

2016

Literature Abstracts

Ninth Annual International
Conference on Literature
6-9 June 2016, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



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9th Annual International
Conference on Literature
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Preface

This abstract book includes all the abstracts of the papers presented at the *9th Annual International Conference on Literature, 6-9 June 2016*, organized by the Athens Institute for Education and Research. In total there were 30 papers and 30 participants, coming from 18 different countries (Albania, Brazil, China, Croatia, Egypt, France, Greece, India, Italy, Japan, Lebanon, Mexico, Poland, Russia, Spain, Turkey, UAE, USA). The conference was organized into nine sessions. 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 and/or journals 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
9th Annual International Conference on Literature, 6-9 June 2016,
Athens, Greece

PROGRAM

Conference Venue: [Titania Hotel](#), 52 Panepistimiou Street, 10678 Athens, Greece

Monday 6 June 2016

(all sessions include 10 minutes break)

08:00-08:30 Registration and Refreshments

08:30-09:00 Welcome & Opening Address (ROOM C--Mezzanine Floor)

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

09:00-10:30 Session I (ROOM A-10TH Floor): Borrowing and Overlappings I

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

1. *William Davis, Associate Professor, The Colorado College, USA. Byron on Acrocorinth.
2. Diana Soric, Assistant Professor, University of Zadar, Croatia. Quotation Culture in the Letters of Croatian Humanist Antun Vrančić.
3. Teuta Serreqi Juric, Lecturer, University of Zadar, Croatia. The Role of Biblical Elements in Porphyrogenitus' *Vita Basilii*.
4. Jassyara Conrado Lira da Fonseca, Ph.D. Candidate, University of São Paulo State, Brazil. Carnavalized Figures on *Trimalchio*, by F. Scott Fitzgerald and "*Cena Trimalchionis*", from Petronius' *Satyricon*.

10:30-12:00 Session II (ROOM A-10TH Floor): Travel in and between Cities

Chair: *William Davis, Associate Professor, The Colorado College, USA.

1. *Jennifer Michaels, Professor, Grinnell College, USA. Mediating Brazilian Culture: Richard Katz's Travel Writing about Brazil.
2. *Giorgia Schiappadori, Front Office Manager, Massimo De Carlo Gallery, Italy & Dino Gavinelli, Professor, University of Milan, Italy. Literature Reads the City: Italian Writers Facing the Changes of Milan during the Italian Economic Boom.
3. *Xuemei Meng, Associate Professor, Harbin Institute of Technology, China. Literature London Flanerie in City Writing.

12:00-13:30 Session III (ROOM A-10TH Floor): Reckoning the Self

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

1. Zehra Aydin, Research Assistant, Istanbul University, Turkey. Identity Problem as Self-Othering through the Image of Mirror in Jean Genet's *The*

Maids.

2. Zohre Bas, Research Assistant, Istanbul University, Turkey. Self-Education in Adam Bede by George Eliot: "No story is the same to us".
3. Neena Gandhi, Assistant Professor, American University of Sharjah, UAE. The Lawrentian Truth: Selfhood and the Primal Consciousness.

13:30-14:30 Lunch

14:30-16:00 Session IV (ROOM A-10TH Floor): Rewriting Texts

Chair: *Ibrahim El-Hussari, Professor, Lebanese American University, Lebanon.

1. *Kathleen Ann O'Donnell, Independent Scholar, The British School at Athens, Greece. Modern Greek Translators in the Nineteenth Century Greek-speaking World: Gerassimos Mavroyiannis, The Kephalonian Scholar (1823-1906).
2. Meri Tek, Research Assistant, Mimar Sinan Fine Arts University, Turkey. Death of a Salesman as a Tragedy in Modern Context with Regard to Arthur Miller's Essay "Tragedy and the Common Man".
3. *Aleksandra Tryniecka, Ph.D. Student, Maria Curie-Sklodowska University, Poland. Reviving the Victorians in the Twenty First Century: Writing About the Present?
4. Amaia Elizalde, Ph.D. Student, University of the Basque Country & University Bordeaux-Montaigne, Spain & France. Remembering Prometheus and Antigone: Rebellion and Mercy. Basque Rewritings of Greek Myths during Times of Contemporary Political Conflict.

16:00-17:30 Session V (ROOM A-10TH Floor): Literary Portraits

Chair: *John Maune, Professor, Hokusei Gakuen University, Japan.

1. Marie-Christine Garneau de l'Isle-Adam, Professor, University of Hawaii at Manoa, USA. *The Itinerary from Paris to Jerusalem: Portrait of Chateaubriand as a Modern Tourist in Greece.*
2. *Zuhal Adalan, MSc Student, Istanbul University, Turkey. Ways of Seeing in Zadie Smith's on Beauty.
3. *Ibrahim El-Hussari, Professor, Lebanese American University, Lebanon. Telling the Other Side of the Story: National Identity in the Arab Palestinian Novel.

17:30-19:00 Session VI (ROOM A-10TH Floor): Special Topics

Chair: *Xuemei Meng, Associate Professor, Harbin Institute of Technology, China.

1. Vassiliki Kotini, Assistant Professor, King's College, American University in Cairo, Egypt. Victory Re-assessed: Resisting Homer in Seferis' *Helen*.
2. Daniella Amaral Tavares, Ph.D. Student, UFBA - Federal University of Bahia, Brazil. The Minotaur: Canonical Translations of a Classical Monster.
3. Ajda Eren, Research Assistant, Istanbul University, Turkey. Subverting Patriarchy: A Comparative Analysis of Rosetti's *Found as A Sketch*(1853), A

Painting(1854) and A Poem(1881).

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

Tuesday 7 June 2016

08:00-09:30 Session VII (ROOM A-10TH Floor): Sexualities

Chair: *Aleksandra Tryniecka, Ph.D. Student, Maria Curie-Sklodowska University, Poland.

1. *Hiteshkumar Parmar, Associate Professor, P.D.Malaviya College of Commerce, India. Portrayal of the Dionysiac Cult in the Bacchae.
2. Sabira Hajdarevic, Lecturer, University of Zadar, Croatia. The World of Erotic Metaphors of Alciphron and Aristaenetos.
3. Meryem Senem Sarikaya, Research Assistant, Istanbul University, Turkey. The Picture of Dorian Gray as an Antagonist of Victorian Ethos.
4. Zumrut Sahin, MSc Student, Namik Kemal University, Turkey. Sexuality in Angela Carter's The Passion of New Eve: From Heterosexuality to Bisexuality.

09:30-11:00 Session VIII (ROOM A-10TH Floor): Borrowing and Overlappings II

Chair: *Hiteshkumar Parmar, Associate Professor, P.D.Malaviya College of Commerce, India.

1. Victor Francisco Grovas, Associate Professor, Universidad Autonoma de Queretaro, Mexico. Shakespeare vs. Ibsen: A Peculiar Case of Reception and Rivalry in Mexican Drama History.
2. *Blerina Harizaj (Moja), Ph.D. Student, Center for Albanian Studies, Albania. Impact of Greek Culture and Literature in the Poem "O Eros" of the Poet Naim Frasheri.

11:00-14:00 Educational and Cultural Urban Walk Around Modern and Ancient Athens (Details during registration)

14:00-15:00 Lunch

15:00-16:30 Session IX (ROOM A-10TH Floor): Special Topics

Chair: Stamos Metzidakis, Head, Literature Research Unit, ATINER & Professor, Washington University in Saint Louis, USA.

1. Yong Wang, Vice Dean of Faculty of Arts and Humanities, Zhejiang University, China & Haotian Li, Ph.D. Student, Zhejiang University, China. The Semantic World of the First Collection of Poems of O. Mandelshtam *Stone*.
2. Christina Bielinski Ramalho, Adjunct Professor, Universidade Federal de Sergipe, Brazil. Epic Poetry and Postmodernity.
3. *John Maune, Professor, Hokusei Gakuen University, Japan. Cursing and Carnal Imagery in *Coriolanus*; Reading between the Lines.
4. Anna Rafeeva, Research Assistant, Moscow State University, Russia. Poetry

of Moscow University in Russian Literature.

21:00-22:30 Dinner (Details during registration)

Wednesday 8 June 2016
Cruise: (Details during registration)

Thursday 9 June 2016
Delphi Visit: (Details during registration)

Zuhal Adalan

MSc Student, Istanbul University, Turkey

Ways of Seeing in Zadie Smith's *On Beauty*

This paper explores how Zadie Smith in her *On Beauty* challenges the criticism theories which fail to appreciate the beauty of art after the "onslaught" of aesthetics and ethics by post-structuralism for the sake of their political and academic preoccupations and how she employs in her novel the aspects of the new aestheticism by echoing Elaine Scarry's essay "On Beauty and Being Just" which she thanks in her acknowledgments and from which as she says "borrowed a title, a chapter heading and a good deal of inspiration" Scarry's opinions draw attention to the theories that exclude beauty from academic discussions. There is a similar unrest in Zadie Smith's third novel *On Beauty* through which she questions the limitations and deadlocks of academic criticism and makes the routine suppression of affect in academic responses to art apparent and demonstrates the other ways of seeing a work of art which do not distort the specificity of it by employing political and academic discourses.

Zehra Aydin

Research Assistant, Istanbul University, Turkey

Identity Problem as Self-Othering through the Image of Mirror in Jean Genet's the Maids

In this paper, it will be focused on Jean Genet's play *The Maids* (1947) from the aspect of the identity problem with the help of mirror scenes to support my thesis. It will also be discussed some terms such as "whirligig", self-othering, alienation, split identity or doubleness, and the unification of doubleness. It will be analysed the life of Genet, his otherness, how his alienation is reflected via his characters, the real case of Papin sisters, and the identity problem of the characters in the play as well. As "the other" in the society, Jean Genet also creates some of his characters as the reflection of his own identity. As a playwright, he reflects his inner conflicts and the society's conflicts, such as master-slave issue, with his works. The play includes three characters, two sisters and a Madame. However, my thesis for *The Maids* is that there are not three different characters but only one character created by Genet that is Solange. Her imagination creates another play by using two more characters, Claire -her sister as her double and Madame as the representative of society and the reminder of their social status. I believe that Genet creates Solange and she creates another play -play within a play. It looks like looking at a person and seeing various identities more than one. Solange's imagination could help us to realize the inner struggles of a person, her doubleness, her split-identity, and the conflict with both herself and the society. This research will question how a person could feel "the other" in his own identity and which factors have an impact upon both the creation and the solution of "self-othering".

Zohre Bas

Research Assistant, Istanbul University, Turkey

**Self-Education in Adam Bede by George Eliot:
“No story is the same to us”**

The purpose of this paper is basically to reveal the process of self-education of the protagonist in Adam Bede, a realist novel written by George Eliot in 1859. It is considered to be among the first realist novels of English literature. Though it has a number of common traits with the other mid-Victorian novels, Adam Bede carries distinctive features enabling it to be called a realist novel. As a novel of education, it has a protagonist called Adam Bede that is very immature in the beginning of the novel and his strict view of life has not been tempered by experience yet. He has an obvious harshness at the beginning acquiring a full sympathy to weak ones at the end of the novel. Adam's suffering is indeed a precondition for his regeneration; his sufferings broaden and increase his sympathy and kindness towards his fellow men and people that are especially weaker than him. Thus Eliot shows him reaching ideal goodness via the power of love and shows us the changes he experience through the psychological exposure. Marriage, in addition, has a determining effect on this transformation; the marriage of two main characters, Adam and Dinah, takes this moral obligation to its perfection as the people who marry are thought to be fully mature and socially complete. Furthermore Eliot reveals every simple detail and tries to be true to the real life and chooses to have a detailed narration from a 'witness-box'. Taking the realistic aspect of the novel and gradual personality development of Adam into consideration, it is quite essential to question how she manages to take us so close to a character and his transformation?

Jassyara Conrado Lira da Fonseca
Ph.D. Candidate, University of São Paulo State, Brazil

**Carnavalized Figures on Trimalchio, by F. Scott Fitzgerald
and “Cena Trimalchionis”, from Petronius’ Satyricon**

The aim of this work is to investigate the interesting intertextual relation present in *Trimalchio* – an early version of *The Great Gatsby* – by F. Scott Fitzgerald and the episode “*Trimalchio’s Feast*”, inserted on Petronius’ *Satyricon*. In order to guide the comparative analysis of the pieces *Trimalchio* and “*Trimalchio’s Feast*” we will use Mikhail Bakhtin's theory for *carnivalization* for literature. According to Bakhtin the carnival promotes a life which happens under specific rules, where people from different social classes interact and in a space where the common order is subverted, giving place for freedom and enjoyment of the pleasures of life. This work analyze some of this features listed by the Russian author and thought to the literary scene; comparing the two narratives in aspects we found relevant to the creation of a carnavalized scene. There are some points of intersection between *Trimalchio* works and “*Trimalchio’s Feast*” we seek to compile and study in this PhD research. The Carnival theory to literature seems to serve the analysis of several of these common elements.

William Davis

Associate Professor, the Colorado College, USA

Byron on Acrocorinth

Byron's poem, "The Siege of Corinth" (1816) ends with an explosion atop Acrocorinth that is so massive as to render enemy soldiers literally one with each other as their bodies are decimated and mingled in air. We might read this material oneness as a skeptical variation of Friedrich Hölderlin's *Hyperion* (1800), which begins on Acrocorinth with the eponymous hero caught up in fantasy of "oneness with all that lives," in a dream of transcending the limitations of materiality and time.

More than simply Romantic escapism, however, these fantasies are directly connected with a central philosophical question that arises in the late 18th century in the wake of Kant—how can the individual human mind connect with things outside of itself? Or, what is the relation between body and self, between nature and mind? For Hölderlin this question of self and other is directly linked to the German Idealist philosophical idea of *intellectual intuition* as he and Friedrich Schelling worked it out in the 1790s. The idea of an *intellectual* or mental, as opposed to *asensory*, form of data acquisition represented the hope of moving beyond Fichte's solipsism in pursuit of a solution to the Kantian problem of Subject and Object. Hölderlin's *Hyperion* works through the problem in literary form, through the creation of images and metaphors meant to realize forms of perception beyond the senses. The opening scene, with which I will concern myself in this paper, ties vision of immaterial oneness specifically to the Greek landscape, to the "heights of the Corinthian Isthmus" as Hölderlin experienced it via travel narratives.

An idealized and romanticized "Greece" thus becomes a site for this poetic and philosophical struggle. The possibility of an intellectual intuition is woven into a fictionalized version of a real landscape, into a mythologized history of a Greece that existed only within the Romantic imagination.

Ibrahim El-Hussari

Professor, Lebanese American University, Lebanon

**Telling the Other Side of the Story:
National Identity in the Arab Palestinian Novel**

This article explores the parameters of the Palestinian national identity as represented in the fictional world of almost all the Palestinian narratives written in Arabic and other languages over the past hundred years. More specifically, the article traces the dramatic transition of identity formation from personal discomfiture with the breakdown of self-interested enterprises to mass awareness of the existential threat posed by the Zionist Movement Project against the national aspiration of the Palestinian people in Palestine as their only homeland. The threat in question was the consequence of the militant immigrant Jewish settlers who infiltrated into Palestine in successive waves of European Jewish immigrants in the wake of Sykes-Picot agreement and Balfour Declaration. Ever since the coming out of *al-Wareeth*, the issue of identity has been steadily gaining a central place in the Palestinian novel, irrespective of the stance and angle of vision from which the story is told. As a form of art of fiction, the Palestinian novel says something about the loss or distortion of the Palestinian national identity through a deliberate, programmed erosion of individual and collective memories, including history and popular culture. This purposeful erosion has been consistently the target of the single-handed historical narrative provided by the official annals of Israel as an immigrant state established by force in Palestine. The Palestinian narratives under study bring out into the open the long-denied version of the truth by unfolding the hidden side of the story for the fullness of history and for the voice of the Palestinian people to reverberate anew.

Amaia Elizalde

Ph.D. Student, University of the Basque Country & University
Bordeaux-Montaigne, Spain & France

**Remembering Prometheus and Antigone:
Rebellion and Mercy. Basque Rewritings of Greek Myths
during Times of Contemporary Political Conflict**

This paper aims to explain Basque artistic interpretations of the myths of Prometheus and Antigone and their close relationship to the political and ideological reality of the 60s and 70s in the Basque Country. Both Greek myths have been an endless source of artistic creation down to the present, mainly interpreting the heroes as representations of rebellion against the authority. Thus, it is not surprising that during Franco's dictatorship some Basque nonconformist artists identified with these symbols of rebellion and rewrote them. However, as we will try to show by comparing Xabier Lete's poetry and Jorge Oteiza's sculpture, these Basque artistic interpretations of what originally was rebellion underwent profound modifications that were closely connected to gender and religious issues.

Ajda Eren

Research Assistant, Istanbul University, Turkey

**Subverting Patriarchy:
A Comparative Analysis of Rossetti's *Found* as
A Sketch(1853), A Painting(1854) and A Poem(1881)**

Dante Gabriel Rossetti made a preliminary study on the painting of *Found* by pen and brown ink in 1853. Even though he began the painting in oil in 1854, he did not finish it until the end of his life. After 28 years, from the year he made the pen sketch of the painting, he wrote a sonnet also named as *Found*. Therefore, it is an example of a painting followed by a poem. Rossetti's intention is to bring forward a social problem, the issue of prostitution in the Victorian Era, around the story of two lovers. In terms of the topic of the painting, it is subversive because the dominant Victorian society rejects fallen woman and puts her out of the frame of the society, even excludes her from their imagination. In such a culture who subordinates even "normal woman" and traps her in the domestic sphere, fallen woman has no way out so she is othered in terms of her gender and her position as a misfit in the social context. In the sketch and the painting, man is taken as a central figure. Then from him, our eyes slide to woman who is on the ground leaning against the wall resisting him. However, the painting is meant to be the story of this woman in fact. For this reason, Rossetti excludes the figure of the woman on the bridge and the graveyard in the sketch from the painting. He thinks that she can be a prostitute and morally deteriorated but she is strong. Although she has a miserable life, she is still alive and even in that case she is standing against the society who wants to mutilate her and ignore her. That's why, Rossetti focuses intensely on her in the sonnet otherwise he does not need to add further story to the painting which itself functions as a genre. He presents this addition in the sonnet in order to fill the lack which is the focus on the woman's integrity. The moment she rejects the man's offer of help and says "Leave me- I don't know you- go away", she begins to establish her identity. She tries to say that she does not want the salvation coming from the man and she rejects going in his direction. Whether or not she is in danger because the city has threats for fallen woman, she chooses to follow her own way. No matter what will happen to her in the future, she tries to show the society that the hope will come from herself again. She does not want to recognize the society anymore because she states that she does not know him. It is the indication that she resists all the values brought by patriarchy. What she recognizes is only herself and her endeavour to build her integrity. Thus, this paper aims to compare

the sketch and the painting in terms of the representation of woman and explore why Rossetti adds the sonnet as a further dialogue to the painting which already has its own story. Within this argument, how the focus in the sketch and the painting has changed in the sonnet and how emphasis goes back upon woman from man will also be examined.

Neena Gandhi

Assistant Professor, American University of Sharjah, UAE

The Lawrentian Truth: Selfhood and the Primal Consciousness

“If I am to become an Angel,” says Tom Brangwen in *The Rainbow*, “it’ll be my married soul and not my single. It’ll not be the soul of me when I was a lad for I hadn’t a soul as would make me an angel then”, voicing an important Lawrentian truth. For Lawrence, “the great relationship” is the relationship between man and woman and the ultimate aspiration of life is to perfect one’s essential being which can only be achieved when an individual is able to polarize his or her primal consciousness with that of another. This paper traces the trajectory of Lawrence’s concept of love and selfhood through his novels. In his early novels such as *The White Peacock* (1911), *Sons and Lovers* (1913) and *The Rainbow* (1915), Lawrence displays a lot of faith in individual relationships, which in fact become the medium for the self to realize itself. This belief becomes muted somewhere in the middle of his writing career. *Kangaroo* (1923) and *The Plumed Serpent* (1926), reflect a turning away from this belief as Lawrence struggles to realize the self through a belief in the greater self. However, in *Lady Chatterley’s Lover* (1928) Lawrence depicts how inter-personal relationships are important for an individual to be in touch with the “quick of the universe.” Once again there is a reaffirmation of faith. Lawrence, despite certain reservations, does believe that selfhood can be realized through connection with another individual, and it is this connection that helps a person to establish an organic connection with the cosmos, to feel “the quick of the universe.”

Marie-Christine Garneau de l'Isle-Adam
Professor, University of Hawaii at Manoa, USA

The Itinerary from Paris to Jerusalem:
Portrait of Chateaubriand as a Modern Tourist in Greece

Ten years ago, Chateaubriand's *Itinerary from Paris to Jerusalem* was listed as one of the literary works French literature students had to study in order to be ready to take the highly competitive National Graduate Literature Exam. As a consequence, a plethora of critical books and articles on *Itinerary* were published in 2005, reviving the interest for this book in particular. My main contribution, however, will be to stress the following aspects:

1) Athens will be the perfect venue to revisit these critical works and their comments on *The Itinerary*, especially since they address Chateaubriand's passage through Greece (the Peloponnese and Athens) before he ventured on to Constantinople, the Holy Land, Egypt, and Tunisia. During my talk, I will present Chateaubriand's trip and summarize the different directions the critics of *Itinerary* took. My main contribution, however, will be to stress the following aspects:

2) As I show in an article I wrote last year (in press), the literary revolution undertaken by Chateaubriand when he decides to go to America and the Orient has not been recognized by critics as much it should have been. Regarding the Orient, Chateaubriand is the first major writer who is sent by his government to the Orient and who circles the Mediterranean. Before him, Barthelemy, for instance, had never been to Greece, in spite of the title of the book he worked on from 1757 to 1787, *Travels of Anacharsis the Younger in Greece*. As is *The Travels*, *The Itinerary* is a best seller because, in his case, Chateaubriand is a *de visu* spectator of Greece.

3) I will offer that some critics err in comments on *The Itinerary*, precisely because they have never been to Greece. Failing to be in the traveler's shoes, they leap to conclusions that can only be wrong. For instance, some critics label Chateaubriand a liar because he does not go to Corinth on his way to Athens but nonetheless speaks about Corinth. Instead, he takes a boat from the Peloponnese to Piraeus. They do not consider that Chateaubriand is in Greece in August and that the heat during this season explains his choice to travel by sea rather than by land. And such examples abound in his book.

4) The modernity of *Itinerary* has never been commented upon by critics. I thus demonstrate that it remains a perfect travel guide for any tourist going to Greece, especially now.

Victor Francisco Grovas

Associate Professor, Universidad Autonoma de Queretaro, Mexico

Shakespeare vs. Ibsen: A Peculiar Case of Reception and Rivalry in Mexican Drama History

The purpose of this paper is to discuss the reception and rivalry between Shakespeare and Ibsen in the Mexican Stage from the late Nineteenth century to the 1940's , through the eye of contemporary critic Enrique de Olavarría y Ferrari and Salvador Novo, two of the most important theatre experts of this period in Mexico; we will discuss how the two authors were received by Mexican writers and audiences in this period considering the different interpretation styles needed, in a moment in which theater schools and theater newspapers begin to appear in Mexico and used these authors as references to discuss acting styles. I will give special importance to the Mexican history of the first representations of both dramatists. Shakespeare was represented quite late in Mexican history, almost at the same time than Ibsen. We will compare the presence of both authors in the Mexican scene from the 1880's to 1910's and discuss how literary figures were comparing Ibsen and Shakespeare's productions. Finally we will consider the press reception of European theatrical companies visiting Mexico which presented both Ibsen and Shakespeare in the same seasons.

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The World of Erotic Metaphors of Alciphron and Aristaenetus

Greek fictional epistolography as a (sub)genre, like Greek epistolography in general, developed from the use of letters as rhetorical exercises in composition - *progymnasmata*, that were a mandatory and significant part of Greek education. Partly because of its origin, and partly because of cultural streams of the Second Sophistic (and perhaps even personal moral reasons of authors themselves), the conventions of this (sub) genre usually exclude (porno)graphic and "spicy" descriptions of sexual desires or their fulfillment.

However, the authors of the letters or the letter-collections (i. e. letter-books) with partial erotic content or erotica as their central theme, cannot exclude these descriptions entirely - they are expected to fulfill their readers' curiosity and thirst for "eavesdropping" at others' amorous misdemeanors uncovered in letters, but, at the same time, they must carefully avoid any drifts into pornography and impropriety.

It seems that these authors got themselves entrapped by the very choice of their theme and had to find a way to stay decent, but still tantalize and provoke their readers' imagination.

Consequently, significance of (and emphasis on, I would add) authors' metaphorical and allusive language in erotic fictional letters or letter-collections - namely in Aristaenetus and (partly) Aelian, Alciphron and Philostratus - has been considerably intensified, and, therefore, their stylistic devices used for erotic allusions must be numerous, vivid and various in origin.

The aim of my research is to analyze and compare erotic metaphors (I use the term loosely, so that it refers to metaphors, allusions, metonymy etc.) in Alciphron's and Aristaenetus' letter-collections. Of course, considering that not all of Alciphron's letters have erotic themes (unlike Aristaenetus'), I will focus on letters that do: all of book IV and a few scattered throughout books I, II and III.

Given that they (partly) share the same theme, belong to the same (sub)genre and that Alciphron was in many ways Aristaenetus' role model, my initial assumption is that their choice of erotic metaphors and their usage must be (or at least is expected to be) similar.

After detecting metaphoric (erotic) expressions in both letter-collections, I will divide them according to their origin: e.g. field of hunting/fishing, warfare, slavery, medicine, fire, water, joy, shame, consummation, etc.

The next step is to determine their meanings in specific contexts (eg. sexual desire, seduction, intercourse, sexual experience etc.) and to examine their predictability (i. e. concordance with the contents or tone of the letter itself, occupation of its correspondents etc.).

The final task will be to determine all the similarities; I expect that these results, together with those obtained by my previous similar research of Aelian's and Philostratus' erotic metaphors, will provide a foundation for a general and synoptic overview of "metaphorical conventions" and commonplaces of this (sub)genre as a whole. Furthermore, and more importantly, detailed analysis of this kind might (and probably will) point out some metaphors (or their origin/use) absolutely specific to any one of authors in question and therefore represent his individual contribution and valuable innovation.

Oral representation of my paper is conceived as a short resume of statistical data obtained by my research, followed by an overview of most interesting cases on both sides of the spectre, from common usages to original master-pieces of metaphoric expressions written by Alciphron or his later pupil and admirer, Aristaenetus.

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Impact of Greek Culture and Literature in the Poem "O Eros" of the Poet Naim Frasheri

This article is focused on the impact that the Greek culture and literature has in the lyric poem "O Eros" (Love) of the National Renaissance poet, Naim Frasheri. This poem, written in Greek, is about love and about the great importance philosophy, history and old Greek literature had in his life. The poem was first published in 1895, Istanbul and belongs to the creating phase when he writes in foreign languages. Naim borrowed from the Greek culture and literature personalities of Greek culture, philosophy, history and mythology, themes, ideas and motives. They were used by him for poetical, philosophical and historical purposes. It must be said that the evocation of the Greek ancient world in his poetical works, enriched him with a lot of experiences as a creator. In the poem "O Eros" he sings to the absolute love and beauty, which are embodied in Greek Goodness images like in that of Kaliope, Aphrodite, Artemisia, Demetra, Urania etc. In his meditative journey to discover the misters of universe, they would accompany him up to the divine way, to the miraculous house of Good, there where the power of thought merges, mysteries are spread and the God-creator gives life to the entire universe. Love for the poet crosses the human limits; it is something divine, embodiment of the God Himself. Love is the only thing that brings someone close to the eternal truth, because God is the source of life, love and universe. The message of the poem "O Eros" is as divine and universal at the same time, which states that love without life does not make sense and that is the feeling of love that keeps alive not only the man, but also the world. In this study I will mainly focus on style, figurative system, and Greek mythological images and on the poet's artistic conception of the work. The methodology that will be used is that of comparison, referring to the terminology of the researcher Itamar Zohar. At the end, I note that the interference notion brings another approach toward the work of Naim, seen under the light of ancient poetical Greek tradition.

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**Victory Re-assessed:
Resisting Homer in Seferis' Helen**

Teucer's closing words in Seferis' poem are pouring bitterness; the hero laments the tragic fate of thousands of young men who gave their lives for what in retrospect appears to be an unnecessary and unjustifiable war. The poem was written in 1953 by Seferis, a Greek diplomat and poet, in the aftermath of the Greek civil war and at the awakening of the war of independence in Cyprus.

The proposed paper focuses on the voices of Helen and Teucer who reject their traditional mythical roles as well as the responsibility that myth has ascribed to them. Breaking free from her well spread and established myth; Helen not only undermines her traditional image as the cause of the war but also feels exploited because of her unprecedented beauty. As for Teucer, marginalized in his exile in Cyprus, he reveals his emotional wounds and sheds light on the least glamorous aspect of the fighting. Albeit victorious, the Homeric warrior admits the futility of the bloodshed while he is condemned to live with his traumatic memories.

My paper surveys the resonance of the Trojan myth in Seferis' poem almost 3000 later and studies the presence and significance of myth in the modern poem. Focusing on the deviation of Seferis' work from its model, I discuss (what I see as) the *metamythological* aspect in the contemporary literary text: Helen and Teucer propose their own epimyth responding to 20th century Greek politics. As parallel lines are drawn between the Homeric story and the reality of war, myth permeates the war, whose causes now become elusive like the origins of myth itself. At the same time, the subversion of myth in Seferis' poem proves to be a weapon against political propaganda which tends to exploit most believable stories in order to enforce rigid and absolute ideas.

Xuemei Meng

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Literature London Flanerie in City Writing

With the increasing of the process of modernization, city literature has become a very splendid part in literature. London has been the setting for many works of literature. City writing is one of the literary terms in spatial criticism, and it does not regard cities in novels as static and void containers, but as a referential system of social and cultural information. The rise and development of English modernist novels accompanied the English urbanization, thus city writing became an important approach of the novelists in characterization and probing the theme of spiritual crisis. Some English Poets and novelists employ city to present cities in their novels, and through fragmented narration to reveal the alienated inner world of the characters. City writing becomes one of the important ways of the poets and novelists to reveal the spiritual crisis of modern society. This paper analyzes London under the English Writers and Poets' Pen: From Blake to Wordsworth London; From the British writer Jane Austen, London was the most prosperous city in Europe. Later important depictions of London from the 19th and early 20th centuries are Dickens' novels, and modern writers pervasively influenced by the city include Virginia Woolf. London has played a significant role in the literature, and has special effects.

John Maune

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**Cursing and Carnal Imagery in *Coriolanus*;
Reading between the Lines**

The title character of Shakespeare's late tragedy *Coriolanus* does not easily endear himself to his own citizens or us the viewing audience. *Coriolanus* is seen by many as a political play, but the main character is too naive to be strange or political. Similar to fellow turncoat Roman Titus Andronicus, he is a politically inept soldier surrounded by those more versed in swaying with the times as is the wont of true two-faced politicians. *Coriolanus* vents his thoughts as they come—more three-year old than statesman. He is always a hair trigger removed from erupting with a tantrum of strident invective at anyone he holds in contempt, and has ample occasion to let fly his powerful invective. Scabs, braying dogs, and fetid corpses are a few of the images he dredges up to vent his spleen on the commoners. However, the other characters in play can be said to be more deserving on our condemnation than *Coriolanus*, as their curses and carnal imagery are far more depraved, even though used for a wide range of purposes spanning praise to ridicule. This paper will examine such examples, as well as the selective rendering of Plutarch's *Coriolanus*, and present the case that Shakespeare's *Coriolanus* is not the linear "son of a so-and-so" referred to by Olivier, but rather is a "noble, even a lovable, being" as stated by Bradley.

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Mediating Brazilian Culture: Richard Katz's Travel Writing about Brazil

The renowned German-language travel writer and journalist Richard Katz (1888-1968) was part of the diaspora of desperate refugees fleeing from Hitler. Katz arrived in Brazil via Lisbon in 1941 and remained until 1956. He learned Portuguese, had many Brazilian friends, became a Brazilian citizen, traveled widely in Brazil, and immersed himself in Brazilian writing on a variety of topics. He published four travel books about Brazil: *Begegnungen in Rio* (1945, Meetings in Rio); *Auf dem Amazonas* (1946, On the Amazon); *Seltsame Fahrten in Brasilien* (1947, Strange Travels in Brazil); and *Mein Inselbuch* (1950, My Island Book). He also translated Arthur Ramos' book on black cultures in the new world into German, *Die Negerkulturen in der neuen Welt* (1948). Throughout his works, his love for Brazil shines through. He observes that nowhere else in the world (and he had traveled extensively) had he found so many open doors and hearts as in Brazil.

Katz writes with clarity, wit and humor to help his German-speaking readers, most of whom knew little about Brazil, understand its history, culture, people, animals, and plants. He is aware of the difficulties of depicting such a vast and varied country. Many travel books, he believes, rely on first impressions that are often superficial or wrong and have the disadvantage of seeing the country through the eyes of a stranger: even though the travel writer has left home, he has not left his skin. To avoid such pitfalls Katz chooses what he calls an inductive method, namely observations of details that can shed light on the whole, and uses works by Brazilians to support his views. Because of his long years living in Brazil, he understood the country well.

I will focus here on the following topics. Having escaped from Nazi imposition of racial "purity" Katz admired Brazil as a melting pot where different races blended together, though he was not blind to discrimination against blacks and indigenous peoples. He was fascinated by how African religions evolved and adapted in Brazil and he attended several religious ceremonies in Rio and Bahia. As both an animal lover and an avid gardener, he delighted in Brazil's flora and fauna, which he described vividly, while at the same time discussing environmental problems such as deforestation.

Kathleen Ann O'Donnell

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**Modern Greek Translators in the Nineteenth Century
Greek-speaking World: Gerassimus Mavroyiannis, The
Kephalonian Scholar (1823-1906)**

According to an anonymous commentator on Homer's *Odyssey*, the Greek poet Stesichorus of Hymera was the first to mention Lamia around the seventh century B.C.E. After that, her name appears here and there, in many different authors throughout time. Lamia's myth resembles those of Cerberus, the Fates, the Sirens, the Harpies, and many other fantastical beings—it is rarely registered in Ancient Greek Literature, and when it is mentioned, the account is brief, as if the story was very well known to the public. Despite the number of authors that mention her since that first appearance twenty-eight centuries ago, a detailed story of her fate and deeds is not available in any of those sources. However, references to her name and actions appear throughout Greek Literature from that distant seventh century until Greece's modern folklore. In Ancient Mythology, she would be something like a "boogeyman" or a type of "vampire" (in an obviously anachronistic, but useful comparison). In Modern Greek Folklore she appears as an ogress, directly related to trees and water. Her myth, though we know almost nothing about it, made it through the centuries and arrived in Modern Greek Folklore with almost the same role: something to scare the children and the young in order to get them to behave. Lamia's myth survived the passage of time and spread all over Europe, transforming her into a personage of the folklores of different peoples. Thus, it is the aim of this research to analyze the variants of the myth of Lamia, from Antiquity to Modern times.

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Portrayal of the Dionysiac Cult in the Bacchae

In his last play **Bacchae**, Euripides raises some very important and fundamental questions regarding the nature of a true Deity, and the genuine purpose of a religion or a cult. The play also explores the psychology of mass violence, and hysterical and frenzied behaviour of a mob possessed by religious zealotry. Euripides also shows how dangerous such zealotry is. Mindless violence perpetrated in the name of religions and gods has ruined and devastated countless lives; innumerable innocent people have been killed mercilessly across the world in the name of races, religions and cults, and this process is still going on, hence the play is very relevant even today.

Euripides never hesitated in condemning cruelty and violence wrecked in the name of a religion. He exposed fake and useless religious rites, rituals, customs and practices. (e.g **Iphiginia at Tauris**, **Hippolytus**, **Women of Troy**, **Hecabe**). Apollo, Artemis, Aphrodite, Dionysus and other Greek gods never showed mercy and compassion. Their nature was vengeful. Immoral and unethical behaviour of the Greek gods made some Greeks of the Fifth Century B.C. skeptical of them; and one of the major themes in the plays of Euripides is religious skepticism, which in my opinion is clearly reflected in the **Bacchae** too, which is full of gruesome violence, ferocity and savagery.

In my view **The Bacchae**, presents before us the cruelest face of violence; and these acts of extreme barbarity are committed in the name of a cult. Our contemporary world too, is torn by violence, fanaticism, racism, dogmas, communal and sectarian violence, and terrorism. Here the important questions are: Does religion teach hatred? Does it recommend brutality and bloodshed? Does it liberate the spirit from the fetters of ignorance or does it condition the mind? Should religion preach fanaticism? Is there a place for vengeance and barbarity in a religion? Is religious zealotry desirable? What is the true purpose of a religion: Is it to destroy and devastate lives or to bring peace, love, bliss and happiness? What is the relationship between man and God? Are human beings mere slaves? Can humans not raise questions and doubts? Are they not free to practice the religion or faith of their choice? Must they always accept a new cult or a god without any doubt? Is skepticism sin? In the **Bacchae** Euripides raises all these questions. He was a staunch advocate of intellectual freedom. But there is little or no place for it in the cult worship which demands absolute obedience.

The present paper focuses on the Dionysiac cult and Dionysus. In my opinion, Euripides neither glorifies nor condemns Dionysus. But he certainly raises some very important, serious and disturbing issues pertaining to the cult worship and the nature of the god; and it is up to his readers and spectators to judge the merits or demerits of the cult. My main object is to present my observations regarding the Dionysiac cult, the mindset of the worshippers, and religion in general. In my view the play is certainly not the piece of poet's recantation.

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Poetry of Moscow University in Russian Literature

Project "Poetry of Moscow University: since Lomonosov till..." was launched in 2000 by G. Voropayeva (1947-2008) and continued at Laboratory for Computational Lexicography at Moscow State University under the direction of N. Pertsova (1945-2015). The project has its own website (<http://poesis.ru>) and a series of books were published. Currently, the website contains poems, translations, and biographies of more than 600 poets, who taught or studied at Moscow University or were members of Society of Lovers of Russian Literature (1811-1930). The earliest poems were written at XVIII century (for example, the works of such authors as Empress Elizabeth of Russia, the daughter of Peter the Great, Mikhail Lomonosov and others), the latest – at XXI century, by University students and professors. Some authors (for example, Empress Elizabeth, literary critic Vissarion Belinsky, Prince Grigory Potemkin, great novelist Fyodor Dostoyevsky and others) being well known in other areas, are little known or unknown as poets. So, the website contains a corpus of Russian poetry; it cannot be complete, of course, but is very interesting in other ways.

The Society of Lovers of Russian Literature was founded in 1811 at Moscow University. Anton Prokopovich-Antonsky, writer, linguist, mathematician and scientist, was elected its first chairman. Antonsky paid great attention to linguistic studies: for example, he suggested the projects of pronunciation and derivative dictionaries. Antonsky and members of the Society together were studying various levels of the Russian language: grammar, syntax, vocabulary, and typology and so on. Mathematicians and scientists were also involved in linguistic studies. The meetings of the Society were open to all comers; during them, the literary and scholar works of its members and some guests were read and discussed and then published.

So, the project "Poetry of Moscow University..." represents an important part of Russian literature and culture as the whole.

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Epic Poetry and Postmodernity

Although it has been considered a dead literary genre since XIX century by the majority of literary critics, the epic poetry was always present in universal Literature and this presence includes new forms of epic poetry in modern and postmodern literature. However, as the evolution of epic genre was not really understood, a great part of this production was not sufficiently studied and analysed. Poems as *Canto General* (Pablo Neruda), *Latinomérica* (Marcus Accioly), *Omeros* (Derek Walcott), *A cabeça calva de Deus* (Corsino Fortes), *As marinhas* (Neide Archanjo), *Uma viagem à Índia* (Gonçalo M. Tavares), from many parts of the world, invite us to discuss the importance of epic poetry in times of globalization, fragility of cultural identities and new visions on themes as history, myth and heroism. The proposal here is, firstly, to discuss and to dimension the epic theory using contemporary approaches from Anazildo Silva, Saulo Neiva, Leo Pollmann, Lylia Kesteloot and Ramalho about this genre, and through them, to dimension theoretical categories as "epic matter", "double enunciation", "historical plan", "mythical plan", "literary plan", "epic heroism" and also traditional epic categories as "invocation", "proposition" and "division in chants". At the same time, epic poetry will be distinguished of epic narrative, and the hybridism of literary forms will be focused. Secondly, we intend to present some of these poems, in a general view, just to emphasize how epic poetry is able to antagonize the idea of the end of concepts of nation, cultural identity and also heroism as a consequence of postmodernity. Using Homi K. Bhabha, Stuart Hall and Fritjof Capra as parameters, we will defend epic poetry as a form of cultural resistance in a way to reaffirm individual values and identity related, mainly, to ex-colony realities.

Zumrut Sahin

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Sexuality in Angela Carter's The Passion of New Eve: From Heterosexuality to Bisexuality

Angela Carter 's The Passion of New Eve was published in 1977 when the second wave feminism was dominate. The second wave feminists were mainly concerned with the issue of sexuality as a social construction which is seen as the primary source of women ' s oppression .

In this study , focusing on examples from The Passion of New Eve It will be discussed how heterosexuality is produced by language , power and knowledge with the lens of Leon Foucault ' s Discourse Theory. Further the ignorance of the institution of heterosexuality taking it for granted that all women are heterosexual will be discussed in the light of Judith Butler Gender Performative Theory.

This study will pay close attention to male identification , as a norm in patriarchal society , and women identification , as a form of rebellion mainly located in lesbian continuum and women 's sexual desire as key step for breaking down heterosexuality.

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The Picture of Dorian Gray as an Antagonist of Victorian Ethos

The Picture of Dorian Gray, the only novel of Oscar Wilde, was highly criticized as a scandalous and immoral novel by the society and critics. Wilde revised the novel by adding seven new chapters and a preface part. His aim was not to change his standpoint for his perception of art while adding the new chapters and preface, but he defended his perception of art against the public. As an Anti-Victorian novel, The Picture of Dorian Gray has many aspects to criticize and subvert the corrupt social values of Victorian middle class. This novel leads the way to the modern novel because the individual experience becomes prominent in it. Oscar Wilde believed in the idea of artist's total freedom from the restrictions of the society. As one of the well-known supporter of the aesthetic movement, Wilde defended his work, The Picture of Dorian Gray when it was criticized as being dirty and immoral. He had no aim as an artist to be moral or immoral. According to Oscar Wilde, the public is afraid of novelty, so they reject an artwork. They cannot understand the beauty in the novel and find it meaningless and immoral. Thus, we can say that The Picture of Dorian Gray is not an immoral book, but it shows the shame of the world. A book cannot create the evil. The evil already exists in the society, but the society cannot stand reading their own shame. That is why, the Victorian public criticizes this novel so cruelly. In this paper, I will discuss Oscar Wilde's perception of art and how Wilde's attitude towards art and novel is different from the Victorian society. Is there any function of art and novel according to Wilde? In my paper, I will try to answer these questions and analyse how the novel opposes the Victorian ethos and where Oscar Wilde stands as a novelist.

Giorgia Schiappadori

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&

Dino Gavinelli

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Literature Reads the City: Italian Writers Facing the Changes of Milan during the Italian Economic Boom

In the second post-war period in Milan different kinds of urban, industrial and productive regenerations were started. These innovations were developed in the following decades and laid the basis for a new dynamism, which is still a key characteristic of "the most European city in Italy". The urban landscape has progressively been reshaped thanks to innovative territorial policies, and the inhabitants of Milan have seen deep changes in their city. These spatial dynamics have inspired the literary production of some Italian writers, in particular during the period between the Sixties and the Seventies, an extremely prolific period for cultural life in Milan. Prose writers as Luciano Bianciardi and poets as Vittorio Sereni and Alda Merini witnessed the transformations of those years, the industrial growth, the strong economic development and the new Milanese cultural scene. The purpose of this work is to highlight how these literary creations can be a useful source, not only because of their undisputed artistic value, but also because they recreate social, historical, geographical, architectural and urban events of those days. In addition, they can help us to understand the urban context and the Milanese landscape during the Italian economic boom.

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**The Role of Biblical Elements in Porphyrogenitus'
*Vita Basilii***

Vita Basilii is βασιλικὸς λόγος written in honor of Basil I by his grandson Byzantine Emperor Constantine VII Porphyrogenitus. The work treats Basil's life discussing his origins, education, career, deeds and death as well as family circumstances. Constantine in general gives a very favorable image of his grandfather, and it seems that his main purpose was to whitewash Basil I and to refute the implicit charge of murdering his benefactor and predecessor Emperor Michael III.

One of the main characteristics in account of Basil's life, that can clearly be seen, is the strong influence of Holy Scripture regarding the syntactic and linguistic features as well as the use of quotations from Bible. Considering the fact that the idea of Providence is traditional in Byzantine literature, it is also remarkable that the author of *Vita Basilii* constantly emphasizes the importance of divine providence throughout Basil's life and especially in his career. This paper sets out to examine which features of biblical syntax and language are present in *Vita Basilii*, how and in what context quotations from Bible used are and what is their function. The main purpose is twofold - to see the connection between the use of biblical elements and the frequent occurrence of author's references to divine providence, and to show how biblical elements serve to realize author's ideological and literary intention, that Basil's accession to the throne was ordained by divine providence, and not the consequence of his personal ambition or immoral acts.

Diana Soric

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Quotation Culture in the Letters of Croatian Humanist Antun Vrančić

Antun Vrančić (1504 - 1573), Croatian humanist, diplomat and Primate of Hungary, wrote about eight hundred letters over the period of 35 years. Most of the letters were written in Latin, and only a few in Italian and Hungarian. They were written for different people: his friends, family members, and most often for numerous European church and state dignitaries. Vrančić's letters thus vary in content, character and style. The use of quotations in letters is characteristic of epistolary style, and it comes as no surprise that in Vrančić's epistolary corpus we come across numerous quotations from classical authors, but also biblical quotes. He rarely quotes Greek authors (Socrates, Plato and Hesiod) and does not quote from original Greek texts, but from Latin translations. More quotations are found from Latin authors: Horace (six times), Cicero, Terence and Ovid (three times), Virgil, Livy, Caesar, Seneca, Martial and Quintilian (once or twice). Concerning quotations from the Bible, it must be remarked that a large percentage of them are from the Epistles of St. Paul (8) when compared to the others which appear only once or twice - the Psalms of David, Isaiah, the Gospel according to Luke etc. Having in mind the entire corpus of letters, this paper sets out to examine the selection of Vrančić's letters in which we find quotations from classical authors and from the Bible. The analysis aims at answering the following questions: In which letters do we find most citations related to the addressees (Does Vrančić quote more often in the family or official correspondence)? When were these letters written (Do they belong to the earlier or later stage of correspondence and why)? How does he implement quotations in his letters, what is the context in which we find them and what is their purpose?

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The Minotaur: Canonical Translations of a Classical Monster

Featured in numerous re-readings of Classical Antiquity, the mythical character known as Minotaur represents, among other roles, a kind of synthesis of the attributes that shape a classical monster: he is an hybrid with an infamous conception, he is a ferocious anthropophagous and, we should remember it: he is also a foreign.

Originated from Crete, island in Eastern Mediterranean, ruled by the feared king Minos, the Classical Minotaur is not only a monster by excellence, but also a "Boogie Man" by excellence. His figure, often associated to the evil attributed to the monsters (beings presented as a deviation from the norm) and frequently depicted by literature and other arts, will be discussed here, starting from specific aspects: the arbitrary and changing conceptions of good and evil, majority and minority, as well as their respective conflicts.

Since we intend to analyze the canonical figure of the Minotaur in verbal and visual re-readings, we add to our discussion the conception of intersemiotic translation, primarily defined as the "[...] interpretation of verbal signs by non-verbal systems of signs" (JAKOBSON, 2001: 65) and after expanded to other possibilities.

Meri Tek

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Death of a Salesman as a Tragedy in Modern Context with Regard to Arthur Miller's Essay "Tragedy and the Common Man"

In this study, Arthur Miller's *Death of a Salesman* will be analysed as a tragedy in Modern context with regard to his own essay "Tragedy and the Common Man". As one of the earliest studies on dramatic theory, Aristotle's *Poetics* closely examines the significant characteristics of a tragedy. According to Aristotle, a good tragedy must be complex and it should represent action. Similar to Aristotelian Tragedy, *Death of a Salesman* as a modern play has its complexity and action. The play's setting is based on Great Depression period, which is the most prominent historical theme for American literature. The main character of the play, Willie Loman is a 60 years old salesman living with his family in New York. He is under the effect of American Dream, which basically means a good and successful living for American people. However; chasing this dream brings his downfall which is not a tragic downfall in Aristotelian context. Nevertheless, it carries a tragic aspect if examined with regard to Arthur Miller's essay "Tragedy and the Common Man" which was written in 1958 as a defence of ordinary man's tragedy in Modern Drama. So, the main focus of this study is to show why *Death of a Salesman* can be considered as a tragedy in modern context. Giving the historical background of the play, Aristotle's *Poetics* will be observed and argued what characteristics

Death of a Salesman lacks in Aristotelian terms. Following this argument, Arthur Miller's essay will be observed and the play will be argued in Miller's modern context to show the tragic elements in *Death of a Salesman*.

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Reviving the Victorians in the Twenty First Century: Writing about the Present?

In his work *Why Read?* Mark Edmundson observes that "[w]e read to assert ourselves, to sharpen our analytical faculties. We read to debunk the myths. We read to know the other (...)" (52). While the reading process does not offer the "final" or "ultimate" truth, it encourages critical reflection both on the past and the present. In my paper I strive to answer the question: what does it mean to *read Neo-Victorian fiction* and what does this act signify for the present and for the modern reader? Consequently, I strive to define neo-Victorian fiction. While adopting Louisa Hadley's notion of ventriloquism, I interpret neo-Victorian texts as literary mediums set in the nineteenth-century past, yet also consciously narrating the present. Furthermore, based on L. Hadley's, A. Heilmann's and M. Llewelyn's works, I analyse the idea of the historical involvement of neo-Victorian fiction against the notions of parody and pastiche. Moreover, I discuss the process of reviving the popular nineteenth-century genres (biography, detective fiction, Bildungsroman) in the modern neo-Victorian framework. Finally, I describe neo-Victorian fiction as the vantage point from which the modern reader approximates the literary past and build the notion of the postmodern presence. In my paper I analyse such neo-Victorian texts as: Clare Boylan's *Emma Brown*, Syrie James' *The Secret Diaries of Charlotte Brontë* or Margaret Forster's *Lady's Maid*.

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The Semantic World of the First Collection of Poems of O. Mandelshtam *Stone*

O. Mandelshtam is a Russian famous poet of silver age. A. Bely called him "poet of poets". According to V. Shklovsky, Mandelstam is "a peculiar... difficult... touching... genius poet". Joseph Brodsky said in his Nobel Lecture: "there are times when, by means of a single word, a single rhyme, the writer of a poem manages to find himself where no one has ever been before him, further, perhaps, than he himself would have wished for." Mandelshtam is such a poet who can find himself in boundless space and time with the words. Using the method of quantitative linguistics and the theory of language network, this paper focuses on the semantic world of *Stone*.

First of all, we make a classification of semantic category of the nouns from *Stone*, and found that the semantic category mainly concentrated on three semantic categories: 1) the ancient Greek and Roman culture; 2) the universe and nature; 3) people and emotion. Second, we will examine the syntactic structures and semantic relation that build the composition of language complex network. Finally, we retrieve the high frequency words and analysis of concrete poems, in order to reveal its semantic structure and the relationship of the world.

In essay "The morning of Akmeism" O. Mandelshtam wrote: "the pious Akmeists lift this mysterious stone like Tyutchev's, use it as a cornerstone of their architecture." The words in *Stone* thus build a unique semantic world.