Analisa

Journal of Social Science and Religion

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INTRODUCTION FROM THE EDITORIAL BOARDS

Analisa Journal of Social Science and Religion released a new edition vol.2.no.1.2017. This is the third edition published in English since its beginning in 2016. This volume released in the mid of various activities and the hectic schedule in the office. However, this edition is published as scheduled. Many people have contributed in this edition so that publication process of the journal is managed smoothly. The month of June in which this journal on the process of publishing is a month when Muslim people around the world celebrated the Ied Fitr, therefore we would also congratulate to all Muslim fellows to have happy and blessing day on that occasion.

This volume consistently issues eight articles consisting some topics related to Analisa scopes as follows; religious education, religious life, and religious text. Those articles are written by authors from different countries including Indonesia, Australia, India, and Greece. Three articles concern on the education, one article focuses on the life of Hindu people. Furthermore, three articles discuss about text and heritage, and the last article explores on the evaluation of research management.

The volume is opened with an article written by Muhammad Ulil Absor and Iwu Utomo entitled "Pattern and Determinant of Successful School to Work Transition of Young People in Islamic Developing Countries: Evidence from Egypt, Jordan and Bangladesh." This article talks about the effects of conservative culture to the success of school to work-transition for young generation in three different countries namely Egypt, Jordan and Bangladesh. This study found that female youth treated differently comparing to the male youth during the school-work transition. This is due to the conservative culture that affect to such treatment. Male youth received positive treatment, on the other hand female youth gained negative transitions.

The second article is about how Japanese moral education can be a model for enhancing Indonesian education especially on improving character education in schools. This paper is written by Mahfud Junaidi and Fatah Syukur based on the field study and library research. This study mentions that moral education in Japan aims to make young people adapt to the society and make them independent and competent in making decision on their own. This moral education has been applied in schools, family, community as well since these three places have interconnected each other.

The third article is written by Umi Muzayanah. It discussed about "The Role of the Islamic education subject and local tradition in strengthening nationalism of the border society. She explores more three materials of the Islamic education subject that can be used to reinforce nationalism namely tolerance, democracy, unity and harmony. Besides these three aspects, there is a local tradition called *saprahan* that plays on strengthening the nationalism of people living in the border area.

Zainal Abidin Eko and Kustini wrote an article concerning on the life of Balinese Hindu people settling in Cimahi West Java Indonesia. They lived in the society with Muslim as the majority. In this area, they have successfully adapted to the society and performed flexibility in practicing Hindu doctrine and Hindu rituals. This study is a result of their field research and documentary research.

The next article is written by Tauseef Ahmad Parray. It examines four main books on the topic of democracy and democratization in the Muslim world especially in South and South East Asian countries namely Pakistan, Bangladesh, Malaysia and Indonesia. This paper discusses deeply

on whether Islam is compatible with the democratization or not. He reviews literature written by Zoya Hasan (2007); Shiping Hua (2009); Mirjam Kunkler and Alfred Stepan (2013); and Esposito, Sonn and Voll (2016). To evaluate the data, he also uses various related books and journal articles. Thus this essay is rich in providing deep analysis.

Agus S Djamil and Mulyadi Kartenegara wrote an essay entitled "The philosophy of oceanic verses of the Qur'an and its relevance to Indonesian context". This essay discusses the semantic and ontological aspects of 42 oceanic verses in the Qur'an. This study uses paralellistic approach in order to reveal such verses. Then the authors explore more on the implementation of such verses on the Indonesian context in which this country has large marine areas.

Lydia Kanelli Kyvelou Kokkaliari and Bani Sudardi wrote a paper called "The reflection of transitional society of mytilene at the end of the archaic period (8th – 5th century b.c.) a study on Sappho's "Ode to Anaktoria". This paper is about an analysis of poet written by Sappho as a critical product from the Mytilene society of Greek.

The last article is written by Saimroh. She discusses the productivity of researchers at the Office of Research and Development and Training Ministry of Religious Affairs Republic Indonesia. The result of this study depicts that subjective well-being and research competence had direct positive effect on the research productivity. Meanwhile, knowledge sharing had direct negative impact on the research productivity but knowledge sharing had indirect positive effect through the research competence on the research productivity. Research competence contributes to the highest effect on the research productivity.

We do hope you all enjoy reading the articles.

ACKNOWLEDGMENTS

Semarang, July 2017
Editor in Chief

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THE REFLECTION OF TRANSITIONAL SOCIETY OF MYTILENE AT THE END OF THE ARCHAIC PERIOD (8ᵀᴴ – 5ᵀᴴ CENTURY B.C.)
A STUDY ON SAPPHO'S "ODE TO ANAKTORIA"

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ABSTRACT

This article discusses Sappho's "Ode to Anaktoria" (fragment 16) poem as a 'marginal' product of an aristocratic intellectual in the transitional society of Mytilene at the end of the Archaic Period (8ᵗʰ-5ᵗʰ century B.C.). The research method is a kind of media analysis. The mean of "media" in this paper related to "A means by which something is communicated or expressed" It is laso relate to the intervening substance through which sensory impressions are conveyed or physical forces are transmitted. Media also means as a substance in which an organism lives or is cultured. On the other hand, media is a material or form used by an artist, composer, or writer; We interpreted Ode to Anaktoria in the means as the terms of media above. Sappho (born 610, died 570 B.C.) is a renowned Greek lyric poetess and musician and is greatly admired in all ages for the beauty of her writing style. Plato's 16ᵗʰ epigram dedicated to her reads "Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth". Sappho is additionally ranked among the Nine Lyric Poets esteemed by the scholars of Hellenistic Alexandria as worthy of critical study. "Ode to Anaktoria" is read through the historic-political concept of hegemony as suggested by Gramsci. In this view, the moment of "hegemony" or of cultural leadership is systematically upgraded precisely in opposition to the mechanistic and fatalistic concepts of economism. Sappho's fragment 16 does not only indicate defiance to androcentric (epic) categories; she suggests nonnormative, thus new, ways of contemplating life (lyric).

Keywords*: Sappho, Ode to Anaktoria, Lyric Poetry, Hegemony, Archaic Greece*

INTRODUCTION

Daily manifestations of peaceful competition, co-existence, cold war (call it what you will) bring constantly to our consciousness — whichever system we are part of— the fact that there is a living alternative to our present situation (Kiralyfalvi, 1981: 151).

This article will shed light to Sappho's poem of Anaktoria as a media which is produced by an aristocratic intellectual of Mytilene. Little is known about Sappho's life. She was born sometime between 630 and 612 BCE, and it is said that she died around 570 BCE, but few facts are certain about her life. Sappho's poetry was well-known and greatly admired through much of antiquity, and she was considered one of the canon of nine lyric poets; indeed the only woman among their ranks. According to the scholars of Hellenistic Alexandria who collected her works centuries after her own era, she wrote nine books of lyric poems, and invented the 'pléctron'. She also wrote epigrams, elegaic couplets, iambics and monodic songs.

Her lyric poems were written in Aeolic dialect and were apparently set to music. They were performed in religious festivals and her epithalamia songs at weddings. Sappho was the

first woman poet to pull attention away from the gods and concentrate on the human condition, as seen by the use of the first person in her compositions. Sappho may have established some sort of school for young women, perhaps a cult oriented academy in the name of Aphrodite as suitable for future brides.

Sappho was as much renowned for her poetry as much as she was critiqued about her deviant desires. Her wealth afforded her with the opportunity to live her life as she chose, and she did so composing music and poetry. Few of her poems have survived to the day, one of them is fragment 16 "Ode to Anaktoria" which will be reviewed in this article.

RESEARCH QUESTIONS

How does one overcome the norms/ develops an oppositional strategy through (a) marginal subject position(s)?

What is the meaning and significance of such a subjectivity that emerges from the margins?

What is the relation between the prevalence of varied marginalized positions and their correspondence to the dominant norms?

RESEARCH METHOD

The subject is an old literature work, titled "Ode to Anaktoria" by Sappho's. The research method is a kind of media analysis. The mean of "media" in this paper related to "A means by which something is communicated or expressed" It is also relate to the intervening substance through which sensory impressions are conveyed or physical forces are transmitted. Media also means as a substance in which an organism lives or is cultured. In the other hand, media is a material or form used by an artist, composer, or writer; We interpreted Ode to Anaktoria in the means as the terms of media above.

The reflection hypothesis assumes that images and values portrayed in the media reflect the values existing in the public, but the reverse can also be true that is, the ideals portrayed in the media also influence the values of those who see them. Although there is not a simple and direct relationship between the content of media and human consciousness, clearly the images suggested by the media will have an impact on who we are and what we think.

We used the concepts of cultural studies approach. Therefore, "Ode to Anaktoria" would have been both a subject and object of a marginal reality and its dissemination, we assert, should have provided the audience the opportunity for self-identification with ideas and attitudes that might have been partly rejected from the hegemonic discourse. Such an assertion should be considered neither stable through time nor thorough due to the lack of specific historical and social evidence of the era in question, i.e. the archaic epoch in Greece and particularly in Lesbos.

Since the period of time and the society in question of this article is far distanced from the modern and post-modern theories which are attempted to be employed a certain point of view about history should be clearly delineated and explained in detail. We will follow Lukacs, confirming Rikert's notion of *universal history*, that "the totality of history is itself a real historical power – even though one that has not hitherto become conscious and has therefore gone unrecognised – a power which is not to be separated from the reality (and hence the knowledge) of the individual facts without at the same time annulling their reality and their factual existence. It is the real, ultimate ground of their reality and their factual existence and hence also of their knowability even as individual facts (Lukacs, 1923)." Hence, we will draw from the individual media, i.e. "Ode to Anaktoria" conclusions about the society in which it is produced as a whole, and such a wrap up is possible because "intellectual genesis must be identical in principle with historical genesis" (Lukacs).

THEORETICAL FRAMEWORK

Sappho's "Ode to Anaktoria" is filled with irony, mimicry and repetition, which Bhabha contends to be unconsciously employed by the colonized yet such an action results to undermine

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the powerful systems enacted by the colonizer. Subsequently this embedment contests the normativity of the norm and negotiates the inflexible categories produced by the colonizer's systems. Emphasis will be stretched in the fact that by implementing such mimicry Sappho contests the normative notions of the 'woman's position(s)' and is allowed to do so, not because of her own deviant desires, rather since such oppositions have already partially existed within the movements of oral cultures narratives.

Poetry's difference from scientific (*philosophical*) style is that for the first the style is rather evocative than argumentative which is for the latter. Although, at the same time, the poem "Ode to Anaktoria" seem to be closely related to notions of recent philosophical schools, one such of Jacques Derrida's deconstruction.

Differánce as assemblage:

1. General system of schemata
2. The bringing together of different threads who bind and separate each other

According to Derrida, "[t]he verb "to differ" [*différer*] seems to differ from itself".

> In the one case "to differ" signifies non-identity; in the other case it signifies the order of the *same*. ...We provisionally give the name *difference* to this *sameness* which is not *identical*: by the silent writing of its *a*, it has the desired advantage of referring to differing, *both* as spacing/temporalizing and as the movement that structures every dissociation.

Derrida's claim for "differance" resonates with Hegel's § 256

> The difference of space [as opposed to merely quantitative dimensional difference] is, however, essentially a determinate, qualitative difference. As such, it is (a) first, the negation of space itself, because the immediate *differenceless* self-externality, the point. (b) But the negation is the negation of *space*, i.e., it is itself spatial. The point, as essentially this relation, i.e. as sublating itself, is the *line*, the first other-being, i.e. spatial being, of the point. (c) The truth of other-being is, however, negation of the negation. The line consequently passes over into the plane, which, on the one hand, is a determinateness opposed to the line and the point, and so surface, simply as such,

but on the other hand, is the sublated negation of space. It is thus the restoration of the spatial totality which now contains the negative moment within itself, and *enclosing surface* a *single* whole space (Derrida, 2004: 278-299).

But for what transition are we talking about? Derrida offers a *differance* which he suggests isn't *the summation* but "*the juncture*, [of] the difference of forces in Nietzsche, [of] Saussure's principle of semiological difference, [of] differing as the possibility of a [neurone] facilitation, [of] impression and delayed effect in Freud, difference as the irreducibility of the trace of the other in Levinas, and [of] the ontic ontological difference in Heidegger". In that sense, this article implies *differance* as a juncture between knowledge and belief, cognitive process and narration, notwithstanding art and philosophy and science, preliteracy and post-truth.

Reflection on this last determination of difference will lead us to consider difference as the *strategic* note or connection–relatively or provisionally *privileged*-which indicates the closure of presence, together with the closure of the conceptual order and denomination, a closure that is effected in the functioning of traces.

In those times, intellectuals questioned the divine explanations for everything. These people looked for rational explanations-that is, reasons that were logical and based on observation of the world, not religious belief. In that move there's the *plane* where science and philosophy had developed. Zhmud (1995: 157) negates the notion of a separate *"mythical thinking"* as he calls it, by attempting to establish a clear distinction between (natural) cognition and value.

To begin with, every era and every civilization (culture) has developed a way of perceiving itself-a manner in which to build/ construct/narrate its own unique identity. This self-reflective notion spans from animistic interpretations of life in nature and among human communities, to the worship of ancestors, multi-deity religions, monotheistic ones, as well as secular societies, and it takes many forms. Under whichever angle we intend to look at humanity, during its historic existence humanity attempted and organized itself in communities;

a common place of such an event is the reflection of (a still) imagery of that shared commonality that always prevails and a way of perceiving that community through its own involvement, be it religion, or any other abstractions that have thrust through time.

Considering that each and every community produces body(ies) of knowledge, we can safely conclude that every such body of knowledge should contain within itself multivariable associations between a plethora of abstractions (reasoning) and actions (practical information, beliefs, patterns of behavior). In addition, undoubtedly as well, such a body of knowledge and its dissemination will not bring about (or within, through embodiment), the same constructions and homogenous results to each and every member of each and every aforementioned community, respectively. Some ideas are bound to become dominant during a particular period of time, and within a specific group of people (including those who predominate in the political sphere, but not limited to them) in each and every community. Their dissemination is easily explained as being the product of the community's self-perseverance, immanence, and specific identity. Simultaneously, ideas, practices and expressions which are non-dominant and nonnormative are also bound to co-exist in space (every society) and time (era). These ideas form an opposition to the persistent status quo allowing non prominent identities and self identifications to occur amongst its members. On the other hand, other ideas and practices are bound to be considered deviant, or not form part, of the society's identity, and thus, partly rejected or even rejected in their totality, hence constructing the other. The relations between those ideas and the persons that embody them are an important path to approach the marginal *ideologies* and the marginality as a *position*.

It thus leads from the importance of cultural and intellectual factors in historical development, to the function of great intellectuals in the organic life of civil society or of the state, to the moment of hegemony and consensus as the necessary form of the concrete historical bloc, overlapping in a non-linear fashion.

Historical and Social context (of thought) in Archaic Lesbos

The appearance of allegorical interpretations of myths in the 6th century BC means that many people already did not believe in their literal meaning. The treatment of Greek gods as allegories of natural forces appeared already with Theagenes of Rhegium (6th century BC); in the 5th century BC it was developed by Anaxagoras, Diogenes of Apollonia, Metrodorus of Lampsacus (Zhmud, 1995: 166). To be sure, the prevalence of written culture, development of philosophy and science, almost universal literacy of the free male population—all this did not bring about the disappearance of mythology, though it strongly reduced its cultural significance. After the 5th century BC the normal meaning of the word μύθος became "an unreliable story about something" (Zhmud, 1995: 159).

According to Kirk (1972) "deprived of support from dreams (not a form of thought) and primitive mentality (a chimera 'mythical thinking' can be clearly seen for what it is: the unnatural offering of a psychological anachronism, an epistemological confusion and a historical red herring" (p. 13). Cole and Scribner alleged that despite the classical categorization between different kinds of reasoning processes, the found no evidence of *primitive* thinking. *"... We are unlikely to find cultural differences in basic components of cognitive processes"* (p. 11). In those times, intellectuals questioned the divine explanations for everything. These people looked for rational explanations - that is, reasons that were logical and based on observation of the world, not religious belief. In that move there's the *plane* where science and philosophy had developed. A return to the Presocratic principle "like cognizes like" would actually throw us back to the 6th century B.C. Sappho's creation coincides with two distinctly important historic-social phenomena:

1. The invention of golden money in the neighboring super power Lydia

2. The dominance of aristocracy on the Archaic Greek city states

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The move from mythical to rational thought, from religion to philosophy, is caught here in a moment of transition. Sappho is progressing toward analytical language, toward the notion of definition, of logical categories, of subordination and hypotactic structure. Her ability to do so concurs in time with the invention in eastern Mediterranean, in nearby Lydia, of coined money, a step which Aristotle sees as enabling abstract thought, as permitting the recognition of abstract value. The exchange between persons who are different but equal requires an equalizer:

διὸ πάντα συμβλητὰ δεῖ εἶναι, ὧν ἐστὶν ἀλλαγή, ἐφ' δ τὸ νόμισμα ἐλήλυθε, καὶ γίνεταί πως μέσον· πάντα γὰρ μετρεῖ, ὥστε καὶ τὴν ὑπεροχήν καὶ τὴν ἔλλειψιν

(Eth. Nic. 5.5, 1133a19-21[1])

The invention of money allows things, even men, to be measured by a common standard. Sappho measures men and women and things not by setting them in a hierarchy, in a situation of relative value, but against a common standard. In this media, i.e. the Anaktoria poem, this standard is set to be virtue. The limitations of this article don't allow a thorough contemplation on the 'virtue' category. Nevertheless, a brief explanation is deemed necessary in order to grasp in its complexity the specific structure and the subsequent analytical movement pondered by Sappho. Much like other societies, Archaic Greece has also suggested its own ideas on the notion of 'virtue'. Many the intellectuals and scholars of the time who have elaborated on 'virtue' on their own terms and limited it within their particular inclinations and fields of interest. Different historical figures have meditated on the idea of 'virtue' and have mediated it by explaining, defining, restricting it, proposed techniques to acquire it and stretch its significance for humanity's well being.

Between them, Aristotle defines *phronēsis* as:

…a true and reasoned state of capacity to act with regard to the things that are good or bad for men [2]

Herodotus claimed that "the man of affluence is not in fact happier than the possessor of a bare competency, unless, in addition to his wealth, the end of his life be fortunate. We often see misery dwelling in the midst of splendour, whilst real happiness is found in humbler stations". In his first Book of *The Histories* he has Solon, the famous Athenian legislator and one of the nine sages of Ancient Greece, responding to Croesus', the last ruler of the then super power Lydia in the Ionian, enquiry on who's a fortunate man replying

If besides all this he ends his life well, then he is the one whom you seek, the one worthy to be called fortunate. But refrain from calling him fortunate before he dies; call him lucky[3][4]

The aforementioned definitions are employed to further indicate the commonality of the subject within Greeks meditations. Along these lines, the contrast and similarity between these definitions of 'virtue' and the one assumed within the limits of Sappho's "Anaktoria" poem is to be demonstrated clearly in detail.

During the seventh century B.C. the old institutions which perpetuated the dominance of the aristocracy, the system of noble *"oikoi"*

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[1]"Hence all commodities exchanged must be able to be compared in some way. It is to meet this requirement that men have introduced money; money constitutes in a manner a middle term, for it is a measure of all things, and so of their superior or inferior value" (Aristotle, Nichomachean Ethics 282). Cf. E. Will, "De l'aspect éthique."

[2]Aristotle *Nicomachean Ethics* Book VI, 5, 1140[b] 4

[3]Herodotus (Loeb Classical Library). Translated by A. D. Godley. Vol. I.: Books 1 and 2, retrieved by Tufts University. Perseus Digital Library. http://www.perseus.tufts.edu/hopper/text?doc=Perseus%3Atext%3A1999.01.0126%3Abook%3D1%3Achapter%3D32 (February 2017)

[4]This Solon's phrase has survived through Herodotus work by being rendered to the iconic ("Μηδένα πρ□ το□ τέλους μακάριζε") "Call no man happy till he dies". The encounter between Solon and Lydian king Croesus is said to have taken place a generation, almost, after Sappho's era during the end of the Archaic Period whose end coincides with the Persian War. The such statement emphasizes on the shifting trends between Homer's idea of an individualistic virtue, found literally in *vir-ility* (from Latin word vir- which means man, i.e. man's attributes), of a hero's effort to attain glory (and justice). Homeric virtue seems to comfort with *"the means justify the ends",* approximating a Macciavelian morality.

(οἴκοι), the rural economy, premonetary exchange were being challenged by growing mercantile, commercial, artisan groups which were clustering around the acropolis (city-states).

The transitional nature of Sappho's society, the possible lack of definition for her class, for women, freed her (from the rigidity of traditional marriage) from the identity which arose from that fixed role. They permitted her to make poetry like the Anaktoria (fragment 16) poem, a lyric poem which is at the same time an extension of the possibilities of language, and they enabled her to see herself as an autonomous subject, the hero of her own life.

The Role of Poetry:

In the early sixth century B.C.E . the division between sacred and secular is likely to have been slight. Nearly all human activity has a sacred dimension. Like many holistic societies, early Greek society seems to have dealt with erotic experience and emotion in far more public and stylized forms than modern industrial societies.

The poets of early Greece, until the classical period, were keenly aware of and sensitive to the incantatory effects of ritualized sound. It could hardly be otherwise for they were raised in an oral culture. The chantlike, singsong pattern of such sound they called επαοιδή. There's a close affinity between επαοιδή (incantation) and αοιδή (poetic song); the rhythmical magic spell and the language of songs, as well as a connection between the magical "enchantment" of herbs and drugs and the magical "charm" or *thelxis* of love (Segal, 1996: 62) This illustrates the mental habit of a people whose cultural life— values, history, basic lore about nature and the arts—is encoded in an oral tradition and expressed and affirmed in contexts of oral recitation. In such a culture the act of using language to achieve a coherent picture of reality and to transmit it to future generations takes place in a situation of oral interchange.

For Sappho and her audience poetry is public communication. It is not fully separated from gesture, for it retains close associations with dance and with music. It is, in some sense, magic. It is also a necessary and basic Form of handing down and communicating knowledge about the gods, society, and the nature of human life. Sappho, we suggest, draws upon this reciprocal relation between poetry and the physical reactions of the body: poetry as *thelxis*. The magical *thelxis* of her words seeks to create—or recreate—the magical *thelxis* of love. And she thinks and lives in a society where ritualized patterns are the essential means of achieving this *thelxis*.

Ceremonial or ritual elements in the *background* of poetic composition (which, of course, are not necessarily conscious to the poet) need not imply the actual *ceremonial function* of such poetry. Emphasis will be primarily stretched to the former, but the division between the two may not have been very clear in archaic Lesbos. The idea of magical enchantment in poetry of the time must be taken quite literally. The formal, rhythmic, and ritual effects of the song are felt to be capable of working real magic on the body and soul of the hearer, whether for healing or for pleasure. The common vocabulary suggests that the process seemed to the archaic poets akin to the effects of love or erotic fascination.

Ritual not only asserts the unity of the society or the group in the presence of the divine, but can also effect a personal transaction with divine powers. This underscores the private function of ritual. The ritualized language and situation of the *hymnos kletikos* may have served to relate Sappho's personal experiences to a social context. Her dexterity and wit in evoking the love-goddess and is creating a suitably graceful atmosphere for her epiphany themselves attest to her mastery of love's violence (Segal, 1996: 63).

Most of the fragments of any length that have come down to us contain the memories of girls who returned to their native lands, most often Asia Minor, or left Sappho for a rival school.[5] Those fragments are proof of the educational and social role of Sappho's homophilia the fact that an adolescent's time in the poet's circle was a transitory step in a process. Though there is no

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[5]Ref 36 from the article

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definite indication about the type of education in Sappho's circle, scholars (her name, year) suggest that it consisted of preparation for marriage through a series of rites, dances, and songs, mainly dedicated to Aphrodite. Independently of any gender distinction, it is probable that some of these rites, as for the boys at Thebes and perhaps at Thera too, "consecrated the homoerotic bonds between lover and beloved by means of a sexual initiation appropriate for adolescents with the objective of teaching the girl the values of adult "heterosexuality" (Hallett, 1996: 130). The peculiar and personal feminine tone of the contemporary reading of Sappho's poetry might stem exactly from "the temporary and unreliable character of these bonds" (Calame, 1996: 117). This conditioning of one's expression may also provoke in a homosexually oriented person states of anxiety and depression.

The education they received aimed at developing in adolescents all the qualities required in women—specifically, young wives. It concerned those aspects of marriage under Aphrodite's protection, namely sensuality and sexuality rather than conjugal fidelity and wife's tasks, which were under the domain of Hera and Demeter. Unlike the Spartan education system which was limited to the members of the aforementioned community exclusively, Sappho's circle "welcomed young adolescents from different parts of Ionia, particularly Lydia, so its character was not strictly Lesbian" (Calame, 1996: 120). The education the girls received, in competition with rival groups such as that of Andromeda, was probably not obligatory. Sappho and her *khoreutai* may have taken part in the official religious life of the island, but the instructional activity of the poet seems not to have been included in the educational system legally subject to the political community of Lesbos. Thus, the acquisition of these same abilities by Sappho's pupils was vindicated in the context of marriage. Sappho made accomplished women out of her "pupils," but she did not have to make them perfect citizens. She had to initiate them, with the help of Aphrodite, to their gender role as wives of

aristocratic families. In that sense, the concept of viewing Sappho as a "schoolmistress" (Lardinois, 1994: 62) and her circle as a "Mädchenpensionat" or a "finishing school" is misleading. "If she gave through the performance of song and cult acts an education to the girls of her group, this education had an initiated form and content: it was entirely ritualized" (Hallett, 1996: 130).

There were, undoubtedly, some cultures where mythological notions, supported by the authority of religion, played a great role in world-view, but it is quite obvious that the empirical mode of comprehension of the world, adequate to everyday situations, had to dominate, otherwise man would never have survived. According to Zhmud (1995), the majority of people were occupied not with magic rites or myth making, but with economic activity, where rational perception is a hard necessity, because logic is imposed here by the situation itself. Though everyday life leaves enough room for a lot of irrational actions, they can dominate neither the life of an individual (except in cases of insanity), nor the life of any society, without leading to disastrous consequences.

According to Gregory Nagy, abstracted from their tribal functions, religious institutions have a way of becoming mystical organizations, as for example the epic plot of Odysseus' travels operates on an extended solar metaphor (Nagy, 1973: 139). A myth, Levi-Strauss concedes, "always refers to events alleged to have taken place long ago." Nevertheless, "what gives the myth an operational value is that the specific pattern described is timeless; it explains the present and the past as well as the future." On the other hand, Nagy heeding Levi-Strauss claims that a myth first and foremost presents a problem and not a solution. What's more this problem addresses the human condition. An attitude that overemphasizes the operational value as being timeless is overly prosopographical (Nagy, 1973: 144), thus is based on like symbolism (like metaphors).

The connection among education, homosexuality, and an association of companions

is found in a gloss of Pollux (4.43 ff.) that makes the terms *agelaioi, mathetai, hetairoi, choreutai,* and *sunerastai* synonymous. Not in consideration with specific biographies that come even from the Ancient epoch, Sappho must have crossed the threshold of adult life marked in all Greece by marriage. Recent scholars even assume that Sappho's homosexuality is an ascertained, or at least ascertainable, fact and try to come to terms with her homoeroticism instead of analyzing and appreciating her poetry. By rendering Sappho equal to the Muses, Plato ends to idealize and immortalize her. This transcending humane figure also prevented ancient scholars of Sappho from ascribing to her conduct, up to the 3rd century B.C. Such an assumption is essential to this article focusing on her medium, fr. 16, rather than a private specificity. Articles contending the current in humanities to look at Sappho's text under the magnifying glass of her sexual preferences and practices claim that such an observation confuses the creative person to the *dramatis personae*. Sappho as an artist might as well voice sentiments other than her own.

Sappho should not be read merely as a confessional poet who voices private feelings to the female objects of her desire. The sensual conduct in which the first-person speaker of Sappho's verses often engages with other women may not truly merit the label of "female homosexuality" at all. Rather, she should be regarded primarily as a poet with an important social purpose and public function: that of instilling sensual awareness and sexual self esteem and of facilitating role adjustment in young females coming of age in a sexually segregated society. Furthermore, Sappho's being an artist voicing sentiments which need not be her own shouldn't be neglected (Hallett, 1996: 128).

The "I" of Sappho pictures herself and Aphrodite as parallel rather than reciprocal agents, thus indicates Sappho's self-identification with the goddess and all that goddess represents within her society, being both a dominant (deity) figure and a deviant one (a female whose subordinate to the male god-figure of Zeus).

Therefore, further implementing Lukacs notion of 'reflection' Sappho argues on the normative subject position she has been, possibly, restricted to within her society employing a like metaphor borrowed by that society's religion's discourse. Sappho is similar to Aphrodite because their positions are similar. Sappho too is a member of the aristocracy (ruling class of Lesbos) and a subordinate to the male members of her class whose role was conveyed to political power. Given the title of this article, Archaic Greek society is in transition and the governing class doesn't coincide with the traditional thought ruling of the oligarchies. Tyrannies and the emergence of mercantile class question aristocracy's right to governing the city states. The accumulation of wealth from the merchants and artisans, as well as the tyrants' meritocracy; reminiscing of the single ruler past, had shaken the domination of the aristocrats, the best few. That transition brought about conflict within the limits of the city-state itself, devastating and at once enabling non normative subject positions to emerge. Sappho should have been one of few such voices.

Our growing awareness of the implications of oral composition and oral performance in early Greek poetry has opened new perspectives on the archaic lyric. Sappho conveys a ritualizing, incantatory quality within her media. This incantatory quality has a special relevance for early love poetry. Such poetry seeks to create a verbal equivalent to the magnetic, quasi-magical compulsion which the ancient poets called *thelxis*, "enchantment," *or peitho* , "persuasion." The repetitions and recurrent rhythms of the poetic language evoke the magical effect of eros itself; and this "magic" is also the mysterious *peitho* or *thelxis* (Segal, 1996 : 59). We suggest that the following structure is employed in the Fragment 16, i.e.the media of this paper:

Thelxis	Peitho	Pedeixon	Lostos
(enchantment)→	(persuasion)	(Sharing)→	(Virtue)
	→		

ANALYSIS

As justly criticized by Mary R Lefkowitz in

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her article "Critical Stereotypes and the Poetry of Sappho", although male artistic expression is thought to stem from and use the full range of the artist's intellectual capacity to come to terms with his problems, femme art has been perceived and categorized as deviant. Simply put, male critics assert that "*women poets are emotionally disturbed, their poems are psychological outpourings, that is, not intellectual but ingenuous, artless, concerned with their inner emotional lives* (Lefkowitz, 1974: 113)."

Following this stream of thought, a wide range of scholarly articles concerning Sappho's poetry have illustrated it as marginal, concerned with private (and deviant) desires, limited to expressions of these desires, her assumed social position and her gender. Charles Segal, traces the roots of Sappho's poetry not just in the intensity of her own erotic experiences "but also in her capacity to intuit, to live imaginatively, and to recreate poetically (Segal, 1996: 71)" those experiences which were of importance to her, and thus to translate the personal and private into a visible and communicable form. He, additionally, claims that "what can be dramatically enacted in situations of confrontation can also be shared: it is assimilable to the society's basic form of cultural transmission" (Segal, 1996: 72).

Teresa de Lauretis, on the other hand, says that "the very work of narrativity is the engagement of the subject in certain positionalities of meaning and desire" (1984: 106). In each story telling the narrative must resolve the conundrum by adjusting the hierarchies between the actors and shaping the outcome of the encounter. Given this need for resolution, observation of static codes is not sufficient to discover the ideological working of the narrative: one must follow its movement. By tracking the narration's flow the audience is capable to gaze in imagination and identify with characters in a noncanonical way, momentarily.

The aim of this study is to interpret the text known as the "Ode to Anaktoria" which has been established as Sappho's poetry, in its original form, examining its communicative meaning on

the one hand, and at the same time investigating the internal microstructure of it as poetic artifact.

As Adorno phrases the substance of a lyric poem cannot be determined unless knowledge from the "interior of the works of art" and the one "of the society outside" is employed simultaneously. "But this knowledge is binding *only* if it is rediscovered through complete submission to the matter at hand" (Adorno, 1991: 39), i.e. within the poem in its totality and finitude.[6]

Thus, the ability of archaic lyric poetry to express the individual collectively explains how a poem by Sappho can express a personal experience true only for herself and one of her companions but can be accepted, recited, and even reperformed by all the gifts in her circle as both a lived and paradigmatic experience. Moreover, the language used by Sappho can communicate collectively and can evoke a common system of representations so that all the pupils of the group can have the impression of being participants in the propaedeutic and initiative homoerotic bonds actually experienced by only one of them (Calame, 1996: 120).

"Ode to Anaktoria" (fragment 16) is an elucidatory example of the way in which Sappho assimilates conventional social and literary formulas to create her own poetic style, or as it is perceived by scholars, to a woman's consciousness.[7] Through such conventions she produces a significantly different version of desire, one that Skinner describes as 'conspicuously nonphallic', or of experience, as we propose in this paper.

Much discussion has taken place about the "Ode to Anaktoria" and its iconography

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[6]"It is commonly said that a perfect lyric poem must possess totality or universality, must provide the whole within the bounds of the poem and the infinite within the poem's infinitude."

[7]As Williamson comments on her article "Sappho and the Other Woman" the Anaktoria poem, with its apparently self-conscious allusion to both dominant cultural values and poetic tradition, presents us quite explicitly with a woman challenging her marginal position in the culture.

which suggests plentitude as well as loss. For Margaret Williamson Sappho's distinctiveness is laboriously traced in the relationship between the subject positions in fragment 16 (Williamson, 1996: 261). In our opinion, the scholars tend to overemphasize notions of desire and sexuality in Sappho's poetry, notwithstanding their importance as a recurring theme of her preserved work. Nevertheless, particularly in reference to "Ode to Anaktoria", this inclination could be less correlated with Sappho's text in her time and more to the ideological tools employed by scholars in their own times (e.g. Stehle, Winkler, Snyder).[8] Our premise is that in the turbulent times in which Sappho lived and the culture in which she communed the stretch should be shifted from Sappho's deviant desires and her marginality towards Lardinois's observation that the difference should not be viewed "as a difference between a public (male) and private (female) world" but as a "difference between two distinct public voices".[9] Especially since one contention is universally accepted among classic scholars that "in the ancient literary tradition, the "Sapphic voice: seems to have become such an alternative subject position" (Skinner, 1996: 185).

Our goal is to demonstrate that Sappho's public voice advocates inclusion, participation,

communion as the ultimate virtue of humanity, and this is her behest on both pacifism and universality. To achieve the illustration of our point we will proceed to a textual analysis and will argue that Sappho's most essential contribution is in reciprocity and her willing herself a subject.

In Sapphic lyric one can isolate the elements of a series of amatory representations articulated in a language in which Homeric, Hesiodic, and Archilochean precedents are yoked together to characterize a new situation (Lanata, 1996: 18). In this situation, they acquire a new resonance by the unusual frequency with which they are employed to function as thematic words, by the new meanings with which they are invested, and also by the co-presence of newer terms dictated by the needs of a changed situation. In the literary game of allusion, embedding, and citation a twist away from the meaning might always be at work.

Sappho appropriates an alien text, i.e. Homer's Iliad, the very one which states the exclusion of "weak" women from men's territory; she implicitly reveals the inadequacy of that denigration; and she restores the fullness of Homer's text by isolating and alienating its very pretense to a justified exclusion of the feminine and the erotic (Winkler, 1981: 67). Sappho's poem, although not a narrative, in fact reverses the pattern of oral literature, of the Homeric poems-men trading women, men moving past women. She sees "Helen as an 'actant' in her own life, the subject of a choice" (DuBois, 1996: 85), exemplary in following her *pathos* (desire/passion/urge) without regrets.

On Stanzas 1 and 2

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[8]Recent scholars even assume that Sappho's homosexuality is an ascertained, or at least ascertainable, fact and try to come to terms with her homoeroticism instead of analyzing and appreciating her poetry. A 1966 essay typifies the customary approach. It claims to focus on the two special difficulties confronting students of Sappho's fragmentary remains: "the moral question" (i.e., involving "the view of Sappho as a homosexual") and the "aesthetic question" ("is Sappho worth reading?"). Hallett, Judith P. Sappho and Her Social Context: Sense and Sensuality

[9]Lardinois, André. "Lesbian Sappho and Sappho of Lesbos" in Bremmer, Jan. 1989. From Sappho to de Sade: Moments in the HIstoryof Sexuality. London: Routledge: p.22. Lardinois compares Homer's epic with Sappho's lyric poetry and their function within their respective societies. Homer precedes Sappho by a century approximately. Much dispute has risen about the women's status during this era, since compelling documentation, thus conclusions on the subject, originate from the Classical one, in particular democratic Athens.

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Οἰ μὲν ἰππήων στρότον, οἰ δὲ πέσδων, οἰ δὲ νάων φαῖσ' ἐπὶ γᾶν μέλαιναν ἔμμεναι κάλλιστον, ἐγὼ δὲ κῆν' ὄτ-τω τις ἔραται	In a troop of horse, the ranks of marchers, or a noble fleet others in this dark world find beauty; I In what one loves.
πάγχυ δ' εὔμαρες σύνετον πόησαι πάντι τοῦτ'· ἀ γὰρ πολὺ περσκέθοισα κάλλος ἀνθρώπων Ἐλένα τὸν ἄνδρα τὸν πανάριστον	Easily explained by the story of Helena, She, the prettiest among the living, Left the man Who was the best

"Ode to Anaktoria" initiates in a sharp antithesis, in the opening *priamel*, between "others" and Sappho's "I"; but there is also an elegant contrast between this "I" (ἐγὼ) and the wish to make her observations "understandable to all" (πάγχυ - πάντιτοῦτ'). This antithesis indicates, as stated above, the utterance of a personal voice, Sappho's established perception of herself as a Subject. Conversely, masculine ideology is present as inescapable background noise (beauty seen in infantry, cavalry, navy), representing both the power of the cultural system to enforce demands on women and a privileged conceptual framework to which Sappho counterposes her own antithetical look.

Sappho in this poem comments on the system of values in heroic poetry claiming that all valuation *is* an act of desire. On the social position in whose terms the poem is perceived, Winkler constructs the possibility of a different set of shared views among women as the matrix for attributing meaning. "The reading strategy of positionality— awareness that interpretation always comes from a specific social, sexual, and intellectual place—allows the modern interpreter to suggest the gist of other discourses besides the hegemonic one" (Alkoft, 1988: 430). Such a view, facilitates the recognition of different levels

of textual interpretation opposing the view that "myths as ideological formulations work their power to shape thought in undifferentiated fashion within a culture" (Stehle, 1996: 202).

In all of these instances the audience's gaze is given no object of desire to focus on except a self-reflective one, an image of the addressee's, Helen's, own desirability. Both within the poetry and for the audience the two processes of visual fantasy, gaze and identification, are blurred (Stehle, pp. 221). It is a kind of test case for the issue of women's consciousness of themselves as participants without a poetic voice of their own at the public recitations of traditional Greek heroism (Winkler, 1981: 82).

On Stanzas 3 - 5

καλλίποισ' ἔβας 'ς Τροίαν πλέοισα κωὐδὲ παῖδος οὐδὲ φίλων τοκήων πάν ἐμνάσθη, ἀλλὰ παράγαγ' αὔταν οὐκ ἀέκοισαν	She sailed to the shores of Troy, caring not for children, dearest parents For got it all Followed
Κύπρις· εὔκαμπτον γὰρ τέ κούφως τήν νόη σι ν κἄμε νῦν Ἀνακτορίας ὀνέμναι- σ' οὐ παρεοίσας	Aphrodite; flexible And deaf to Reason- So, I was reminded of Anaktoria Who's absent;
τᾶς κε βολλοίμαν ἔρατόν τε βᾶμα κἀμάρυχμα λάμπρον ἴδην προσώπω ἢ τὰ Λύδων ἄρματα κἀν ὄπλοισι πεσδομάχεντας.	I'd rather see her erotic pace when a fine ray curves on her face Than the army of Lydia in all its glory Embattling.

The very existence of interplay between one level of style that is close to ritual and public discourse and another that is freer and more private introduces an essential difference between oral epic and oral lyric in the archaic age. She has merely shifted to another plane of discourse and another mode of communication. The total aesthetic experience produced results from a coming together of the two levels of communication, the ritual and the private. It is just here, at these points of juncture between the social, outward-facing, public dimension and techniques of her art and their private, more personal, less ritualistic aspect, that Sappho especially exemplifies her originality and artistry. The former is rooted in concrete, physical observation and "in the mutual participation between poet and hearer in the rapid, tense rhythmical and repetitive tempo; the latter deals in less tangible experiences and the more inward terms of "seeming," imagining, dreaming" (Segal, 1996: 73).

The sense of illusion that she creates is one of the first expressions of what will later become one of the primary concerns of poetry and philosophy: the effects of imagination (Lefkowitz, 1974: 117). In the illustrative metaphor employed, the meaning of the verb 'to see' is repositioned from 'something that happens' to an ineffectual 'state of being', ineffectual not because it is fruitless or abortive rather in realigning the gaze to the metaphysical ontology of non-presence. The absence of the other that transforms the gaze into projection also transforms the woman into a subject and possessor of the gaze.

The addressee of the poem is herself speaking to herself. There isn't an active poetess who anticipates the actual presence (real tangible image) of her *objet de desire* and Anaktoria's palpable presence is, then, better than witnessing the process of a super power's in battle. The meaning lies in its sublime connotation; the insignificance which transcends the poetess and who induce her to state that Anaktoria's fleeting Being-the poetess' mental still of her loved one, an imaginative imagery which is indeed very abstract, very broadly described is simply better than any heroic, warlike, act.

Eva Stelhe, originating from Teresa de Lauretis' Lacanian approach, asserts that "the beauty of the absent woman and the woman's desire for the addressee share a common position: the narrator's relationship to the absent woman is characterized by both gaze and identification", as the one of the girl who gazes and identifies with (her) mother. Stelhe concludes that Sappho uses the gaze not to objectify the one desired, but to dissolve hierarchy, the one established between mother and daughter according to Freudian analysis. Much debate has arisen about Freudians claim to a-historicity and universality of psychoanalytical categories, inflexible a discourse indeed and developing from a patriarchal phallus. Hence, we'll attempt to re-articulate Stehle's argument about Sappho's intention to dissolve hierarchies and suggest intersubjectivity instead, furthering Benjamin's notion of the concept. Sappho by precipitating/interpellating herself and her loved one into subjects she undertakes the task to dissolve the object status altogether, i.e. there's no binary distinctions and classification in the reciprocity of that intersubjectivity. Sappho identifies with Helen, not exclusively as a desirable subject, but also to her feeling of no compunction.

What is at work in Stelhe's idea is a notion that an artifact is essentially related to, and thus outlines, the world of senses, an essentially 'sensual' world. Such a statement brings to mind the allegation on Baudrillard's interpretation of Guy Debord's Society of the Spectacle "seeing is a physiological and intellectual activity" lacking the "Hegelian notion of work and transformation through physical labor" and as such vision/sight keeps being distant from the world, hence the spectacle can't be altered or interacted with, therefore "the spectacle is opposite to dialogue".[10] How can this be attested when there isn't a sensory perception, but an absence, involved as in the case of Sappho's Anaktoria? The world stays intact

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[10]Key Ideas, Simulation and the Hyperreal, p. 100

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within the poetess thought and what emerges is just that; her own thought process which outdoes the senses and structures the abstract in common metaphors which are transmitted without actions and are addressed metonymically, in (Bhabha's, 1984:129) notion, to the subject itself. Therefore, the subject is always already a subject by her/ his own interpellation to her/himself and this state beyond action is demonstrated brilliantly by Sappho's inner monologue which isn't compelled to doing something but to (event-full) moments of stillness.

Last Stanza

εἰ μεν ἴδ᾽μεν οὔ δύνατον γένεσθαι λῶστ᾽ ὀν᾽ἀνθρώποισ, πεδέχην δ᾽ἄραστηαι, τῶν πέδειχόν ἐστι βρότοισι λῶον ἤ λελάθεσθαι.	Others find impossible to be the most virtuous in desire, to wish to share, sharing consumes virtue but they're mistaken.

The move from mythical to rational thought, from religion to philosophy, is caught here in a moment of transition. Sappho is "progressing toward analytical language, toward the notion of definition, of logical classes, of subordination and hypotactic structure". In no point of this text does Sappho close her eyes to the ontological reality of the masculine order. She recognizes it, instead, as a controlling presence, but still avows the ethical superiority of her nonnormative subject position, her radically subject-centered approach to existence. Thus, this perspective defiantly locates itself against hegemony's discourse. Sappho isn't referring to Aristotle's phronesis neither to Herodotus 'answer' to virtue by the standard of death; life's limit or end. She has also refused the Homeric notion of "means justify ends", where the "τῶν πέδειχόν ἐστι βρότοισι λῶον" derives from. She proposes a virtue in communion to desire within an egalitarian condition. In this virtue-desire binary's interplay she saw a misconception, an essential altercation of their inflexibility. Sappho's standpoint is her

willingness / decisiveness to reciprocity. Or at least this is the position in which we suggest to see her. Think of it as a layer.

Her model of relating is bilateral and egalitarian, in marked contrast to the rigid patterns of pursuit and physical mastery inscribed into the role of the adult male in other male thinker of antiquity. Such agonistic tensions emulate the mindset of a male warrior society, though Sappho's declaration is a subtle attempt to a mutual affinity.

The elision of subject and object results, then, in the confounding of mythical categories of gender: and it is here that the elision in Sappho of what is elsewhere a gendered polarity has its most radical effect. This pattern conforms to Levi-Strauss's analysis of the position of women in both kinship and linguistic structures as that of both signs and generators of signs (Levi, 1963:60-62). She elides the positions of enunciating and enunciated Object, by desiring herself a subject.

Sappho isn't talking about actions; she is emphasizing the commonality, thus universality, of *pathos*. Here, *pathos* isn't employed as a motivation to work, there's nothing operational about the virtue of empathy, functioning is a secondary element attached to it; there's an absence of effort. Existing is to commune, existing is *pathos*, and *pathos* is the best virtue because it makes us human. We partake in *pathos* meaning we participate in humanity, *Being* is both a solitary and a common venture, we are not consumed by the objects of our desire because of our incapability to attain them, she stops it, even, there: we are not eaten away. Her radicality consists on the mere fact that she claims that *methexis* (in the original: πέδειχόν) isn't limited/doesn't amount to a notion of arriving at but is always already. Thus, Sappho's "Ode to Anaktoria" isn't a nonnarrative text about beauty and love and ambitions, because in the end (literally the last stanza) there's a fairly direct comment on virtue *"wish to share, or you'll be (proven) mistaken"*. Here lies the quintessence of our point, Sappho draws from public speech, epic

poetry, uses ritual language, employs examples of desire, love, and war, but she finds that the ultimate value of humanity is in our shared com-passion (*pathos*) of Being by relating in symmetry. This is the core substance of Sappho's behest on both pacifism and universality, and it's a reasonable one considering the turbulent times in which she lived in.

CONCLUSION

The move from mythical to rational thought, from religion to philosophy, is caught here in a moment of transition. Sappho is "progressing toward analytical language, toward the notion of definition, of logical classes, of subordination and hypotactic structure". In no point of this text does Sappho close her eyes to the ontological reality of the masculine order. She recognizes it, instead, as a controlling presence, but still avows the ethical superiority of her nonnormative subject position, her radically subject-centered approach to existence. Thus, this perspective defiantly locates itself against hegemony's discourse. Sappho isn't referring to Aristotle's phronesis neither to Herodotus 'answer' to virtue by the standard of death; life's limit or end. She has also refused the Homeric notion of "means justify ends", where the "τῶν πέδειχόν ἐστι βρότοισι λῷον" derives from. She proposes a virtue in communion to desire within an egalitarian condition. In this virtue-desire binary's interplay she saw a misconception, an essential altercation of their inflexibility. Sappho's standpoint is her willingness/ decisiveness to reciprocity. Or at least this is the position in which we suggest seeing her. Think of it as a layer.

Her model of relating is bilateral and egalitarian, in marked contrast to the rigid patterns of pursuit and physical mastery inscribed into the role of the adult male in other male thinker of antiquity. Such agonistic tensions emulate the mindset of a male warrior society, though Sappho's declaration is a subtle attempt to a mutual affinity.

The elision of subject and object results, then, in the confounding of mythical categories of gender: and it is here that the elision in Sappho of what is elsewhere a gendered polarity has its most radical effect. This pattern conforms to Levi-Strauss's analysis of the position of women in both kinship and linguistic structures as that of both signs and generators of signs. She elides the positions of enunciating and enunciated object, by desiring herself a subject.

Sappho isn't talking about actions; she is emphasizing the commonality, thus universality, of *pathos*. Here, *pathos* isn't employed as a motivation to work, there's nothing operational about the virtue of empathy, functioning is a secondary element attached to it; there's an absence of effort. Existing is to commune, existing is *pathos*, and *pathos* is the best virtue because it makes us human. We partake in *pathos* meaning we participate in humanity, *Being* is both a solitary and a common venture, we are not consumed by the objects of our desire because of our incapability to attain them, she stops it, even, there: we are not eaten away. Her radicality consists on the mere fact that she claims that *methexis* (in the original: πέδειχόν) isn't limited / doesn't amount to a notion of arriving at but is always already. Thus, Sappho's "Ode to Anaktoria" isn't a non narrative text about beauty and love and ambitions, because in the end (literally the last stanza) there's a fairly direct comment on virtue *"wish to share, or you'll be (proven) mistaken"*. Here lies the quintessence of our point, Sappho draws from public speech, epic poetry, uses ritual language, employs examples of desire, love, and war, but she finds that the ultimate value of humanity is in our shared com-passion (*pathos*) of Being by relating in symmetry. This is the core substance of Sappho's behest on both pacifism and universality, and it's a reasonable one considering the turbulent times in which she lived in.

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ANNEX

Οἰ μὲν ἰππήων στρότον, οἰ δὲ πέσδων, οἰ δὲ νάων φαῖσ' ἐπὶ γᾶν μέλαιναν ἔμμεναι κάλλιστον, ἐγὼ δὲ κῆν' ὄτ-τω τις ἔραται	In a troop of horse, the ranks of marchers, or a noble fleet others in this dark world find beauty; I In what one loves
πάγχυ δ' εὔμαρες σύνετον πόησαι πάντι τοῦτ'· ἀ γὰρ πολὺ περσκέθοισα κάλλος ἀνθρώπων Ἐλένα τὸν ἄνδρα τὸν πανάριστον	Easily explained by the story of Helena, She, the prettiest among the living, Left the man Who was the best
καλλίποισ' ἔβας 'ς Τροίαν πλέοισα κωὐδὲ παῖδος οὐδὲ φίλων τοκήων πάν ἐμνάσθη, ἀλλὰ παράγαγ' αὔταν οὐκ ἀέκοισαν	She sailed to the shores of Troy, caring not for children, dearest parents For got it all Followed

Κύπρις· εὔκαμπτον γὰρ τέ κούφως τήν νόη σι ν κἄμε νῦν Ἀνακτορίας ὀνέμναι- σ' οὐ παρεοίσας	Aphrodite; flexible And deaf to Reason- So, I was reminded of Anaktoria Who's absent;
τᾶς κε βολλοίμαν ἔρατόν τε βᾶμα κἀμάρυχμα λάμπρον ἴδην προσώπω ἤ τὰ Λύδων ἄρματα κἀν ὄπλοισι πεσδομάχεντας.	I'd rather see her erotic pace when a fine ray curves on her face Than the army of Lydia in all its glory Embattling
εἰ μεν ἴδ᾽μεν οὔ δύνατον γένεσθαι λῶστ᾽ ὀν᾽ἀνθρώποις, πεδέχην δ᾽ἄραστηαι, τῶν πέδειχόν ἐστι βρότοισι λῶον ἤ λελάθεσθαι.	Others find impossible to be the most virtuous in desire, to wish to share, sharing consumes virtue but they're mistaken.

GENERAL GUIDELINE

1. The article has not been previously published in other journals or other places
2. The article should be written in English (United State of America English) with a formal style and structure. This is because it is a fully peer-reviewed academic journal, so that an oral and informal language would not be accepted
3. The article should be written in word document (MS word), 1 space (single space), 12pt Georgia,
4. The article should be written between approximately 10,000 – 12,000 words including body text, all tables, figures, notes, and the reference list.
5. The article has to be an original work of the author/s
6. The author/s have responsibility to check thoroughly the accuracy of citation, grammar, table and figures before submission
7. The author/s has responsibility to revise their article after receiving a review from the editorial boards.
8. The author/s should register at the e-journal of Analisa before submitting their paper and fill the form completely.
9. The article should be submitted via online submission at the e-journal of Analisa
10. The articles will be reviewed by editorial boards
11. The author should use a "template" provided by Analisa Journal (it can be downloaded from the Analisa website) to write their article.

STRUCTURE OF THE ARTICLE

1. Title
2. Author's name, email address, author's affiliation address
3. Abstract (250 words maximum, it consists of background of the study, research method, finding of the research)
4. Key words (3-5 words/phrases)
5. Introduction (it consists of background statement, research questions, theoretical framework, literature review)
6. Hypothesis (optional)
7. Methodology of the research (it consist of data collecting method, data analysis, time and place of the research if the article based on the field research).
8. Research findings and discussion
9. Conclusion
10. Acknowledgement (optional)
11. Reference
12. Index (optional)

WRITING SYSTEM

1. Title
   a. Title should be clear, short and concise that depicts the main concern of the article
   b. Title should contain the main variable of the research
   c. Title should be typed in bold and capital letter

2. Name of the author/s
   a. The author/s name should be typed below the title of the article without academic title
   b. The author/s address (affiliation address)

should be typed below the name of the author/s

c. The author/s email address should be typed below the author/s address

d. If the author is more than one writer, it should be used a connecting word "and" not a symbol "&"

3. Abstract and key words

a. Abstract is the summary of article that consists of background of the study, data collecting method, data analysis method, research findings.

b. Abstract should be written in one paragraph, single space and in italic

c. Abstract should be no more than 250 words

d. The word "abstract" should be typed in bold, capital letter and italic

e. Key words should consist of 3-5 words or phrases.

f. Key words should be typed in italic

4. How to present table

a. Title of the table should be typed above the table and align text to the left, 12pt font Times New Roman

b. The word "table" and "number of the table" should be typed in bold, while title of the table should not be typed in bold (normal).

c. Numbering for the title of table should use an Arabic word (1, 2, 3, and so forth)

d. Table should be appeared align text to the left.

e. To write the content of the table, it might use 8-11pt font Time New Roman or 8-11pt Arial, 1.0 space.

f. Table should not be presented in picture, it should be type in real table-office word formating

g. Source of the table should be typed below the table, align text to the left, 10pt font Time New Roman.

h. Example:

Table 4. Number of Rice, Corn and Sweet potato Production

product	2010	2011	2012	2013
Rice	1.500 Ton	1.800 Ton	1.950 Ton	2.100 Ton
Corn	950 Ton	1.100 Ton	1.250 Ton	1.750 Ton
Sweet potato	350 Ton	460 Ton	575 Ton	780 Ton

Source: Balai Pertanian Jateng, 2013.

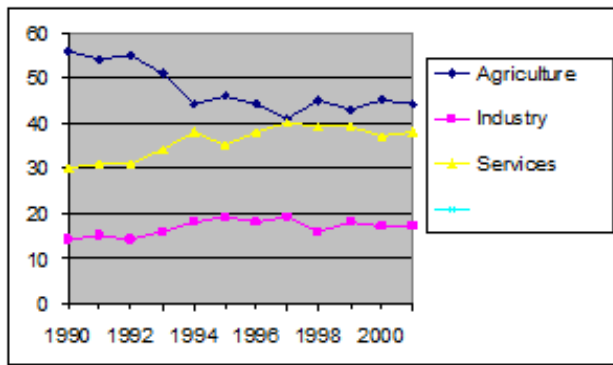## 5. How to present picture, graph, photo, and diagram

a. Picture, graph, figure, photo and diagram should be placed at the center

b. Number and title should be typed above the picture, graph, figure, photo and diagram.

c. Number and the word of the picture, graph, figure, photo and diagram should be typed in bold, 12pt *Georgia* and at the center, while title of them should be typed in normal (not bold).

d. Number of the picture, graph, figure, photo and diagram should use an Arabic word (1, 2, 3 and so forth).

e. Source of the picture, graph, figure, photo and diagram should be typed below the table, align text to the left, 10pt font Georgia.

f. Picture, graph, figure, photo, and diagram should not be in colorful type, and in high resolution, minimum 300-dpi/1600 pixel (should be in white and black, or gray,).

Example:

Figure 1

Indonesian employment in agriculture compared to others sectors (% of the total employment)

Source: World Development Indicator, 2005

6. Research finding

This part consists of the research findings, including description of the collected data, analysis of the data, and interpretation of the data using the relevant theory

7. Referencing system

Analisa uses the British Standard Harvard Style for referencing system.

a. Citations (In-text)

Analisa uses in note system (in-text citation) referring to the British Standard Harvard Style referencing system; format (last name of the author/s, year of publication: page number).

- Citing someone else's ideas.
  Example:
  Culture is not only associated with the description of certain label of the people or community, certain behaviour and definite characteristics of the people but also it includes norm and tradition (Afruch and Black, 2001: 7)

  Afruch and Black (2001) explain that culture is not only associated with the description of certain label of the people or community, certain behaviour and definite characteristics of the people but also it includes norm and tradition.

- Citations; quotation from a book, or journal article
  Quotations are the actual words of an author and should be in speech marks. You should include a page number.

  Example:
  Tibi (2012: 15) argues that "Islamism is not about violence but as the order of the world."

  It has been suggested that "Islamism is not about violence but as the order of the world" (Tibi, 2012: 15)

- Citations - Paraphrasing a book or journal article
  Paraphrasing is when we use someone else ideas/works and write them in our own words. This can be done two ways, either is correct.

  Example:
  Batley (2013) argues that some of the detainees in the bombing cases were members of JI.

  It has been suggested that some of the detainees in the bombing cases were members of JI (Batley, 2013).

- Citing a source within a source (secondary citation)
  Citing the source within a source, it should be mentioned both sources in the text. But, in the reference list, you should only mention the source you actually read.

  Example:
  Tibi (2012, cited in Benneth, 2014: 15) argues that Islamism is not about violence but as the order of the world.

  It has been suggested that Islamism is not about violence but as the order of the world (Tibi, 2012 as cited in Benneth, 2014: 15).

- Citing several authors who have made similar points in different texts

In text citations with more than one source, use a semi colon to separate the authors.

Example:
Understanding the cultural differences is an important element for mediation process (John, 2006: 248-289; Kevin and George, 2006: 153-154; Kriesberg, 2001: 375; Alaeda, 2001: 7).

- Citations - Government bodies or organizations
  If you reference an organization or government body such as WHO, the Departments for Education or Health, the first time you mention the organization give their name in full with the abbreviation in brackets, from then on you can abbreviate the name.

Example :
The World Health Organization (WHO) (1999) suggests that.....

WHO (1999) explains that ......

- Citing from the internet
  If you cite a source from the internet (website), write last name of the writer, year of the uploaded/released: page numbers. If there is no author in that page, write the name of the body who release the article in that website, year of release.
  Please do not mention the address of the url in the in-text citation.

Example:
Syrian uprising has been prolonged for almost six years and has caused thousands people death as well as millions people has forced to flee from their homeland to seek safety (Aljazeera, 2016).
Religion is an important aspect for the life of many people in the recent era. The believe

system of religion plays as a guidance for some people (David, 2015: 12-13)

b. Reference list
- Book
  Last name of author/s, first name of the author/s year of publication. *Title of the book*. Place of publication: name of the publisher.

Example:
Aly, Anne. 2011. *Terrorism and global security, historical and contemporary perspectives*. South Yara Australia: Palgrave Macmillan.

Effendy, Bahtiar. 2003. *Islam and the state in Indonesia*. Singapore: Institute of Southeast Asian Studies.

- Chapter of the book
  Last name of the author/s, first name of the author/s. "Title of the chapter". In title of the book. Editor name, place of publication: name of publisher.

Example:
Dolnik, Adam. 2007. "Suicide terrorism and Southeast Asia." In *A handbook of terrorism and insurgency in Southeast Asia*. Tan, Andrew.T.H (ed). Cheltenham, UK and Northamtom, USA: Edward Elgar.

- Journal article
  Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the journal*. Volume. (Number): Page number.
Example:
Du Bois, Cora. 1961. "The Religion of Java by Clifford Geertz." *American Anthropologist, New Series*. 63. (3): 602-604

Sirry, Mun'im. 2013. "Fatwas and their

controversy: The case of the Council of Indonesian Ulama." *Journal of Southeast Asian Studies*, 44(1): 100-117.

- News paper
Last name of the author/s, first name of the author/s. Year of publication. "Title of the article". *Name of the newspaper*. Date of publication.

  Example:
  Eryanto, Hadi. 2010. "Menyiapkan Jihad di Aceh." *Kompas*. 18 March 2010.

- Internet
Last name of the author/s, first name of the author/s. Year of publication. "Title of the article or writing". Date of access. Web address

  Example:
  Suhendi, Adi. 2012. "Dana Osama bin Laden dipakai untuk bom Bali 1" (Osama bin Laden's fund was used for Bali Bomb 1). Accessed August, 20, 2014 from: http://nasional.kompas.com/read/2012/03/26/14001755/Dana.Osama.bin.L aden.Dipakai.untuk.Bom.Bali.I

- Internet
If there is no author in that page, write the name of the body who release the article in that website, year of release, date of accessed, address of the website
  Example:
  Aljazera. 2017. The voices missing from Syria's peace talks. Accessed 23 June 2017, from: http://www.aljazeera.com/indepth/features/2017/03/syria-war-missing-voices-syria-peace-talks-170322073131728.html

- Unpublished thesis/dissertation
Last name of the author/s, first name of the author/s. Year of publication. *Title of the thesis/dissertation*. Name of the university.

  Example:
  Muhtada, D. 2005. *Zakat and Peasant Empowerment: Case Study on Zakat Organizations in Yogyakarta*. Yogyakarta: Unpublished Master thesis for graduate school of social work at State Islamic University Sunan Kalijaga.

- Article/paper presented at seminar/conference
Last name of the author/s, first name of the author/s. Year of publication. "Title of the paper." Article presented at seminar/conference, host of the seminar, place of the seminar, date of the seminar.

  Example:
  Anwar, K. 2007. "Mengungkap Sisi Akidah dalam Naskah Syair Kiyamat." Paper presented at a seminar on text of religions, hosted by Office of Religious Research and Development Ministry of Religious Affairs Republic Indonesia. Jakarta, 30 November 2007-03 December 2007.

8. **Transliteration system**

Transliteration Arab-Latin system refers to SKB Ministry of Religious Affairs and Ministry of Education and Culture Republic of Indonesia Number 158 year 1987 and 0543/b/u/1987

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