



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

# Abstract Book:

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**Literature**

5-8 June 2017, Athens, Greece

Edited by  
Gregory T. Papanikos

2017



Abstracts  
10<sup>th</sup> Annual International  
Conference on Literature  
5-8 June 2017, Athens, Greece

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## Preface

This book includes the abstracts of all the papers presented at the *10<sup>th</sup> Annual International Conference on Literature, 5-8 June 2017, Athens Greece* organized by the Athens Institute for Education and Research (ATINER). In total 42 papers were submitted by 48 presenters, coming from 24 different countries (Albania, Austria, Brazil, China, Colombia, Croatia, Cyprus, Estonia, France, Germany, Greece, India, Indonesia, Israel, Italy, Japan, Pakistan, Philippines, Poland, Portugal, South Africa, Turkey, UK and USA). The conference was organized into 13 sessions that included a variety of topic areas such as myths, gender analysis, literary exchanges, and more. A full conference program can be found beginning on the next page. In accordance with ATINER's Publication Policy, the papers presented during this conference will be considered for inclusion in one of ATINER's many publications.

The purpose of this abstract book is to provide members of ATINER and other academics around the world with a resource through which to discover colleagues and additional research relevant to their own work. This purpose is in congruence with the overall mission of the institute. ATINER 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 to exchange ideas on their research and consider the future developments of their fields of study.

It is our hope that through ATINER's conferences and publications, Athens will become a place where academics and researchers from all over the world regularly meet to discuss the developments of their discipline and present their work. Since 1995, ATINER has organized more than 400 international conferences and has published nearly 200 books. Academically, the institute is organized into seven research divisions and 38 research units. Each research unit organizes at least one annual conference and undertakes various small and large research projects.

For each of these events, the involvement of multiple parties is crucial. I would like to thank all the participants, the members of the organizing and academic committees, and most importantly the administration staff of ATINER for putting this conference and its subsequent publications together.

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



**FINAL CONFERENCE PROGRAM**  
**10<sup>th</sup> Annual International Conference on Literature, 5-8 June 2017,**  
**Athens, Greece**

**PROGRAM**

Conference Venue: Titania Hotel, 52 Panepistimiou Avenue, Athens, Greece  
**C O N F E R E N C E P R O G R A M**

**Monday 5 June 2017**

**08:00-09:00 Registration and Refreshments**

**09:00-09:30 (Room D-10<sup>th</sup> Floor) Welcome and Opening Address**

Gregory T. Papanikos, President, ATINER.

**09:30-11:00 Session I (Room A-Mezzanine Floor): Myths re-viewed**

**09:30-11:00 Session II (Room B-1<sup>st</sup> Floor): A Panel on “From Écrivance to Écriture: Contemporary Revolutions in (Meta)language”**

**Chair:** Aleksandra Tryniecka, PhD Student, Maria Curie-Skłodowska University, Poland.

**Chair:** Maria Margaroni, Academic Member, ATINER & Associate Professor, Department of English Studies, University of Cyprus.

1. Rongnyu Chen, Professor / Director, Beijing Language and Culture University, China. Ancient Greek Tragedy in China: Focusing on Adaptation and Performance from Chinese Traditional Operas.
2. \*Paola Partenza, Associate Professor, University of Chieti-Pescara, Italy. The Hero's Suffering: Ulysses' Melancholia.
3. Tatiana Tsakiropoulou-Summers, Associate Professor, University of Alabama, USA. Pericles' Citizenship Law and Mythical Justification of Women's Political Exclusion.
4. Kaarina Rein, Research Fellow, University of Tartu, Estonia. Nikolai Baturin's Novel "Kentaur" Connecting Ancient Myths and Problems of the 21<sup>st</sup> Century.
5. Kathleen Ann O'Donnell, Independent Scholar, British School at Athens, Greece. Nineteenth Century Translators of 'The Poems of Ossian by James Macpherson in the Greek-Speaking World. Their Contribution to Greek Letters.

1. Apostolos Lampropoulos, Professor, University Bordeaux Montaigne, France. Curating Theory.
2. Christakis Chatzichristou, Associate Professor, University of Cyprus, Cyprus. Layered.

**11:00-12:30 Session III (Room A- Mezzanine Floor): Blurring Borders**

**Chair:** Paola Partenza, Associate Professor, University of Chieti-Pescara, Italy.

1. Lesibana Jacobus Rafapa, Professor, University of South Africa, South Africa. Ruptures in Harmonizing Discourses: Black and White Prose Fiction in a Democratic South Africa.
2. Yukihide Endo, Independent Researcher, Professor Emeritus, Hamamatsu University School of Medicine, Japan. A Digital Age Literature and Subculture: Boundary Crossing and Genre Amalgamation.
3. Lidia Aguiar, Teacher and Researcher, ISCET – Instituto Superior de Ciências Empresariais e do Turismo, Portugal & Otilia Lage, Researcher, University of Porto, Portugal. Portuguese Literature and Romanced Stories of Smuggling and Illegal Emigration

at the Luso-Spanish Border: Imaginaries and Social Representation.

4. Sabira Hajdarevic, Lecturer, University of Zadar, Croatia. Gender Relations in Aristaenetus' *Erotic Letters*.
5. Dimas Romadhon, Researcher, Universitas Islam Raden Rahmat, Indonesia. The Leper Queen and the Rapist Servant: Colonial Agenda in Madura Island Presented in Dutch Version of Madurese Roman *Bangsatjara Ban Ragapadmi*.

**12:30-14:00 Session IV (Room A- Mezzanine Floor): A Panel on Echoes of Ancient Myths in Contemporary Literature**

**Chair:** Marina Pelluci Duarte Mortoza, Independent Researcher, Brazil.

1. Claudia Teixeira, Assistant Professor, University of Évora, Portugal. Oedipus' Myth in a new Context: The Recreation by Armando Nascimento Rosa.
2. Jayashree Borah, Assistant Professor, Indraprastha College for Women, India. Queering through Myth: Gender, Memory and Narrative in Janice Pariat's *Seahorse*.
3. Françoise Lecocq, Senior Lecturer, University of Caen Normandy, France. The Myth of the Phoenix in Children's Literature, Cartoons, and Movies.
4. Klarina Priborkin, Lecturer and Coordinator of the EAP Unit, Givat Washington Academic College of Education, Israel. Feminism and Spirituality in Chitra Banerjee Divakaruni's *The Palace of Illusions*.

**14:00-15:00 Lunch**

**15:00-16:30 Session V (Room D-10<sup>th</sup> Floor): The Gastrotex**

**Chair:** Arne Merilai, Professor, University of Tartu, Estonia.

1. Jean-Philippe Mathy, Professor, University of Illinois, USA. History, Gastronomy, and Spiritual in Michel Houellebecq's "Submission".
2. Zeynep Atayurt-Fenge, Assistant Professor, University of Ankara, Turkey. "Foie gras, croissants, jam, and butter": Food as the Locus of Hospitality and Hostility in Guy de Maupassant's "Ball of Fat", and Somerset Maugham's "Three Fat Women of Antibes".
3. Alicia Van der Spuy, Senior Lecturer and Head of Department, Walter Sisulu University, South Africa. Food as Marker of Identity in *My Beautiful Death* by Eben Venter.

**16:30-18:00 Session VI (Room D-10<sup>th</sup> Floor): Gender Analysis in Literature**

**Chair:** Jean-Philippe Mathy, Professor, University of Illinois, USA.

1. Peter Jeffreys, Professor, Suffolk University, USA. Fraternal Letters: Exploring C.P. Cavafy's Intimate Exchanges.
2. Aleksandra Tryniecka, PhD Student, Maria Curie-Skłodowska University, Poland. The Reconfigurations of the Victorian Men in Wilkie Collins' Selected Novels.
3. Irene Han, Graduate Student, UCLA, USA. *Brise Marine*: Plato and the Metaphysical Feminine.
4. Qianyu Wang, Associate Professor, Harbin Institute of Technology, China. A Sociological Study of the Punishment on Hester Prynne in *The Scarlet Letter*.

**18:00-19:30 Session VII (Room D-10<sup>th</sup> Floor): Special Issues I**

**Chair:** Zeynep Atayurt-Fenge, Assistant Professor, University of Ankara, Turkey.

1. Jose Maria Souza Neto, Professor, State University of Pernambuco, Brazil. Ilektra: Teaching History with Euripides.
2. Hua Zhang, Professor / Director, Beijing Language and Culture University, China. An Ecological Analysis of the Human Position in Chinese Literature.
3. Lynn Wood, Lecturer, Walter Sisulu University, South Africa, Vasti Pienaar, Lecturer, Walter Sisulu University, South Africa, Lakshmi Jayakrishnan, Lecturer, Walter Sisulu University, South Africa & Alicia Van der Spuy, Senior Lecturer and Head of Department, Walter Sisulu University, South Africa. Humour in Multicultural South African Texts: Finding Common Ground.

**21:00-23:00 The Pragmatic Symposium of the Conference as Organized in Ancient Athens with Dialogues, Food, Wine, Music and Dancing but fine tuned to Synchronous Ethics**

<b>Tuesday 6 June 2017</b>	
<b>07:30-10:30 Session VIII: An Educational Urban Walk in Modern and Ancient Athens</b>	
<b>Chair:</b> Gregory Katsas, Vice President of Academic Affairs, ATINER & Associate Professor, The American College of Greece-Deree College, Greece.	
Group Discussion on Ancient and Modern Athens. Visit to the Most Important Historical and Cultural Monuments of the City (be prepared to walk and talk as in the ancient peripatetic school of Aristotle)	
<b>11:00-12:30 Session IX (Room A-1<sup>st</sup> Floor): Literary Exchanges</b>	<b>11:00-12:30 Session X (Room B-1<sup>st</sup> Floor): A Panel on “Greek Poetry and Greek Literature: From Homer to Kazantzakis and Beyond”</b>
<b>Chair:</b> Alicia Van der Spuy, Senior Lecturer and Head of Department, Walter Sisulu University, South Africa.	<b>Chair:</b> Margot Neger, Postdoctoral Researcher, University of Salzburg, Austria.
<ol style="list-style-type: none"> <li>1. Blerina Harizaj (Moja), PhD Research Student, Center for Albanian Studies, Albania. The Iliad by Homer and the Albanian Poet Naim Frasheri.</li> <li>2. Ronald Forero Alvarez, Professor, Universidad de La Sabana, Colombia. <i>Oedipus Mayor</i>, a Colombian Cinematographic Adaptation of Sophocles’ <i>Oedipus Tyrannus</i>.</li> </ol>	<ol style="list-style-type: none"> <li>1. Lisa Hopkins, Professor, Sheffield Hallam University, UK. Echoes of the <i>Antigone</i> in Early Modern English Drama.</li> <li>2. Arne Merilai, Professor, University of Tartu, Estonia. Γλαῦκ’ Ἀθήναζε, or, Rereading Sophocles, Hardy and Eduard Vilde. (LITPOE)</li> <li>3. Barbara Pavlock, Professor, Lehigh University, USA. The Final Simile in Apollonius’s Argonautica.</li> <li>4. Wilhelm Kuehs, Lecturer, Alpen-Adria-Universität Klagenfurt, Austria. The Second Coming of the Gods Postmodern Uses of Ancient Myths in German and Austrian Literature – or from Literature to Sociosemiotics.</li> <li>5. Radha Krishna Murty Gollamudi, Managing Editor, IUP Publications, India. Achilles and SriRama, Protagonists of the Iliad and Ramayana: A Comparative Analysis.</li> </ol>
<b>12:30-14:00 Session XI (Room A-1<sup>st</sup> Floor): A Panel on Family Models: (Inter)Generational and Gender Relations in the Ancient World</b>	
<b>Chair:</b> Tatiana Tsakiropoulou-Summers, Associate Professor, University of Alabama, USA.	
<ol style="list-style-type: none"> <li>1. Ling Li, Professor, Beijing Language and Culture University, China. The Complexity of Maternal Love in the Literature of Bing Xin.</li> <li>2. Frank Romer, Professor, East Carolina University, USA. Politics and Intergerational Family Conflict in Aristophanes’ Wasps.</li> <li>3. Margot Neger, Postdoctoral Researcher, University of Salzburg, Austria. Sending Poems with Letters: The Literary Exchange between Symmachus and his Father.</li> <li>4. Anna Katharina Romund, Research Associate and PhD Student, University of Osnabruck, Germany. Dreams of Family Importance.</li> </ol>	

**14:00-15:00 Lunch**

**15:00-16:30 Session XII (Room F-10<sup>th</sup> Floor): The Role of Institutions in the Evolution of Greek Literature**

**Chair:** Yiota Bleta, Independent Writer, Greece.

1. Pavlos Nathanail, President, Greek Literary Society, Greece. The Role of Greek Literary Society in the Evolution of Literature.
2. Tasos Lertas, President, Panhellenic Union of Writers, Greece. The Role of Panhellenic Union of Writers in the Evolution of Literature.
3. Ilias Papakonstantinou, General Secretary, Panhellenic Union of Writers, Greece. Actions of Panhellenic Union of Writers.
4. Dimitrios Katis, Independent Composer, Greece. The Rhythm of Music in Poetry.

**16:30-18:00 Session XIII (Room F-10<sup>th</sup> Floor): Special Issues II**

**Chair:** Lynn Wood, Lecturer, Walter Sisulu University, South Africa.

1. Judith Batin, Associate Professor, Far Eastern University, Manila, Philippines. Theme and Form of “*Hudhud of Dinulawan and Bugan at Gonhadan*”.
2. Marina Pelluci Duarte Mortoza, Independent Researcher, Brazil. Themistocles' *Hetairai* in a Fragment of Idomeneus of Lampsacus: A Small Commentary.
3. Zifeng Chen, PhD Candidate, Peking University, China. Atlas: The Imaginary Archaeology of a Floating City.
4. Singathwa Mona, Lecturer, Walter Sisulu University, South Africa. Challenges of the IsiXhosa Mother Tongue Language.
5. Qurratulain Sardar, PhD Scholar, University of Sindh, Pakistan. A Critical Evaluation of Locke's Empiricist Philosophy and its Influence on Pre-Romantic Aesthetics.

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

**Wednesday 7 June 2017**

**Educational Island Tour: (Details during registration)**

**or**

**Mycenae and Epidaurus Visit: (Details during registration)**

**Thursday 8 June 2017**

**Delphi Visit: (Details during registration)**

**Lidia Aguiar**

Teacher and Researcher, ISCET – Instituto Superior de Ciências  
Empresariais e do Turismo, Portugal

&

**Otilia Lage**

Researcher, University of Porto, Portugal

## **Portuguese Literature and Romanced Stories of Smuggling and Illegal Emigration at the Luso-Spanish Border: Imaginary and Social Representation**

In the present paper, it is aimed to establish the context in the Portuguese contemporary literature area, a romanced story of smuggling and illegal emigration on the Luso-Spanish boundaries, before the border opening within the framework of the European Union, in the early 1990's.

The border, a geographical line, sometimes physical, others just intellectual, but always political, was the protagonist of many cold and harsh stories of smuggling and illegal emigration, whose echoes set in the modern Portuguese romance. It was the literary fiction that first had the audacity to describe the living and the feeling of the population and its protagonists during an historical time where those realities were still immersed in secrecy. More recently, historians, sociologists and anthropologists have been investigating and producing certified scientific studies to build a more solid interpretation of facts, resorting to the contributions of literary studies.

It is deemed that an intensive approach should not be disregarded and a very special reference in the literary domain of border phenomena, which even before of its opening were already significantly traced in the Portuguese contemporary romance.

It is aimed then to denote, interpret, and analyse, in a cross point of view of "imaginary" and "social representations", some modern Portuguese romances fragments, all from known Portuguese authors and some of them established that had the opportunity, even with the border phenomena still active and its contradictory complexities, to describe and to create fiction with these facts and preserve its memories alive fictionalised through the Romanesque writing and literary art.

In this case and context, the study of the literary corpus is as follows:

*Terra fria* by Ferreira de Castro (1990, 13th edition); *Mariam Mim* by Nuno Montemor (2003, 4th edition); *Novos Contos da Montanha* by Miguel Torga (2013, 6th edition); *A noite e a Madrugada* (1994, 12th edition) and *As Minas de São Francisco* (2003, 11th edition) by Fernando Namora; *A Fárria* (2010, 2th edition) by Bento da Cruz; *Longe do meu coração* (2010, 1th edition) by Júlio Magalhães.

**Zeynep Atayurt-Fenge**

Assistant Professor, University of Ankara, Turkey

**“Foie gras, croissants, jam, and butter”: Food as the Locus of Hospitality and Hostility in Guy de Maupassant’s “Ball of Fat” and Somerset Maugham’s “Three Fat Women of Antibes”**

This paper aims to examine the representations of culinary images and activities in Guy de Maupassant and Somerset Maugham’s short stories entitled “Ball of Fat” (“Boule de Suif” 1880) and “Three Fat Women of Antibes” (1933) respectively within the framework of various personal and social implications of food and eating. In line with the scholar Sarah Sceats’ argument, which links “physical and psychic appetites” with “power relations,” this paper seeks to offer a reading of the ways in which the culinary imagery in the selected texts could be interpreted as a medium through which power relations in the private and public spheres are revealed in the form of hospitality and/or hostility, and with particular reference to the notion of female altruism and the normative regulations of femininity. In Maupassant’s story we see a fat lady of “easy virtue” who willingly shares her food basket with her fellow passengers on the train, but whose hospitality is returned by hostility. The sexuality and power represented by the fat woman’s eating in public, an activity that was considered a “taboo” for women in the late 19<sup>th</sup> century, later initiates a violent response. Food as an agent situated in the borderline between hospitality and hostility is also explored in Maugham’s story, which depicts a gradual straining of relations as three middle-aged women go on a diet. While “Ball of Fat” offers its social insights into the functioning of food in the public sphere in a rather tragic tone, Maugham’s story tends to deal with food in the private realm in a humorous way, focusing on the ways in which the satisfaction of appetite is a key factor in maintaining happy relationships. Acknowledging these differences in tone and in the stylized representations of food and eating in these stories, which tend to depict the cultural mores and attitudes towards culinary activities prevalent at social environments in which they were situated, this paper thus seeks to establish a critical dialogue between these two texts in terms of the private and public implications of the culinary imagery in relation to the concepts of hospitality and hostility.



**Judith Batin**

Associate Professor, Far Eastern University, Manila, Philippines

**Theme and Form of “*Hudhud of Dinulawan and Bagan at Gonhadan*”**

*Hudhud* is proclaimed by UNESCO as a masterpiece of oral and intangible heritage of humanity and which needs to be preserved as a record of cultural identity. This literary ethnographic study focuses on the analysis of the theme and form of the epic “*Hudhud of Dinulawan and Bagan at Gonhadan*” published by Fr. Francis Lambrecht in 1967. The study determines and assesses the aesthetic and cultural values of the Ifugao ethno-epic, shedding light on the essence of the chant in connection to their cosmos, history, behavior, socio-political and cultural laws, beliefs, traditions and practices.

The Ifugao people possess a well-developed culture. Much of their oral traditions, particularly their oral literature, are found in their socio-religious rituals and functions. *Hudhud* is a serious and complicated narration of their social and political stratification, struggle, fight, pride, alliance and peaceful ideology. The wealth-draining traditional marriage rite (*uyauy* rite) of the wealthy Ifugao people (*kadangyan*) and their ultimate goal as a symbol of self-actualization (*hagabi* rite) reflect the socio-political aspects of the epic.

The analysis is anchored on E. Arsenio Manuel’s theory of the Philippine ethno-epic validating that an ethno-epic has a considerable length with certain seriousness of purpose revolving around supernatural characters and events based on oral tradition either chanted or sung. The descriptive-qualitative method, employing the formalist-contextualist approach in the process of the literary study unfolds the rich but almost extinct culture and tradition. Likewise, immersion and informal interviews during the fieldwork in the *hudhud* regions (Kiangon, Asipulo and Lagawe, Ifugao) disclose the lack of knowledge and understanding of the people of their folklore as an effect of Christianization, education and modernization. Thus, this study strengthens the demand for a serious action and scheme in the preservation of the cultural tradition.

**Jayashree Borah**

Assistant Professor, Indraprastha College for Women, India

**Queering through Myth:  
Gender, Memory and Narrative in Janice Pariat's *Seahorse***

Janice Pariat, a writer from the northeast of India, had remarked, in an interview, how myths unveil common patterns through which we derive meaning. In her novel, *Seahorse*, she employs the myth of the homosexual love of the sea god Poseidon and the youth Pelops to weave together a narrative of love and loss between the protagonists Nicholas and Nehemiah. I would argue how, through the use of this instance of homosexual love in classical Greek mythology, the author tries to legitimise a queer identity for her protagonist. My paper would attempt to analyse the way Pariat retells an ancient myth to show the fluidity of gender and sexuality, and to dismantle constructed heteronormative boundaries. The narrative structure itself shows the fiction of compartmentalising and categorising. The figure of the seahorse, a literal and symbolic presence in the novel, further strengthens the notion of queerness. Besides, the fluidity of time and memory in the novel is appropriate for a text that sees the echoes of an ancient myth in modern history. TS Eliot's essay, "Ulysses, Order and Myth" elucidates how myth is used to control and order the futility and chaos of the modern world and make the latter possible for art. However, Laurence Coupe, in his study of other texts, argues how one need not make any hierarchical distinction between myth and contemporary history. How does *Seahorse* read myth - as a shaping factor or mainly to show the resonances of ancient story in the modern world?

**Christakis Chatzichristou**

Associate Professor, University of Cyprus, Cyprus

## **Layered**

If the writing of an academic paper is not simply an inert or neutral medium which is used simply for reporting ideas but is rather itself an active agent in the creative process of communicating with our own selves and with others, then experimenting with the format of the academic paper should not only be allowed but should be encouraged. This is rarely the case with the layered format used in my articles. Some conference committees politely request that I conform to the academic format while others reject the work as not academic. In a field such as architecture, experimenting with the medium, be it a construction system for a building or a text for an article is equally important and part of what has recently been referred to as the 'diagrammatic' method in design. The layered format for writing papers is organically related to the way I paint, and teach or practice architectural design. Allowing for the personal and idiosyncratic to play a role in these synthetic activities is an important characteristic of the design methodology proposed. Removing this element would remove the essence of the proposal in the first place. The layers in such a setup are allowed to freely navigate between papers creating different relationships between them and with new layers in each paper. That the paper seems unfinished or not 'composed' enough are also desired qualities of the proposal, which is perpetually seen as an unfinished entity.

**Rongnyu Chen**

Director, Institute of Comparative Literature, Beijing Language and  
Culture University, China

### **Ancient Greek Tragedy in China: Focusing on Adaptation and Performance from Chinese Traditional Operas**

The Chinese opera performing of western classical dramas has undergone over 100 years. W. Shakespeare, H. Ibsen, E. O'Neil and ancient Greek dramas have been enormously adapted and staged as form of traditional operas since 1980s. Focusing on adapting and performing ancient Greek tragedies with Chinese traditional Operas, this paper is trying to present and analyze the historical process how Hebei Bangzi Opera *Medea* and Peking Opera *King Oedi* performed at Chinese stage. Amongst these intercultural staging practice, Chinese operatic conventions (singing, speaking, acting and fighting) were utilized to adapt and stage ancient Greek tragedies aiming to achieve highly blending of foreign and native cultures, and some theatrical performances as exemplary instances won enthusiastic applause both at home and abroad. On the one hand, Chinese operatic performance of ancient Greek theater has coincided with multicultural trend in the contemporary world, on the other, they have opened up a new direction when Chinese operas themselves need development of more free space. Nevertheless, deeper fusion between Chinese and foreign theatre are still expected.

**Zifeng Chen**

Doctoral Candidate, Peking University, China

## **Atlas: The Imaginary Archaeology of a Floating City**

Despite China's high-level urbanization, contemporary Chinese writers show signs of "dysgraphia" while faced with urban literature. Hong Kong writers stand out as the few people who bear the responsibility to deal with urban experience. In fact, in the 20th century, this isolated former colony and global financial center has contributed the most impressive urban literature in Chinese language. Hong Kong literature always cares about the city's destiny with indigenous awareness. It has a prototypical representation: "the floating city" to describe Hong Kong's physical existence, vicissitudinous social condition and the inner unrest of its people.

Dung Kai-Cheung's novel *Atlas: the Archaeology of an Imaginary City* (1997) is a unique representative of "floating city" novels. Experimental and fragmented as it is, this work is an allegory of the entire history of Hong Kong and its literature, just like a Monad is an epitome of the universe. The paper starts by analyzing this work with the help of Space Theories (of Foucault, Lefebvre, Harvey, etc.) and discusses the literary expression of the modern fate of this cosmopolis.

The novel has a form similar to *Invisible Cities* (Calvino, 1972) and *Dictionary of the Khazars* (Pavić, 1984), which substitutes his beloved hometown with an imaginary "Victorian City". Many years after the submergence of the city, future archaeologists discover an atlas of it and their researches form the book. Future archaeology invalidates dominant historical narrative by compressing hundreds of years onto sheets of maps, reveals struggle of power and replacement of possibilities with alternation of territories and toponymy, and features fate of relation, transition and misplacement of the colony. A position in the eye of the storm and fear of being thrown out of the storm result in the uneasy feeling of the "floating city", which urges local people to retrieve their own history by archaeology.

Colonies, however, are always deprived of histories. Dung has to seek in power's crevices for vestige of existence and resistance of a past heterotopia. Dung's novel reflects the realistic plight of Hong Kong young generation about the city's history. The history, which they seek for to build local identification has already broken during decades of inhibition, with only few spatial remains for vague collage and imagination. The post-Cold War Hong Kong, to this extent, is a "utopia" and "imagined community" literally.

**Yukihide Endo**

Independent Researcher, Professor Emeritus, Hamamatsu University  
School of Medicine, Japan

### **A Digital Age Literature and Subculture: Boundary Crossing and Genre Amalgamation**

Traditionally, in its purist definition, literature is classified as a “stand-alone” genre. However, the 1980s saw that in one type of Japanese popular literature catering to young readers in their teens through thirties, this tradition no longer remained unyielding. These youthful but comparatively inexperienced enthusiasts had already developed a strong interest in alternatives to mainstream culture. They began to immerse themselves in a digital age. Among other books, it is Yumemakura Baku’s 1988-2014 serialized fiction, *The Legendary Fortuneteller at the 11<sup>th</sup> Century Imperial Court* (originally titled *Onmyôji*), that created an interactive milieu in which the authors of adaptations and spin-offs of the original fiction collaborated with Yumemakura inadvertently, but constructively. These by-products belong to different mainstream and subcultural genres, such as manga/anime, film, TV drama, and electronic games. Without any conscious agreement --even unconsciously-- Yumemakura and other mainstream and subcultural artists have cooperated to construct an arena in which the protagonist, the ancient legendary fortuneteller Abe no Seimei, demonstrates his superheroic ability. Boundaries are crossed, and genres are amalgamated.

In 21<sup>st</sup> century Japan and other parts of the world alike, the purist definition of literature of any kind warrants questioning. Although this does not necessarily suggest that literature itself is likely to disappear, the art of literature cannot exclude itself completely from other artistic and cultural forms, especially those related to, or inspired by, electronic or digital subculture. Thus, it is necessary to examine both Yumemakura’s *Onmyôji*, which draws attention to Abe no Seimei and its adaptations, and its spin-offs from the perspective of cultural anthropology, rather than that of traditional literary criticism. In fact, most of these enthusiasts of Yumemakura and other artists from different artistic genres are not traditional literary connoisseurs, but subcultural devotees.

**Ronald Forero Alvarez**

Professor, Universidad de La Sabana, Colombia

### ***Oedipus Mayor, a Colombian Cinematographic Adaptation of Sophocles' Oedipus Tyrannus***

Oedipus is perhaps the best known tragic character, as evidenced by the countless (re)interpretations of the Sophocles' tragedy not only in later literature and art but also in other spheres, above all Freud's psychoanalytic appropriation of the myth, which revived and popularized the story after the publication of his *The Interpretation of Dreams* in 1899. Naturally, the cinematographic arts did not escape the influence of the myth. The first film that dealt with the Oedipus' story was the *Oedipus Rex* directed by Tyrone Guthrie (1957), in which actors wore masks, like ancient Greek players. Another remarkable film adaptation is the *Oedipus the King* directed by Philip Saville (1967) and recorded in Greece, which included the novel idea of showing in flashback the murder of Laius. This same device had already been introduced by Jean Cocteau in his libretto for Stravinsky's *Oedipus Rex* (1927), which has a striking film version was directed and filmed for television by Julie Taymor (1992) during the first *Saito Kinen Festival Matsumoto* in Japan. In the film *Edipo Re* directed by Pier Paolo Pasolini (1967), the Oedipus' account is inserted into the middle of the life story of a child born in Italy in the 1920's.

In my presentation, however, I focus on the *Edipo Alcalde*, directed by Jorge Alí Triana (1996), for the Noble Prize winner Gabriel García Márquez wrote the screenplay. García Márquez adapted the Greek tragedy to contemporary Colombian circumstances, and hence the modifications to the original are more substantial. Oedipus becomes a mayor who wants to pacify a country town devastated by the violence of illegal armed groups, Creon is a paramilitary landowner, Tiresias is a blind coffin maker, etc. The aim of my paper is to reveal how Sophocles' play was adapted cinematographically so as to represent the situation in Colombia at the end of the last century.

**Radha Krishna Murty Gollamudi**  
Managing Editor, IUP Publications, India

## **Achilles and SriRama, Protagonists of the Iliad and Ramayana: A Comparative Analysis**

Homer's Iliad is the poem of Achilles and his wrath. The ability to modulate his character as the situation demands is something not known to Achilles, for, he always appears as a man who has lost all reason and "has allowed *thymos* to dominate his soul". The ability to go mad—to become berserk—is inseparable from Achilles' greatness as a warrior. And it is this wrath of Achilles that left him with no idea what fear is, and precisely it is this trait that perhaps made him unstoppable in war. His everlasting rage and his primal concern for 'honour' and the resulting killings, besides making a reader turn wearisome, compels Homer to seek god's intervention to make Achilles realize his turbulence, his hurry, his ignoble self-pity, his insatiable discontent and rage for revenge and emerge as a saviour full of tender expressions of an almost religious solemnity while attending to Priam's request for Hector's body.

As against Achilles, Valmiki's SriRama in the Ramayana is a man of righteousness personified, with an admirable admixture of wisdom and strength, courage and compassion, conviction and consideration, dedication and detachment—the basic virtues that make a man full. Perhaps, it is this submission of Rama to Dharma, more by the glory of his own choice that made Monier Williams (1863) wonder in one of his lectures on "Indian Epic Poetry..." thus: "How far more natural is Achilles, with all his faults, than Rama, with his almost painful correctness of conduct! Even the cruel vengeance that Achilles perpetrates on the dead Hector strikes us as more likely to be true than Rama's magnanimous treatment of the fallen Ravana."

But an honest dissection of this statement reveals otherwise: SriRama is essentially human in his feelings, in his outlook about life and in his struggles and triumphs. He has indeed his weaknesses: exhibits common attributes of human nature such as its emotions and infirmities. Like any other human being, he gives vent to anger, grief and despair. His vulnerability for passion well reflects in his blindly going out for the golden deer, a rare animal, simply to fulfil his beloved Sita's request. He suspects others, including his brother, Bharata. Occasionally falters in his judgement too. But Rama, unlike Achilles, wills for righteous conduct even in the midst of the malice of circumstances. It is this constant endeavour of him all through the epic



that bestows a grace, a dignity, and a significance to his character, besides making it look so natural. If poetry is 'a vehicle of inspiration' for building the ideal human society, obviously, Rama becomes the choice to idealize and that is what this paper attempts to delineate by undertaking a comparative analysis of the character of these protagonists of the two great epics.

**Sabira Hajdarevic**  
Lecturer, University of Zadar, Croatia

### **Gender Relations in Aristaenetus' *Erotic Letters***

Besides the existence of the epistolary collection entitled *Erotic Letters*, attributed to him by (some) scholars, almost nothing is known about the author named Aristaenetus.

50 fictional letters of the Collection were written probably in the 6<sup>th</sup> century A.D. They depict various love and sexual liaisons; the protagonists are single, married, engaged in extra-marital affairs, in relationships with slaves or *hetaerae* etc.

The focus of the research is on the overall representation of their sexuality. I intend to investigate which gender is more likely:

- to show sexual interest (by erotic gaze, smile etc.)
- to seduce (by looks, gestures or skills)
- to achieve physical contact
- to initiate foreplay or sexual activities and
- to create the opportunity for their achievement (i.e. the suitable location, time or excuse needed)

Additionally, the representations of sexual behaviours of the "regular" women and *hetaerae* will be compared. The goal is to determine the (potential) differences and to examine if Aristaenetus' portrayal of the *hetaerae* is in concordance with the previously known information (in other Greek genres they are depicted as more assertive and sexually direct than other women).

Furthemore, the results will be placed into a wider context. Aristaenetus' gender relations will be compared with those in Alciphron's, Aelian's and Philostratus' collections (2<sup>nd</sup> or 3<sup>rd</sup> century A.D.).

The final goal is to point to (potential) differences in the representation of male and female sexual agency and sexuality in general throughout the literary subgenre from Alciphron to Aristaenetus and (if they exist) to try to explain them (e.g. the use of different literary sources or the moral impact of Christianity, increased by Aristaenetus' time, might change his portrayal of *hetaerae*).

**Irene Han**  
Graduate Student, UCLA, USA

### ***Brise Marine: Plato and the Metaphysical Feminine***

In my reading of Plato *Republic* Book V, I address the role of the female body in the ideal city (*kallipolis*), by considering its position in the “political relation.” Since bodies sense and are sensed by one another, the incorporation of women into the public sphere establishes what we can understand to be the “political relation.” I argue that the way male and female bodies relate to one another and to their environment contributes to a common sensibility and aesthetic in the ideal city. Namely, the feminine principle acts as the unifying force that binds the community together, for it represents sensation and provides the allure for making connections.

To illustrate these points, I look at Plato’s three waves in *Republic* V, where Socrates presents his arguments for the creation of philosopher-queens. In these instances, the presence of the sea, which opens up into feminine space and attracts bodies to itself, mediates the “utopian experience” and sets into motion a cinematic movement, a gendered movement. In other words, the sea creates the utopian aesthetic, which is also a cinematic one, because this medium, both fluid and sensuous, invites the reader into its landscape and links up a series of images into the narrative.

I draw attention to the significance of this liquid imagery because a correspondence between women and waves is palpable: they exert a cathartic presence because they move and purify and contribute to the city’s refinement. They refine, in fact, by upsetting, in other words, by way of flux or “becoming.” It is my view that the feminine principle drives the narrative, which shifts from the male drama to the female one, and facilitates the purifying process of these waves. The beauty of *kallipolis* lies precisely in its ability to achieve a harmony between male and female elements.

**Blerina Harizaj (Moja)**

Doctoral Research Student, Center for Albania Studies Tirana, Albania

### ***The Iliad* by Homer and the Albanian Poet Naim Frasheri**

The Albanian poet Naim Frasheri, showed his admiration and love for the history, culture, Greek literature and mythology even through translating one of the great Homeric epopee, "The Iliad". In 1896 he translates and publishes the first song of The Iliad by Homer, while in 1886 he tried to translate and publish it in Turkish. Translation of "The Iliad" by Homer was accompanied by an introduction and a postscript, in the form of a file printed in the printing house association of Bucharest. This is also confirmed by the Albanian scholar Dhimitër Shuteriqi who says, "Naim was passionate about Homer, whom he will imitate and adapt later into Albanian". A fact that stands also for one of his most important works "History of Skanderbeg" which, for its epic character is similar to the Homeric epopee, Iliad and Odyssey. The writer Naim Frasheri was among those Albanian poets who knew and valued deeply the Greek poet Homer, appreciated the high artistic values of his works, which due to the mythological character and the message they evoke, remain as the cornerstone of European and world literature. They became a source of inspiration and encouragement for the creativity of our poet.

The linguistic, cultural and literary knowledge Naim had for the Greek antiquity, encouraged him to try himself in translation. With the translation of "The Iliad" by Homer he wanted to show to Albanians the heroism, bravery and sacrifices of the Greek people through the centuries, with the sole aim to strengthen his people's conscience to fight for their freedom and independence. In this article we will see the importance of translation in the establishment of intercommunication bridges with different cultures and literatures, by conveying us at any time messages with universal values.

**Lisa Hopkins**

Professor, Sheffield Hallam University, UK

### **Echoes of the *Antigone* in Early Modern English Drama**

In 1581, Thomas Watson published a Latin version of the *Antigone*. It is impossible to tell if Shakespeare, 'Watson's heir', ever read this, but three of his last plays, *Pericles*, *The Winter's Tale* and *The Two Noble Kinsmen*, all take up the heritage of Greece, and all tell a story which echoes that of the *Antigone* in that they are concerned with failure to bury. This explores how Shakespeare's last plays figure birth and death as edges of Christendom through their marked interest in the motif of failure to bury, which threatens a failure to make an orderly exit from Christendom. I also want to connect this to the plays' locations, which consistently take us to the edges of territory understood as constituting Christendom geographically, in ways that remind us that Greece was no longer the seat of independent civilisation but had been absorbed by threatening Ottoman 'Other'. These three plays thus tell a story in which being situated at the geographical edge of Christendom is recurrently linked to a failure of proper burial rites, and collectively rework the concerns of the *Antigone* for early modern England.

**Peter Jeffreys**  
Professor, Suffolk University, USA

### **Fraternal Letters: Exploring C.P. Cavafy's Intimate Exchanges**

Although most of the letters that survive in the contents of Cavafy's archive possess the laconic and brusque tone that the poet habitually adopted for most of his epistolary exchanges, two fascinating and rather under-examined sets of correspondence do exist which differ significantly in terms of the level of intimacy they chronicle: those sent to the poet by his brother John, and those exchanged with his close friend and fellow aesthete Pericles Anastasiadis. Unlike the majority of written missives that Cavafy sent and received, this trove of highly personal letters documents how those closest to the poet approached and viewed him, thus offering important glimpses into an otherwise guarded and highly private life. They also bear testament to how central epistolography would remain for Cavafy as an expressive medium and how, outside of his poetry, letters offer the best means by which the poet's full persona and interior life may be appreciated, explored and reconstructed. The somewhat impersonal epistolary dynamic that Cavafy perfected throughout his life as a professional letter writer is here qualified by these letters to Cavafy from two people where were perhaps his closest confidantes; these letters, along with the extant replies from the poet, collectively document important anecdotal details of the poet's private world and span diverse topics ranging from family matters and friendship to exchanges on painting, theater, politics, travel, and culture. This paper will present a biographical reconstruction of a more private and personal Cavafy -- the brother and friend -- based on this rich trove of archival documents. What emerges from this corpus of fascinating material is an intensely compassionate and fraternal Cavafy, a personality much less restrained and cautious than the one he usually presented to the public. Instead of the astute opportunist who toiled endlessly to orchestrate his poetic reputation, here we discover the human portrait behind the poetic mask, and recover the intimate voice that to date has remained largely elusive.

**Wilhelm Kuehs**

Lecturer, Alpen-Adria-Universität Klagenfurt, Austria

## **The Second Coming of the Gods Postmodern Uses of Ancient Myths in German and Austrian Literature - or from Literature to Sociosemiotics**

When the novel "The last World" by Christoph Ransmayr was published in 1988, it was the beginning of a new kind of reception of ancient myths in literature. In his novel Ransmayr created a hybrid time, where it seems that Ovid is still captured in his exile in Tomi and his mythological stories have come alive. Ransmayr is the first author to show the connection and influence of ancient times and presence.

The gods walk among us. This picture was the core of the beginning of postmodern literature in Austria. In 1995 Michael Köhlmeier follows with his novel "Telemach" in which the son of Odysseus travels through a dystopic post-WW2 scenario and realizes that the ancient war of the Illias has never ended.

This was the beginning of a huge wave of literature dealing with the second coming of mythology. From Salman Rushdies "The Satanic Verses" (also 1988) to Stan Nadolnys "The God of Impertinence" (1995) and Neil Gaimans "American Gods" (2001) to name but a few, the gods were no longer products of imagination or allegories in philosophical concepts, as they have been in modern literature throughout the 20<sup>th</sup> century, they now walk in flesh and blood.

In the nature of human soul and society, literature often has a special kind of insight. The postmodern approach to ancient myths opens up a path to a new understanding of human behavior and the formation of patterns of thinking and behavior. With a new kind of sociosemiotics we can take this insight and link it to the theory that human behavior and myth depend on each other. Mythological patterns are fundamental to every act and thought of a human being. This seems to be the theory behind postmodern use of ancient myths.

In this lecture I would like to take a deep look into this theory and I will show the benefits of a sociosemiotic theory that takes literature into account.

**Apostolos Lampropoulos**  
Professor, University Bordeaux Montaigne, France

## **Curating Theory**

This paper seeks to understand one of the most popular trends in doing theory nowadays. It will be focusing on the fact that several intellectuals and researchers in the human and social sciences (including literary and cultural critics, philosophers, economists and political scientists) prefer to expose and test their work in alternative settings instead of perpetuating some business as usual in a more conventional academic context. Art institutions such as the various Biennials and Triennials that are currently being organized around the world, as well as other art-related events, figure among the most popular of these settings. In addition to that, one can easily notice a significant shift in the vocabulary that is being used in similar circumstances: many intellectuals and researchers prefer to *curate* seminars and workshops (therefore to adopt a more artistic approach) instead of simply *organizing* them, or to give lecture-performances instead of giving a paper or a keynote speech; quite often, the publications that follow such events also opt for a creative format that is not conforming to the typical academic guidelines.

This paper will place special emphasis on the case of the fourteenth edition of *documenta*, one of the biggest contemporary art exhibitions worldwide, organized in Kassel, Germany every five years since the mid-1950s; during the first semester of 2017, *documenta 14* will be taking place, for the first time in its history, between Kassel and Athens under the working title *Learning from Athens*. More precisely, the paper will study the ways in which theory is performed: first, during a series of public events called *The Parliament of Bodies / 34 Exercises of Freedom* that preceded *documenta 14* in September 2016; second, in the first issues of the journal *South as A State of Mind* that became the theoretical forum of the exhibition. In both these cases, doing theory in the context of a major art event will be thought of as performing what has been termed the “imaginary of the publication” in both innovative and provocative ways.



**Francoise Lecocq**

Senior Lecturer, University of Caen Normandy, France

### **The Myth of the Phoenix in Children's Literature, Cartoons, and Movies**

In young adults books, the phoenix belongs mostly to science fiction or dystopian worlds: for the characters with that name, it is all about metamorphoses and supernatural powers, fire and romance. It is also a favorite topic in children's literature, but with other features. The mythological bird comes either from Greece and Rome, or from the Orient: the *feng huang* is the Chinese phoenix, having some commonality with the other one. The two creatures sometimes merge together in the endless imagination of the authors. After the successful founding books of Edith Nesbit (*The Phoenix and the Carpet*, 1904), and Edward Ormondroyd (*David and the Phoenix*, 1957), the unique bird is born again in the famous manga series *Phoenix* of Osamu Tezuka (1968-1988) and in the worldwide known novels of J. K. Rowling featuring the fire bird Hawks (*Harry Potter*, 1997-2016). Television, video games, and movies have also done a lot for the spreading of its popularity and its universality.

The photogenic phoenix appears in many illustrated books and cartoons, carrying on its wings beauty, wonder, and magic, with the hope of a happy end and a bright future. Feathers and egg, more than fire, are the accessories of the bird in these tales. It is always benevolent, contrary to many dark phoenixes bringing death in the adult literature.

Amongst the many works referring to that myth, we choose to study the phoenix as an animal being one of the main heroes.

**Ling Li**

Professor, Beijing Language and Culture University, China

## **The Complexity of Maternal Love in the Literature of Bing Xin**

The emphasis laid on describing maternal love is the distinguishing feature of Bing Xin's literary creations. Extolling maternal love from the perspective of a daughter, Bing Xin subverts the feudal male-dominant tradition of concealing the blood relationships of women. From the perspective of a woman, Bing Xin confirms that maternal love should be recognized as a virtue and considers maternal love to be spread throughout two dimensions: cherishing family and reforming society. Lauding the women who express solicitude for the family, Bing Xin – from the perspective of a responsible female consciousness – greatly contributes to the construction of modern Chinese female subjectivity and uses maternal love to comfort youth. Moreover, using maternal love and forgiveness to enlighten the Japanese nation, which had invaded China, Bing Xin puts into practice the ideal of maternal love as beneficial to society. Bing Xin's literature about maternal love seems to be extremely complex: sometimes it remains subordinated to male power, and sometimes it highlights women's rights.

**Baha Makhoul**

Lecturer and Researcher, Oranim Academic College of Education,  
Center for Educational Technology (CET), Israel

**Investigating Academic Vocabulary Acquisition in Arabic  
among Junior-High Students and Its Impact on Promoting  
Cognitive Processes and Linguistic Capacities**

The current presentation introduces literacy learning units and their impact on fostering Academic language and learning skills relating to the different suggested dimensions of Bloom's taxonomy amongst Arab seventh graders.

Bloom's taxonomy for learning domains (1956), has left its mark on educational theory and practice where it remains influential even today, affecting the formulation of educational goals of teachers around the world. The taxonomy was revised in 2001 to meet the learning demands and instructional approaches of the 21st century, encompassing two main dimensions: knowledge and cognitive. The current paper claims that fostering the Academic literacy of seventh graders through learning units should enhance their comprehension and learning skills relating to the different suggested dimensions of Bloom's taxonomy.

In addition to the traditional in-class instruction, 70 Arab students took part in a text-based Arabic literacy-learning program that was composed of five literacy units, designed to promote students' ability to cope with academic texts. In specific, the learning curriculum attempted to promote reading comprehension of academic texts, in part by implicitly expanding and fostering the students' general academic vocabulary knowledge. In addition, the units sought to promote other core literacy skills, including writing, discourse and listening comprehension competencies and language processing skills (morphology and syntax). To examine the efficacy of the developed learning program, pre and post reading comprehension tests were administered. The questions were distributed as a function of Bloom's taxonomy goals. After the program's termination, academic vocabulary knowledge was assessed via Arabic receptive and productive academic vocabulary tests, developed by the research team.

As indicated by the obtained results, students who have participated in the program showed a notable progress on four out of six cognitive skills: Understand, Apply, Analyze and Evaluate. Their performance on the final learning unit predicted 31% of the variance in the production test of academic vocabulary.

Ultimately, in the scope of current presentation previous related studies of the researcher and its implication to the educational field, both in terms of practice and content developing.

**Jean-Philippe Mathy**  
Professor, University of Illinois, USA

## **History, Gastronomy, and Spiritual in Michel Houellebecq's "Submission"**

In Michel Houellebecq's controversial novel *Submission*, France becomes an Islamic Republic. The narrator, François, a literature professor who lives in Paris, seeks refuge in southwestern France to escape from the civil unrest that follows the first round of the Presidential election. Mohammed Ben Abbes, the candidate of the Muslim Brotherhood, a moderate Islamic party, is well positioned to become the next President. François acknowledges in the beginning of the novel that he has little interest in either history or politics, but soon finds himself caught up in both history and politics, as his southward journey takes him to a medieval village named after Charles Martel, the Frankish Prince who stopped the advance of the Muslim armies from Spain in 743 CE.

In Martel, François meets by chance one of his colleagues at the Sorbonne, Marie-Françoise, who has also fled Paris, and cooks a delicious regional meal for him, from lamb shank to duck confit. Marie-Françoise's husband, a former secret service agent, encourages the narrator to visit the nearby cliff-top village of Rocamadour, one of the jewels of architectural medieval Christendom. In the sanctuary of the Blessed Virgin Mary, François has a mystical experience at the foot of the wooden statue of the Black Madonna, venerated by pilgrims for centuries. His attraction to medieval Christianity and Perigord's *cuisine du terroir* is not enough, however, to convince him that France can be saved by its culinary tradition or its Christian legacy from the decadence induced by secular modernity. Having returned to Paris after the victory of Ben Abbes, the narrator strongly considers converting to Islam in order to be able to resume his teaching position at the Sorbonne and be given the three wives promised to him by the Muslim authorities.

François' projected conversion is only mentioned at the end of the novel in the most conventional orientalist fashion and in the conditional mode, as if Houellebecq had refrained from making of the Islamization of France, symbolized by of complete surrender of the narrator to the new regime, a fact rather than a possibility.

*Submission* has generated a lot of controversy in France, given the current racial and religious tensions in the country and the impact of three major terrorist attacks in eighteen months. Critics have called the

book "Islamophobic" in relation to some public statements made by Houellebecq himself. Separating the narrator's views from those of the author, however, allows the reader to approach the novel as a complex work of literature, rather than simply as an exercise in provocative political fiction.

**Arne Merilai**

Professor, University of Tartu, Estonia

### **Γλαῦκ' Ἀθήναζε, or Rereading Sophocles, Hardy and Eduard Vilde**

This comparative paper discusses the authors' ambivalent attitude towards their protagonists, drawing on Sophocles' *Oedipus Rex* (~429 BC), Thomas Hardy's *Tess of the d'Urbervilles* (1891), and Estonian author Eduard Vilde's *The Milkman of the Manor* (*Mäeküla piimamees*, 1916). Firstly, a hypothesis based on Aristotle's *Poetics* and Victor Ehrenberg's idea of Pericles having been a possible prototype of Oedipus is elaborated (q.v. *Sophocles and Pericles*, 1954). Seen from this perspective, Sophocles could have been critical of the tyrant of Thebes as a noble representative of a polis at war with Athens, justifying his demise and pains in addition to showing compassion.

Such an interpretation is in contrast with the mainstream humanist and protest-driven atheist glorification initiated by Friedrich Nietzsche. Another example of the author's "hypocrisy" is Thomas Hardy's novel which is generally read as critical of Victorian society. However, the work's general reception has failed to address the motif of the mystical "druidic" revenge on the inheritor of foreign conquerors that occurs in the shadow of an innocent woman's tragedy and is executed with cruel consistency, yet is not seen as the text's hidden rival dominant. Still, without considering the contrapuntal line of interpretation, that nevertheless constitutes a parallel in its fatal irony, the understanding of the novel will remain superficial and one-sided.

The third example of the author's split viewpoint can be found in the first Estonian novel to excel in artistic maturity that also stands out as the first psychological and erotic work. Vilde's social-critical programme in the name of the oppressed country people and women's emancipation clashes in an intriguing way with his erotomantic gaze directed towards the sexually objectified woman which, moreover, represents a patriarchal attitude. Vilde's implicit ambivalence towards his wayward heroine makes her a most interesting character whose mystery cannot be solved unequivocally.

**Singathwa Mona**

Lecturer, Walter Sisulu University, South Africa

## **Challenges of the IsiXhosa Mother Tongue Language**

Language and culture are related because it is in language that culture is transmitted, interpreted and configured. If culture is the main determinant of our attitude, taste and morals, language is the central feature of culture (Baran, 2007:86). This paper is basically looking at the challenges that are faced by isiXhosa mother tongue and culture lecturers at the tertiary level. It focuses mainly in the universities around the Eastern Cape Province. This research is motivated by the fact that isiXhosa is gradually losing its originality as a language and if nothing is being done or prepared, it is at the verge of collapse. In South Africa, generally and in schools and universities in particular, isiXhosa language is not a medium of instruction. It is not even treated as a valuable communication mode. The majority of learners in South African schools are taught through the medium of English, which is not their home language. This has caused the learners to despise isiXhosa and going to the extent of developing an attitude that they do not need isiXhosa for survival. Therefore the isiXhosa mother-tongue lecturers have a challenge to endeavor and to motivate learners and other stakeholders to give isiXhosa the respect it deserves. This paper looks at the challenges faced by the mother-tongue lecturers at the tertiary institutions and how to overcome them.

**Margot Neger**

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## **Sending Poems with Letters: The Literary Exchange between Symmachus and his Father**

Similar to Pliny the Younger also Quintus Aurelius Symmachus (340-402 AD) has left a letter corpus consisting of 10 books. Scholars now believe that only the first book was organized by Symmachus himself, whereas the rest of the collection was edited by his son. The first book programmatically opens with the correspondence of Symmachus and his father Avianius (letters 1-12). It is striking that only within this part of the epistolary corpus we find letters where poems are embedded. The paper will ask why the use of poetic passages is centred on the beginning of the collection and what function the poems have within the correspondence of son and father.

In ep. 1.1 Symmachus presents himself as dwelling in Campania, having moved from his estate in Bauli to the Lukrine Lake. During his stay in Bauli he had composed a hexametric epigram on the images of famous past owners of the estate (Acindynus, his father and father in law) and another one in elegiacs on the history of the place, which culminates in Symmachus' ownership of the villa. As Symmachus asserts, these poems are only rough drafts lacking literary refinement (2: *elaboratam soloci filo accipe cantilenam*), but it is probably no coincidence that we find them at the beginning of his letter-collection: By integrating these poems into the first letter Symmachus directs the reader's attention to his aristocratic status, his family, social networks, political accomplishments and literary activities in his *otium*.

A series of further epigrams is included into the letter immediately following: Symmachus' father responds by first praising his son's letter (ep. 1.2.1: *quid enim concinnius epistula tua, quam nuper accepi? quid versuum admixtione iucundius?*) and then citing five of his own epigrams which he - in imitation of Varro's *Hebdomades* - had composed on famous contemporaries (2: *a nobis quoque accipe bonorum aetatis meae exarata nuper elogia*). By representing the literary exchange between Symmachus and his father the first two letters show both men as following the footsteps of great writers of the past and being deeply engaged in the contemporary literary life. This becomes also apparent from ep. 1.8, where Symmachus invites his father to Campania and includes a poem in Anacreontic dimeter that celebrates the place.



The paper examines how the relationship between Symmachus and his father is fashioned in the opening section of the letter collection and which function the embedded poems have within this correspondence.

**Kathleen Ann O'Donnell**

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**Nineteenth Century Translators of 'The Poems of Ossian  
by James Macpherson in the Greek-Speaking World.  
Their Contribution to Greek Letters**

In the 1760s, the Scottish scholar, James Macpherson, published *The Poems of Ossian*. This Celtic poetry, written in poetic prose, which is a reinterpretation of Gaelic song in the oral tradition, expresses a humane and secular attitude to conflict in its description of the feats of the Bardic warrior Ossian, his father, Fingal and his son, Oscar. *The Poems of Ossian*, a precursor of the Romantic Movement, was translated into twenty-seven languages, including Italian (1763), German (1766) and French (1776).

*The Poems of Ossian* reached the Greek-speaking world through 'The Songs of Selma,' which were included in the work of J. W. Goethe in his *The Sorrows of Young Werther* in 1843 when it was translated into Greek in Athens and into Romanian in Bucharest. From the mid-eighteenth century Bucharest had been the seat of tertiary education in Greek until 1821. In 1811, Lord Byron published 'Calmar and Orla', an adaptation, based on the epic 'Fingal' by James Macpherson in his 'Hours of Idleness'. It was translated from French into Greek and circulated in the Greek-speaking world into the Balkans and Anatolia in 1850.

Translations of *The Poems of Ossian* into Greek by different scholars have been included in papers I have presented at ATINER conferences and published in the 'Journal of Mediterranean Studies' (2014 and 2017) and the 'Athens Journal of Philology', online (2014) explaining that Greek scholars chose this Celtic poet as a means of bringing peaceful unity among people of different faiths, to counteract Western monarchy's encroachment on newly liberated Ottoman territory. This paper deals with possible reasons that their work has been strangely neglected, indeed, ignored, an extraordinary story of cultural suppression.

**Paola Partenza**

Associate Professor, University of Chieti-Pescara, Italy

### **The Hero's Suffering: Ulysses' Melancholia**

Written in 1833 after Arthur Hallam's death and first published in 1842 in his *Poems*, Tennyson's *Ulysses* was defined by T. S. Eliot as a "perfect poem". The aim of this paper is to explore an unusual trope or device that is doubly reflexive. Firstly, the reversed categorisation of *homecoming* meant *as exile* is viewed as the character's impulse to analyse himself, an occasion for an inward movement in which the poet focuses on the *self* creating a powerful divergence between the remembering of, and the significance paid to, the past. Secondly, it is indicated by shifts in linguistic register: the poetical utterance and the referential function of the language show their role both of solace and reassurance, since poetry is conceived as a medium equivalent to memory, and of the formation of memory. So in *Ulysses*, the poet's reflection seems to concern a binary opposition between the external world and "human emotion," the melancholic individual and his action. Perfectly in line with current language theories and philological research, Tennyson's quest for a direct consonance between form and content makes him return to classical patterning without eluding the *milieu* of his time. In this context, the specific representation of the theme of Ulysses might be read as the proper synthesis of classical and modern speculation.

**Barbara Pavlock**  
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### **The Final Simile in Apollonius's *Argonautica***

It is well known that Apollonius's *Argonautica* marks a major change from Homer's *Iliad* and *Odyssey* in the form and use of extended similes, a hallmark of epic (cf. esp. R. Hunter 1993). However, critics have had relatively little to say about the final simile in the Hellenistic epic, a comparison of the death of Talos, the bronze guardian of Crete, by the agency of Medea to a pine tree, half hewn by wood cutters, falling from the force of strong winds (4.1682-88). R. Hunter rightly draws attention to the "artificiality" of the simile through the close parallelism of tenor and vehicle (1993, 130-31). But the poet employs "artifice" in part to point back to his models in the *Iliad* and to encourage the reader to reflect on the ways by which this simile diverges significantly from the Homeric originals.

Tree similes constitute a major group in the *Iliad*, depicting both warriors who die and those who stand firm against an attacker (W. Scott 1974, 70-71). This paper will discuss Apollonius's pine simile against the background of major tree similes in the *Iliad* as analogues for the deaths of warriors that ultimately serve the function of attributing pathos and awarding glory. For that purpose, it will show how with certain of these similes Homer figuratively associates the value of those fallen warriors' lives with culture through significant forms of human skill or *techne* (cf. N. Rood 2008), but with others he shifts the emphasis to the agent of destruction as a relentless force of nature.

Examining the larger context in which the pine simile occurs, the paper will show how Apollonius, in uniquely fusing two different types of Homeric tree similes, cleverly links Talos positively with culture and Medea negatively with nature. Finally, it will briefly reveal how the originality of Apollonius's pine simile was admired by Catullus, who emulated it in describing Theseus's defeat of the Minotaur in his *epyllion* on the wedding of Peleus and Thetis.

**Marina Pelluci Duarte Mortoza**  
Independent Researcher, Brazil

### **Themistocles' *Hetairai* in a Fragment of Idomeneus of Lampsacus: A Small Commentary**

This paper aims to be a small commentary on a fragment cited by Athenaeus of Naucratis (2nd-3rd AD) in his *Deipnosophistai*. This is his only surviving work, which was composed in 15 books, and verses on many different subjects. It is an enormous amount of information of all kinds, mostly linked to dining, but also on music, dance, games, luxurious activities, etc. On Book 13, Athenaeus puts the guests of the banquet talking about erotic matters, and one of them cites this fragment in which Idomeneus of Lampsacus (*ca.* 325-270 BCE) talks about the entrance of the great Themistocles in the *Agora* of Athens: in a car full of *hetairai*. Not much is known about Idomeneus, only that he wrote books on historical and philosophical matters, and that nothing he wrote survived. Only fragments cited in other authors make their way into Posterity. Themistocles (524-459 BCE) was a famous Greek politician and general, one of the main organizers of the Athenian resistance to the Second Persian Invasion of Greece (480-479 BCE). It was him who personally led the Greek fleet in the Battles of Artemisium and Salamis (both in 480 BCE) against the Persian fleet. The fragment by Idomeneus only appears in the work of Athenaeus, and nowhere else, it is small and does not contain much information on the matter. The main objective of this paper is to use this fragment to create a discussion on the status of women in ancient Greece: to make a quick commentary on the different functions of the *hetairai*, the *pornai*, the female servants and the married woman in the society of Classical Greece (around 5th-4th BCE), in an attempt to understand better their social roles.

**Klarina Priborkin**

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**Feminism and Spirituality in Chitra Banerjee Divakaruni's  
*The Palace of Illusions***

In *The Palace of Illusions* Chitra Banerjee Divakaruni rewrites the ancient Indian epic poem of *Mahabharata* from the female perspective of Queen Panchaali, whose assertive yet candid and moving first person narrative voice undermines the stereotypical perception of women in the Indian culture. Divakaruni occupies the ambiguous position of employing both the patriarchal and the feminist voices thus combining the traditional themes of *Mahabharata* with the polyphonic or dialogic, postmodern modes of narration. *The Palace of Illusions* implies that in order to reach social equality human beings must strive for spirituality; it is only by shedding the masks of authority and social hierarchy that men and women connect as authentic individuals.

**Lesibana Jacobus Rafapa**

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## **Ruptures in Harmonizing Discourses: Black and White Prose Fiction in a Democratic South Africa**

Some writers have attempted a comparison of South African post apartheid literature written by blacks with that produced by their white compatriots, as in Anne Putter's (2012) enlightening analyses of Ivan Vladislavic's *The Restless Supermarket* (2001) and Kgebetli Moele's *Room 207* (2012). A writer such as Milazzo (2015, 2016) has discussed some discourses tying together apartheid-era and post apartheid South African English literature, among them continued considerations of institutional racism. The point of departure of my present study is that postmodernist transnational features seen by some critics as characterizing post apartheid South African literature written in English have been highlighted at the cost of the deviances obtaining in the literature. In this paper I compare conceptions of the post apartheid South African city represented by Ivan Vladislavic's satirized characters on the one hand, and on the other hand those of the black characters in the works of Niq Mhlongo, Kgebetli Moele and Phaswane Mpe. Collectively and across the two categories I scrutinize primarily the four writers' novels *Welcome to Our Hillbrow* (2001), *Double Negative* (2011), *The Restless Supermarket* (2012), *Untitled* (2013) and *Way Back Home* (2014), interpreting the texts in relation to the writers' other long narratives. I hope to reveal how dynamically the discourses in the fiction of the two categories of writers constitute counterpoints that, decoded with adequate rigour, represent more nuanced depictions of the post apartheid society.

**Kaarina Rein**

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## **Nikolai Baturin's Novel "Kentaur" Connecting Ancient Myths and Problems of the 21<sup>st</sup> Century**

Nikolai Baturin's novel "Kentaur" won the first prize at the Estonian Novel Competition in 2002 and was published in 2003. The novel is not internationally known, but it has been described as baroque, comprehensive, symbolic, multilevel and deeply philosophical by Estonian critics. Because of its deepness it has been compared with the music of Johann Sebastian Bach. Nikolai Baturin's "Kentaur" exhibits world-scale thinking, opposition between the East and the West, oil production and ecological problems, relations of men and women. These themes serve as a background to a mysterious family story, where all the female main characters behave like the legendary Carthaginian queen Dido and are named after her. The main male character has a double nature of a talented oil magnate and of a mystical centaur. A pilgrimage to Greece changes the life of the main hero. Although there are several hints to ancient mythology and history in the novel and real trips to Greece, Nikolai Baturin's "Kentaur" is a dystopia, where the action mainly takes place in an Oil Empire, on an imaginary desert landscape. Thus the past, the present and the future meet in the novel and the mixture of them give the book timeless dimension. The presentation analyses the meaning of ancient motives and symbols in Nikolai Baturin's novel "Kentaur" and their importance and actuality in the 21st century.



**Dimas Romadhon**

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**The Leper Queen and the Rapist Servant: Colonial Agenda  
in Madura Island Presented in Dutch Version of Madurese  
Roman *Bangsatjara Ban Ragapadmi***

A Madurese Roman, *Bangsatjara ban Ragapadmi*, gained special attention from Dutch colonials, who published written narratives on this Roman as documented by Th. Pigeaud (1932). The Roman tells about a king's servant, *Bangsatjara*, who was asked to take the king's wife, *Ragapadmi*, who suffered from skin disease, to become his wife. The Roman is believed to be a very old Roman from 14<sup>th</sup> century, taking place in the village of Madegan, the capital of Pacangan Kingdom, and in a small island named Mandangin Island. This roman has been told by generations as oral tradition in Madura society, and the Dutch's documentation was the first effort to turn this oral literature into written narrative. Many scholars voice their worries on the documentation of ancient literature and oral traditions done by officials or stronger authorities. This study tries to take a closer look of the Dutch version and to relate it to any political situations and circumstances happened in Madura area around the publications of the roman narrative. Combining literary study, ethnographical research on Madurese, and structured investigation concerning any political situations and circumstances in Madura Island and Dutch Indies around the time of publication of two Dutch versions of the roman, this study finds some colonial biases on the ancient roman published in 1932 which are labeled as *The Leper Queen and the Rapist Servant*, that portray Dutch colonial agenda in solving leprosy problem in Dutch and Madura through the establishment of Leper Asylum in Madura Island.

**Frank Romer**

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## **Politics and Intergenerational Family Conflict in Aristophanes' Wasps**

This paper demonstrates how important ritual and initiation are in Athenian family structure, as implied by parodic elements and allusions in *Wasps*, a political play based on intergenerational family conflict. The mania of Philokleon as *philēliastēs* interweaves the affairs of *oikos* and *polis* from the outset: he is imprisoned in his own house by his tyrannical son. Bowie (1993, 78-102) discusses "reverse initiation" in *Wasps*, but this paper takes the idea further through Aristophanes' father-son inversions. Fathers share responsibility for the fertility and general well-being of the family and state: religious rituals form the bedrock of society. Lines 124-26 emphasize the inversion of a concerned father's duty because the figurative "father" Bdelykleon has subjected his natural father Philokleon to several rituals, culminating in therapeutic Korybantic rites at Athens and a visit to the Aeginetan Temple of Asklepios (a paternal duty reflected in relief sculpture), to cure his mental illness. At 398, the surrogate "father" orders a slave to beat Philokleon back into the house with old harvest-wreaths, which evokes the previous ritual occasion of boys bringing Apollonian harvest-wreaths to Athenian households in the autumn Pyanopsia.

This parody recalls a son's rite of passage, as the audience knew. Both allusions illustrate the figurative "father" using ritual appropriately to benefit his family, although his underlying tyrannical behavior jeopardizes its success. At 1362-63, however, as Bdelykleon enters, the revelling Philokleon parodies the Eleusinian Mysteries as a reverse initiation from juryman to youthful party animal. Here Philokleon (still pretending to be younger than Bdelykleon) mocks the Mysteries for vulgar pleasure. (I will analyze this insufficiently exploited parody of the Mysteries.) The still-juvenile Philokleon, and still figuratively the bad-boy "son", is an unpredicted, failed transformation. Superficially proper sacrificial form, inappropriate sacrificient, and political conflict between father and son doom the *polis*-minded but tyrannical "father" to failure, and Bdelykleon needs to begin anew.

**Anna Katharina Romund**

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## **Dreams of Family Importance**

Plutarch tells us about Caesar's dream of his "incestuous intercourse with his own mother" the night before he crossed the Rubicon (Plut. Caes. 32.9). Suetonius situates the same dream during Caesar's quaestorship in *Hispania ulterior*. According to him, Caesar was told to understand mother as Mother Earth, meaning "that he was destined to rule the world" (Suet. Caes. 7.2). However, this does not explain why this very topic of the dream is used to carry the omen. A comparable episode is given in Plutarch again. The night before Caesar's assassination, his wife Calpurnia was dreaming the murder would happen. In both cases, women are used to mark an important event or decision. In both cases they act in family roles.

Because of Caecilia Metella's vision, the senate is said to have reconstructed the temple of Iuno Sospita (Cic. div. 1.4; 1.99). Her dream also had an impact on the *res publica* although Cicero does not place it in a moment of the same political importance as the Ides of March. But since Cicero portrays Caecilia as the "daughter of Balearicus" (Cic. div. 1.4) the motif of the family member is used once more. With a mother, a wife, and a daughter named, there seems to be a significance of the decisions for the family, too.

Aurelia is subject to Caesar's dream whereas Caecilia and Calpurnia are the persons dreaming –which of course cannot be considered an active political intervention. We therefore have to think about the different intentions and gender discourses that led to the constructions of the female dreams.

By comparing the sources and having a discursive interpretation of the authors' motives to use the female dream in the specific context, we will come closer to understand the triangular connection between important political situations, gender, and family.

**Qurratul-Ain Sardar**

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## **A Critical Evaluation of Locke's Empiricist Philosophy and its Influence on Pre-Romantic Aesthetics**

The origin of knowledge is being debated through many centuries. Many literary periods with different schools of thoughts dealing and presenting views. Similarly, if rationalists depict the human mind with the connection to the soul and innate idea that a soul possesses from its beginning, on the other hand empiricists appear with the approach that derives from the senses and experiences, senses travel towards the blank paper of mind. When the reflection is there it stimulates the process of generating ideas, then this empiricism led to the subjectivity. Addison and Burke's theories of imagination have more which relates aesthetics as an integral part of imagination, pleasure conveys through a particular process to become the part of the imagination.

The study first aims at to illustrate the 18<sup>th</sup> century pre-romantic aesthetics with connection to the imagination theories. Secondly, the philosophical influence of Locke has been examined through the critical potential of Addison and Burke (Empiricist critics of pre-romantic epoch). Locke's philosophy mainly concerns to the human indulgent through which the pre-romantic critics may regard as empiricist critics, using important contextual discourses given by Addison and Burke, the study uses an analytical inquiry to collect data and then made a critical evaluation of the facts and information.

**Jose Maria Souza Neto**

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### **Ilektra: Teaching History with Euripides**

According to Guarinello (2013), Ancient History is part of the of Brazilians' cultural repertoire. Not only is taught in all levels of school from primary education through the university level, it also represents our identity as a people and as a nation because of our unique cultural and civil origins. Discussing and analyzing Ancient History is a way to think and rethink our place in a rapidly changing world. Teaching this discipline is undergoing a renewal (Funari, 2005) through strategies that encourage the playful aspect of learning and research, and the production of historical knowledge under the guise of spontaneity. In this context, Literature emerges as a powerful element of the teaching of Ancient History, due to its ability to speak about the History that was not, the possibilities that failed to grow and the plans not materialized. More than giving a testimony, it reveals moments of tension. Some fundamental questions of our contemporary times - conflicts, crisis, changes, continuity, otherness, identity, resistance, dialogues - are illuminated whenever we come back to Antiquity. Literature is an extremely rich field to approach such questions precisely because it shows a society generated against the grain. Rather than simply describing a number of facts, Literature asks about their possibilities, inviting a comparison with the prior knowledge and time once lived. In such perspective, the work of Euripides is paradigmatic: the Athenian playwright built an extremely rich literary corpus, which gave voice to the vanquished. For this piece, we'll use Ilektra as an object of study to discuss and identify the forementioned questions.

**Claudia Teixeira**

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## **Oedipus' Myth in a New Context: The Recreation by Armando Nascimento Rosa**

Armando Nascimento Rosa, one of the youngest representatives of contemporary dramatic writing in Portugal, recreated Oedipus' myth in a play intitled *Um Édipo: mitodrama fantasmático em um acto* (published in 2003). In the play, the characters of Tiresias (Greek shaman), Jocasta (the ghost of Thebes' Queen), Chrysippus (the gosh of Pelops' son), Pelops (father of Chrysippus, evoked by Tiresias), Manto (daughter of Tiresias), Oedipus and Laius, embody a recreation that from the Sophoclean play retains only the material circumstances of the outcome of the Labdacidas' home.

The other circumstances that define the development of ANR' play are recreated from elements of the myth that have no place in the production of the Greek author. The incest, that is the main reason for the catastrophe in the Sophocles' play, becomes in *Um Édipo* the initial stage of a deeper search, in order to clarify the true reasons for the fall of the Labdacidas. This search formally uses the methods of the psychotherapy, aiming to bring to light the repressed memories of the characters, in order to release them from the misunderstanding regarding the outcome of their lives. This release, which, from a ritual point of view, involves the invocation of spirits, and, from a philosophical point of view, requires self-knowledge, addresses not only the characters of Oedipus and Jocasta, but extends also to Tiresias and to his past life, lived in the form of a woman. At the end of the play, all the characters find the reasons that have brought them to the scene. Jocasta finally finds, within herself, the reason of her death (not the remorse for having married Oedipus, but the remorse for trying to kill him after his birth); and Oedipus discovers that the *enigma* lies not in the sphinx, but in himself.

Thus, the aim of this paper is to analyze the recreation of Oedipus' myth in a play that mix the main themes of Sophocles' play with shamanism, homosexuality, transsexuality, in order to create a new insight from a masterpiece of the Greek literature.

**Aleksandra Tryniecka**

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## **The Reconfigurations of the Victorian Men in Wilkie Collins' Selected Novels**

"With the obvious exception of Queen Victoria, men dominated every available public or social sphere," Sean Purchase notes, "They were prominent in all areas associated with 'masculine' arenas of power and ambitions: politics, government, the law, economics, industry, commerce, engineering, education, sport, the armed services, and the administration of Victoria's growing world empire" (73). The Victorian men, as it appears, traditionally occupied the "exterior spaces" reaching beyond the domestic framework. Moreover, Purchase posits, the Victorian men secured a privileged social position within the "interior" spaces as well, performing the roles of "husband(s), father(s), breadwinner(s) and owner(s) of all family 'property', including [their] wi[ves]" (73-74). Hence, they were associated with action and pre-eminence, whereas women occupied liminal spaces related to their presupposed passivity.

However, in works such as *The Woman in White* (1860), *The Moonstone* (1868), *The Law and the Lady* (1875) or *The Haunted Hotel* (1880), Wilkie Collins offers a remodelled vision of the weak and fallible male characters, contrasting them with self-aware and decisive female figures who reach beyond domestic limits. Collins' male characters, including Walter Hartright, Eustace Woodville, Franklin Blake, Sergeant Cuff or Baron Rivar, possess numerous deficiencies reflected in their professional and private lives. For instance, in *The Moonstone*, Sergeant Cuff - a professional detective - appears unable to solve the case of the eponymous gem. In *The Woman in White* Walter Hartright proves unequal to the task of rescuing his beloved Laura, while in *The Haunted Hotel* Baron Rivar preys upon Countess Naron, awaiting his financial gain. While, on the one hand, Collins' male heroes appear self-centred and weak, there are also characters evoking sympathy, on the other. For instance, in *The Moonstone*, Ezra Jennings - a sickly and unpopular medical assistant - turns out to be a generous, honourable person. While creating the multifaceted portrayals of masculinity, Collins challenges the idealised construct of the self-possessed, rational Victorian man. Thereby, in Collins' novels, masculinity encompasses limitations, weaknesses, fears and failures, but also embraces kindness, sensitivity, generosity and empathy.

**Tatiana Tsakiropoulou-Summers**  
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## **Pericles' Citizenship Law and Mythical Justification of Women's Political Exclusion**

The contest between Athena and Poseidon about the ownership of Athens is widely known, but a version of the myth that associates it with the exclusion of women from political life is more obscure. It survives only in Augustine's *City of God*, where he adds to the story an intriguing detail: The men and women of Athens were all invited to cast their vote in choosing their patron god. In this voting, women won and Athena took ownership of the city. Nevertheless, Poseidon, angry at the results, started destroying the newly named city with floods. King Cecrops, then, was forced to appease Poseidon by promising to punish the women who offended him. The punishment would be threefold: "No woman would ever have the vote; no children would be named after their mother; and no one would ever call the women 'Athenians' (Augustine, *De Civitate Dei* XVIII.9). This story that was undoubtedly composed sometime in the fifth century B.C., since it refers to democratic institutions, such as voting, represents an awkward effort to justify the women's exclusion from the political life. Aristophanes' comedies, and especially the *Ekklesiazousae* and *Lysistrata*, give us an idea of the type of complaints women had and the arguments they made to their family menfolk, questioning their status classification that was more akin to that of *metics*, that is resident aliens, rather than that of their Athenian male relatives. In this paper, therefore, I propose to discuss the significance of this story, especially the three penalties imposed on women, and their etiological relation to Pericles' citizenship law in 451 BC.



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### **Food as Marker of Identity in *My Beautiful Death* by Eben Venter**

“You are what you eat” is an expression often heard and food is indeed an important part of human life on a biological, physiological and cultural level (Rozin, 1996). In literature food may be used as metaphor of culture, class and ethnicity, and often evoke subtle underlying meaning through the use of foodstuffs as symbols (Korthals, 2008). Food is also used as the source of memories and tradition. This is especially true of immigrants who use food as a connection to the past and the homeland (Williams, 2007). Food can, however, be used to break away from a traditional background, or it may be an act of rebellion. This paper uses content analysis techniques to investigate how food is used as a marker of identity in the novel *My Beautiful Death* by Eben Venter. The main character’s relationship with and to food marks his changing identity from South African emigrant to Australian immigrant. At the same time that his food choices are changing he is leaving behind his identity as South African, yet fails to become Australian. He rejects mainstream food choices, as well as mainstream life choices, until, eventually, he loses his identity and his life. In this way he literally becomes what he eats.

**Qianyu Wang**

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### **Justifying the Trial of Hester Prynne in the Scarlet Letter from the Perspective of Social Rules**

The punishment sentenced on Hester for her adultery deed in *The Scarlet Letter* by Nathaniel Hawthorne has aroused great interest of scholars in the world since it was delivered in 1850. Her trial, and especially her fate due to it and following it arouse great sympathy from both the readers and critics as they hold what Hester did is out of human nature and human need and the punishment was severe. However, from the ethical, religious, and legal aspects, upon which an ordered community or a balanced society is built, her deed should be tried as to answer the call for justice among citizens and authority of administration. The paper tries to defense the trial on Hester since her adultery deed did disturb the social balance, challenging ethical cords, religious doctrines and legal forbiddingness. However, it seems there is rightness in Hester's defense and "A"'s new meaning. The paper analyzes them, and also provides Hawthorn's trial as evidence of the rightness of the trial on Hester. Also, the paper explores the relationship between ethics, religion and law, and their evolvment in the process, and the solution of Hester's tragic in modern time.

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South Africa

### **Humour in Multicultural South African Texts: Finding Common Ground**

South Africa is a country of extreme beauty and a rich cultural diversity. South Africans, or the Rainbow Nation, as we are often affectionately referred to, have the ability to moan together, criticise our politicians together, feel each other's pain together, cry together, but we do not seem to share the ability to laugh together. Humour and the definitions of humour vary across cultural frontiers. We recognise the fact that different things are funny to different people. Humour can also be used as a tool in the education process to ease tensions and create a safe environment to discuss issues of cultural differences and inequality. In order to understand humour, there needs to be an understanding of the context found in a variety of texts. For the purpose of this paper, the Communication I lecturers of Walter Sisulu University will undertake a comparative study of written texts from three sister South African magazines, purportedly aimed at the different cultural groups in our country, over a four week period, to investigate the different ways that humour has been used in these texts. Although this study will deal primarily with the comparison of humorous texts, the similarities and differences in the way that this humour is portrayed will be examined, thereby enhancing our understanding for use in the lecture room. This will be a multicultural study seeking to investigate whether it is possible to find humour that can cross cultural barriers by not being offensive, overtly sexual in nature, politically correct and allow us to smile at situations that we would not normally consider. Finally, this paper will examine whether it is possible to view humour through various texts as a means of cultural reconciliation.

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## **An Ecological Analysis of the Human Position in Chinese Literature**

Ecological survey of human position in Chinese literature is a tentative effort to figure out how much the thinking of position of humanity could be represented in the literary representation. From Zhuangzi's unification to the present environmental Diaspora scene, we find that the thinking of human position changes over history and is particularly associated with the aesthetic belief. The idea of unification rooted its belief in that the world is a unified life, and man was a synchronic life form and the great pleasure lied in maintaining the independent self on the condition of not intruding into other beings.

Yet, the representation of fit-in tendency as is shown in the pastoral poetry took the world as a permanent metaexistence in contrast to the ephemeral sojourn of human being. Sensual experience of natural beauty was closely connected with the feeling of belonging and the self was subject to a certain moral power. Great moral importance was attached to the satisfaction with simplicity. However the Diaspora picture is painted with the brush of anthropocentric thinking facilitated with the fast development of science and technology. The physical world in modern belief is perceived to be subject to human being's manipulation and manufacture. The human self is called to bear on the task of revelation. So, the gloomy representation of the Diaspora scene posed a challenge to anthropocentric belief. It is human beings who are creating almighty wanders and yet at the same time destroying his own standing place, his home.

Thus, we have enough room to cast an optimistic trust on anthropocentric belief while pointing fingers to it. Never before in history have human beings considered their individual being as the reality to believe in as much as in modern age and never before in history have human beings realized that their reality would be endangered if it was independent of the reality of the ecological integrity. For the first time in the history of humanity we stand face to face with a choice imposed up us to response to the refrain of the question: "Where we lived, and what we lived for."