

## Summary

THE ILIAD. THE CONFESSIONS. FRANKENSTEIN.  
A COMPARATIVE ANALYSIS OF IMAGES-ICONS OF METANOIA IN LITERATURE

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The dissertation is an attempt to look at the category of metanoja, broadly (i.e., theologically, philosophically, psychologically, and rhetorically even) understood, as it is used in works of literature. The texts analysed, masterpieces of Classical Greek culture, Latin Patristics, and English Romanticism – viz., Homer's *Iliad*, St Augustine's *Confessions*, and Mary Shelley's *Frankenstein* – are explored for metanoetic tropes. The work is intended as philological; hence, it combines linguistic and literary theoretical skills and techniques. An important assumption made is that it is worthwhile to also focus on texts in which it is the absence of metanoja that adds to the iconicity of its imagery.

Chapter I is a thorough etymology-based analysis of the term metanoja, and related notions, in the three fundamental languages of the Western culture: Greek, Hebrew, and Latin. It is aimed at outlining the fields to be traced for representations of processes of transformation, either as complete conversion or a variant thereof. Such a broadly sketched background is intended to facilitate a relatively non-restricted analyses in the subsequent part of the work, considering the texts interpreted here are, respectively, of pre-Christian, Patristic, and post-Christian roots.

Chapter II marks an analysis of Achilles' wrath, its psychological motivation, consequences, as well as imagery related to internal transformation: the vocabulary of the *Iliad*, hero's relationships, key scenes – the embassy, the conversation with Patroclus, and, above all, that with Priam towards the end of the poem. The text is considered as a representation of psychological change and a foreshadowing of philosophical and religious conversions to come.

Chapter III, a look at *The Confessions* of St Augustine, doubles as a compendium of metanoetic tropes of early Christian literature, categorised according to their sources as universal, Biblical, New Testamental, and Patristic or Augustine's own. It also features, albeit to a lesser degree, an analysis of the vocabulary of the work, crucial scenes related to Augustine's transformation, as well as his relationships, including that with his mother. Augustine's metanoja is regarded as a model of a complete Christian conversion.

Chapter IV, the subject of its considerations being Mary Shelley's Gothic novel *Frankenstein*, is an attempt to trace a text rarely associated with metaphysics marks of the human hunger for transcendence, and how the lack of it can impact science, man, and civilisation.

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