

2013

# Literature Abstracts

Sixth Annual International  
Conference on Literature  
8-11 July 2013, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH





Literature  
6<sup>th</sup> Annual International  
Conference on Literature  
8-11 July 2013, Athens,  
Greece

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# TABLE OF CONTENTS

(In Alphabetical Order by Author's Family name)

	<b>Preface</b>	7
	<b>Conference Program</b>	8
1	<b>Aphra Behn's The Rover I: Gender, Social Context and Hellena's quest for Knowledge</b> <i>Samia Al-Shayban</i>	12
2	<b>Lifting the Veil off the Intimate in Jordanian Women's Literature</b> <i>Omnia Amin</i>	13
3	<b>The perception of student teachers toward children literature written Arabic and Hebrew</b> <i>Lea Bratz</i>	14
4	<b>To be or not to be in Q1, Q2 and F</b> <i>Malte Bischof</i>	15
5	<b>The Fourth Book of the Aeneid as a Historical Monograph</b> <i>Nicoletta Bruno</i>	16
6	<b>Greek-Romanian Cultural Relations in the 18th Century through Laic Translations</b> <i>Eugenia Dima</i>	17
7	<b>The Western Model of "Ienăchiță's Song"</b> <i>Gabriela E. Dima</i>	18
8	<b>The Features and Criteria of Existentialist Novel</b> <i>Tugba Celik</i>	19
9	<b>The Gaticanea (Cattydoggymachia), by João Jorge de Carvalho, a Portuguese mock-heroic narrative poem of the 18.th Century: Between Intertextuality, Pastiche and Parody</b> <i>Manuel Ferro</i>	20
10	<b>Emergency Poems/Poemas de Urgencia: Latino Poetry in Chicago, 1970s and 1980s</b> <i>Beatriz Gartler</i>	21
11	<b>The Ethics of Leisure: Reading and <i>Ocio Fecundo</i> in the Early <i>Cronicas</i> of German Arciniegas</b> <i>Tania Gentic</i>	22
12	<b>Greek Legends in Contemporary Arabic Literature</b> <i>Hussain Hamzah</i>	23
13	<b>War, Death and What Remains in the Poetry of Joy Harjo</b> <i>Sally Hanna</i>	25
14	<b>Literature and Theory: Lady Chatterley and D.H. Lawrence's Metaphysics</b> <i>Parthenia (Nina) Haritatou</i>	26
15	<b>Unique South African Literatures - A Bird's Eye View</b> <i>Susanne Harper</i>	27
16	<b>Is Verbal Irony Always Funny?</b> <i>Maria Isabel Kalbermatten</i>	28

---

17	<b>Uncanny/Queer Englishness in Joseph Conrad's the Secret Agent</b> <i>Ai Liang</i>	29
18	<b>Defending Tom Robinson, Atticus Finch on the Moral Frontier</b> <i>Spero Lappas</i>	30
19	<b>D. H. Lawrence's Theatre: Identity and Naturalism in a Collier's Friday Night</b> <i>Juan Tomas Matarranz-Araque</i>	31
20	<b>Greece as a Spiritual Home: Gerhart Hauptmann's Travel Diary Griechischer Frühling</b> <i>Jennifer Michaels</i>	32
21	<b>Memorial de la Noche by Patricio Manns: Fiction and Restoring the Memory of the Indigenous Massacre in the Battle of Ranquil in Chile</b> <i>Christian Montes</i>	33
22	<b>The Concept of Open Language in Georgoly's Collections</b> <i>Eliana Moscarda Mirkovic</i>	34
23	<b>Tracing a Heroic Journey in a Persian Mystic Tale</b> <i>Maryam Nemat Tavousi</i>	35
24	<b>Anne Sexton's Search for l'écriture feminine: Reading, Writing and Echoing the Female Identity</b> <i>Aleksandra Nikcevic-Batricevic</i>	36
25	<b>The Manipulation of Simulacra to Create a Public Image in Salman Rushdie's Novel Shame</b> <i>Jurate Radauciute</i>	37
26	<b>Post-Modern Melancholy in Paul Auster's in the Country of Last Things</b> <i>Lucia Ribas</i>	38
27	<b>A Comparative Approach to Fictions Named Malone Dies and to Lie Dying</b> <i>Elmas Sahin</i>	39
28	<b>Beyond the Fence: Perspective in Ivan Vladislavic's the Tuba</b> <i>Rilette Swanepoel</i>	40
29	<b>Words in the Margins of the Manuscripts of the Homeric Hymns</b> <i>Ichiro Taida</i>	41
30	<b>Behind the Traces: Position of Author in the Turkish Novels</b> <i>Hayrunisa Topcu</i>	43
31	<b>Lizardi's Monumental Construction: The Ideological Poverty of Mexico in its Struggle for Independence</b> <i>Reyna Vergara</i>	44

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## Preface

This abstract book includes all the abstracts of the papers presented at the *6<sup>th</sup> Annual International Conference on Literature, 8-11 July 2013*, organized by the Athens Institute for Education and Research. In total there were 30 papers and 33 presenters, coming from 20 different countries (Brazil, Chile, Croatia, Egypt, France, Germany, Iran, Israel, Italy, Japan, Lithuania, Montenegro, Portugal, Romania, Saudi Arabia, Spain, Turkey, UAE, UK, USA). The conference was organized into VIII sessions that included areas such as Language Learning, Formal Linguistics and Sociolinguistics, Literary History, Language Studies, Formal Linguistics e.t.c As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books of ATINER.

The Institute was established in 1995 as an independent academic organization with the mission to become a forum where academics and researchers from all over the world could meet in Athens and exchange ideas on their research and consider the future developments of their fields of study. Our mission is to make ATHENS a place where academics and researchers from all over the world meet to discuss the developments of their discipline and present their work. To serve this purpose, conferences are organized along the lines of well established and well defined scientific disciplines. In addition, interdisciplinary conferences are also organized because they serve the mission statement of the Institute. Since 1995, ATINER has organized more than 150 international conferences and has published over 100 books. Academically, the Institute is organized into four research divisions and nineteen research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

I would like to thank all the participants, the members of the organizing and academic committee and most importantly the administration staff of ATINER for putting this conference together.

**Gregory T. Papanikos**  
**President**

**FINAL CONFERENCE PROGRAM**  
**6<sup>th</sup> Annual International Conference on Literature,**  
**8-11 July 2013, Athens, Greece**  
**PROGRAM**

**Conference Venue:** Titania Hotel (52 Panepistimiou Avenue)

**ORGANIZING AND SCIENTIFIC COMMITTEE**

1. Dr. Gregory T. Papanikos, President, ATINER.
2. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
3. Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.
4. Dr. Gilda Socarras, Head, Literature, Languages & Linguistics Research Unit, ATINER & Associate Professor, Auburn University, USA.
5. Dr. Stavroula Varela, Academic Member, ATINER & Senior Lecturer, University of Chichester, U.K.
6. Dr. Stephen Bay, Assistant Professor, Brigham Young University, USA.
7. Ms. Nicoleta Calina, Lecturer, University of Craiova, Romania.
8. Dr. Bahman Gorjian, Department of TEFL, Abadan Branch, Islamic Azad University, Abadan, Iran.
9. Ms Raluka-Eugenia Iliou, Lecturer, Ploiesti University, Romania.
10. Ms. Vasso Kondou Watson, English Teacher, University of Sunderland, U.K.
11. Dr. Hala Tawfik Sorour Maklad, Lecturer, Sadat Academy for Management Sciences, Egypt.
12. Dr. Ioanna Papadopoulou, Lecturer, Democritus University of Thrace, Greece.
13. Dr. Jacqueline Carr-Phillips, Director & Dean of Faculty, Maharishi International Graduate School, UK.
14. Dr. Alina-Stela Resceanu, Lecturer, University of Craiova, Romania.
15. Dr. John Spiridakis, Professor, St. John University, USA.
16. Dr. German Westphal, Associate Professor, University of Maryland, USA.
17. Dr. Katherine Wright (Tsatas), Assistant Professor, Northern Illinois University, USA.
18. Ms. Lila Skountridaki, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K.
19. Mr. Vasilis Charalampopoulos, Researcher, ATINER & Ph.D. Student, University of Stirling, U.K.

**Administration**

Fani Balaska, Stavroula Kiritsi, Eirini Lentzou, Konstantinos Manolidis,  
Katerina Maraki & Celia Sakka



**C O N F E R E N C E P R O G R A M**

(The time for each session includes at least 10 minutes coffee break)

**Monday 8 July 2013**

**08:30-09:15 Registration**

**09:15-09:30 Welcome and Opening Remarks**

- Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
- Dr. Gregory T. Papanikos, President, ATINER.

**09:30-11:30 Session I (Room A): Literary History – Comparative Literature**

**Chair:** George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.

1. Jennifer Michaels, Professor, Grinnell College, USA. Greece as a Spiritual Home: Gerhart Hauptmann's Travel Diary Griechischer Frühling.
2. Ichiro Taida, Associate Professor, I-Shou University, Taiwan. Words in the Margins of the Manuscripts of the Homeric Hymns.
3. Tania Gentic, Assistant Professor, Georgetown University, USA. The Ethics of Leisure: Reading and *OcioFecundo* in the Early *Cronicas* of German Arciniegas.
4. Hussain Hamzah, Lecturer, The Academic Arab College for Education, Israel. Greek Legends in Contemporary Arabic Literature.
5. Nicoletta Bruno, Ph.D. Student, University Degli Studi of BariAldo Moro, Italy. The Fourth Book of the Aeneid as a Historical Monograph.

**11:30-13:30 Session II (Room A): Literary Criticism and Reviews I**

**Chair:** Jennifer Michaels, Professor, Grinnell College, USA.

1. \*Maria Isabel Kalbermatten, Associate Professor, Gustavus Adolphus College, USA. Is Verbal Irony Always Funny?
2. Tugba Celik, Instructor, Nigde University, Turkey. The Features and Criteria of Existentialist Novel. (Monday 8 July 2013)
3. Rilette Swanepoel, Lecturer, North – West University, South Africa. Beyond the Fence: Perspective in Ivan Vladislavic's the Tuba.
4. Hayrunisa Topcu, Researcher, Hacettepe University, Turkey. Behind the Traces: Position of Narrator in the Turkish Novels.
5. Eliana Moscarda Mirkovic, Teaching Assistant, Juraj Dobrila University of Pula, Croatia. The Concept of Open Language in Cergoly's Collections.

**13:30-14:30 Lunch**

**14:30 -16:00 Session III (Room A): Literary Criticism and Reviews II**

**Chair:** \*Maria Isabel Kalbermatten, Associate Professor, Gustavus Adolphus College, USA.

1. Gabriela E. Dima, Lecturer, "Alexandru Ioan Cuza" University of Iasi, Romania. The Western Model of "Ienăchiță's Song".
2. Malte Bischof, Student, University of Tübingen, Germany. On the Editing of Hamlet: 'To be or not to be' in Q1, Q2 and F.
3. Ai Liang, Ph.D. Student, University of Franche-Comté, France. Uncanny/Queer Englishness in Joseph Conrad's the Secret Agent.
4. Jurate Radaviciute, Lecturer, VU University Kaunas, Lithuania. The Manipulation of Simulacra to Create a Public Image in Salman Rushdie's Novel Shame.

**16:00-17:30 Session IV (Room A): Poetry**

**Chair:** Gabriela E. Dima, Lecturer, "Alexandru Ioan Cuza" University of Iasi, Romania.

1. Sally Hanna, Associate Dean & Chair of the English Department, October 6 University, Egypt. War, Death and What Remains in the Poetry of Joy Harjo.
2. Beatriz Gartler, Independent Scholar, USA. Emergency Poems/Poemas de Urgencia: Latino Poetry in Chicago, 1970s and 1980s.
3. \*Manuel Ferro, Professor, Coimbra University, Portugal. The *Gaticanea (Cattydoggymania)*, by João Jorge de Carvalho, a Portuguese mock-heroic narrative poem of the 18th Century: Between Intertextuality, Pastiche and Parody.
4. Susanne Harper, Lecturer, Tshwane University of Technology (TUT), South Africa. Unique South African Literatures – A Bird's Eye View.

**21:00-23:00 Greek Night and Dinner (Details during registration)**

**Tuesday 9 July 2013**

**08:00-10:00 Session V (Room A): Literary Criticism and Reviews III**

**Chair:** \*Samia Al-Shayban, Assistant Professor, King Saud University, Saudi Arabia

1. Spero Lappas, Lecturer, The Pennsylvania State University, USA. Defending Tom Robinson, Atticus Finch on the Moral Frontier. (Tuesday 9 July 2013)
2. Reyna Vergara, Graduate Student, University at Buffalo, USA. Lizardi's Monumental Construction: The Ideological Poverty of Mexico in its Struggle for Independence.
3. \*Parthenia (Nina) Haritatu, Special Scientist, Newcastle University, UK. Literature and Theory: Lady Chatterley and D.H. Lawrence's Metaphysics.

**10:00-11:30 Session VI (Room A): Gender Issues**

**Chair:** \*Parthenia (Nina) Haritatu, Special Scientist, Newcastle University, UK.

1. Omnia Amin, Associate Professor, Zayed University, UAE. Lifting the Veil off the Intimate in Jordanian Women's Literature.
2. \*Samia Al-Shayban, Assistant Professor, King Saud University, Saudi Arabia. Aphra Behn's *The Rover*: Gender, Social Context and Hellena's quest for Knowledge.
3. \*Aleksandra Nikcevic-Batricevic, Assistant Professor, University of Montenegro, Montenegro. Anne Sexton's Search for l'écriture feminine: Reading, Writing and Echoing the Female Identity.

**11:30-13:00 Session VII (Room A): Literary Criticism and Reviews IV**

**Chair:** \*Aleksandra Nikcevic-Batricevic, Assistant Professor, University of Montenegro, Montenegro

1. Christian Montes, Professor, University of Chile, Chile. Memorial de la Noche by Patricio Manns: Fiction and Restoring the Memory of the Indigenous Massacre in the Battle of Ranquil in Chile.
2. Lucia Ribas, Assistant Professor, University of Grande Rio, Brazil. Post-Modern Melancholy in Paul Auster's in the Country of Last Things.
3. Juan Tomas Matarranz-Araque, Guest Teacher, University of Salamanca, Spain. D. H. Lawrence's Theatre: Identity and Naturalism in a Collier's Friday Night.

**13:00-14:00 Lunch**

**14:00-16:00 Session VIII (Room A): Literary History - Comparative Literature**

**Chair:** Lucia Ribas, Assistant Professor, University of Grande Rio, Brazil.

1. Maryam Nemat Tavousi, Assistant Professor, Research Center of Iranian Cultural Heritage, Iran. Tracing a Heroic Journey in a Persian Mystic Tale.
2. Lea Bratz, Lecturer, Achva Academic College, Israel. The perception of student teachers toward children literature written Arabic and Hebrew.
3. Eugenia Dima, Senior Researcher, "Alexandru Ioan Cuza" University of Iasi, Romania. Greek-Romanian Cultural Relations in the 18th Century through Laic Translations.
4. Elmas Sahin, Assistant Professor, Cag University, Turkey. A Comparative Approach to Fictions Named Malone Dies and to Lie Dying.

**17:30-20:30 Urban Walk (Details during registration)**

**21:00- 22:00 Dinner (Details during registration)**

**Wednesday 10 July 2013**

Cruise: (Details during registration)

**Thursday 11 July 2013**

Delphi Visit: (Details during registration)

**Samia Al-Shayban**

Assistant Professor, King Saud University, Saudi Arabia

## **Aphra Behn's *The Rover* I: Gender, Social Context and Hellena's quest for Knowledge**

Critics tend to trace what they consider to be Behn's endorsement of her characters' bohemian conduct. Feminists read her female characters as powerless and therefore vulnerable. This paper proposes to consider Behn's *The Rover*: I as an endorsement of women's desire for knowledge. Central to the argument is her curious and intelligent heroine, Hellena, who embarks on a quest for knowledge within a social milieu that does not sympathize with such pursuit. The particulars of the quest, along with the various situations and characters the heroine encounters, will be read as Behn's criticism of the treatment of women in her time as a commodity rather than an independent entity. For most of the play Hellena appears in different social contexts, disguised in various habits. In the various contexts, she is both an active participant and at the same time a witness of the society's follies. Such reading will also reveal Behn's condemnation of the society's inability to offer intelligent and powerful females anything substantial apart from marriage, which is a patriarchal institution where women play a subordinate role. Behn's heroine, aware of her limited choices, decides to remain within the patriarchal social system and find herself a husband.

**Omnia Amin**

Associate Professor, Zayed University, UAE

## **Lifting the Veil off the Intimate in Jordanian Women's Literature**

The contemporary scene in Jordanian women's literature offers an intense intellectual debate that is emerging in a fundamentally new way of thinking about the implications for women in a modern globalized world. There is a novel voice of gender politics in contemporary Jordanian literature that calls for progress, emancipation and empowerment of women. Women writers in Jordan today do not seek merely to deconstruct the myth of the superior masculine ego that still continues to shape the socio-political fabric of Jordanian society to such an overwhelming extent, but they seek a more globalized perspective in their struggle to detangle themselves from patriarchal institutions by allowing their creativity to give birth to a new consciousness. By lifting the veil off their personal and intimate experiences they give rise to a more global oriented image and join modern feminist writers in their endeavor to expose a world of political, economic and social system built on power rather than on justice. Their texts offer a global politics of resistance as they seek to lift the veil off the mind and the body by presenting the body in a daring and disturbing way. Their writings present a collective voice meant to force public opinion out of polemics about cultural authenticity that insists on subjugating the female body and mind by coercing social taboos created by long outstanding social and political patriarchal based ideologies. They do so by projecting a threatening image of female sexuality and by making the body a site for the intervention and production of discourses about the self and 'other'. Their works pose the question: How can this kind of critical rethinking of modernity and of gender help to reassess the projects of modernizing Jordanian women? By writing the personal through a rich sexual explicitness they strive to produce an unveiled body and an unveiled discourse in showing that the personal is the political and by taking it one step further to assert that the personal affords a global and universal experience.

This paper aims to give examples of two generations of Jordanian female writers showing how their writings work in progress to lift the veil off the intimate experiences of their bodies and to globalize these experiences across a transnational space beyond corporate capitalist globalization that ideologically, economically and politically enslave the minds of the two sexes.

**Lea Bratz**

Lecturer, Achva Academic College, Israel

## **The perception of student teachers toward children literature written Arabic and Hebrew**

The article presents the findings of a study of the attitudes of Arab and Jewish students towards bilingual children's literature. The focus is on whether bilingual children's literature contributes to the establishment of identity and whether it is important to include such works in the school curriculum. The underlying assumption was that the participant's identity --vis-à-vis the rift in Israeli society between Jews and Arabs-- would guide students' attitudes regarding these questions. Sections from bilingual children's books in Arabic and Hebrew describing a cultural aspect were presented in an attitude questionnaire, which included 39 items with responses indicating agreement on a scale of 1 to 6.

Findings indicate that students from both sectors recognize both the contribution of bilingual works to the social dynamics in Israel as well as the importance of including bilingual children's literature in the curriculum.

**Malte Bischof**

Student, University of Tübingen, Germany

## **To be or not to be in Q1, Q2 and F**

Every editing of *Hamlet* must rely on the three earliest texts of the play, the enigmatic and memorially constructed Q1 (1603), the so called Second Quarto (Q2, 1604/5) on which most modern editions are based, and the Folio edition (1623). The way in which these texts are utilized determines the interpretation of the play. Nowhere is this more obvious than in regard to the famous soliloquy beginning "To be or not to be". It appears in both Q2 and F in Act 3 Scene. By contrast, in Q1 the soliloquy comes considerably earlier in the text, specifically after Polonius's report to the king that Hamlet has been driven mad by his love for his daughter at Act 2 Scene 2. Modern editors, however, reject Q1 as an unreliable version of the text and position the soliloquy in agreement with Q2 and F in Act 3 Scene 1.

In this essay, I show that the positioning of the soliloquy is important from the perspective of causality in the play, and the question - one which recurs elsewhere in Shakespeare's tragedies, for example in Lear's assertion that he is "more sinned against than sinning" - of whether or not Hamlet's downfall is precipitated by what happens to him or by what he is. In both versions, Hamlet's downfall is a result of his hesitation. His increasing hesitancy, however, is more gradual in the later versions of *Hamlet* Q2 and F which suggest that Hamlet's hesitancy is a product of the circumstances. In contrast, comparatively early confirmation of Hamlet's hesitancy in the form of the soliloquy in Q1 suggests that Hamlet does not descend into hesitancy as much as it is already a fixed feature of his character. Hamlet's hesitation appears as an antecedent to the circumstances of the play. I argue that Q1's positioning of the soliloquy in Act 2 Scene 2 is to be preferred because it presents the events in an order that is more logically consistent with Hamlet's Character.

**Nicoletta Bruno**

Ph.D. Student, University Degli Studi of Bari Aldo Moro, Italy

## **The Fourth Book of the Aeneid as a Historical Monograph**

The fourth book of the *Aeneid*, or Dido's book, can be read as a historical monograph. The historical monograph was the object of the discussion happened in Roman literary circles in the late first century B.C., when Cicero encouraged Luceius (Cic. *Ad fam.* 5, 12) to write historical monographs and while Sallust (49 B.C.) was writing Roman history "selectively" (*statui res gestas populi Romani carptim, De coniuratione Catilinae*, 4). Although Titus Livius had composed his universal History, contrasting with historical monographs, he made an exception with the 21th book of his *Histories*, because it had an own proem. The 21th book of Livius is focused on the Hannibalic War, and it is not a chance that Hannibal is also Dido's *ultor* (Verg. *Aen.* 4, 625). It is probable that both Vergil and Livius had separated from the rest of their works the episode of Dido, the first one, and that of Hannibal, the second one.

Can the *Aeneid* be an historical work in the form of an epic poem? Servius affirms (*Ad Aen.* 6, 752) the *Aeneid* had circulated with a different title, *Gesta populi Romani*.

The fourth book is also the only one in the *Aeneid* connected with the previous Vergilian literary production, based on his reflection about love. It is also a book full of 'pathos', as to Richard Heinze and Eduard Norden wrote, related to the tragic-pathetic Hellenistic historiography.



**Eugenia Dima**

Senior Researcher, "Alexandru Ioan Cuza" University of Iasi, Romania

## **Greek-Romanian Cultural Relations in the 18th Century through Laic Translations**

The passage from the old to the modern age of the Romanian literary language happened during a short period, between the years 1750 and 1860, in which old and new features co-existed. This period is split into two stages: one between 1750 and 1830, dominated by neo-Greek influence, and the other, between 1830 and 1860, characterised by a direct contact with the Western culture.

Our paper will focus on the first of the above stages and intends to demonstrate the importance of the Greek translations in the penetration of the Enlightenment ideas in the Romanian provinces, mainly in Wallachia. While Greek patriots found in the Romanian provinces a refuge where they could continue their cultural development and prepare their fight for national freedom, their translations of western works became a vehicle of the Enlightenment ideas, as they allowed Romanian scholars to translate, in their turn, from these Greek versions.

We will present examples of such circulation by analysing a variety of writings. Among them, there are history books such as Catiforo's *Vita di Pietro* translated by Cozma Vlahul and Matei Fărcășanu from the Greek version by Kangelarios or Rollin's *Histoire ancienne*, translated by Costandin Cocorăscu from the Greek version also by Kangelarios; educational books as Gordon's *Geography anatomized* from the Greek version by Gheorghios Fastzeas or Fontenelle's *Entretiens sur la pluralité des mondes*, translated by Răducanu Greceanu from the Greek version by Panaiotis Codricas; literature: Gracián y Morales' *El Criticón*, translated by Gherasim from printed or manuscript Greek translations, several plays by Metastasio, translated by G. Slătineanu and Al. Beldiman from manuscript Greek versions; elaborations of *Mille et une nuits*, *Pierre de Provence* or *Erotokritos*.

The paper we propose represents a contribution towards the definition of the extent of the Greek presence in the Romanian culture of the 18<sup>th</sup> century.

**Gabriela E. Dima**

Lecturer, "Alexandru Ioan Cuza" University of Iasi, Romania

## **The Western Model of "Ienăchiță's Song"**

The great Romanian politician, scholar and poet from the 18<sup>th</sup> century, the boyar Ienăchiță Văcărescu, is the author of numerous Romanian verses but also of Greek poetry that can be found throughout manuscripts of that age. The best known of his Greek compositions is *Me distihies polemo*, initially published in Greek and French by M. Guys in Paris in 1771 and afterwards by Bartholdy in German in 1805 (in verse) and in French in 1808 (in prose). The same poem later knew several French prose versions (i.e. Lemerrier, 1825).

The poem is based on a comparison transformed into metaphor: the inner trouble of the poet, caused by the sufferance of love, resembling the torment and the fear of the seaman surprised by the tempest at sea. Hit from all sides by furious waves, the boatman does not know whether the boat is going to resist and he himself will survive or will be swallowed by the enraged waters.

As far as the origin of the metaphor, certainly not invented by the Romanian poet, there have been several hypotheses and we intend to suggest a new one in the current paper. While reading Vincenzo Cornaro's novel, *Erotokritos*, known to be highly appreciated by Ienăchiță Văcărescu, we have found twice the comparison between the tempest at sea and the tempest in a wretched soul. At the same time, it is known that Cornaro was well acquainted with and therefore influenced by Petrarch's poetry, and we have identified the same motif in texts belonging to the Italian poet.

The paper will therefore follow the transmission of the above motif from Petrarch to Romanian writers of the 18<sup>th</sup> century through the intermediary of Greek literature.

**Tugba Celik**  
Instructor, Nigde University, Turkey

## **The Features and Criteria of Existentialist Novel**

The reason for human's existence has become the most researched field in philosophy. Philosophers such as Heidegger, Nietzsche, Sartre, Marcel, Ponty, Husserl, Beauvoir, Jaspers, have deepened the idea of "existentialism" which began with Kierkegaard. Existentialism has also been examined by its various assumptions by different writers and by different written texts such as novel, story and theatre. There are many writers in world literature who reflect existentialist thought to their works such as Sartre, Beauvoir, Dostoyevski, Joyce, Kafka, Faulkner. In this study, the principal features of existentialist philosophy and the principal features of existentialist novels are described. This study reveals a criteria that enables us to distinguish existential novels from the others.

**Manuel Ferro**

Professor, Coimbra University, Portugal

**The *Gaticanea (Cattydoggymachia)*, by João Jorge de Carvalho, a Portuguese mock-heroic narrative poem of the 18.th Century: Between Intertextuality, Pastiche and Parody**

The mock-heroic narrative poem, following the track of the *Batrachomyomachia*, sometimes regarded with prejudice and considered a minor literary gender, for sure due to its jocular, ironic, satiric, comic or even grotesque component, can be seen as the result of a successful process of deconstruction of the most canonic epic paradigm. Of course, this act of deconstruction must be understood as a strategy of reflection, of release of hypotheses, of detachment, and at the same time of identification or association of ideas or models, in a continuous questioning of the codes established by the epic tradition, most particularly of Homeric, Virgilian or Camonian imprint. But also in a dialectic that follows a multidirectional logic of interdisciplinary nature and in a constant challenge that the rewriting of heroic texts means, as it privileges humble subjects. In this way, it becomes the ideal space of research, in order to analyze the contamination of history and literary theory with the textual immanent analysis, in a game of continuities and ruptures, of subjectivity and tradition. It is in this sense that the *Gaticanea (Cattydoggymachia)*, from 1781, by João Jorge de Carvalho, will be examined: on the one hand, privileging the classic models of reference above mentioned; on the other, aiming the constant updating of the Portuguese heroic-comic tradition and its adaptation to the treated subject (a very popular tale, the fight between dogs and cats) and the context in which it was composed, Neoclassicism.

**Beatriz Gartler**  
Independent Scholar, USA

## **Emergency Poems/Poemas de Urgencia: Latino Poetry in Chicago, 1970s and 1980s**

The seven poets who banded together in 1984 to provide a forum for Spanish-speaking writers, and whose work has now been anthologized in *Emergency Tacos*, have not forgotten those days of scratching for provender," writes Mary Shen Barnidge in her review published in the *New City's Spring Literary Supplement* of 1990 of the tiny anthology *Emergency Tacos*. She is referring to the comment made by Carlos Cumpian about the lack of support for Hispanic poetry at that time in Chicago. The poets included in this 1989 mini-anthology are Carlos Cumpian, Carlos Cortez, Sandra Cisneros, Margarita Flores, Raul Niño, Cynthia Gallaher, and yours truly. Barnidge concludes her review with these words: "these seven poets have gone on to prosper in the time since the literary famine which inspired their 'causa cultural' - awards, grants, fellowships, honors and book contracts have come their respective ways. *Emergency Tacos* may be regarded, nonetheless, as a table of tapas - a sampling of poets whose groundbreaking efforts laid the foundation for other Hispanic writers to be included as literary representatives of this always-diverse city.

**Tania Gentic**

Assistant Professor, Georgetown University, USA

## **The Ethics of Leisure: Reading and *Ocio Fecundo* in the Early *Cronicas* of German Arciniegas**

This paper explores the ways in which Germán Arciniegas constructs an “indigenous” representation of Colombia in his journalistic *crónicas* from 1930, as part of a broader liberal political project. Writing for the readers of *El Tiempo*, the sociologist suggests that it is possible to build a new modern nation that is less Europeanized, less colonial, and more ethical than the one governed by the Conservative party. He suggests that to do so it is necessary to recuperate the Muisca indigenous imaginary that was lost during the Spanish conquest when the community was extinguished. Through his newspaper texts he addresses his readers as engaging in that ancient, yet newly reimagined community on a daily basis as they read his representations of Muisca culture. Drawing on Emmanuel Levinas’s work on ethics as a dialogic relationship between self and other, however, I demonstrate how Arciniegas’s appropriation of the Muisca culture in fact constitutes a falsification of the indigenous imaginary. As a result, it does not produce a heteronomous, ethical reading subject that overcomes the colonial epistemology Arciniegas tries to combat. Instead, precisely because the texts focus on an extinct community that can *only* be imagined, and therefore falsely reappropriated, these newspaper accounts reinforce the hegemonic, *criollo* reader’s ability to ignore the material inequalities of contemporary Colombian society and continue to occupy the epistemological space of the colonizing subject.

**Hussain Hamzah**

Lecturer, The Academic Arab College for Education, Israel

## **Greek Legends in Contemporary Arabic Literature**

Legends are ancient stories with little method or order, reflecting a type of thinking that preceded philosophy, which humans used in an attempt to decipher the way the universe was organized and to uncover the unseen links that connected phenomena. Literally the word "myth" ("mythos" in Greek) means "spoken utterance", and may perhaps be connected to the word "mouth". Every legend in its essence moves from the individual to the general, and so constitutes a basic stage in the interpretation of the universe and the evolution of human thought.

As time went on legends developed a fixed form. However, whenever a legend is inserted into a work of literature it receives new meanings and in a sense the author creates it anew. Arab poets have used legends, especially Greek legends, since the 1940s. The insertion of legends into their works has served a double purpose; the legends contributed to the poems' on the one hand, after direct language lost its effectiveness in literary speech, and, on the other hand, they reflected the poems' content and their spirit of renewal and rebellion against the existing political and social realities.

Modern poets used legends for three reasons. Firstly, they challenge the reader's feelings; in this sense the legend's purpose is to arouse the reader's emotional store. Secondly, they accustom the reader to explicit borrowings based on direct comparison. And thirdly, they help express reality in indirect form; this is especially true of Iraqi poets at the beginning of the 1950s, who needed to avoid falling into the hands of the despotic regime that ruled the country at the time.

This usage, at a time when free verse began to be written, caused a kind of estrangement with the traditional readership, that had not yet become used to maintain a dialogue with absent texts or with allusions to texts from other cultures. The motivation behind the use of legends in poetry was not merely to make it known, but also to attempt to raise an experience from something merely personal to the level of something essentially human or, more properly, to carve the poem into history. Legend has thus become a structural element and an artistic feature in modern Arabic poetry, a device through which the poet presents how he views the world.

In this paper I will deal with two important contemporary Arabic poets. The first, one of the founders of metric poetry in the Arab world, is the Iraqi Badr ShÁkir al-SayyÁb (1926-1964), who used Greek legends at the personal and the national level; his Marxist convictions certainly influenced his desire to look to these legends for inspiration.

Among the well-known legends that he used in his poetry are those of Medusa, Adonis and Aphrodite. The other poet is the Palestinian Mahmoud Darwish (1941-2008), who used the legends to express the Palestinian tragedy. Therefore we should not wonder that he chooses legends about journeys, absence from home and the search for justice in his poetry. Among the legends to which he alludes are those of Penelope, Helen, the Trojan Horse and Oedipus.

In this paper we analyze the meanings that these legends have and how they are related to the evolution of modern Arabic poetry.



**Sally Hanna**

Associate Dean & Chair of the English Department, October 6  
University, Egypt

## **War, Death and What Remains in the Poetry of Joy Harjo**

Wars spell destruction and loss for the victor and the vanquished alike. Associations of death and dismemberment hang over war like shadows that haunt it. This paper attempts to locate representations of war, death and ending in the poetic oeuvre of Joy Harjo. The wars depicted in her work take place on political levels as well as on the level of the personal represented in social conflict or in conflict with the self. I would like to contend, however, that in dealing with war she echoes not only destruction but discovery about the self and the things that are no more. In war, humans live realities of desecration that testify that to their abilities there are limits that cannot be crossed. Once their imagination is stripped bare by a reality at once ruthless and impoverishing, they are willing to accept the unacceptable. Harjo's poetic oeuvre focuses on both the physicality and the spirituality of loss and growth in loss. Her attempts to problematize death as journey and to reinvent it will be considered along with the motifs of dispossession of voice, dismemberment and imprisonment. Presenting what lies beyond death will be explored through a depiction of poems that illustrate the idea of the trace and her engagement with the past with reference to Derrida's philosophy of the trace as "non presence." Nature is represented as the only resource of wholesomeness in a journey of breakage and bereavement. Moreover, the notion of the human body as a site for the articulation of colonial conflict and death will be illustrated from a selection of poems written by the author. Volumes that will be considered for review are *In Mad Love and War*, *A Map to the Next World* and *The Woman Who Fell From the Sky*.

**Parthenia (Nina) Haritatu**  
Special Scientist, Newcastle University, UK

## **Literature and Theory: Lady Chatterley and D.H. Lawrence's Metaphysics**

The novel has often been a useful vehicle for many writers to express their world-views and theories through judiciously (and sometimes less so) constructed plots.

D.H. Lawrence was a writer who always used fiction as a testing ground and a showroom for his theories, especially those about the relationship between the two sexes, and how their union can lead to an authentic consummation and ultimately to spiritual rebirth for both man and woman. However, in this quest for the original self, the woman seems to play the crucial role, for she is privileged with natural intuition and strong instincts and is less prone than the man to the evils of a deformed ratio. Nonetheless, she is burdened with arbitrary and suffocating social rules, which she must fight in order to gain the way back to her authentic female self.

In this short presentation I focus on the way such theories are employed in *Lady Chatterley's Lover*, Lawrence's most successful and certainly most popular work. The heroine, Connie Chatterley, undergoes a painful process towards self knowledge, driving "on to the edge of the unknown," until she "bears herself." This quest to find her feminine self involves, as is typical with Lawrentian heroines, first, a quasi-mystical experience in the bosom of nature where the heroine comes in contact with her true hopes and needs i.e. her deeper, authentic self, then the meeting with the lover man who can help her undergo erotic and spiritual rebirth.

The heroine's progress towards this rebirth is also treated as a mythicization process: her sexual and spiritual imprisonment in her husband's castle and her escape into the refuge of nature parallels closely the myth of Persephone; her easy and deep affinity with nature, her love of freedom and self-reliance are highly suggestive of Artemis; and in her keen erotic nature, her readiness to abandon herself in the sacred union with the male other she is of course Aphrodite.

A short reference will also be made to Lawrence's employment of what has been called the "feminine language," the language which, according to feminist theoreticians like Hélène Cixous and Julia Kristeva, springs from the fertile emotional other of the female nature (the "semiotic"), and also to the "dirty" i.e. the disorderly, sexually charged language used by Mellors, which Lawrence used in order to demonstrate the sacredness hidden in such "unacceptable" language.

**Susanne Harper**

Lecturer, Tshwane University of Technology (TUT), South Africa

## **Unique South African Literatures – A Bird’s Eye View**

This paper will introduce South Africa as a diverse country with many diverse cultures, languages and literatures. South Africa has many languages. The country has eleven official languages! Each of these languages of course has its own literature. These official languages can be divided into six groups which will be shown on a diagram. The languages English, Afrikaans, IsiNdebele, IsiXhosa, IsiZulu, Siswati, Sepedi (Northern Sotho), Sesotho (Southern Sotho), Setswana (Western Sotho), Tshivenda and Xitsonga show different characteristics.

The Afrikaans literature reflects the cultures of all these groups. Many Afrikaans books have been translated into European languages. Authors like Andre P Brink and Breyten Breytenbarch are well-known for their contribution to the struggle against apartheid and some examples will be reflected on. The unique South African character of SA English literature will be discussed briefly.

The African literatures are rich in oral folklore. The *imbongi* or praise songs are used even at official functions. Northern Sotho two words for the soul namely *moya* and *seriti* and their different meanings might be illustrated. The elephant and the crocodile as well as *Modjadji* play an important role in this literature. Sol Plaatjie is an important author. The early Sesotho literature commemorates kings like King Mosheshoe and focusses on old legends like those about the *Komodumodumo* dragon. The poet Mofolo is well-known.

In the Xhosa language all words end on vocals. The literature has a rich oral tradition of folklore, poems, riddles and proverbs of which some will be shared with the audience. A former South African president, President Mbeki, wrote praise songs and translated poems by Pablo Neruda into Xhosa. The Tsonga people who play songs on the *marimba*, the colourful Ndebele, the humble Tsonga and the tall Shangaan people all have their own literatures.

All these literatures are unique.

**Maria Isabel Kalbermatten**

Associate Professor, Gustavus Adolphus College, USA

## **Is Verbal Irony Always Funny?**

The discursive analysis of spontaneous conversations shows empirically that verbal irony can be funny because of its internal mechanism. Indeed, prototypical irony is a conversational strategy used by the speaker to criticize a person or group of persons indirectly by meaning the opposite of what the speaker says. In terms of its internal mechanism, verbal irony is characterized by the simultaneous presence of two meanings that are opposite. Moreover, this opposition may manifest itself by means of an expression that entails its antonym. Similarly, a humorous text such as a joke is characterized by the simultaneous presence of two readings (i.e., scripts, frames, schema, schemata) that are incongruent and incompatible. It is the perception of the incongruity or incompatibility between both readings that makes the audience laugh. In fact, such perception is triggered by a word or expression that has two different meanings.

Although instances of humor without irony exist, as well as ironies that are not perceived as funny, both phenomena are related because they present two simultaneous “readings” or interpretations that are opposite, incongruent, or incompatible. Therefore, the question that arises here is this: if verbal irony presents the same humorous mechanism found in humorous texts, why don’t all instances of irony elicit laughter?

To answer this question, excerpts from ten multiparty conversations among relatives and friends were analyzed. These conversations were recorded and transcribed according to Conversational Analysis conventions. The corpus was analyzed utilizing ethnomethodology. With this method, observations of the corpus were made based on the investigator’s intuitions as a native speaker and the participants’ reactions and their own statements within the corpus. The preliminary results of the analysis show that, although some instances of verbal irony are not perceived as humorous, it does not mean that they are not intended to be funny.

**Ai Liang**

Ph.D. Student, University of Franche-Comté, France

## **Uncanny/Queer Englishness in Joseph Conrad's the Secret Agent**

My essay will start with a discussion on the word “uncanny” which is “unheimliche” in German. It is originally concerned with something strange, weird and mysterious with a flickering sense of supernatural. The uncanny can be a matter of something gruesome or terrible, above all death, corpses and cannibalism, according to Nicholas Royle. At the end of the 19th century, psychologists used this term to describe the urban spatial dis-ease “agoraphobia”. In Freud's “Das Unheimliche” published in 1919, he added two other meanings to “the heimlich”, the one relating to what is familiar and comfortable, the other to what is concealed and hidden. Karl Marx associated the term uncanny to describe the strange, unfamiliar feelings provoked by capitalism.

The English writer Joseph Conrad of Polish origin is an uncanny figure due to his personal experiences which added a new dimension to his own vision of England and Englishness. I will carry on to discuss Conrad's novel *The secret agent* and my analysis will center on his representation of Englishness through the angle of uncanny. The story is based on the only attempted anarchist bombing in England in 1894. Conrad does not aim at discussing politics in this novel, instead, he is engaged with the psychological matter of capitalism through questioning and analyzing the transformation of everyday life in England. The uncanniness is firstly revealed through his dark description of London that is an important site in the definition of Englishness. His English characters are described as ghosts or cannibals in the story in the so-called center of civilization.

Then I will discuss how his modernist, non-linear writing creates a sense of uncertainty which contributes to the fragmented vision of Englishness.

**Spero Lappas**

Lecturer, The Pennsylvania State University, USA

## **Defending Tom Robinson, Atticus Finch on the Moral Frontier**

Atticus Finch, the hero of Harper Lee's iconic novel *To Kill a Mockingbird*, is one of the most admired characters in American fiction. Lee's conception of the 1935 small town Southern lawyer is said to have inspired more young people to become lawyers than any real life advocate. Morris Dees, the creator of the Southern Poverty Law Center, says that he is a civil rights lawyer because of Atticus. Stephen Lubet, author of a leading advocacy textbook, calls Atticus "the ultimate lawyer" and legal ethicist Monroe Freedman acknowledges his "adulators."

This homage results partly from a respect for Atticus's compassion and integrity; but it is also expressed in terms of his perceived excellence as a lawyer. Trial lawyer Mike Papantonio calls Atticus a "scholar" and attributes to him "almost every quality . . . a trial lawyer may wish to have." Lubet calls his courtroom skills "courtly" and "deft" and Dees puts him in the same class as Clarence Darrow.

Before becoming an American Studies PhD candidate I practiced criminal defense law for thirty-five years, a practice which makes me question this popular belief in Atticus's legal greatness. My paper's argument is that Atticus's appeal results from his symbolic identity, not from his apparent one. *Mockingbird* presents Atticus as a pioneer on the American Frontier of inequality -- a trailblazer in the ethical wilderness. After America's geographical frontier -- the physical wilderness of the West -- became closed, its racial frontier -- the wilderness of Southern bigotry -- remained unsettled. *Mockingbird* depicts the American South as a wilderness inhospitable to justice and portrays Atticus as a pioneer, seeking to colonize that ethical frontier by the exercise of his decency and compassion. As I demonstrate in my paper, his legal and trial skills are mediocre at best; but his lingering popularity derives from his symbolic, pioneering, role.

**Juan Tomas Matarranz-Araque**  
Guest Teacher, University of Salamanca, Spain

## **D. H. Lawrence's Theatre: Identity and Naturalism in a Collier's Friday Night**

The aim of the paper is to describe the ideological connotations in D. H. Lawrence's *A Colliers' Friday Night*, written in 1909 and published posthumously. The play has traditionally been seen as a private drama, flawless and highly naturalistic, but also lacking of interest compared to Lawrence's novels. The creative opportunities of conflict in the play – generational, psychological or even linguistic – are depicted by Becket as *"the inevitable opposition between 'male' and 'female' principles that co-exist within the individual"*.

Quite unknown and often neglected, the play is a microcosm of the wider hegemonic normativity. The play's educational component as well as its depiction of economic relationships, make of it an odd play, constrained in what Sagar describes as the fact that *"nothing happens, yet the continual play of love and hate, the living process of young lives being moulded by the domestic and social and economic environment and asserting themselves against the pressures, controls the movement"*. These pressures are often expressed physically, creating a sense of claustrophobia. The lack of dramatic climax make us perceive the ideological connotations when characters are forced also to return to the daily routines in an environment where women become perpetrators of the hegemonic values but victims of them, as they have not succeeded in emancipation.

Furthermore, the play pre-figures the problems of identity of the author and his social conceptions of later plays. In Linda R. Williams words, *"all of Lawrence's work should properly be seen as a kind of fusion between the autobiographical, the philosophical and the fictive"*, with a strenuous effort to become realistic but also with the intention of social denounce.

**Jennifer Michaels**  
Professor, Grinnell College, USA

## **Greece as a Spiritual Home: Gerhart Hauptmann's Travel Diary Griechischer Frühling**

From March to May 1907, Hauptmann, the Nobel Prize Winner in Literature, visited among many other places Corinth, Athens, Delphi and Sparta. Hauptmann was well-versed in Greek mythology, but rather than discussing Greece's treasures and its monuments to classical perfection that had so impressed previous German writers such as Goethe and Winckelmann, Greece became for him a sensuous and mystical experience. Like Nietzsche, he was drawn to the pre-classical period, to the Dionysian side of Greece rather than to the harmony of the classical period and he rejects Goethe's notion of classical antiquity as the embodiment of noble simplicity and quiet grandeur in favor of a cultic and Dionysian view. Hauptmann's is not a scholarly approach to Greece. He was overwhelmed by Greece's beauty that appealed to all his senses; the landscape with its myriad flowers and brilliant colors; the fragrance of oranges, pomegranates, eucalyptus and thyme; the sounds of flowing water and the bells on the sheep; the songs of the birds and the buzzing of bees. Wherever he went, he felt the closeness of the gods and thought of Odysseus and Homer. Hauptmann was drawn to what he saw in the Greek tradition as the life affirming as well as the destructive Dionysian forces. He viewed Greek tragedy as the breaking through of the chthonic powers of the abyss into the light and also as a divine offering to the gods. For him Greece felt like a spiritual home. In this paper I discuss Hauptmann's reception of Greece and its lasting impact on his works.



**Christian Montes**  
Professor, University of Chile, Chile

## **Memorial de la Noche by Patricio Manns: Fiction and Restoring the Memory of the Indigenous Massacre in the Battle of Ranquil in Chile**

The work will focus on the novel *El Memorial de la Noche* (1998) of Chilean writer Patricio Manns, a work of historic fiction that recounts the massacre of Ranquil in 1934 in the Alto Bío Bío region. The idea is to visualize how state violence was expressed against the rural poor and an indigenous population that had lived there since ancient times. The analysis of the novel will dialogue with two other texts by the author, *Actas del Alto Bío Bío* (1985) and *Las Masacres en Chile* (1972), as a means of demonstrating that the massacre at Ranquil is yet another link in the killings that have characterized a part of Chile's history. This reveals that these are not isolated events, but rather evidence of repeated and systematic violence that plagues the injustices committed against the rural poor and indigenous peoples. *Memorial de la Noche* attempts to bring to light the long-forgotten massacre at Ranquil while problematizing the official version of the story, and as such, the act of writing becomes a device to access, review, and question the hidden truth in the official historical discourse.

**Eliana Moscarda Mirkovic**

Teaching Assistant, Juraj Dobrila University of Pula, Croatia

## **The Concept of Open Language in Cergoly's Collections**

The paper is based on the literary work of Carolus L. Cergoly (Trieste, 1908 - 1986) - an Italian writer belonging to central European area of literary culture, and it studies the richness of inter-textual, inter-cultural, plural-linguistic relations in Cergoly's work, who we can conclude to be an author with individual style who creates his own model in prose and poetry. The span of originality is from the direct quotations, obvious and hidden allusions, to imitations, collages, paraphrases, or in other words, experimental forms in which the hybrid of expression and genres is at its peak. A characteristic of Cergoly's prose and poetry is the creative relation to narrative and lyric forms and nonstandard, experimental language. His poems and prose are linguistically original, while the style is personalized and thoughtful. It is characterized by exceptional inventiveness on more levels: phonetic, lexical, syntactic and metaphorical. Cergoly's storytelling gains profound ethical, cultural and civil meanings. Even though it is based on the standard Italian language, the language of prose is open to different sources. The concept of open language, mobile language without firm boundaries, which does not confine itself to a unique language *koiné*, radically marks Cergoly's narrative and lyrical language, so that his literary creativity engages in continuous dialogue with traditional levels of world literature.

**Maryam Nemat Tavousi**

Assistant Professor, Research Center of Iranian Cultural Heritage, Iran

## **Tracing a Heroic Journey in a Persian Mystic Tale**

Following Sassanid's collapse (fairly 651A.C), Islamic Mysticism based on Shi'e discipline, strongly affected Persian literature and Iranian Arts. Poetry became one of the most useful expressions of mystic's inner experiences. Great Iranian Sufi mentors shared their esoteric experiences wrapped in anecdotes or tales in verses. Among all, 'Attar (1145-1146 /1221 fairly) was a great mentor and a marvelous story-teller who exploited material not only from specifically Sufi sources but also from older ascetic legacies such as mythological motives. An outstanding example of his works entitled Zan-e-Parsa(The Pious Woman) appeared in Ilahiname. The uniqueness of this tale could be attributed to its protagonist, the heroin. While Campbell claimed the hero's journey in heroic journey is usually male, in this tale, there was a woman undertaking a heroic journey. She had been summoned to the journey transforming her spiritual center of gravity from within the pale of ordinary home to a zone unknown. The hero's sex elaborated the complexity of events and the journey. The complexity rooted in paradoxical aspects of heroin in creating problems and solving them as well; her celestial beauty awakened the men's inner dragons who aimed to destroy her spiritual power, but she herself defeated those dragons. She, simultaneously, represented two parts of creation, light and darkness which are the origin of existence giving birth of two parts of Kun (becoming) according to Ebn-e Arabi's thoughts. Consequently she possessed two aspects of spiritualities, alike the duality of divine essence of god: kindness and hostility, beauty and glory. In this regard, among heroes in mystic tales, the pious woman is the manifestation of a complete hero whom had been granted the boon.

**Aleksandra Nikcevic-Batricevic**

Assistant Professor, University of Montenegro, Montenegro

## **Anne Sexton's Search for *l'écriture féminine*: Reading, Writing and Echoing the Female Identity**

The aim of the paper is to analyze Anne Sexton's poetry, by using the theoretical postulates of French feminists active in the second wave of feminism. While focusing on their essays that have contributed greatly to the formation of the *écriture féminine* concept (Helene Cixous, Julia Kristeva, Luce Irigaray), we'll analyse some of the best known poems by this Middle generation American poet ('Her Kind,' 'Double Image,' 'Menstruation at Forty,' 'Elizabeth Gone,' 'In Celebration of My Uterus,' etc.), trying to prove that her writing in American and poetic context, seems to be a replica of the theoretical postulates promoted by the French theorists. Or, in other words, that especially in the middle period of her poetic activity, what Sexton was reading, writing and echoing in her search for the female identity, contributed to the formation of her own *écriture féminine*, that remains to this day, remarkable for its uniqueness of expression and structural solutions.

**Jurate Radaviciute**  
Lecturer, VU University Kaunas, Lithuania

## **The Manipulation of Simulacra to Create a Public Image in Salman Rushdie's Novel *Shame***

The theory of simulacrum is rooted in the perception of the sign and the transformations it undergoes throughout the history of Western metaphysics. In the work *Simulations*, Jean Baudrillard distinguishes four phases the image undergoes to become a simulacrum. The last phase which is characterised by the lack of relation between a sign and reality is typical of the postmodern period. Baudrillard defines the postmodern phase of the sign as both an entity and a movement, thus emphasising the dynamic nature of the sign.

The elimination of the transcendental signified from the concept of the postmodern sign, elaborated on by Michel Foucault and Jacques Derrida, results in the permanent alteration of the concept of sign, for this condition presumes the detachment of the signifier from the signified, thus destroying the binary structure of the sign. Derrida proposes that at this stage the sign should be perceived as a derivative of other signs, therefore, it refers to a system of signs rather than reality outside this system.

The object of this analysis is the mechanism of the creation of public images in Salman Rushdie's novel *Shame*, which is largely a political satire. The portrayal of Iskander Harappa and Raza Hyder reveals the process of employing the play of simulacra to create public images. The interpretation of the novel aims at exploring the mechanism of the creation of the public image as well as the effect it produces on the intended audience and the person whose image is created.

**Lucia Ribas**

Assistant Professor, University of Grande Rio, Brazil

## **Post-Modern Melancholy in Paul Auster's in the Country of Last Things**

This is an analysis of melancholy as a psychological and philosophical manifestation in Paul Auster's 1987 novel, *In the Country of Last Things*. As a post-modern work, theories regarding the genre, addressing it as social, political, historical and aesthetic phenomena, are applied.

Freud's essays, "On Grieving and Melancholy" and "On Transience," also allow a psychological critique, where the former conceptualizes melancholy as the result of a beloved object's loss and the latter as a feeling stemming from humanity's ephemerality. Both are evident in the protagonist's solitary journey through a misery-filled world and the intricate relationships among other characters.

The narrative embodies the sense of people in contemporary society, unable to establish fixed habits and routines, due the rapid pace of growth and the inexorability of radical change; what sociologist Zygmunt Bauman calls "liquid-modernity." Accordingly, melancholy arises either as the result of the superficial, the absence of social bonds, or a stymying of the immanent human condition - the need to experience the loneliness of the existential void.

A melancholic subjectivity permeates this novel, whose very title signals humanity's last stand. It suggests that we may be hurtling toward a similar cataclysm of an equally hopeless time.

**Elmas Sahin**

Assistant Professor, Cag University, Turkey

## **A Comparative Approach to Fictions Named Malone Dies and to Lie Dying**

This paper argues that the novels called contemporary Turkish woman writer Adalet Agaoglu's *To Lie Dying* (*Ölmeye Yatmak* 1973) and English writer Samuel Beckett's *Malone Dies* (1950) have significant intertextual similarities to each other as texts of postmodern fiction. When compared and contrasted in terms of comparative literature to *Lie Dying* also is within a network of references to, quotations from, and plagiarisms of *Malone Dies*, and every text is an intersection of others as forms and contents.

Agaoglu's novel has some postmodern and intertextual characteristics such as form and content with English writer Beckett's fiction. Aysel, an old woman waiting for his death in her bed in a hotel room, like Malone who almost is unable due to an illness in a hospital room, asylum, mental hospital, a shelter or simple a space in his mind, his body doesn't respond anymore, the parts of his body doesn't work. Both characters also think about past, moment and future, writes, waits for death from similar perspectives although one is a woman, the other is a man.

This study explore that the characters mark out the thin line between life or death, question their existence, play with readers by ironic expressions, in terms of comparative literature.

**Rilette Swanepoel**

Lecturer, North – West University, South Africa

## **Beyond the Fence: Perspective in Ivan Vladislavić's the Tuba**

In contrast to classical narratological theories, David Herman draws on cognitive linguistics and proposes a move away from mere *focalization* to *conceptualization*, not merely asking who sees the storyworld, but rather how does a reader understand the storyworld. He also emphasizes the role of the physical and ideological context in the construal of storyworlds.

South African author, Ivan Vladislavić's fiction often draws attention to the role of perspective in the creation of meaning. Much of his fiction evokes specific ideologies as meaning-giving frameworks, or grand narratives, and then juxtaposes such frameworks with personal perspectives. His fiction often presents atypical ways of seeing, such as children's perspectives or the perspectives of characters that make the reader uncomfortable.

In "The Tuba" (1996), Vladislavić uses a curious narrator-vocalizer and employs interesting focalization techniques: a highly anonymous woman relates the story of a suburban family and their friends who enjoy a lazy afternoon of braaiing, throwing darts and drinking too much. Behind the seemingly normal and amicable setting, however, lurks a thick and tangible racism that becomes pronounced when the Salvation Army marching band, comprising black musicians, approaches the house. Towards the end of the story, the narrator-vocaliser relates events that she cannot *see*.

In this paper, I investigate focalization in "The Tuba" with specific attention to how the author subtly links perspective to racism. I argue that the physical and ideological situatedness of the narrator-vocaliser impacts the conceptualisation of storyworld and aids in emphasising the role that art can play in the transgression of racial and other boundaries. In English, as in several Western languages, 'to see' is often used also to denote 'to understand'. Vladislavić explores seeing in both senses.

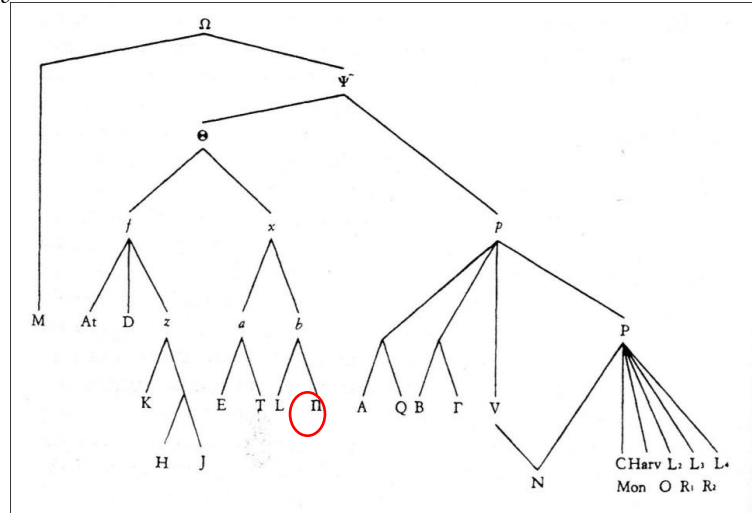


**Ichiro Taida**

Associate Professor, I-Shou University, Taiwan

## Words in the Margins of the Manuscripts of the Homeric Hymns

The following picture is Càssola's stemma of manuscripts of the *Homeric Hymns*.



The manuscript  $\Gamma$  was written by a Cretan, Aristobulus Apostolides (1465–1535) and some brilliant readings are written in the margins of  $\Gamma$  (we call the words in the margins of  $\Gamma$ , “ $\Gamma^{mg}$ ”). Little is known about who wrote  $\Gamma^{mg}$  or how he knew such excellent readings, although Allen and Càssola worked on these topics. Therefore I have been studying  $\Gamma^{mg}$ .

$\Gamma^{mg}$  includes about one hundred words and we can divide them into three categories. The first category includes about forty words which are written between the lines in the main text. The second category includes about twenty-five words which are written in the margins, sometimes with a colon mark. The third category includes about thirty-five proper nouns in the margins.

I would like to focus attention on the words of the first and second categories. Some of them are corrections of misspellings of the scribe of  $\Gamma$ . Most of the rest must be variants which the author of  $\Gamma^{mg}$  probably found in other manuscripts and wrote down. Some words are related to extant manuscripts and the relationships sometimes seem strange. For example, some of  $\Gamma^{mg}$  are related to the M manuscript which is an isolated manuscript among extant manuscripts. Moreover the copy of the first printed book (the *editio princeps*, 1488) which is preserved in Vatican includes about twenty-five words in its margin and ten of them are same with or similar to  $\Gamma^{mg}$ .

In the conference I will introduce a more comprehensive and detailed research on the marginal readings of the manuscripts of the *Homeric Hymns* focusing on  $\Gamma^{mg}$ .

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## **Behind the Traces: Position of Author in the Turkish Novels**

The position of author in literary works, has been regarded as one of the major problematics of literature from past to present and discussed. Nowadays it continues to be debated in the context of postmodernism and has been encountered under different headings. In romantic texts, the position of author is referred to author's prejudice and didactic manner. But in realist and modernist texts, author starts to become less visible and brings the reader faced with the characters. Disappearing author in the process of modernism is opposite of the reader again in the process of postmodernism. But there is a difference, between the author directs the reader at the beginning of 1900 and the author describes the process of creation in 2000s in Turkish literature. Omniscient author turns into the silent author. Silent author still knows everything about characters but he does not make comments. Comments left to the reader. In modernist novels, author goes on its way to benefit techniques such as stream of consciousness and interior monologue to remove the presence of himself. In postmodern novels, the process of creation had been become the subject of the literary works with the influence of metafiction by the author. Furthermore, his presence is almost like a delusion. In this paper, traces that author leave behind in his own work are going to be followed in the light of novels chosen from Turkish Literature. The *Rhetoric of Fiction* Wayne C. Booth will be accepted as a starting point for the theoretical part of this paper. To be used in sampling, Ahmet Mithat Efendi's *Felâh-ı Bey'le Rakım Efendi* is selected for romantic period, Halit Ziya Uşaklıgil's *Aşk-ı Memnu* is selected for realist period, Yusuf Atılgan's *Anayurt Oteli* is selected for modern period and Ahmet Altan's *Tehlikeli Oyunlar* is selected for postmodernist period.

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## **Lizardi's Monumental Construction: The Ideological Poverty of Mexico in its Struggle for Independence**

José Joaquín Fernández de Lizardi in *El Periquillo Sarniento* (1816) warns his readers about the ideological poverty their country faces, which he does by means of Miguel de Cervantes' *Don Quixote*. In his text, Lizardi creates an intricate web of metaphors to effectively illustrate the power of ideology and its process of transference, in order to represent how imperialistic Spain has a hold on Mexico, even as this country embarks upon their journey towards independence. The argument at the heart of *El Periquillo* is that the system of Spanish values that have created the deficient structure of the Mexican society should not be allowed to form part of the newly independent country; which leads Lizardi to construct a vision for a Mexico based on a different set of values, ultimately proving, however, an inability to escape Spain's domination.

The nucleus of the family is *Periquillo's* principal metaphor. Periquillo is the main character of the narrative. His mother symbolizes the situation of the mother country, Spain, in Mexico. She represents a Spain attempting to hold onto a system established decades ago, which is in great need of updating. Periquillo's father symbolizes the voice of the old Mexican establishment. Unlike the mother, he is a realist. He recognizes the factual state of his circumstances - poverty. He, however, finds himself dominated and overruled by the imperial system, i.e. the mother Spain, an establishment to which he has strong co-dependent ties. Regarding Periquillo, the text emphasizes his birth on the land. He represents the current Mexico transitioning from a system marked by decadence to a sovereign nation. He is writing with much care for his children. They are the Mexico post-independence, who will inevitably have to shape their country. Periquillo desires to provide what he believes is sound advice in the form of his self-narrative.