



THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH

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12th Annual International Conference on
Literature, 3-6 June 2019, Athens, Greece

Edited by
Gregory T. Papanikos

2019

Abstracts
12th Annual International
Conference on Literature
3-6 June 2019, Athens, Greece

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Preface

This book includes the abstracts of all the papers presented at the 12th *Annual International Conference on Literature (3-6 June 2019)*, organized by the Athens Institute for Education and Research (ATINER).

In total 23 papers were submitted by 23 presenters, coming from 14 different countries (Brazil, Canada, France, Greece, Italy, Japan, Jordan, Poland, Romania, Russia, South Africa, UAE, UK, and USA). The conference was organized into 8 sessions that included a variety of topic areas such as Modern Readings of Ancient Literature, Greece in *Foreign Literature*, Telling Truths, Problems with English and Educational Issues, Identity and Gender, Highlighting Images, Literary and Anthological Studies and other. A full conference program can be found before the relevant abstracts. 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 association. 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 6 divisions and 37 units. Each 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. Specific individuals are listed on the following page.

Gregory T. Papanikos
President

12th Annual International Conference on Literature
3-6 June 2019, Athens, Greece

Scientific Committee

All ATINER's conferences are organized by the [Academic Council](#). This conference has been organized with the assistance of the following academics, who contributed by a) setting up the program b) chairing the conference sessions, and/or c) reviewing the submitted abstracts and papers:

1. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
2. Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.
3. David Philip Wick, Director, Arts, Humanities & Education Division, ATINER & Professor of History, Gordon College, USA.
4. Krystyna Tuszynska, Academic Member, ATINER & Professor, Adam Mickiewicz University in Poznań, Poland.
5. Paola Partenza, Academic Member, ATINER & Associate Professor, D'Annunzio University of Chieti-Pescara, Italy.
6. William Davis, Professor, Colorado College, USA.
7. Sabine Loucif, Professor, Hofstra University, USA.
8. Giuseppe Natale, Associate Professor, University of Nevada, Las Vegas, USA.
9. Kenneth Moore, Senior Lecturer, Teesside University, UK.
10. Kathleen Ann O'Donnell, Academic Member, ATINER & Independent Scholar, British School at Athens, Greece.

FINAL CONFERENCE PROGRAM
12th Annual International Conference on Literature, 3-6 June 2019,
Athens, Greece
Conference Venue: Titania Hotel, 52 Panepistimiou Street, 10678 Athens,
Greece

Monday 3 June 2019

07:50-08:40 Registration and Refreshments

08:50-09:20 (Room B - 10th Floor): Welcome and Opening Address by Gregory T. Papanikos, President, ATINER and David Philip Wick, Director, Arts, Humanities & Education Division, ATINER & Professor of History, Gordon College, USA.

09:30-11:00 Session I (Room D - 10th Floor): Modern Readings of Ancient Literature

Chair: Stamos Metzidakis, Head, Literature Unit, ATINER & Professor Emeritus of French and Comparative Literature, Washington University in Saint Louis, USA & Adjunct Professor of French, Hunter College-CUNY, USA.

1. Cynthia Whissell, Professor, Laurentian University, Canada. According to their Quantified Emotional Plots, the Iliad is most likely a Tragedy while the Odyssey is not.
2. Ayman Al Shawahneh, Professor, Irbid National University, Jordan. Modern Criticism Reading of Ancient Arabic Poetry - Reading of Imru' al-Qais, S Mu'allaqā.
3. Francesca Scamardella, Associate Professor, University of Naples Federico II, Italy. Philoctetes' Drama: Why We Should Take Vulnerability Seriously.

11:00-12:30 Session II (Room D - 10th Floor): Greece in Foreign Literature

Chair: Sabine Loucif, Professor, Hofstra University, USA.

1. William Davis, Professor, Colorado College, USA. "Loveliness in Death": Byron and the Reanimation of Greece.
2. Krystyna Tuszynska, Professor, Adam Mickiewicz University in Poznań, Poland. A Renovation of the Old Greek Exhortation Literature by the Teacher of Rhetoric, Isocrates.
3. Kathleen Ann O'Donnell, Independent Scholar, British School at Athens, Greece. Corfiots and the Poems of Ossian in the Nineteenth Century Greek-Speaking World.

12:30-14:00 Session III (Room D - 10th Floor): Telling Truths

Chair: William Davis, Professor, Colorado College, USA.

1. Carolyn Kraus, Professor, University of Michigan-Dearborn, USA. Personal Narrative and Documentary Evidence.
2. Sabine Loucif, Professor, Hofstra University, USA. Social Media and the French Novel: False Identity and True Love in *who you Think I am* by Camille Laurens.
3. Damian Lucantonio, Associate Professor, The University of Electro-Communications, Japan. Storytelling and Conversation Skills: Merging Literature and Linguistics.
4. Natalya Davidko, ESL Teacher, Assistant Professor, Moscow University Touro, Russia. Figurative Representations of the Concept of Truth in V. Woolf's Fiction.

14:00-15:00 Lunch

15:00-16:30 Session IV (Room D - 10th Floor): Problems with English and Educational Issues

Chair: Krystyna Tuszynska, Professor, Adam Mickiewicz University in Poznań, Poland.

1. Khawlah Ahmed, Professor, American University of Sharjah, UAE. Where do we go from here? The English Departments' Dilemma.
2. Giuseppe Natale, Associate Professor, University of Nevada, Las Vegas, USA. Translating Postmodern Literature: The Case of Pynchon's *Gravity's Rainbow*.
3. Khaleel Al Bataineh, Assistant Professor and Library Director, Irbid National University, Jordan. Competency-Based Language Teaching.

21:00-23:00 Greek Night and Dinner

Tuesday 4 June 2019

08:00-11:00 Session V: An Educational Urban Walk in Modern and Ancient Athens

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)

11:15-13:00 Session VI (Room D - 10th Floor): Identity and Gender

Chair: Paola Partenza, Associate Professor, D'Annunzio University of Chieti-Pescara, Italy.

1. Sandra Hughes, Professor, Western Kentucky University, USA. "One-Way Ticket": The Sexual Economy, or the Determinism of Gender, in Petry's *The Street*.
2. Marilda Franco de Moura, Professor, Researcher and Semiotician, University Barão de Mauá, Estácio and a Member of ALARP/Brazil. Identities in the Sleepwalking Land: Between Letters and Guns.
3. Emanuela Ilie, Associate Professor, "Alexandru Ioan Cuza" University of Iași, Romania. The Eternal Greece and the Erudite "Homo Turisticus". Hellenic Identity Themes in the Romanian Memoirs Written at the End of the 20th Century.
4. Ben Screech, Lecturer, University of Gloucestershire, UK. Children are the Most Authentic Pilgrims: Childhood, Youth and Growing up in the Poetry of U.A. Fanthorpe.

13:00-14:30 Session VII (Room D - 10th Floor): Highlighting Images

Chair: Giuseppe Natale, Associate Professor, University of Nevada, Las Vegas, USA.

1. James Kirkland, Professor, East Carolina University, USA. Transformations and Convergences: The Evil Eye in Melville's Fiction.
2. Paola Partenza, Associate Professor, D'Annunzio University of Chieti-Pescara, Italy. Nature in *Lolly Willowses* by Sylvia Townsend Warner.
3. Margareta Christian, Assistant Professor, The University of Chicago, USA. Houses, Bodies, Musical Instruments: Modes of Dwelling in E.T.A. Hoffmann's "Councillor Krespel".

14:30-15:30 Lunch

15:30-17:00 Session VIII (Room C - 10th Floor): Literary and Anthological Studies*

Chair: Kenneth Moore, Senior Lecturer, Teesside University, UK.

1. Henri Durel, Emeritus Professor, University of Toulouse II, France. Francis Bacon's *Temporis Partus Masculus (The Masculine Birth of Time)* c. 1603: An Exceptional Manuscript Work with a Special Link to Ancient Greek Thought.
2. Tadashi Ito, Professor Emeritus, Kagoshima University, Japan. The Tradition of the *Geoponika*: A Comparative Study with Anaxilyus' Book.
3. Dylan Futter, Associate Professor, University of the Witwatersrand, South Africa. The Cretan Labyrinth and the Theseus Myth.

**This session is jointly offered with the History Unit.*

20:00- 21:30 Dinner

**Wednesday 5 June 2019
Mycenae and Island of Poros Visit
Educational Island Tour**

**Thursday 6 June 2019
Delphi Visit**

**Friday 7 June 2019
Ancient Corinth and Cape Sounion**

Khawlah Ahmed

Professor, American University of Sharjah, UAE

**Where do we go from here?
The English Departments' Dilemma**

Up until the 20th century and as recently as the 1990's, the English departments were seen as the crown jewels of the humanities, with literature being the corner stone of these departments. Supported by ideals and values that highly encouraged the teaching of literature to all students and deeming it as an essential component in their education, having a liberal arts education was equated with producing citizens who are understanding, productive, and active members in all wakes of life and society. Today the English departments, and liberal arts education in general, stand at the periphery of academia with a real chance of being 'erased' in comparison to their STEM counterparts, and their highly lucrative outcomes. A great deal of literature is suggesting that the English departments in the humanities are struggling, with many universities across the world exerting a great deal of effort to revive, and or revamp these programs. This paper examines important issues of concern in academia relating to where these programs are today, why they have reached this point in this time in history, and what can they do if they want to co-exist with other more favored fields of study and remain afloat. It addresses questions such as: Have they lost their sense of purpose? Have the changes and new demands within these departments led to their demise and therefore collapse, and are they simply no longer relevant to the new neoliberal values and strategies of modern day society?

Khaleel Al Bataineh

Assistant Professor and Library Director, Irbid National University,
Jordan

Competency-Based Language Teaching

Competency-based language teaching (CBLT) is an application of the principles of competency-based education. It concerns accountability, management and quantification. CBLT focuses on the competencies and outputs. If teaching competencies becomes an end in itself, stakeholders become the object rather than the subjects of the educational process. On the other hand, if competencies are seen as tools to enable learners to act for change in their lives, critical thinking will be promoted. After a brief history, this article introduces competency-based language teaching. Then it will be followed by how it will be evaluated. Finally the pros and cons of this kind of instruction are elaborated in details.

Ayman Al Shawahneh
Professor, Irbid National University, Jordan

**Modern Criticism Reading of Ancient Arabic Poetry -
Reading of Imru' al-Qais, S Mu'allaqā**

This article comes to be one more attempt added to the efforts that concern with the reconsideration of the modern critical reading of the Ancient Arabic Poetry. The scope of this study includes some critical readings of Emri al- Qays Muallaka, one of the most famous poems of ancient Arabic poetry. The researcher tries to get sure of what he thinks of such readings as exaggeration, arbitrariness, and confusion. He refers that to the disregard of critics to some criteria, the consideration of these criteria may contribute in presenting some more satisfactory critical reading away from exaggeration and arbitrariness as the researcher himself comes to hold.

Margareta Christian
Assistant Professor, The University of Chicago, USA

**Houses, Bodies, Musical Instruments:
Modes of Dwelling in E.T.A. Hoffmann's "Councillor
Krespel"**

In this paper, I examine scenes of dwelling in E.T.A. Hoffmann's story "Councillor Krespel" ("Rat Krespel," 1818). I argue that there are three central scenes that deal with habitation in its various forms: first, the text begins with architectural dwelling when it opens with the description of the building of a house – a curious building, to be sure, in which the activity of dwelling comes before that of building (Councillor Krespel begins to inhabit a space before that space has a structure with walls, windows, or doors.) Second, the text thematizes biological dwelling insofar as it is concerned with the plight of a pregnant woman and the new life that dwells in her body. Indeed the text mediates on this confluence of architectural and biological habitation, for instance, in a scene of defenestration in which the pregnant woman is thrown out of the window of a house. Third, the text deals with what we can describe as "aesthetic dwelling" insofar as it is centrally concerned with trying to localize aesthetic effects: it questions, thus, the extent to which sound dwells inside a musical instrument or inside a human body endowed with a beautiful voice. In my paper, I argue, thus, that dwelling in Hoffmann's text is a site of confluence for architectural, biological, and aesthetic discourses. In my talk, I would like to use these scenes of dwelling situated at the interface of architecture, biology, and aesthetics as a point of departure for addressing literary dwelling more broadly: how does Hoffmann (and more broadly, literature) draw on various forms of dwelling to engage with habitation as an anthropological phenomenon? In other words, how does literature reflect on the question "what does it mean to inhabit?" I aim to redirect our gaze away from literary representations of domestic spaces and interiors; instead, I focus on literary dwelling understood as a particular kind of spatial locality as well as activity. Moreover, I show how habitation in Hoffmann's text can shed light on the knowledge transfer between literature, architecture, and medicine in the period.

Natalya Davidko

ESL Teacher, Assistant Professor, Moscow University Touro, Russia

Figurative Representations of the Concept of Truth in V. Woolf's Fiction

V. Woolf's prose is essentially metaphoric and is characterized by the unceasing creation of novel images. The focal point of the current research is figurative representations of the concept of Truth in V. Woolf's fiction. The preliminary analysis of mythological, religious and philosophical interpretations of the concept in question, as well as the study of canonical stereotypes of portraying Truth in paintings by masters of different periods and schools let us establish a common cognitive paradigm that supplies basic guiding images. This paradigm is instantiated in V. Woolf's truth-related discourses and shapes the ways in which the author visualizes and verbalizes the concept of Truth. The in-depth research into textural peculiarities and semantic content of the discourses demonstrates that, epistemologically, truth metaphoricity is based on three cognitive archetypes – Reflection, Light and the Mirror – all having a long individual history of themes, motifs, and mythos, which evoke a multiplicity of “echoes, memories, and associations.” The diversity of textual representations makes evident the dynamic character of V. Woolf's metaphoricity which is engendered by various combinations of the archetypes, masterful use of their symbolic meanings conjoint with elements from other semiotic systems For V. Woolf, metaphoricity is the media in which she can communicate her vision of the abstract concept of Truth to the reader.

Close affinity of V. Woolf's prose with pictorial art of which she was a subtle connoisseur becomes evident when we analyze her aesthetics rooted in the cultural conventions of different epochs. Truth in the 18th century (*Orlando*) is represented by three allegorical figures (Truth, Candor, and Honesty), which was the overwhelming tradition in Art of that and preceding periods; whereas when the setting is the 20th century (*Between the Acts*) truth-revealing scenes take a clear-cut impressionistic turn.

The mythological, philosophical, and religious paradigm of Truth constituents gives insight into the underlying cognitive foundation, which opens up the multitude of representational perspectives for the Artist and reveals striking congruence with Woolf's metaphoricity of Truth.

William Davis
Professor, Colorado College, USA

**“Loveliness in Death”:
Byron and the Reanimation of Greece**

I propose to read a passage from *The Giaour, a Fragment of a Turkish Tale* (1813), in which Byron compares Greece under Ottoman rule to a recently deceased female corpse that retains an intense beauty for the brief period before decay sets in.

He who hath bent him o’er the dead,
Ere the first day of death is fled; (lines 68-69)

The simile itself is jarring—Greece compared to a corpse. Byron’s point is that although Greece remains beautiful in its ruin, it lacks a soul, that it is in need of a new hero of Thermopylae or Salamis to reanimate it (as if with a fairy tale kiss).

Such is the aspect of this shore-
‘Tis Greece-but living Greece no more
 So coldly sweet, so deadly fair,
We start-for soul is wanting there.
 Hers is the loveliness in death,
That parts not quite with parting breath (90-95)

I will compare this passage of the “coldly sweet” Greece to one from “The Siege of Corinth” (1816) in which the poet again employs an extended simile in order to represent his vision of a “Greece” that has been lost and that must one day return. In this case Byron compares the snow that persists atop Mount Parnassus with the “veil” left by “Parting Freedom” as she fled Ottoman tyranny. Here again we find another version of that “loveliness in death,” as Freedom’s veil becomes a shroud:

In texture like a hovering shroud,
Thus high by parting Freedom spread,
As from her fond abode she fled,
And lingered on the spot, where long
Her prophet spirit spake in song. (332-336)

Lingering at Delphi, the not-quite-dead-yet spirit of Greek freedom prophesies “better days” (341) to come that might herald the resurrection of Greece through the return of a new Leonidas.

I will argue that we can best understand these similes of a beautiful but dead (or nearly so) Greece that requires reanimation by the spirit of its heroic past if we view them in the context of a broader discourse of Romantic Hellenism that counterpoises a feminized contemporary “Greece” with an imagined *manly* past. Ultimately this leads to a form of Orientalism that requires Western Europe – the true inheritor of the spirit of Thermopylae, to rescue lovely Greece from the clutches of the Turkish harem.

Henri Durel

Emeritus Professor, University of Toulouse II, France

Francis Bacon's *Temporis Partus Masculus* (*The Masculine Birth of Time*) c. 1603: An Exceptional Manuscript Work with a Special Link to Ancient Greek Thought

Francis Bacon's Temporis Partus Masculus (The Masculine Birth of Time) remains largely unexplored. Some fifteen years ago I offered an explanation for its obscure title through a link with Exodus 1:16 which means that Bacon already saw himself as a new Moses. The three problems involved in understanding the work are connected. In the first place, why does Bacon address a 'son' in the singular ('filius'), a very rare occurrence? Then, when was the text written? Finally we have to account for the colossal violence of its contents -directed first at all the Greek philosophers - which contrasts with Bacon's naturally polite tone and which has been a cause for scandal among Bacon scholars.

My approach has been to use a) a French translation of this and two other manuscripts dating about the same period, with rich notes which give parallel passages. The book has largely passed unnoticed in the English-speaking world. b) I have extended its findings by using an electronic edition of Bacon's works.

This has allowed me to set a date for the work: 1603, which contains a quotation from Cicero referring to a young adolescent and a riverside. Now, about that year (no record of the exact date is extant) Bacon visited Henry Savile, Provost of Eton College - and simultaneously Warden of Merton College, Oxford (he founded professorships of geometry and astronomy in that university) -. Now the famous public school for youngsters stands by the side of the Thames river. Bacon thanked the great Savile with an incredibly smooth letter approving of traditional Renaissance scholarship, which we know from his correspondence he was highly critical of. So I interpret *Temporis Partus Masculus* as a symmetrical 'letter', where Bacon disburdened his mind, but which he could never send, even if he thought of a particular Eton boy as the addressee.

Marilda Franco de Moura

Professor, Researcher and Semiotician, University Barão de Mauá, Estácio
and a Member of ALARP/Brazil

**Identities in the Sleepwalk Land:
Between Letters and Guns**

The research “Identities at the sleepwalk land: between letters and guns” is developed in the field of speech analysis and it is centered in the study of the semi linguistics structures of the literary text of the romance Sleepwalk Land, by Mia Couto COUTO. 1995), being as a theoretical referential the Semiotics and Aesthetics theory by A. J. Greimas (1983) and his disciples. The preoccupation of this analytical approach is to examine with emphasis, in the letter and in the memories, the relationship between the literary narrative and the thematic, referred to the identity and to the liberty, particularizing to identity in them, their convergences and divergences, while writing forms of the “Myself” (LOCKE, 1999). The research starts to investigate not the construction of the work, but what is in there that boots the subject in conjuncture with the world, a search for a nation recognition and the complaint of the loss of liberty (KANT, 1993). Although it keeps with the same thematic, it looks forward to investigate the used language in the process of referral and its associative agreement, as was as the integrative function which they exercise in the construction of the object of speech which makes up the *ethos* of the enunciator; to analyze, in this *ethos*, the effects of the meaning created by the language, their semantics stabilities and instabilities, in order to recognize the construction of simulacra and the use of the common sense (prototypes, stereotypes and designations) which prove the argumentative competence of the speech (SECCO, 2003).

Dylan Futter

Associate Professor, University of the Witwatersrand, South Africa

The Cretan Labyrinth and the Theseus Myth

Modern scholarship distinguishes the Cretan labyrinth from the maze. The labyrinth has one path to a centre and back out again. The maze has many paths of which some lead to dead ends. Hermann Kern argues that “these two distinct notions have been obfuscated over time, resulting in unavoidable terminological confusion, which has not been accounted for until [the 20th] century” (2000: 23).

This paper discusses the intelligibility of the myth of Theseus and the Minotaur in light of the distinction between the labyrinth and the maze. According to the myth, Ariadne helped Theseus escape from the labyrinth by giving him a clew—a ball of yarn. But if the Cretan labyrinth is a labyrinth, not a maze, then why did Theseus need the yarn? The myth seems to say that Ariadne helped Theseus to find his way out of a place it is impossible to get lost in.

Although this question has not been systematically treated in the scholarship, two lines of response can be identified. First, some scholars maintain that problem forces the conclusion that the labyrinth in the myth must be a multicursal maze (Doobe, Kern). Secondly, other scholars hold that one can make sense of the myth even if the labyrinth is a unicursal path (Ruskin, Kerényi). I argue against both positions in favour of an account of the positive role of contradiction in myth.

Sandra Hughes

Professor, Western Kentucky University, USA

**“One-Way Ticket”: The Sexual Economy, or the
Determinism of Gender, in Petry’s *The Street***

Published in 1946, Ann Petry's first novel, *The Street*, chronicles single mother Lutie Johnson's attempt to survive, rear a son, and better herself amid the harsh environment of Harlem's 116th Street. Like other Harlem residents, Lutie suffers oppression on the basis of race and class. Because she is a young, attractive woman separated from her husband, she also experiences oppression on the basis of gender. As the story unfolds, the morally upstanding Lutie Johnson finds herself being drawn into the sexual economy that defines the actions of those around her. Ultimately, it is an adamant refusal to play her designated role in this sexual economy that leads to her downfall. No place exists within Lutie's environment for a beautiful African American woman and mother with moral integrity, and it is this woeful lack of place that Petry wishes to critique.

Emanuela Ilie

Associate Professor, "Alexandru Ioan Cuza" University of Iași, Romania

**The Eternal Greece and the Erudite "Homo Turisticus".
Hellenic Identity Themes in the Romanian Memoirs Written
at the End of the 20th Century**

My paper focuses on the representations of the Greek space and cultural identity in the Romanian memoirs written in the last decades of the 20th century. Investigating several travel memoirs - *Greece or the Nostalgia of the measureless*, by Alexandra Medrea, *Greece. An incomplete journey*, by Aurel Rău and *Hellenic perspectives*, included in *The Silent Spectator's Notebooks*, by Constantin Ciopraga - I'll reveal the manner in which the erudite Romanian travelers relate themselves to the emblematic metaphors associated with the Hellenic space. Even though their titles seem to sustain the idea of incompleteness, the Greek adventures, as reflected in the memoirs' texts, are perceived as very profound, both ontological and cultural, experiences.

Tadashi Ito

Professor Emeritus, Kagoshima University, Japan

**The Tradition of the *Geoponika*:
A Comparative Study with *Anaṭūliyūs'* Book**

A number of Greek originals were translated into Arabic at the institution called the "House of wisdom" in early Abbasid period. The source book of the *Geoponika* compiled in the 10th century is *περὶ γεωργίας ἐκλογαί* (by Cassianos Bassos) compiled in the 6th century, but the original of *ἐκλογαί* do not exist. In addition, the source book of *ἐκλογαί* is two agricultural books compiled by Anatolios and Didymos in the 4th century (i.e. *Anatolios' συναγωγή γεωργικῶν ἐπιτηδευμάτων* and *Didymos' γεωργικά*), but the originals of both of them also do not exist. However, the originals of Cassianos and Anatolios were translated from Greek into Arabic in early Abbasid period, and today its Arabic version is extant. The former is known as *kitāb al-filāḥa ar-rūmīya* (by Qusṭūs = Cassianos) which was translated by Sirġīs b.Hilīyā ar-rūmī in 827. The latter, in 795, was translated directly from Greek into Arabic and is transmitted as *kitāb al-filāḥa* (by *Anaṭūliyūs*=Anatolios). In this paper, 1. we shall examine whether the *Geoponika* was compiled based on *ἐκλογαί* or not, by comparing the former philologically with the latter. 2. By comparing *ἐκλογαί* with *kitāb al-filāḥa* (by *Anaṭūliyūs*), we shall examine how much the former relies on the latter. At the end, we shall consider the philological tradition of the *Geoponika*.

James Kirkland
Professor, East Carolina University, USA

Transformations and Convergences: The Evil Eye in Melville's Fiction

Although Melville's fascination with the supernatural has been noted by numerous biographers and critics, little attention has been paid to one of the most pervasive and significant supernatural traditions in his fiction: the cluster of beliefs, rituals, and events known collectively as the evil eye. Kevin Hayes, for example, makes no mention of the evil eye in *Melville's Folk Roots* (1999), and the one study that does address the subject—Joseph Adamson's *Melville, Shame, and the Evil Eye* (1997)—eschews folkloristic analysis altogether in favor of a psychoanalytic interpretation grounded in the work of shame theorists such as Heinz Kohut, Silvan Tomkins, and Leon Wurmser.

By contrast, I argue in this presentation that while psychoanalytic and folkloristic approaches are by no means mutually exclusive, the evil eye is first and foremost a “folk belief complex,” which in the words of Alan Dundes is “more than five thousand years old at the very least” (vii) and “continues to be a powerful factor affecting the behavior of countless millions of people throughout the Indo-European and Semitic world,” particularly “in India, in the Arab world, and among circum-Mediterranean peoples—and their descendants in North and South America.”

Given the pervasiveness of the belief complex in the oral traditions of hundreds of cultures throughout much of the world for more than five millennia and its appearance in countless religious, literary, and other written texts over the same period of time, there is no way to determine conclusively how Melville acquired his knowledge of the evil eye, but his familiarity with this diverse body of traditions and his artistry in translating them into new fictional contexts is undeniable—as his own writings attest. Hautia, the supernatural enchantress of *Mardi*, has what the narrator Taji describes as “the evil eye that long ago did haunt me.” Jackson, the malevolent first mate of the *Highlander* in *Redburn*, elicits a similar response from the novel's young protagonist, who says, “I could not escape Jackon's evil eye, nor escape his bitter enmity.” Jonah, as depicted in Father Mapple's version of the biblical story in *Moby Dick*, incurs the enmity of his shipmates when they notice what they believe to be “the stranger's evil eye.” And in an early draft of Ch. 17 in *Billy Budd* (“Genetic Text,” leaf 177), Melville uses the same phrase to describe the gaze Claggart directs at Billy from afar as “that evil eye”—a phrase Melville later changed to “glance,” which carries virtually the same meaning here as in the confrontation scene, where he equates Claggart's

“mesmeristic glance” with both “serpent fascination” and “the paralyzing lurch of the torpedo fish.” Taken together, these four novels offer a rare glimpse into the evolution of a complex folkloric phenomenon in literary contexts as varied as the social and cultural settings in which it is traditionally situated.

Carolyn Kraus

Professor, University of Michigan-Dearborn, USA

Personal Narrative and Documentary Evidence

In their early attempts at writing personal narrative, student writers frequently approach the genre as if the story is already there, complete, inside their heads. In fact, since personal writing is successful to the extent that the writer is able to connect the personal story to the wider story--to the universal human experience--personal narrative calls for as much exploration outside the self as searching within. This paper, delivered in English, explores the role of private and public documents in creating nonfiction narrative that's personal but also concrete, exterior, and "universal." It draws on the presenter's research and experience as both a writer and a teacher of narrative nonfiction, memoir, and literary travel writing. In the process of researching her own personal narratives, she accumulated a number of records: some personal, some public; some genuine, some fraudulent; some corroborative, some contradictory –but all of them illuminating. This experience showed her that records can speak through words and images, but they can also speak through silence, deception and duplicity. This forced her to think more intently about the nature of documentary evidence—how it can verify or contradict a story, but also how it can insist upon greater complexity, demand a new viewpoint, connect a personal experience to a larger narrative, or acknowledge a story's various perspectives, meanings, and truths.

Sabine Loucif

Professor, Hofstra University, USA

**Social Media and the French Novel:
False Identity and True Love in *who you Think I am* by
Camille Laurens**

As social media takes more and more space in our lives, it is not surprising that it found its way also into literature. In the case of the French novel, it appears that social media is particularly present in works targeting teenagers and dealing with romance. I have chosen not to speak about teen literature but rather of a novel by a well-known, seasoned writer: *Who You Think I Am*, New York: Other Press, 2017 (*Celle que vous croyez*, Paris: Gallimard, 2016) by Camille Laurens. Focusing on Facebook, Camille Laurens tells the story of a woman who falls madly in love with a man who rejects her once he discovers her true age. In the novel, voices and testimonies are mixed so extensively that it is hard to distinguish what is true and what is not.

After providing a short overview of what is specific to social media in France (regarding privacy laws and the battle with the French Academy), I will show how the presence of social media as a theme and **a language** in the novel, with its mixed narratives and points of view, can simply be apprehended as the natural evolution of postmodernism in the 21st century French novel. Since the film was adapted for the large screen- it was released on February 10, 2019 at the Berlin International Film Festival, I will conclude my presentation with a short analysis of the aesthetic of the film.

Damian Lucantonio

Associate Professor, The University of Electro-Communications, Japan

Storytelling and Conversation Skills: Merging Literature and Linguistics

The importance of storytelling has long been recognized in the field of literature for both adults and children. The purpose of this paper is to illustrate the role storytelling plays in developing conversation skills, and in so doing, acts as a multidisciplinary bridge that integrates the fields of literature and linguistics. The paper forms part of a broader research project that describes the development of conversation skills of two, pre-school children for whom English is a foreign language (EFL) (Lucantonio, 2009). Drawing on the theoretical framework of systemic functional linguistics (Halliday, 1985; 1994; 2004), in particular genre theory (Martin, 1985; Martin & Rose, 2003, 2004), storytelling genres that commonly occur in casual conversation (Plum, 1988; Eggins & Slade, 1997, 2004; Thornbury & Slade, 2006) that have been constructed by the two children, are described in terms of their different social purposes and their different generic structures. In this paper, data from two of the storytelling genres, narrative and exemplum, are analyzed, illustrating how the children develop oral communication skills by recognizing the different purposes of the storytelling genres, and by organizing the information in their own stories in different ways to speak for different purposes. Participants will gain an expanded view of the role that different types of storytelling can play in developing conversation skills. The presentation will also highlight the importance of an integrated, multidisciplinary theoretical stance, which can merge the fields of literature and linguistics in different but complementary insights into the world of discourse.

Giuseppe Natale

Associate Professor, University of Nevada, Las Vegas, USA

**Translating Postmodern Literature:
The Case of Pynchon's *Gravity's Rainbow***

The translation act may be divided into two phases, reading and translation proper, assimilation and rendition. To use George Steiner's model, the hermeneutic motion toward the original is followed by the restitution in the target language. In the case of Thomas Pynchon's *Gravity's Rainbow*, the first phase, the one in which the translator "comprehends" and "assimilates" the text it is virtually impossible to complete due to the book's encyclopedic size and fragmentary structure. *Gravity's Rainbow* in fact can be described as the ultimate "hypernovel," a book aspiring to portray the universe in all its complexity and chaos. To achieve this goal, the author draws fully from disparate sources – scientific and humanistic – mixing them with ease and precision: engineering is placed side by side to philosophy, chemistry, history, painting and mathematics. Perhaps the most insidious aspect in translating Pynchon is his elliptic narrative technique, which requires a continuous effort in uncovering hidden lines of thought and supplying missing logical links. "Understanding" this text can only be accomplished with the active participation of the translator, who must fill in its numerous ellipses through repeated readings. In a sense, *Gravity's Rainbow* proves the validity of the Peircean model, according to which interpretation is the result of an endless series of representations, each one more accurate and "diaphanous" than the previous one. In my presentation I will discuss the main challenges and obstacles involved in this process of endless semiosis, typical of the translation of postmodern literature and Pynchon in particular. I will cite in support examples from my published translation of *Gravity's Rainbow* into Italian and, comparatively, with its French and Spanish translations.

Kathleen Ann O'Donnell
Independent Scholar, British School at Athens, Greece

Corfiots and the Poems of Ossian in the Nineteenth Century Greek-Speaking World

The Corfiot scholar Andreas Kephallinos was born in 1856, the year when the Kephalonian, Julius Typaldos published his translation of two poems from *The Poems of Ossian* translated by the Italian scholar Cesarotti into demotic poetry.

After completing his schooling Kephallinos went on to do further studies in Florence and Munich. After obtaining his doctorate, Kephallinos published this work under the title 'Greek Hetaira under Alexander the Great in India'. It was also published in German. He also translated an Indian epic from Sanskrit. Kephallinos was the first Greek poet to translate *The Poems of Ossian* into demotic **prose**. In 1880, he translated this Celtic poetry by James Macpherson: 'Oina-morul and 'Oithona' as well as 'The Battle of Inisthona'. Then in 1882, he translated 'The Songs of Selma'.

A fellow compatriot, Stelianos Christomallis born in 1836 who worked as a journalist in Athens contributing to his own satirical newspaper *Kodona* in 1870 as well as other periodicals including *Zizanios* and *Lyknos*. also translated 'To the Sun' from 'Carthon' from 'The Poems of Ossian' from Cesarotti into demotic poetry.. Chrisomallis collaborated with the famous Corfiot composer Rodotheatos in his opera 'Oithona', which was performed for the first time on Corfu in 1876. This was one year after another Kephalonian, Panayiotis Panas, published 'The Death of Oscar' from the epic 'Temora' in his own newspaper *Exegersis*. Several months later, Panas refers to Rodotheatos praising his work in his newspaper. The opera 'Oithona' was performed once again in 1880.

Were the translations of *The Poems of Ossian* by these Corfiot scholars related to Kephalonian translators of this Celtic poetry and did they collaborate in their desire to unite all people under the Democratic Eastern Federation? Have the demotic prose translations of Kephallinos been recognised by Greek academics as enriching the Greek language?

Paola Partenza

Associate Professor, D'Annunzio University of Chieti-Pescara, Italy

Nature in *Lolly Willowes* by Sylvia Townsend Warner

Sylvia Townsend Warner is among those authors who contributed decisively to the critical unmasking of the old Edwardian spinsterhood. *Lolly Willowes* (1926), a largely fictionalized novel set in the first part of the Twentieth Century, depicts the protagonist's journey through and beyond herself to reach a position of absolute independence. Although scholars have focused on questions of genre and historicity, much of the work took the fantastic nature of Warner's fantasy as indicative of the author's urge to contribute to a reassessment of subjectivity, to make women be fully aware of themselves becoming other than society prescribed. In the novel the author reveals herself, her principles and ethics. She acts as a provocative catalyst for a discussion related to either female role or to promote a sort of "ecotopian" vision. Through eco-topia Warner makes the protagonist and the reader regain consciousness of Nature and landscape, and live a metaphysical experience based on the interconnectedness of nature and humans. For *Lolly Willowes* (the protagonist) the highest value seems to be an ideal coexistence between humans and nature, and it is what Warner herself seems to aspire to. The aim of this paper is to show how Warner explores nature showing an alternative mode of living far from London which is portrayed as "an aggressive, destructive force".

Francesca Scamardella

Associate Professor, University of Naples Federico II, Italy

Philoctetes' Drama: Why We Should Take Vulnerability Seriously

Sophocles' tragedy, *Philoctetes*, is the drama of vulnerability.

The play is well noted, even if it is considered a Sophocles' minor work. *Philoctetes* is a member of the Greek shipment against Troy. During the travel, *Philoctetes* is bitten by a snake. The wound cannot be cured; it is constantly infected with worms and generates smell and a strong pain. *Philoctetes* reacts with anger and deep cries and this behavior convinces the other Greek kings to abandon him on the Lemno island for ten years.

Philoctetes' human condition expresses a double vulnerability: an ontological one, represented by his physical injury; a socio-political vulnerability, caused by his forced exile on the Lemno island.

The wound represents his ontological vulnerability, an universal condition which is common to every *being* (not only humans). Ontological vulnerability expresses the *susceptibility* of every living entity to being potentially hurt (Besson 2014; Grompi 2017).

Nevertheless, there is a second kind of vulnerability well expressed by *Philoctetes* but less explored. It is a socio-political vulnerability which the Greek hero experiences by living alone for ten years. Abandoned on an island, *Philoctetes* is expelled from every social and political project. He is condemned to a terrible self-reflection, an auto-referentiality which represents the opposite side of the Greek life. On the island there are no cities, no judges, no agora, no persons, no *nomos*, no morality (Hall 2012). *Philoctetes* is missing the Other's eye and he is *ἐξέθηκ* (exposed), as an abandoned, refused child. This is the real vulnerability of the Greek hero; a vulnerability which will be interrupted only by Neoptolemus' *φιλία* (*philia*). Neoptolemus is the only positive character of the drama, while Ulysses represents the utilitarian side of politics. By empathizing with *Philoctetes'* pain, Neoptolemus experiences the Greek hero's double vulnerability and, through the Hercules' intervention as *deus ex machine*, re-admits *Philoctetes* in the society. Not surprising the drama ends with a physical and moral *Philoctetes'* healing: if the harm is healed by Aesculapius' surgery, *Philoctetes'* interior vulnerability will be healed by Neoptolemus care's approach which contrasts Ulysses political utilitarianism.

Why *Philoctetes* can be considered an actual tragedy? As Martha Nussbaum (1976; 1999) has pointed out, paying attention to the supportive role played by the *chorus* of soldiers travelling with Ulysses and Neoptolemus for taking *Philoctetes* back, the tragedy shapes *narrative imagination* with *moral and political responsibility* (Nussbaum 2004; 2005). To

stress Philoctetes' socio-political vulnerability and Neoptolemus' ethical choice (in opposition to the Ulysses utilitarian project), means to increase civil and moral values of a society. If we consider our cosmopolitan democracies, it seems to me that Philoctetes' drama of vulnerability can show us a right direction to mediate amongst utilitarian (i.e. political) interests and citizens' moral attitudes. Neoptolemus cares Philoctetes' vulnerability when he empathizes with his human condition which is inspired of pain and sufferance. The narrative mechanism helps the reader to make Philoctetes condition his own condition, participating to his vulnerability and establishing a kind of *closeness* despite of physical, social and, political differences.

This is what makes actual the Greek drama and the reason we should take vulnerability seriously.

Ben Screech

Lecturer, University of Gloucestershire, UK

Children are the Most Authentic Pilgrims: Childhood, Youth and Growing up in the Poetry of U.A. Fanthorpe

My lectureship at the University of Gloucestershire has prompted an interest in the Queen's Gold Medal-winning British poet U.A. Fanthorpe (1929-2009). This is partly due to this poet's association with my institution - her papers were bestowed to a special collection in the University of Gloucestershire's library. In particular, I am fascinated by the concentration in Fanthorpe's poetry on age, aging and generational differences in terms of self-understanding and identity. In particular, as an education specialist and researcher with a specific interest in how young people are represented in contemporary prose fiction and poetry, I am struck by this poet's visceral exploration of childhood and youth and her treatment of the connections and transition(s) between these phases of life and adulthood. Perhaps stemming from her own professional interest in young people as a teacher of English (and later Head of English at Cheltenham Lady's College), poems like *Half-Past Two*, *Growing Up* and *Being A Student* focus on what Fanthorpe feels is a sense of inertia or 'standing water time' inherent to being young. This talk will examine the themes of generational shift and transition, temporality and nostalgia in considering Fanthorpe's 'reverse gaze' as a poet - looking back and reflecting on what it means and feels like to be a young person. I will take a predominantly biographical stance, relating certain key poems to Fanthorpe's own life story and key sources made available to me by the University of Gloucestershire U.A. Fanthorpe archive.

Krystyna Tuszynska

Professor, Adam Mickiewicz University in Poznań, Poland

A Renovation of the Old Greek Exhortation Literature by the Teacher of Rhetoric, Isocrates

The goal of my presentation is to show how Isocrates, an orator and a teacher of rhetoric modified the traditional form of the exhortation literature by creating a new model of education in his own rhetorical school in Athens.

The first teacher of the Greeks was Homer with the maxim formulated in the *Iliad* IX, 443: *to be both speaker of words and doer of deeds*, an omnipresent maxim in the Greek world. These words were spoken by Phoenix, the master of Achilles, who was teaching Achilles 'with love of heart'. This element of deep understanding and cooperation between the teacher and the pupil is also a foundation upon which Isocrates' tutoring system was built.

The main division of the exhortation literature is:

1. man in his relations to gods;
2. man in his relation to other men, including society in general, especially parents and friends;
3. man in relation to himself - the harmonious development of his character.

Isocrates' model of education is built upon his point of view:

Nature + education = virtue = possibilities of political career.

It is present here the strong emphasis on the art of rhetoric in the process of education of the young man. Isocrates made it by:

1. Using created by himself the 'hybrid' rhetorical genre: epideictic and political at the same time;
2. Replacing old mythological examples (*paradeigmata*) by historical heroes well known to the audience and living in historical times.
3. Finding the relationship between a training of the body and a training of the mind.

A result could be *progymnasmata*, fore-exercises, series of preliminary rhetorical exercises, which are more and more complicated in their structure and in the aim of application.

Cynthia Whissell
Professor, Laurentian University, Canada

According to their Quantified Emotional Plots, the *Iliad* is most likely a Tragedy while the *Odyssey* is not

This research addresses the question of the form (tragic or comic) of the two “Homeric” epics. The words of Kline’s 21st century English translations of the *Iliad* and the *Odyssey* were scored in terms of their emotional connotations with the Dictionary of Affect in Language (Whissell, 2009). Plots of the two epics were mathematically modeled in terms of variations in word unpleasantness (which was assumed to represent misfortune) across time. Aristotle’s requirements of tragedy in terms of developments in misfortune were consulted. At the overall level, words in the *Iliad* were significantly more unpleasant (unfortunate), more active, and more concrete than those in the *Odyssey*. The plot of the *Iliad* was described in terms of two cycles of action, and the plot of the *Odyssey* in terms of three cycles. Each epic had one major crisis in its later books. The *Iliad* satisfied Aristotle’s requirements of a tragedy in terms of misfortune (unfortunate overall tone, movement from lesser to greater misfortune, unfortunate conclusion) while the *Odyssey* did not. In their emotional differences, the epics matched differences between Shakespearean tragedies (*Iliad*) and comedies (*Odyssey*) described in previous research. The general classification of “comedy” might apply to the *Odyssey*, but the overall movement towards greater negativity over time speaks against it. Aristotle’s own classification of the *Odyssey* as a tragedy turns out to be a guarded one, and he often “excuses” what he considers to be bad plot elements (such as ones where good characters are rewarded and bad ones punished) on the basis of Homer’s excellent poetic style. In fact Aristotle goes so far as to call the *Odyssey* a second-rate tragic epic. The main quantitative difference between epics, and the one that leads directly to problems of classification for the *Odyssey*, is the overall pleasantness of its words both in comparison to the *Iliad* and in comparison to everyday English. It is difficult to classify a work as “tragic” when its language unrelentingly promotes positive emotional reactions.