Apaioule	ⲉⲧⲣⲉϒⲉⲓⲛⲉ ⲉⲃⲟⲗ ‘to be brought out’ Behavioural	“
173Ri, 18	Sebastianus	ⲛⲉϫ ‘emitting’ Behavioural	(to) Apaioule receiver
173Ri, 21	“	ⲡⲉϫⲉ ‘said’ Verbal	phenomenon what is known
173Ri,	“		

24 173Rii, 1	 Apaioule	ⲁⲕⲃⲙ̄- 'you found' Mental ⲧⲁⲛⲁⲓⲇⲉⲩⲉ 'I will chastise' Behavioural	Sebastianus behaver Apaioule behaver
173Rii, 4 173Rii, 6 173Rii, 7 173Rii, 11	Sebastianus " soldiers "	ⲙ̄ⲡⲉϥⲉϣⲃⲙ̄ⲃⲟⲙ ⲉⲟⲩⲱϣϥ̄ 'he was unable to answer him' Behavioural ⲁϥⲕⲩⲗⲉⲩⲉ 'he ordered' Verbal ⲉⲧⲣⲉⲩϥⲓ ⲛ̄ⲧⲉϥⲁⲡⲉ 'to be beheaded' Behavioural ⲁⲩϫⲓⲧϥ 'they took him' Behavioural ⲛ̄ⲧⲉϥⲁⲡⲉ 'and beheaded him' Behavioural	(to) soldiers receivers " " "

Narrator talks with the Reader

Pteleme talks with Apaioule

173Rii, 12	Angels	ⲁⲩⲉⲓ 'they came' ⲁⲩϫⲓ 'they took' Behavioural	Angels Behavers

173Rii, 17	“	ⲁⲩⲧⲣⲉϥⲁⲥⲣⲁϩⲉ y caused him to greet’ Behavioural	“
173Ri, 18	Apaioule	ⲁⲥⲡⲁϩⲉ ‘he greeted’ Behavioural	Apaioule behaver
173Ri, 23	Pteleme	ⲡⲉϫⲉ ‘said’ Verbal	(to) Apaioule receiver
173Ri, 27	“	ⲉⲩⲡⲱⲣϣ̅ ‘been set out’ Behavioural	Pteleme behaver
173Vi, 6	“	ⲁⲩⲥⲟⲃⲧⲉ as been prepared’ behavioural	“

APPENDIX 7.2: – TENOR

Narrator talks to the Readers

Ref.	Participant	Rhetorical device	Mood	Speech function	Appraisal motif	+ve -ve
168Ri, 7	Apaioule and Apa Pteleme	ⲛⲁⲛⲟⲩ 'good' value		Attitude - affect judgement social sanction - ethics	ⲁⲅⲱⲛ contest	+ve
168Ri, 15	Diocletian Maximinian	ⲁⲛⲟⲙⲟⲥ 'lawless' Epithet - value		" -veracity	emperors	-ve
168Rii, 4	God	ⲡⲛⲟⲩⲧⲉ ⲛ̀ⲧⲡⲉ The God of heaven. Def. art. sing. Value Relational attributive		Attitude affect role of Deity	A monotheistic God	+ve

Diocletian speaks to the people of the Palace

168Rii, 7	Diocletian/ People of the Palace	ⲉⲓⲥϩⲏⲧⲉ 'behold' focaliser		Draws attention to following text	The edict	
168Rii, 12	"	ⲕⲉⲗⲉⲩⲉ 'order'		command	Diocletian	-ve
168Rii, 26	"	ⲉⲩⲉⲉⲓ 'they must come'	optative	command	"	-ve

168Vi, 3	“	ⲕⲉⲗⲉⲩⲉ ⲉⲧⲣⲉ ‘order’		command	“	-ve
168Vi, 17	“	ⲉ + ⲧⲣⲉ carries forward command (diff. subj.)		command	“	-ve

Narrator talks to the Readers

168Vii, 1	Culcianus	ⲕⲩⲗⲉⲩⲉ ⲉⲧⲣⲉ order		command	Culcianus’ entourage	-ve
168Vii, 23	Sebastianus	“		“	Sebastianus	-ve
169Ri, 6	Pteleme	ⲟⲩϣⲏⲣⲉ ϣⲏⲙ young classification relational attributive		Attitude - Value judgment	Pteleme	+ve
169Ri, 7	“	ⲉⲩⲅⲉⲛⲏⲥ well born, noble. Epithet Relational attributive		“	“	+ve
169Ri, 8	“	ⲥⲁⲃⲉ wise. Epithet Relational attributive		“	“	+ve
169Ri, 9	“	ⲇⲓⲕⲓⲟⲥ righteous. Epithet		“	“	+ve

		Relational attributive				
169Ri, 15	“	ⲛⲉⲟⲩⲣⲙ̄ⲛⲛⲟⲩⲧⲉ̄ ⲡⲉ a man of God. Classification Relational attributive		“	“	+ve
169Ri, 16	“	ⲉϥⲥⲱⲧⲙ he listened (to both great and small) classification Relational attributive		“	“ (a ‘good’ listener)	+ve
169Ri, 19	“	ⲛⲉⲟⲩⲡⲙ̄ⲧⲉⲫⲟⲓⲛⲓⲕⲏ ⲡⲉ ⲛ̄ⲧⲉⲧⲁⲛⲇⲓⲟⲭⲓⲁ he was a Phoenician of Antioch. Classification Relational attributive		“	“	+ve

Sebastianus talks to Pteleme

Pteleme talks to Sebastianus

169Ri, 21	Sebastianus		Imperative ⲁⲙⲟⲩ ⲟⲩⲱϣⲧ̄ ‘come and worship’	Command	The edict	-ve
169Ri, 21-24	Sebastianus	ϩⲱⲱⲕ – ‘you’ Pronominal		emphasis	Pteleme	-ve -

		intensity				
169Ri, 25	Pteleme		Dec. clause antonomasia	statement	Noble (man)	+ve
169Ri, 30	“	Source Validity (Psalm 115:4)	Dec. clause	“	Idols	-ve
169Ri, 32	“	(Jeremiah 17:5-7)	“	“	Prophet	+ve
169Rii, 1	Scripture	Source Validity	Dec.	Initial attitude marker ⲟⲩⲟⲓ ‘woe’ (Layton §238)	A man whose hope is in Man	-ve
169Rii, 4	“	“ Antithesis woe/blessed	“	Exclamation ⲛⲁⲓⲁϯ (ⲉⲓⲁ)	Blessed man	+ve
169Rii, 8	The man (whose hope is in the God of heaven	Conduplicat -io Man, hope.	“	“ (-ve habitual)	The God of heaven	+ve
169Rii, 11	Scripture Psalms 44:20	ⲙⲏ –ve particle intr. rhet. question ⲛ̄ⲧⲟⲕ (erotesis)	Interrogative “	Rhetorical Question emphasis	The psalmist David	+ve
169Rii, 15	we	Source validity	“	“	The name of our God	+ve
169Rii, 16	we	Antithesis God/god	“	“	Our hands	+ve

169Rii, 21		Sebastianus	ⲥⲱⲧⲙ̄ listen!	Imperative	Command	Sebastianus	-ve
169Rii, 22		“	ⲙ̄ⲡⲣ̄ⲙⲟⲩ do not perish	-ve imperative	“	“	-ve
169Rii, 23		“	Miserably ⲕⲁⲕⲱⲥ		Attitude – adverbial value judgement	“	-ve
169Rii, 26	“	Revered ⲧⲁⲓⲛⲩ qual. of ⲧⲁⲉⲓⲟ		“ epithet	Revered Gods	-ve	
169Rii, 27	“	ⲧⲁⲣⲉⲡⲟⲩϫⲁ ⲓ ϣⲱⲡⲉ ‘it shall be well’	Inferential	prescriptive	Well ness	+ve	
169Rii, 28	“	ⲕⲁⲕⲱⲥ sorely	Dec.	Statement (emphatic)	Pteel	-ve	

		ⲛⲁϣⲧ̅ severe Qual. of ⲛϣⲟⲧ̅			e m e (g o a l)	
169Vi, 5	P t e l e m e	Blessed epithet	-	-	“	+ve
169Vi, 7	“	-	Dec.	Statement	I d o l i m a g e s o f f i e n	-ve

					ds	
169Vi, 10	“	ⲡⲁⲟⲩϫⲁⲓ ‘my salvation’	“	“	Jesus	+ve
169Vi, 12	“	P. has a +ve belief in the future	Conditional (protasis)	Epistemic modal	Jesus (my God)	+ve
169Vi, 14	“	“	Conditional (apodosis)	“	“	+ve
169Vi, 15	Gospel	Source Validity antithesis kill/live	Dec.	Statement	Scripture	+ve
169Vi, 16-18	“	“ John 11:25 Antithesis	Condition-al (protasis)	“ epistemic	Scr	+ve

			Condition-al (apodosis)	modal “	i p t u r e (w o r d o f G o d) “ “	“ “
169Vi, 19	G o s p e l	Source Validity John 11.25 (paradox)	Dec.	Statement	“	“
169Vi, 21	“	John 8:52 John 11:26	“	“	“	“

Sebastianus talks to Pteleme

169Vi, 26	Sebastianus	Adverbial intensifier ⲉⲙⲁⲧⲉ	-	Attitude adverbial value judgement	angry	-ve
169Vi, 30	“	“ ϣⲉ	Dec.	Statement emphasis on following clause	Apollo	-ve
169Vi, 31	“	S. has a +ve belief in the future	Conditional (protasis)	Epistemic modal	Sebastianus	-ve
169Vii, 1	“	“	Conditional (apidosis)	“	“	-ve
169Vii, 4	“	“	Conditional (protasis)	“	ⲣ̀ⲥⲟⲃ fool	-ve
169Vii, 5	“	“	Conditional (apidosis)	“	Sebastianus	-ve

169Vii, 10	Scripture	Source validity 1 Cor 4:10	Declarative	place (in answer to Seb.)	We	+ve
169Vii, 12	“	Source validity 1 Cor 1:27 Antithesis Foolish/wise	“	“	“	“

Narrator, using pathos, talks to Readers (the first torture of Pteleme and the evocation of fear, indignation and pity within the Readers)

169Vii, 20	Sebastianus	ϭⲩⲗⲉⲩⲉ ⲉⲧⲣⲉⲩ ordered 'enargia'	Imperative	Command	Sebastianus	-ve

Pteleme talks to Sebastianus

170Ri, 18-24	Apostles	Source Validity Acts 5:40f Cohortatio Commiseration	-ve imperative	Command	The name of Jesus	+ve

Narrator talks to the Readers

170Ri, 27-33	Sebastianus	Command (Cf. Rev 2:10)	Imperative	Command	- Pteleme - Fresh dung - Dark	+ve -ve -ve
170Rii, 3	"	Command	Imperative	Command	No food or water	-ve
170Rii 4	"	Terminates his commands	declarative	limitative	death	-ve
170Rii, 6	Pteleme	Fronted personal pronoun for emphasis	declarative	statement	prison	-ve

Narrator talks to the Readers

170Rii, 9 - 11	Pteleme	Piety deesis	declarative	Statement	Pteleme	+ve

Pteleme talks to God

170Rii, 12	Pteleme	Topicalisation	Declarative	Statement	God	+ve
170Rii, 16	“	Command	Negative imperative	Command	“	“
170Rii, 17	“	“	Imperative	“	“	“
170Rii. 18 – 24	“	Embedded verbal sub. clauses	Declarative	Statement	“	“
170Rii, 25	“	Mt 6:13 peristasis	“	“	Power and glory (of God)	“

Narrator talks with the Readers

170Rii, 26 - 170Vi, 6	Narrator	Embedded verbal clauses	Declarative	Statement	Power of Lord Jesus	+ve

Jesus talks to Pteleme

Jesus draws on mental images (enargia) to give a vivid description of Himself (ethos) and His environment using the rhetorical devices of pragmatographia (description of an action, affair) and prosopographia (the appearance of a person). He also uses euphemisms for heavenly rewards and secular tortures.

170Vi, 7	Jesus	Vocative (initial attitude marker – Layton, §238)	Declarative	Statement	Pteleme	+ve
7	“	Relational attributive – assigns P to class of ‘blessed ones’	“	“	People who are called ‘blessed’ by God	+ve
170Vi, 11	“	Fronted personal pronoun for emphasis	“	“	Jesus, Son of the living God	+ve
170Vi, 14	“	Command	Imperative	Command	Pteleme as witness	+ve
170Vi, 15	“	“	Negative imperative	“	“	“
170Vi, 16	“	Qualitative verb implying a durable	Declarative	Statement	Last, endure	+ve

		action				+ve
170Vi, 20	“	To reduce the impact of the word ‘torture’	“	“ “	small	+ve
170Vi, 22	“	Pteleme’s name is indestructible	“	“	name of Pteleme	+ve
170Vi, 25	“	Pteleme becomes an indestructible soldier for a Legion of Angels	“	“	Pteleme	+ve
170Vi, 32	“	Pteleme to become eternal	“	“	The reward of eternity for being a witness	+ve
170Vii, 6 – 12	“	Pteleme’s reward is to receive - a throne in the Kingdom of Heaven - crown of glory - shining clothes	“	“	Kingdom of Heaven	+ve

170Vii, 23	monk	Metaphor Acts 9:15 Origen, 28, 29	“	“	Chosen vessel	+ve
170Vii, 25	Jesus	Command	Negative imperative	Command	Pteleme as witness	+ve

Narrator talks with the Readers

170Vii, 26 – 31	Jesus	Locative and temporal clauses	Declarative	Statement	Heaven, angels	+ve
170Vii, 32	“	Calls P. ‘blessed’ in a relational clause	“	“	blessed	“

Narrator introduces Apaioule to the Readers

171Ri, 7	Apaioule	Relational Attributive. Classification		Attitude – judgment. Social esteem	monk	+ve
171Ri, 10	“	“		“	anchorite	+ve
171Ri, 11	“	“		“	ascetic	+ve
171Ri,	“	“		“	A man of	+ve

14					Hanepioor	
171Ri, 17	“	“		“	A collector of martyr’s bodies	+ve

Reference	Participant	Rhetorical Device	Mood	Speech function	Appraisal motif	+ve -ve
171R1, 23	Apaioule	Attitude - epithet ‘blessed’	-	Attitude – judgment. Social esteem	Pteleme	+ve
171Ri, 30	Spirit of God	Attitude – Veracity	-	Attitude – judgment. Social sanction	Spirit of God	+ve
171Ri 32	“	“	Declarative	Statement	“	+ve

Pteleme and Apaioule talk with each-other

171Rii, 19	Apaioule	- holy athlete of Christ Epithet Relational attributive	Declarative	Attitude – judgment. Social esteem	Pteleme	+ve
171Rii, 21	Pteleme	- way of salvation Cf. Acts16:17 Epithet Relational attributive	“	“	Apaioule	“

171Rii, 25	“	- holy man - my lord and father Epithet relational attributive	“	“	“	“
171Rii, 26	“	ϣ ‘o’	Vocative	Layton §238 Implies a bond with the Apaioule	“	“
171Rii, 30	Apaioule	-ve imperative	Imperative	Command	Pteleme	+ve
171Rii, 31	“	Epithet - my brother	Dec.	Attitude – judgment. Social esteem	“	“

Sebastianus [Seb.] talks with Apaioule and Apa Pteleme [A and P]

171Vi, 17	Sebastianus	Command (he ordered-)	Imperative	Command	Seb.	-ve
171V1, 22	A and P	Cohortatio commiserato		Create indignation and evoke pity	A and P	+ve
171Vi, 28	Seb. with A and P	Attitude judgment - social esteem	-	Persuasive attitude change	To become a <u>fool</u> ⲣ̀ⲥⲟⲃ	-ve
171Vi, 29	“	Adverbial intensification of attitude value kakos	-	Emphasis by force or intensification	Perish <u>miserably</u>	-

Narrator talks with Readers

Apaioule talks with Sebastianus

171Vi, 31	Araioule	Epithet - blessed	-	Attitude Judgement. Social esteem	Araioule	+ve
171Vii, 2	Seb. and A	ϣ 'o'	Vocative	Layton §238 Calling attention to Sebastianus	Seb.	-
171Vii, 3	Apaioule	Antithesis Obey God/ Do not obey men	-	-	God	+ve
171Vii, 4	"	Acts 5:29 Antinomy Chreia	Declarative	Statement	Scripture	+ve
171Vii, 8	"	Source validity 1 Sam. 2:25 epicrisis	"	"	"	"

Narrator talks with Readers, and Apaioule's 1st torture 171Vii, 19 – 31

171Vii, 17	Sebastianus	Adverbial intensification ϩⲛⲟⲩⲟⲣϫⲙ	-	Emphasis	Furiously angry	-ve
171Vii, 18	"	Command (he ordered)	Imperative	Command	Sebastianus	-ve
171Vii, 19 - 31	"	The 1st torture		Fear, pity and indignation generated empathetically within the readers	Araioule	+ve
171Vii, 32	Apaioule	Empathetic transfer of emotional disposition	-	Affective response. Distress ⲁϥⲗⲩⲡⲉⲓ	Apaioule	+ve

Apaioule talks to Jesus

Narrator talks to Readers

Pteleme talks with Sebastianus

172Ri, 5 - 11	Apaioule	Exuscitatio Cohortatio Commiseratio Deesis Encomium Indignatio		To create like feelings within the readers	Apaioule	+ve
172Ri, 12	Sebastianus	Command (he ordered)	Imperative	Command	Sebastianus	-ve
172Ri, 15	Apaioule	Epithet - blessed	Declarative	Attitude - Judgement. Social esteem	Apaioule	+ve
172Ri, 18	Sebastianus	Pronominal intensification 'you' ϩⲱⲱⲕ	"	Emphasis	You Pteleme	-
172Ri, 20	Seb. and P	Adverbial intensification ⲕⲁⲕⲟⲥ	"	Emphasis	Perish <u>miserably</u>	-ve
172Ri, 21	"	Adverbial intensification ⲉⲩϩⲟⲟⲩ	"	"	<u>Sore</u> tortures	-ve
172Ri, 24	Pteleme	Epithet - blessed	-	Attitude – Judgment. Social esteem	Pteleme	+ve
172Ri, 26	Idols	Epithet - dead	-	"	idols	-ve

Narrator talks with the Readers

Pteleme's torture 172Ri, 31 – 172Rii, 5

172Ri, 30	Sebastianus	Command (he ordered)	Imperative	Command	Sebastianus	-ve
172Ri,31 to 172Rii,5	"	torture		Fear, pity and indignation generated empathetically within the readers	"	-ve
172Rii, 11, 16	Apaioule	Epithet - blessed	-	Attitude – judgment. Social esteem	Apaioule	+ve
172Rii, 21	Pteleme	Adverbial intensification ⲉⲙⲁⲧⲉ	-	emphasis	Rejoiced <u>greatly</u>	+ve

Pteleme talks with Apaioule

172Rii, 26	Pteleme	-ve imperative	Imperative	Command	Apaioule	+ve
172Vi, 8	Apaioule	Epithet - my brother	Declarative	Attitude – judgment. Social esteem	Pteleme	+ve

Narrator talks with Readers

172Vi, 15	Pteleme	Epithet - blessed	-	Attitude – judgment. Social esteem	Pteleme	+ve

Pteleme talks with Jesus

172Vi, 22	Pteleme	ecphonesis			Pteleme	+ve
172Vi, 24, 25	Pteleme	Metonymy - hope - crown	Dec.	Attitude – judgment. Social esteem	Jesus	+ve
172Vi, 26 - 30	“	chreia			“	+ve
172Vi, 31	“	-ve imperative	Imp.	Command	Pteleme	+ve
171Vi, 32	“	deesis			Jesus	+ve

Narrator talks with Readers

172Vii, 6	Pteleme	Epithet - blessed	-	Attitude – judgment. Social esteem	Pteleme	+ve
172Vii, 16	Apaioule	“	-	“	Apaioule	+ve

The beheading of Apaioule and the end of the narrative

Apaioule talks with God

172Vii, 25	Apaioule	-ve imperative	Imperative	Command	God	+ve
172Vii, 31	“	ⲙⲁⲣⲉ	Optative	request	“	+ve
173Ri, 4	God	Epithet -(who is) blessed forever	Dec.	Attitude – judgment. Social esteem	“	+ve

Narrator talks with the Readers

173Ri, 7	Apaioule	Epithet - blessed	-	Attitude – judgment. Social esteem	Apaioule	+ve
173Ri, 12	Sebastianus	Command (he ordered)	Imperative	Command	Seb.	+ve
173Ri, 15	Apaioule	Epithet - blessed	-	Attitude – judgment. Social esteem	Apaioule	+ve

Narrator/Sebastianus talk with the Readers

173Ri, 20	Seb. and A	Epithet - abominable	-	Attitude – judgment. Social esteem	Apaioule	-ve
173Ri, 26	Apaioule	Epithet - blessed	-	"	"	+ve
173Ri,31 To 173Rii, 3	Apaioule	commiseratio		Emotional appeal to the readers	Apaioule	+ve
173Rii, 4	Sebastianus	Commanded (he ordered)	Imperative	Command	Seb.	-ve
173Rii, 12	The Angels	Enargia Pragmatographia		Recall in the mind of the readers a mental image of heaven	angels	+ve

Narrator talks to the Readers

Apaioule and Apa Pteleme talk together

173Rii,13 To 173Rii,23	The Angels	Enargia		Recall in the mind of the readers a mental image of heaven	The Kingdom of Jesus Christ	+ve

173Rii, 24	Pteleme	Epithet - holy father	Declarative	Attitude – judgment. Social esteem	Apaioule	+ve
173Rii, 26	“	Behold ⲉⲓⲥϩⲏⲧⲉ	Declarative	Layton §245 Calling attention to the following statement	-	-
173Vi, 1 To 173Vi, 25	“	Enargia Pragmatographia		Recall in the mind of the readers a mental image of heaven		+ve
173Vi, 22	Jesus, Father of Jesus	Propriety judgment. ⲁⲅⲁⲑⲟⲥ	“	Attitude – judgment. Social sanction	God the Father	+ve

Reference: Richard A. Lanham *A Handlist of Rhetorical Terms* (University of California, Cal., 1991)

Antinomy: a comparison of one law to another; (171V2, 4)

Antonomasia: the use of an epithet instead of a proper name; ‘the noble’ instead of Apa Pteleme (169Ri, 25).

Antithesis: conjoining contrasting ideas; (169Rii, 4)

Chreia: a saying or action attributed to a character regarded as useful for living; (171Vii, 4)

Commiseratio: evoking pity in the readers (Greek e!leov); 169Vii,20 – 170Ri,7)

Cohoriatio: amplification that moves the readers’ indignation; (170Ri, 18-24)

Conduplicatio: repetition of a word in succeeding clauses; (169Rii, 8)

Deesis: passionate supplication of God; (170Rii, 9-11)

Ecphonesis: an exclamation expressing emotion; (172Vi, 22)

Enargia: a vivid description (Greek fantasi/a8); (169Vii, 20 - 170Ri, 7)

Encomium: praise of a person by extolling inherent qualities; (172Ri, 5 – 12)

Epicrisis: the narrator/speaker quotes a passage (usually from the Bible) and comments on it, unlike 'oraculum', where the quote is God's words; (171V11, 8)

Erotesis: a question asked without expecting an answer; (169Rii, 11)

Ethos: the character, or emotions, which a speaker enacts in order to affect the readers; a description of character; (170Vi, 7 – 170Vii, 25)

Euphemismus: prognostication of good; circumlocution to lessen the severity something unpleasant.

Exuscitatio: emotional utterance that seeks to move readers to like feelings; (172Ri, 5 – 12)

Indignatio: arousing the readers' scorn and indignation; (172Ri, 5 – 12)

Irony: implying a meaning opposite to the literal meaning; (169Vii, 8)

Metonymy: substitution of proper name's qualities for proper name; 172Vi, 24, 25)

Oraculum: quoting God's words; *passim*

Paradox: what appears to be a self-contradictory statement but is true;

(169Vi, 19).

Peristasis: amplifying by describing attendant circumstances; (170Rii, 25)

Ploce: repetition of a word with a new signification after the intervention of another word or words; (169Vii, 10)

Pragmatographia: the vivid description of an action or an event; (170Vi, 7 - 170Vii,25

Prosopographia: a vivid description of the appearance of a person; (170Vi, 7 - 170Vii, 25).

Proverb: a short, succinct statement of a general truth, one that condenses common experience into memorable form; often forming departure points for developing a theme; *passim*

APPENDIX 7.3: PROCESS AND OCCURRENCE

Process Type	Number
material	6
behavioural	141
mental	32
verbal	62
relational	20
existential	8

The tabulation of which character used what verbal processes to express ideological significance follows. The narrator engages with the reader directly:

Narrator talks to the Reader

Process Type	Number
material	4
behavioural	73
mental	13
verbal	43
relational	14
existential	3

Diocletian talks to people of Palace and others

Process Type	Number
material	
behavioural	5
mental	
verbal	3
relational	
existential	

Sebastianus talks to Apa Pteleme

Process Type	Number
material	
behavioural	6
mental	
verbal	4
relational	
existential	

Apa Pteleme talks to Sebastianus

Process Type	Number
material	
behavioural	15
mental	2
verbal	3
relational	1
existential	1

Apa Pteleme talks to God/Jesus

Process Type	Number
material	
behavioural	3
mental	3
verbal	4
relational	
existential	2

God/Jesus talks to Apa Pteleme

Process Type	Number
material	

behavioural	21
mental	4
verbal	
relational	1
existential	3

God/Jesus talks to Apaioule

Process Type	Number
material	
behavioural	
mental	
verbal	1
relational	
existential	

Apaioule talks to God/Jesus

Process Type	Number
material	
behavioural	1
mental	22
verbal	
relational	1
existential	

Apa Pteleme and Apaioule talk together

Process Type	Number
material	
behavioural	6
mental	

verbal	2
relational	3
existential	

Apa Pteleme talks to Apaioule

Process Type	Number
material	
behavioural	3
mental	1
verbal	
relational	
existential	

Sebastianus talks to Apaioule

Process Type	Number
material	
behavioural	1
mental	1
verbal	
relational	
existential	

Apaioule talks to Sebastianus

Process Type	Number
material	
behavioural	5
mental	1
verbal	2
relational	

existential	

Sebastianus talks to Apaioule and Pteleme

Process Type	Number
material	
behavioural	1
mental	
verbal	
relational	1
existential	