

2014

Humanities and Arts in a Global World Abstracts

Annual International Conference
on Visual and Performing Arts
3-6 January 2014, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



Annual International
Conference on
Humanities and Arts
in a Global World
3-6 January 2014, Athens,
Greece

Edited by Gregory T. Papanikos

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Preface

This abstract book includes all the abstracts of the papers presented at the *Annual International Conference on Humanities and Arts in a Global World, 3-6 January 2014*, organized by the Athens Institute for Education and Research. In total there were 29 papers and 32 presenters, coming from 16 different countries (Austria, Brazil, Canada, China, Croatia, Czech Republic, India, Iran, Kenya, Kuwait, Qatar, Romania, South Africa, Tunisia, UK and USA). The conference was organized into 9 sessions that included areas such as Literature, Education, Arts, History, Media, Sociology e.t.c As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books of ATINER.

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

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

Gregory T. Papanikos
President

FINAL CONFERENCE PROGRAM
Annual International Conference on Humanities and Arts in a Global
World, 3-6 January 2014, Athens, Greece
PROGRAM

Conference Venue: [St George Lycabettus](#), 2 Kleomenous Street, 106 75
Kolonaki, Athens, Greece

Organization and Scientific Committee

1. Dr. Gregory T. Papanikos, President, ATINER.
2. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
3. Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.
4. Dr. Panagiotis Petratos, Vice-President of ICT, ATINER & Associate Professor of Computer Information Systems, California State University, Stanislaus, USA.
5. Dr. David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.
6. Dr. Jayoung Che, Head, History Research Unit, ATINER & Research Professor of History, Institute for the Mediterranean Studies, Pusan University of Foreign Studies, Republic of Korea.
7. Dr. Gilda Socarras, Head, Languages & Linguistics Research Unit, ATINER & Assistant Professor, Auburn University, USA.
8. Dr. Patricia Hanna, Philosophy Research Unit, ATINER & Professor of Philosophy, University of Utah, USA.
9. Dr. Stephen Andrew Arbury, Academic Member, ATINER & Professor of Art History, Radford University, USA.
10. Dr. Nicholas Patricios, Professor of Architecture, University of Miami, USA.
11. Dr. Stavros Alifragkis, Academic Member, ATINER, Adjunct Lecturer, Hellenic Army Academy & Research Associate, School of Architecture, National Technical University of Athens, Greece.
12. Ms. Nicoleta Calina, Academic Member, ATINER & Lecturer, University of Craiova, Romania.
13. Mr. Vasilis Charalampopoulos, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K
14. Ms. Zoi Charalampous, Researcher, ATINER.
15. Ms. Despoina Katzoli, Researcher, ATINER.

Administration

Fani Balaska, Stavroula Kiritsi, Konstantinos Manolidis, Katerina Maraki,
Celia Sakka & Ioanna Trafali

C O N F E R E N C E P R O G R A M
(The time for each session includes at least 10 minutes coffee break)

Friday 3 January 2014

08:30-09:00 Registration

09:00-09:30 Welcome and Opening Remarks

- Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
- Dr. David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.
- Dr. Gregory T. Papanikos, President, ATINER.

09:30-11:00 Session I: Literature

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

1. *Margarete Rubik, Professor, University of Vienna, Austria. Amazons in 17th Century English Drama.
2. Kym Bird, Associate Professor, York University, Canada. In the Tradition of Sappho: Lesbianism, Christianity, and Classical Greek Convention in Early Canadian Women's Drama.
3. Brenda Henry-Offor, Director, Empire State College, State University of New York, USA. The Paradoxes of Intimacy in Early Modern English Drama.
4. *Tiffany Pounds-Williams, PhD Student, Tufts University, USA. Forgotten Figures: The Rhetorical Function of Tecmessa, Chrysothemis, and Ismene.

11:00-12:30 Session II: Education

Chair: David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.

1. Hezi Brosh, Associate Professor, United States Naval Academy, USA. Ramifications of Diglossia on How Native Arab Students in Israel Write.
2. Chung-Hong, Danny Leung, Assistant Professor, The Chinese University of Hong Kong, China. L2 Idiom Motivation: A Cognitive-Linguistic, Cross-Linguistic Think-Aloud Experiment on L2 Understanding of English Idioms.
3. Cabangile Ncengeni Ngwane, Lecturer, Durban University of Technology, South Africa. Socializing University Students into Business Ethics (Research Ethics).
4. Tereza Vrbova, Lecturer, Palacky University in Olomouc, Czech Republic. Time Picture of Faculty of Physical Culture's Students. Pilot Study.

12:30-14:00 Session III: Art and the Media: Body, Beauty, Ethnicity and Stereotypes through Centuries, Cultures and Civilizations

Chair: *Kathleen Lawrence, Lecturer, Brandeis University, USA.

1. Brittany Bresha, Student, Western Connecticut State University, USA. Perceptions of Female Beauty.
2. Kayla Ryan, Student, Western Connecticut State University, USA. Spitfires, Love Goddesses and the Modern Hispanic Woman..
3. *Galina Bakhtiarova, Associate Professor, Western Connecticut State University, USA. Iconic Bodies/ Exotic Pinups: The Mystique of Rita Hayworth and Zarah Leander.

14:00-15:00 Lunch (details during registration)

15:00-16:30 Session IV: Round Table Discussion on "Challenges in the Teaching of the Humanities & Arts in a Globalized World"

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

Speakers:

1. Dr. Margarete Rubik, Professor, University of Vienna, Austria.
2. Dr. Carmen Cozma, Professor, Alexandru Ioan Cuza University of Iasi, Romania.
3. Dr. Jerry Agalo, Dean, School Of Information, Communication and Media Studies, Rongo University College, Kenya.
4. Dr. Noreen Abdullah-Khan, Assistant Professor, Gulf University of Science and Technology, Kuwait.
5. Dr. Carla Cesare, Assistant Professor, Columbus College of Art & Design, USA.
6. Dr. Kym Bird, Associate Professor, York University, Canada.
7. Dr. Galina Bakhtiarova, Associate Professor, Western Connecticut State University, USA.

16:30-18:30 Session V: Socio-Cultural Issues

Chair: *Reyna E. Vergara, PhD Student, State University of New York at Buffalo, USA.

1. Marija Benic Penava, Assistant Professor, University of Dubrovnik, Croatia. Traffic Connectivity in Croatia in the past: The Dubrovnik Region Case.
2. Tori Arthur, PhD Student, Bowling Green State University, USA. The Nollywood Blockbuster: A Clash of Cultural Influences?
3. Mohammad Sadegh Amindin, MA Student, International Institute for Islamic Studies, Iran & Mohammad Monib, MA Student, International Institute for Islamic Studies, Iran. Framework of the Viewpoints of Martyr Mutahharī on Women's Status in Society. (Friday 3 January 2014)

20:30–22:30 Greek Night (Details during registration)

Saturday 4 January 2014

08:00-10:00 Session VI: Arts

Chair: *Galina Bakhtiarova, Associate Professor, Western Connecticut State University, USA.

1. Carmen Cozma, Professor, Alexandru Ioan Cuza University of Iasi, Romania. On a Hermeneutic Concept for the Art Music: Meloethics.
2. Carla Cesare, Assistant Professor, Columbus College of Art & Design, USA. Re-Designing Design History: Conceptual Approaches to the Past.
3. Natacha Drobnyak Touati, Assistant Professor, University of Carthage, The National School of Architecture and Urbanism of Tunis, Tunisia. A Digital Image, as a Holistic Mediator, of the Barbed Relooking of the Urban Landscape (Tunis, 2013).
4. Fahmida Akhter, PhD Student, University of Essex, UK. Witness, atrocity and the 'spectacle': The aesthetic and issues of wartime films of Bangladesh.
5. *Jerry Agalo, Dean, School Of Information, Communication and Media Studies, Rongo University College, Kenya. Children and Television: The looming Media Effect in Kenya.
6. Marcelo Arnaldo Picucci, PhD Student, University of Newcastle upon Tyne, UK. The Impact and Influence of Carroll's World of Alice on Video Game Design.

10:00-11:30 Session VII: Religion & History I

Chair: *Jerry Agalo, Dean, School Of Information, Communication and Media Studies, Rongo University College, Kenya.

1. Sophia Van Helden, Lecturer, Northwest University, South Africa. Theonome Reciprocity as Key for Interpreting the Phenomenon of Declining Numbers in Protestant Mainstream Churches – A South African Study.
2. Guillaume Smit, Researcher, University of Stellenbosch, South Africa. Barnabas the Leader. What an Ancient Narrative can Contributr towards the Contemporary Leadership Discourse.

11:30-14:00 Urban Walk (Details during registration)

14:00-15:00 Lunch (Details during registration)

15:00-16:30 Session VIII: Gender Issues

Chair: *Margarete Rubik, Professor, University of Vienna, Austria.

1. Noreen Abdullah-Khan, Assistant Professor, Gulf University of Science and Technology, Kuwait. Debating Gender in a Global World: Contentions Between Western Feminisms and Eastern Feminist Consciousness.
2. *Kanaklata Tiwari, Assistant Professor, Mumbai University, India. The Real Feminists of Indian Literature.

16:30-18:00 Session IX: Religion & History II

Chair: *Kanaklata Tiwari, Assistant Professor, Mumbai University, India.

1. *David Wick, Professor, Gordon College, USA. Virgil's Vision and the Anniversary of Actium - A Little Known Sidelight on Akarnanian History, the Battle of Actium and the Identity of Augustus.
2. Bekeh Utietiang, ABD, West Virginia University, USA. Development as History: Development Planning in Late Colonial Nigeria, 1945-1955.
3. Lutricia Snell, PhD Student, North West University, South Africa. Meta-Theoretical Perspectives on Religion and Science: An Examination of the Status of the Debate.

18:00-19:00 Session X: Literature & Other Essays

Chair: Tiffany Pounds-Williams, PhD Student, Tufts University, USA.

1. *Kathleen Lawrence, Lecturer, Brandeis University, USA. Modernist Style, Primal Sources: Henry James's International/American Tales.
2. Celina Figueiredo Lage, Professor, State University of Minas Gerais, Brazil. Reformulating the Homeric Question.

19:30-20:30 Dinner (Details during registration)

Sunday 5 January 2014

Delphi Visit: (Details during registration)

Monday 6 January 2014

Cruise: (Details during registration)

Jerry Agalo

Dean, School of Information, Communication and Media Studies,
Rongo University College, Kenya

Children and Television: The looming Media Effect in Kenya

The debate on children's behavior as competent television viewers and also cultural viewers today continues unabated in research. In the developed world, much of research has focused on the effects of television exposure on children's behavior and attitude formation. Other researches however, focused on effects on cognition. Yet the African child has been left out in such researches that continue to be conducted in developed world. Indeed, media research in Africa may not be meaningful without giving regard to Africanity among the children. This gives an open window through which one sees the peculiarities of the local culture in which African children grow as they get exposed to the media. This paper is a result of research on television viewing that was conducted around lake Victoria, Kenya. The majority of inhabitants in this region are mostly fishermen. With rapidly increasing acquisition of information media in the region, the public in general is already questioning the effects of exposure of children aged between five and fifteen to television. There is fear of children losing their cultural norms and acquiring detestable behaviors. Indeed television viewing has risen among children in this poor socio-economic region. The research therefore, set to explore the embeddedness of television experiences among these children's everyday lives. In this paper an attempt is made to give account of contextual factors at work that are causing emerging behavioral patterns feared to be contrary to adults' normative culture around the region. And using qualitative ethnographic approach in research, extensive visits were made to homes to observe the children. The paper therefore gives the socio-economic background of the children, level of education, duration of television viewing and the Body Mass Index since the consequences of television viewing is associated with obesity.

Fahmida Akhter

PhD Student, Department of Literature, Film and Theatre Studies,
University of Essex, United Kingdom

Witness, Atrocity and the 'Spectacle': The Aesthetic and Issues of Wartime Films of Bangladesh

The trauma, the sufferings, the resistance and the revolt of the freedom seeking people of Bangladesh, yielded numerous documentary films by local and international film makers during the Liberation War of Bangladesh, in 1971. In general, the international media represented Bangladesh as the victim and the Pakistani army as the terrifying dictatorship. The sympathy in regard to capturing the pain of Bangladeshis particularly in the Western media could be interpreted in terms of what Susan Sontag calls the 'journalistic custom' of the West for exhibiting colonized people as 'exotic'. But films by Indian film directors generated other paradigms of the war where they told their own narratives by highlighting the contribution of India in this war. For Bangladeshi directors, this war was a seminal event that led them for the first time to make nonfiction films as a record of their history. They employed the camera to focus on the images of sufferings of their own people in order to 'publicise' the war as a genocide, as a crime against humanity, to the outside world. However, the common aspect that we find in all the documentaries on the Liberation War is the deliberate effort of making the war a 'mass spectacle' for displaying one's narrative of pain to other. So, scrutinizing the interest and perspective of different directors both from the local and the international arena, this paper will consider how wartime films on Bangladesh tackled and negotiated the issues of atrocity, memory and witness. This paper will also explore how the role of gender and nationalism has been represented in wartime films with a close analysis of the documentary film, entitled *Stop Genocide* (1971), by Zahir Raihan, a Bangladeshi film director.

Mohammad Sadegh Amin din

MA Student, International Institute for Islamic Studies (IIS), Iran

&

Mohammad Monib

MA Student, International Institute for Islamic Studies (IIS), Iran

Framework of the Viewpoints of Martyr Mutahhari on Women's Status in Society

From the time Muslims' understanding of the Qur'an was under the shadow of literalistic interpretation till the time rational and philosophical understanding of Islamic teachings started to flourish, many efforts have been made to present a rational picture and framework of the Qur'anic teachings. The majority of scholars, in both Shi'a and Sunni, adopting rational approaches to the Qur'anic exegesis had really hard time in their religious communities for their new attitude toward understanding the Qur'an and the Qur'anic teachings. Nowadays due to the fact of religious diversity, rational interpretations of the Qur'an is playing a prominent role in Muslims' lives. Martyr Mutahhari, as one the Top clerics in Shiite Muslims' history and as one of the most outstanding Muslim thinkers, spent his life for teaching Islamic philosophy and explaining the Qur'anic teachings. In issues concerning women's status, there were lots of debates in different areas due to the different approaches. One of the critical questions that had always been discussed by Muslims as well as by non-Muslims is the problem of women's right in Islam. The main question is about the boundaries of women's law in this religion. This article is an attempt to give a picture of Martyr Mutahhari's main views on women's right and to understand the framework of his ideas in regards to this matter.

Tori Arthur

PhD Student, Bowling Green State University, USA

The Nollywood Blockbuster: A Clash of Cultural Influences?

From May 30th to June 2nd of this year, the city of Paris hosted the NollywoodWeek Nigerian Film Festival to focus on emerging filmmakers and the films that have been international successes in the last year. It can be argued that NollywoodWeek is a testament to the growth and prospects for growth of the second largest film industry in the world. However, Nollywood is currently going through what can be considered a socio-cultural identity clash. Nigerian filmmakers are currently producing movies that can fall into two camps: the traditional 'lowbrow' direct to video cultural melodrama and the contemporary 'middle/highbrow' theatrical film that mirrors the Hollywood 'blockbuster' spectacle. The two camps are arguably competing to be considered Nigeria's "national cinema."

The purpose of this paper will be to explore this clash through an analysis of the prevailing hegemonic ideas about film production and consumption. The paper will challenge westernized definitions of 'blockbuster' and what constitutes a 'blockbuster' in the global sphere by offering alternative meanings that recognize the influence of culture, history, politics, and social structures on national cinemas. I will employ the qualitative methodology of narrative analysis to argue that narrative, as opposed to the technology of special effects, is what makes the seemingly lowbrow Nigerian films into distinct Nollywood blockbusters. I will also employ reflection theory which supposes that cultural objects/films provide insight into social structures and concerns, track popular cultural ideologies, and track attitudes toward how cultural objects/films are or should be produced. I hope to show how the socio-cultural clash between two very different types of 'blockbusters' will ultimately pervade and/or dictate any future scholarly conversation around which course(s) the Nigerian and possibly the larger African film industry will take as they endeavor to become larger forces in the international film market.

Galina Bakhtiarova

Associate Professor, Western Connecticut State University, USA

Iconic Bodies/Exotic Pinups: The Mystique of Rita Hayworth and Zarah Leander

Rita Hayworth (1918-1987), born Margarita Carmen Cansino, achieved mythical status through her performances in Hollywood blockbusters, pinup pictures from magazines and her highly publicized marriages to Orson Welles and international playboy prince Ali Khan. Transformed into an all-American sweetheart with the help of Hollywood wizards, she became a femme fatale, 'sex symbol,' 'bombshell' and 'love goddess,' in the language used by the press of the time to describe her appeal. Swedish-born Zarah Leander (1907-1981) was the most prominent actress of the German cinema in the 1930s and 1940s after the departure for Hollywood of such stars as Marlene Dietrich and Greta Garbo. A deep contralto voice and unique singing manner combined with her voluptuous body made Leander an icon not only for German housewives of the time, but also for generations of admirers long after she stopped performing. Zarah Leander and Rita Hayworth were made into stars and sex symbols through sophisticated advertisement and propaganda machines at the disposal of big studios as well as through constant transformation of their bodies. Since the second half of the twentieth century, these two icons continue to be prominently evoked in the North American and European cultural imagination through film and other media.

Marija Benic Penava

Assistant Professor, University of Dubrovnik, Croatia

Traffic Connectivity in Croatia in the past: The Dubrovnik Region Case

This paper analyses the development of traffic routes in the far south of Croatia during the 19th and 20th century. Poor traffic connectivity was the consequence of traffic policy which was subordinated to the interests of Vienna in the Austro-Hungarian Monarchy, and after World War I, to Belgrade. Since the Dubrovnik region was oriented towards the sea, and since it traditionally had strong entrepreneurship and sea traffic, that enabled great economic prosperity of Dubrovnik in the past centuries. Ships flying the flag of Sveti Vlaho (Saint Blaise, the patron saint of the city) were present in the Mediterranean and the world's oceans, yet the service industry which Dubrovnik provided was completed by tourism only in the Kingdom of Yugoslavia. The perception of Dubrovnik as a world tourist destination was established in the first half of the 20th century and that could only be maintained by quality traffic routes. Therefore it was extremely important for the prosperity of the far south of Croatia to have and retain the best connectivity by railway as well as sea, land and air traffic.

Kym Bird

Associate Professor, York University, Canada

In the Tradition of Sappho: Lesbianism, Christianity, and Classical Greek Convention in Early Canadian Women's Drama

In Canada, a tradition of women's theatre begins in the last quarter of the nineteenth century. Among the first group of women playwrights to leave a substantial body of work is Amy Redpath Roddick. Born in 1868 to the patrician class of Montreal society – her father was son of the powerful sugar magnate John Redpath and her mother was daughter of one time Montreal mayor John Easton Mills – she lived in the heart of the wealthiest area of Montreal when that city was the financial and cultural heart of the country. Roddick was well-connected, handsome, educated, and, in time, the author of several books of poetry and nine closet dramas. In time she also bore two salacious secrets. The first had to do with the facts regarding the 1901 murder/suicide of her mother by her brother: splashed a crossed front pages of newspapers from Canada to Europe, Roddick's youngest brother who she had raised like her own son, killed his mother and then himself. The second secret was her lesbian love. In 1906, at the age of 38, Roddick married the 62-year-old Thomas Roddick, Dean of the McGill Medical School and member of Montreal to the Dominion Parliament who she moved into her Sherbrooke Street mansion. But, five years earlier, Roddick had hired the Newfoundland-born, fisherman's daughter Mary Rose Shallow, as live-in housekeeper. Mary Rose became Amy's closest intimate. In 1923, the Doctor died, and Amy and Mary Rose continued to live together in a "Boston Marriage" until Rose's death in 1943.

Like many of her contemporaries in this early post-colonial epoch, Roddick adapted classical models to her poetic dramas. Her little known 1929 play, *An Old Bologna Tale* is no exception. What makes this one-act tragedy singular are the ways in which it uses the conventions of Greek tragedy, including, its strict morality and intense religiosity, to create a post-colonial drama of redemptive mother love within a Christian framework. Its female protagonist undergoes a psychological and philosophical struggle, associated with the Virgin Mary, that blends a Christian form of mother-love with what Roddick elsewhere calls Sapphic love, making this play the first identifiably lesbian play in Canadian theatre history.

Brittany Bresha

Student, Western Connecticut State University, USA

Perceptions of Female Beauty

This paper will explore how the pressure to change female bodies and the ability to do so influences the way we perceive ourselves and the level to which we love and accept ourselves. Drawing on centuries-long traditions of representation of the human body from the ancient African and Turkish cultures, Grecian sculptures and European paintings, I will demonstrate that these images represented naturally attractive female and male bodies before being confronted with the constant calls to change them. While most cultures expected and pressured women into lavishly decorating themselves as a means to attract sexual partners, never before have we had the choices that we have today to entirely transform the way we look from the shapes of our nose, hips and breasts to the color of our skin and the length of our eyelashes.

Hezi Brosh

Associate Professor, United States Naval Academy, USA

Ramifications of Diglossia on How Native Arab Students in Israel Write

This paper examines the effect of the oral language (*'Ammiyya*) on the writing behavior in MSA among Arab high school students in Israel. Arab students learn MSA in a context where the differences between their mother tongue, *'Ammiyya*, and MSA, which they learn at school, are constantly evident during all phases of learning. In such a complex linguistic context, it is logical to assume that the linguistic distance in syntax and lexicon between *'Ammiyya* and MSA would interfere with the writing behavior in MSA by obstructing students' awareness of MSA structures and lexicon. A total of 30 12th-graders (14 males and 16 females) from a local high school in an Arab town in the center of Israel participated in this study. Participants were from an average socioeconomic background and were all native speakers of the same local form of the Palestinian Arabic vernacular spoken in the center of Israel. The age of the students ranged between 17.2 and 18.3 years. The participants had studied MSA from 1st grade to 12th grade. Each participant wrote an essay that was a part of the matriculation examination in Modern Standard Arabic (MSA) required for graduation by the Ministry of Education. The essays were analyzed for deviations from MSA. The data used for this paper consisted of deviations from MSA caused by interference of the participants' Arabic vernacular. The data clearly show that the linguistic distance in the two domains that were investigated—the syntactic and the lexical—significantly affected the writing behavior of the participants, who used structures and lexical items that are characteristic of their mother tongue, the Palestinian dialect.

Carla Cesare

Assistant Professor, Columbus College of Art & Design, USA

Re-Designing Design History: Conceptual Approaches to the Past

History has traditionally been considered most relevant for the academic art and design world. Since the 1970s design history has emerged from art history and become its own disciplinary field, moving from concerns of connoisseurship and provenance to material and cultural history. In doing so it has met with some controversy amongst the various 'practitioners' of design. "The division ... lies between the object centered methods of the curator/collector versus "academic' social/economic history and cultural theory approaches as practiced in the university world." (Taylor, 1998, 338) Practitioners appreciate the importance of history, but often lack the tools to utilize it effectively. The problem of the lack of design history materials and methodologies focused on practitioners also exists. This paper will discuss possible resolutions to the problem of teaching history to student practitioners in an art and design school.

Historians recognize the need for a more conceptual approach toward design history in a 'globalizing' world. The pedagogical concerns include how to offer students more in-depth courses in their fields that are timely, interesting, and relevant. In a rapidly changing world the question of how best to prepare students to be adaptable is at the core of potential solutions. This paper will explore four specific methodologies to improve design history education for practitioners: cross-disciplinary studies, content linkage, project-based integration, and co-teaching between history and studio areas.

History and practice are linked through their inter-disciplinary natures. Design history allows them to critically evaluate the present and find their place in history. This curriculum development allows for increased options for students and faculty, and an opportunity to test various projects and methods. Lastly, it creates new modes of education and appreciation of disciplines, all of which have a goal of positive, innovative collaboration creating a greater appreciation of the needs of the design student.

Carmen Cozma

Professor, Alexandru Ioan Cuza University of Iasi, Romania

On a Hermeneutic Concept for the Art Music: Meloethics

Meloethics is our very own concept we have elaborated for more than one decade in the Romanian culture. Focusing on the ontic-ethical ground of music, this concept is a mix of two Greek terms - highly cogent for the intention of our approach -, namely: μέλος / mélos and ἦθος / ethos, aiming to reveal the intimate relation between the art of harmonious sounds and the ethical values of life. In this paper we try to unfold a pathway to understanding the art music in its in-depth meaning, starting from the experience of listening to the music - by priority, the pure or absolute music - and coming up to a hermeneutic phenomenology, in terms of P. Ricoeur, H.-G. Gadamer and A.-T. Tymieniecka, which opens towards comprehension and explanation of the ethical nucleus that music does convey, in the attempt of human being to transcend the trivial things of existence and to elevate in the horizon of the ideal of living. Our purpose is to emphasize the valences of the *meloethics* in grasping some of the humanness' accomplishment by continuously discovering and cultivating the essence of art music in its power to enlightening upon the meaning of life.

Natacha Drobnjak Touati

Assistant Professor, University of Carthage, The National School of
Architecture and Urbanism of Tunis, Tunisia

A Digital Image, as a Holistic Mediator, of the Barbed Relooking of the Urban Landscape (Tunis, 2013)

The goal of participation in the conference is to raise certain questions through the digital image an art medium such as the question of the scope of communicational visibility over a sample of a public space in the local area, and to predict their propagation 'in situ' memory. The expiry date of using the starting digital view is unlimited, as a response to non-imprisonment in the urban barbed realism.

The sustainability of the full alert over the notion of spiral barbed wire, as a volumetric integration with the main artery with the city center of Tunis, prompts a dialogue on the limitations of the acceptability, as an aesthetic entity 'déjà vu', in the newly acquired role of a concrete public space. A barbed obstacle, as a linear, spatial and public element, has become a symbolic *data base*, of ergonomic design, for a one-way contact that modifies the recent viewpoint. The present-day anonymous inhabitant in the local cultural heritage becomes the universal consumer of the Global village, accepting the barbed installations as easily portable boundaries towards the uncomfortable happy ending.

In the up-to-date research, digital photography, as the evidential representation of the *supplement* of the urban space of Tunis, acquires the features of the *Commonplace*, where the relations of individuality and individualism, pluralism and collectivism are intertwined in the forms of unpredicted eventfulness. The terms such as *everyday*, *culture* and *art* in the local acquire extended mental dimensions, by which the digital copy of the Place arises as the potential epicenter of a superior structure. The outside contents become irrelevant, while the recent social egalitarianism opens up for the possibilities of manifestational differences of the decentralized spatiality. The visual sequence of the Place recorded abandons the anecdotal topicality for its own decontextualization as an anticipated work of art and its own autonomy through the truthfulness of experiential pluralities.

The role of the photographic eye remains decisively valuable in the transfer of *public space* into a *public panel*. Digital photograph is a hint in the overview of the asphalt reality and it neighbors with all its future and segmented mutant-reflections. It is the matter of personal taste and

perseverance in the types of various experiences of *non-Places* in the 'production of Places' and their inhabitation.

Chung-Hong Danny Leung

Assistant Professor, The Chinese University of Hong Kong, China

L2 Idiom Motivation: A Cognitive-Linguistic, Cross-Linguistic Think-Aloud Experiment on L2 Understanding of English Idioms

Recent empirical studies in Applied Cognitive Linguistics have consistently provided encouraging results for the pedagogical soundness of employing metaphor and metonymy in teaching and learning idioms. These studies are founded on the assumption that metaphor and metonymy are cognitive mechanisms which are psychologically real and exist as tacit knowledge in the learners' conceptual system. It is also due to their existence in the human mind that their revelation provides motivation for idioms. Although such an assumption has been empirically supported by the think-aloud experiments conducted by Gibbs & O'Brien (1990), these experiments were targeted on L1 speakers. In other words, it is essential, from an L2 perspective, to conduct similar experiments, but this time, on L2 learners, thus examining the psychological reality of these cognitive mechanisms in the L2 learners' tacit knowledge.

A total of 30 Cantonese advanced L2 learners of English participated in the think-aloud experiment in which they were asked 6 probe questions for each of the 25 tested English idioms. Similar to Gibbs' studies, our participants (whose L1 is Cantonese) were asked to form and describe their mental images for the English idioms (L2). They were then asked a series of probe questions as to why they formed such mental images. To further explore the understanding of English idioms from an L2 perspective, we also adopted a cross-linguistic study (i.e. Cantonese vs. English) in which the metaphor and metonym underlying the L1-L2 conceptually similar/distinct idioms were elicited from the participants' mental images and responses to the probe questions.

At the presentation, both qualitative and quantitative findings of the experiment will be explicated with a view to: 1) investigating whether the same hypotheses in Gibbs' studies can be applied to L2 learners; 2) examining the L1-L2 similarities and differences for the idioms; and 3) discussing in what ways the cross-linguistic analysis on idioms may shed light on better L2 idiom pedagogy.

Noreen Abdullah-Khan

Assistant Professor, Gulf University of Science and Technology, Kuwait

Debating Gender in a Global World: Contentions Between Western Feminisms and Eastern Feminist Consciousness

The last decade has seen an increase in interest in the treatment of Muslim women, within Muslim societies. The Middle East and particularly the Gulf region has experienced many social changes including the Arab spring, women's rights in the areas of education, marriage, divorce, custody, and employment. It has been documented that in light of these political changes perceptions about, and attitudes towards women in these regions continue to evolve. There is on-going debate as to whether events such as the Arab Spring have been useful, or indeed created conflict for women in this region. Tensions continue to escalate in places like Egypt and Tunisia with extreme Islamists demonstrating intolerance towards women and women's rights on the one hand, and women's groups fiercely demanding political inclusion on the other. Although surrounded by the Arab spring, Kuwait has remained calm and largely unaffected by these revolts. In light of this, the present paper seeks to explore perceptions of young Kuwaiti males and females about gender differences, in order to ascertain a clearer picture of the expectations of both groups, with regards to social norms and expected gender roles. The paper explores how useful Western feminist theory has been to Muslim women in a Muslim society. Here the indication is that it is an alien import to the Arab world, neither relevant nor fitting to their unique culture. Orientalist misrepresentations of heavily veiled, oppressed Arab women, have led to conflict and strong opposition from both men and women who may be welcoming of women's rights, in a form that compliments their religious and cultural beliefs. The paper explores how both groups in Kuwait perceive their gender within their own society and whether or not any stereotypical ideas need to be challenged, or have both groups accepted (happily) these separate but compatible roles?

Celina Figueiredo Lage

Professor of Mediation and Curation in Art and Culture, Guignard
School of Minas Gerais State University (UEMG), Brazil

Reformulating the Homeric Question Celina

The Homeric Question's answers are varied, and sometimes even unusual, according to the viewpoint of each author. The Lucian's Homer would differ with Plato's Homer, Proclus' Homer, Dante's Homer, Joyce's Homer, Godard's Homer, Angelopoulos' Homer etc. Considering that the name "Homer" has an unstable and varied reference, depending on their readers and translators in many areas of knowledge and the arts, I propose a reformulation of the Homeric Question. No longer fit to wondering about the authorship of the poems and about its genesis, not even to ask ourselves about its authenticity, but the focus may be pointed in the way as each reader sees Homer and modifies our gaze on Homer. Ultimately, I think the Homeric question should be approached from the point of view of the reception of the poems.

Kathleen Lawrence
Lecturer, Brandeis University, USA

Modernist Style, Primal Sources: Henry James's International/American Tales

American author Henry James embraced an expatriate life in 1876 at the age of thirty-three, thereby escaping Boston's constricting materialist and puritan culture. Plying the so-called "international theme" in his first phase, he won success with such works as *The American* (1877), *Daisy Miller* (1878), and *The Portrait of a Lady* (1881), where naive American heroes and heroines confront European sophistication and thereby their destiny. In his middle phase, however, James fully embraced a cosmopolitan authorship, investigating European society on its own terms in works such as *The Princess Casamassima* (1886), *The Tragic Muse* (1890), *What Maisie Knew* (1897), and *The Awkward Age* (1899), among others.

Yet, as he entered his late phase in the early twentieth century and pushed the limits of narrative method, James returned thematically to early preoccupations, but with a twist: protagonists straddle Europe and America in their experience but represent James's own submerged history and preoccupation with sin. Forged in complex stylistic technique, the content is autobiographical. This paradox is visible most profoundly in three cycles of late works encompassing three genres: his three late short stories, "The Altar of the Dead" (1895), "The Beast in the Jungle" (1903), and "The Jolly Corner" (1908); three late novels, *The Wings of the Dove* (1902), *The Ambassadors* (1903), and *The Golden Bowl* (1904); and three late non-fiction biographies and autobiographies, *William Wetmore Story and His Friends* (1903), *A Small Boy and Others* (1913), and *Notes of a Son and Brother* (1914).

My paper will align these nine works, arguing for thematic cohesion in spite of generic difference. Analyzed as three sets of three—three tales, three novels, and three memoirs—they merge into a fluid self-referential oeuvre. Besieged by family deaths and regret, humiliated by professional failure, beset by illness, James' work turned deeply personal. While composed in a narrative style presaging nothing less than the dawn of modernism, James' work looked back provocatively to primal scenes of his father and his father's father's Calvinism and that of his rejected nation.

Cabangile Ncengeni Ngwane

Lecturer, Durban University of Technology, South Africa

Socializing University Students into Business Ethics (Research Ethics)

This abstract focuses on educating university students about ethics in every sphere of their lives. Ethics has become a cornerstone for conducting effective and meaningful research. Ethical norms serve the aims or goals of research and apply to people who conduct scientific research or other scholarly or creative activities. There are various reasons as to why it is important to comply with ethical norms in research. Ethical norms promote the aims of research, such as knowledge, truth, and avoidance of error. For example, prohibitions against fabricating, falsifying, or misrepresenting research data promote the truth and avoid error. Ethical norms help to ensure that researchers can be held accountable to the public. Ethical norms in research also help to build public support for research. People are more likely to fund research project if they can trust the quality and integrity of research. The norms of research promote a variety of other necessary moral and social values, like social responsibility, human rights, and animal welfare, compliance with the law, and health and safety. Lack of ethics in research can harm human and animal subjects, students, and the public. A researcher who fabricates who fabricates data in a clinical trial may harm or kill patients, and researcher who fails to comply with regulations and guidelines relating to radiation may jeopardise his health and safety or health and safety of staff and students. Encouraging ethics when conducting research, many different professional associations, governmental agencies, and universities have adopted specific codes, rules and policies relating to research ethics.

Brenda Henry-Offor

Director, Empire State College, State University of New York, USA

The Paradoxes of Intimacy in Early Modern English Drama

This paper examines the development and demise of intimacy in the Thomas Heywood's *A Woman Killed with Kindness*, and William Shakespeare's *Cymbeline*. These two plays reveal how shared spaces and "indistinguished spaces" might have created a violation of intimacy in the open household. Moreover, these two texts show a progression of sexual betrayal and violence from *Cymbeline*, where the heroine Imogen is falsely accused of adultery, but is able to prove her innocence after evading a death sentence, to *A Woman Killed with Kindness*, where the heroine Anne Frankford commits adultery and subsequently commits a slow suicide. My objective is to show that women in these two plays are victims within their homes because they lack intimate spaces. In each play, the husbands, who should be responsible for the protection of their wives, invite male guests into their homes, leaving their wives unprotected and, unwittingly, even encouraging their guests to violate them. The husbands take no responsibility for their actions and allow their wives to suffer the burden of the sexually transgressive acts that occur in the open household.

I describe intimacy as based on, as well as promises knowledge of self, loved ones, and the social structure. Intimacy creates boundaries in human relationships and is public and private at the same time. Intimate moments are always transactional and dynamic ones, but the performance of intimacy can also take place within the self.

Issues include anxieties concerning male and female sexuality, the vexed place of sexuality at court, and confusing and conflicting rules of gendered comportment, among others, historically and culturally contribute to the paradox of a public-private intimacy, as well as the kinds of spaces that promote or disrupt intimacy in the two plays.

Marcelo Arnaldo Picucci

PhD Student, University of Newcastle upon Tyne, UK

The Impact and Influence of Carroll's World of Alice on Video Game Design

The study investigates the impact and influence of Carroll's world of Alice on video game design. An in-depth analysis is carried out of *Alice in Wonderland* and *Through the Looking Glass* with specific attention to the quest elements accompanying the character's journey and the mechanics and structure of the world of Wonderland. The study demonstrates how these elements are initially adopted in game design through their influence on Miyamoto's *Mario Bros.* and subsequently consolidate into commonly accepted conventional gameplay mechanics. Examples of direct adaptations of Alice are discussed, along with other game titles shaping their gameplay elements after Carroll's ideas. A profile of the author's interest in puzzles and mathematical games is outlined and parallel comparisons are drawn with modern game titles and how these embody Carroll's ideas.

Tiffany Pounds-Williams
PhD Student, Tufts University, USA

Forgotten Figures: The Rhetorical Function of Tecmessa, Chrysothemis, and Ismene

The abundance of scholarly work on Athenian Tragedy examines tragic heroes from Oedipus to Ajax. This focus on main characters causes the rhetorical function of tragedy to be considered primarily in these terms. Yet there are marginal characters, which I refer to as forgotten figures, lost in the protagonists' shadows that should be part of the discussion because of their influence on the rhetorical function of tragedy.

Traditionally, scholars have neglected to examine the roles of Chrysothemis from *Electra*, Tecmessa from *Ajax*, and Ismene from *Antigone*. Though they are marginal in relation to the main characters, they serve an important function. These forgotten figures are characters that are personally impacted by the outcome of the play because their physical safety is tied to the dramatic events. They are related to the main tragic figure(s) by blood or carnal bond and spend a significant amount of time onstage. Moreover, they support or refute the arguments of the protagonist and/or antagonist and illuminate their state of mind. They then either disappear from the script or are relegated to being a silent character in the midst of the action and often without explanation. Due to the significant purpose of the forgotten figures, they must be seen as equally critical to the understanding of Sophoclean tragedy as the tragic hero is. This group of forgotten figures will be given precedence in this investigation which seeks to illuminate their rhetorical function within Sophoclean tragedy and discover whether or not this purpose has since evolved in adaptations. It will, moreover, shift the gaze to the margins to give a new perspective on these classic plays to aid in understanding the way women, and significantly concubines as a subgroup allowing for class-based dialogue, are treated in both Sophoclean tragedy and later adaptations of it.

Margarete Rubik

Professor, University of Vienna, Austria

Amazons in 17th Century English Drama

For centuries, Amazons have exerted a fascination on our imagination. Sword women combining male connoted aggression and female beauty functioned as a female dream of empowerment as well as a titillating male sexual fantasy or misogynist nightmare. Hence the image of such 'masculine' women was mutable and could assume a number of different characteristics: Amazons could be portrayed as chivalrous and cruel, glamorous or denaturalized, chaste or lecherous. There are also a few humorous pictures of martial women, for instance in Middleton/Decker's *Roaring Girle* or Shadwell's *Woman Captain*.

The paper will investigate the portrayal of Amazons in a range of 17th century English plays. Margaret Cavendish's *Bell in Campo* and D'Avenant's *Siege of Rhodes* feature rare examples of characters combining marital and martial virtues. Other Amazons finally return to the patriarchal fold because of love, while still other presentations are entirely hostile and misogynist, attacking the unruliness and insubordination of women and their lust for men. If in Restoration drama the "key to power" is the "capacity for violence" (Hughes), this is not true of women. The fate of Amazons in 17th century drama is generally either death on the battlefield or marriage and submission to patriarchal rules. Despite their prowess, the women always lose the single combat with a worthy male antagonist - usually the very man they love. In the central, sensual moment of revelation, the woman's helmet falls off and her hair falls loose. In plays featuring women in male disguise, the relationship between the lovers is often charged with homoerotic overtones: the hero is passionately attracted to the supposed boy-soldier. Androgynous figures like the Amazons also raise the question whether femininity and masculinity are inborn qualities or the products of education. As will be shown, 17th century attitudes to the problem are ambiguous.

Kayla Ryan

Student, Western Connecticut State University, USA

**Spitfires, Love Goddesses and the Modern Hispanic
Woman**

Guillaume Smit

Researcher, University of Stellenbosch, South Africa

Barnabas the Leader. What an Ancient Narrative can Contribute towards the Contemporary Leadership Discourse

This paper proposes an integration of social science, hermeneutics and practical theology on a journey of theological discovery. The backdrop of this journey is the cultural changes permeating contemporary society and the demands it place on leadership theory. Specific reference is made to cultural changes brought about by postmodern philosophy and the explosion in communications technology. In addition, a multiracial context provided by developing countries such as South Africa and an increasing syncretism between different cultures are investigated. It will be argued that this congruence contributes towards a paradigm shift in the understanding of leadership. This shift can be described as a leadership journey where first world and third world systems are forged into a new commonality that should be embraced and expanded as a postmodern theory of practice. Since this article investigates a specific area of leadership – ecclesial leadership – the confluence of knowledge is sought by investigating epistemological shifts towards a missional ecclesiology through the lens of applied hermeneutics. A narratological investigation is conducted into the biblical narrative about one of the leaders of the early church – Barnabas, as found in Acts 4:32-15:41. The story of Barnabas exhibits one of the earliest instances of missional leadership in the context of the shift from a single faith culture towards a new, united and diverging society of believers. Employing hermeneutical principles from linguistic and socio-cultural studies the narrative is read as a leadership text informing current leadership practices in the church. This exegetical overview is subsequently applied as a missional leadership paradigm while taking into account developments in organizational and human development theories. Finally, a narrative paradigm for the reading of Barnabas' leadership in a postmodern setting is developed. This ecclesiological theory includes the areas of group participation, relational skills, interpersonal coaching, strategic vision casting, conflict resolution and volunteer development.

Lutricia Snell

PhD Student, North West University, South Africa

Meta-Theoretical Perspectives on Religion and Science: An Examination of the Status of the Debate

Today we live in a society of scientific logos and reason. Science and skepticism within a relativistic and increasingly secularized society appears to trump belief and conservatism. However, contrary to confident secularist predictions of the 20th century which were linked to scientific progress, some sociological research indicates that antagonism towards religion and faith appears to have decreased in the 21st Century. It is therefore not surprising that the world is becoming more polarized over religion. Thus, the debate on the relevance or redundancy of faith in an Information Age remains lively and ongoing.

For several reasons Christianity appears to have been most affected by the transition towards scientific modernity. Furthermore, considering all world religions, in the global debate as on record the new atheists have targeted Christ, the Church of Christ, and Christianity most viciously. However, some scholars surmise that the anger of the new atheists appears to be linked to a concept of God inherited but regrettably based on suggested poor theology.

This paper aims to explore both the background and the current status of this global debate. The continuum of varying arguments on this seeming war between science and religion will stand examined, in relation to the proponents of intelligent design, philosophical naturalism and evolutionary science. This includes an overview of the wide spectrum of paradoxical as well as overlapping views held by scientists comprising of deists, theists and atheists. The scientific evidence for belief in God, religion and the Scriptures, as well as evolution and the Bible will be scrutinized, as it stands challenged by opposing proponents who have buried the God of the Scriptures.

However, no examination on this topic is complete without a brief overview of the basis-theoretical perspectives on religion and science from a sound theological premise. The paper therefore also examines the pertinent basis-theoretical aspects related to this theme, including the meaning of the Gospel, the meaning and essence of supernatural miracles, the meaning of justice, science and creation, reductionism, liberalism and modernism.

In the final analysis the paper arrives at some conclusions to prompt an appropriate Practical Theological response in creating healthy parameters and perspective on this important debate moving forward.

Kanaklata Tiwari

Assistant Professor, Mumbai University, India

The Real Feminists of Indian Literature

Kamala Das belongs to the first generation of modern English poets who evolved a new poetics for themselves and made a new start both in theme and technique around 1960's. The first phase of Indo-Anglican poetry ended in 1950's. To the poets of this period the spirit of modernism was almost alien. Their main preoccupation was the spirit of nationalism and the war of independence, partition of country. It was only in the sixties that things began to take a new dimension where a new generation of young poets took control of the Indo-Anglican poetic realm. Kamala Das is one of the most powerful voices of this post-colonial era. In Kamala Das's poetry we find the best expression of feminine sensibility, its suppression in a male dominated society. So her poetry is confessional and auto-biographical to a great extent, but at times she universalizes what is personal. Imtiaz Dharker (sometimes credited as Dharkar) calls herself a Scottish Muslim Calvinist, brought up in a Lahori household in Glasgow, working in Bombay. She is a poet, artist and documentary film-maker and all her books, *Purdah*, *Postcards from god*, *I speak for the devil* and *The terrorist at my table*, include her own drawings. She now lives between India, London and Wales. The main themes of Dharker's poetry include home, freedom, journeys, geographical and cultural displacement, communal conflict and gender politics. All her books are published by the poetry publishing house Bloodaxe. *Purdah And Other Poems* deal with the various aspects of a Muslim woman's life where she experiences injustice, oppression and violence engineered through the culture of *purdah*. This mixed heritage and itinerant lifestyle is at the heart of her writing: questioning, imagistic and richly textured poems that span geographical and cultural displacement, conflict and gender politics, while also interrogating received ideas about home, freedom and faith. Yet for all the seriousness of her themes, Dharker is a truly global poet, whose work speaks plainly and with great emotional intelligence to anyone who has ever felt adrift in the increasingly complex, multicultural and shrinking world we inhabit. This research paper would unfold how both above mentioned poetesses' rebel against the conventional restraints of society which are meant to exploit women in this man made world. "An Introduction" and "Stone Age" are two of Kamala das's poems where she is intensely conscious of herself as woman, and through writing about the self she challenges the accepted notions of the female and redraft general opinion of the feminine mystique. "Purdah" and "Living Space" are Imtiyaz Dharkar's poems

which show the passion of an undaunted rebel, not to retreat and not to fail. The intensity and eloquence of her life and poetic accomplishment have dumbfounded the male-chauvinists and have left her female counterparts in soaring spirits not only inside the Islamic social, cultural and religious setup but also outside it. That is why her life and poetry make a fascinating study in the crushing indictment of the suppressive prescriptions against the freedom, dignity and respectful living of women, especially in the Muslim society. Imtiaz confirms our convictions that socio-cultural and socio-religious restrictions on women have robbed them of all their potentialities leaving them not only physically and mentally handicapped but also psychological wrecks age after age. The lived experiences of Imtiaz have been honestly expressed in her poetry with the courage of conviction. This paper would try to focus on the feminist streak in Kamala Das as well as Imtiyaz Dharkar who show that whichever religion the female belongs to, sufferings and atrocities are the same. They show the women psyche from childhood, as a wife, as lover, a voice against exploitation, each role constitutes different demands and a different perspective on the people around them.

Bekeh Utietiang

ABD, West Virginia University, USA

Development as History: Development Planning in Late Colonial Nigeria, 1945-1955

The period after the Second World War was an important phase in British colonialism. This period marked the rise of the decolonization movement and the beginning of what has been called the “second colonial occupation.”¹ This occupation was an attempt to stem the tide of decolonization by improving social services for the colonial people and also improving the economy of Britain, which had been destroyed during the war years. The work carried out during this time was administered by the Colonial Development Corporation, which worked with the Colonial Office and the local colonial governments. Nigeria was a pioneer in comprehensive development planning and the plan that the British government in Nigeria submitted to the Colonial Office was held as a model for other colonies. The Nigerian plan was estimated to cost £55 million. On the eve of Nigeria’s independence in 1960, the impact of this plan was negligible. Since after independence, several other development plans have been created and implemented with negligible results. This paper, which is part of my doctoral dissertation, attempts to answer the question, why did this development plan fail? Rather than attempting to use development theories such as the dependency theory to understand history, my work uses history as the methodology for studying and understanding development.

¹ This was a concept coined by Low and Lonsdale to describe the expansive development policies introduced by the British after the Second World War. Massive projects were carried out in the field of Agriculture with the intention holding onto the colonies while at the same time boosting the economy of Britain. D.A. Low and J.M. Longsdale, “Introduction: Towards the New Order, 1945-63,” in *History of East Africa*, vol. 3, (Oxford: Clarendon Press, 1976).

Sophia Van Helden

Lecturer, Northwest University, South Africa

Theonome Reciprocity as Key for Interpreting the Phenomenon of Declining Numbers in Protestant Mainstream Churches – A South African Study

The phenomenon of declining numbers within Protestant mainstream churches is observed worldwide. This paper approaches this tendency in the light of theonome reciprocity, which is observable in the Great Commission. The Great Commission can therefore be used as a key to discuss the phenomenon of declining churches, as well as growing churches. With theonome reciprocity as starting point, the activity of God, as well as the activity of the believer, can be indicated in a declining or growing process. The activity of the Afrikaans speaking Protestant mainstream believer in South Africa is part of a complex network of factors - some less measurable than others. The only factor in this intertwined context which can be addressed in order to establish possible results, is the believer's way of thinking within the ecclesiology. Research in the Reformed churches of South Africa found that declining churches are mainly dominated by an institutionalistic paradigm (I-paradigm). If the principles engraved in the Great Commission become part of a believers' thinking, a Christ-centered paradigm ought to develop, resulting in Godwilled deeds; deeds that will portray obedience to the Great Commission. A Christ-centred focus might therefore result in a turnaround in thinking, consequently normalising the church practice and enhancing qualitative and quantitative growth.

Tereza Vrbova

Lecturer, Palacky University in Olomouc, Czech Republic

Time Picture of Faculty of Physical Culture's Students. Pilot Study

Background: This pilot study is focused on daily regime. The topic is connected to the issue of time management - if anyone wants to deal with their time more efficiently, the first step is to realize how large the part of their time they can dispose of actually is.

Studied group: The studied body of students of Faculty of Physical Culture can be divided into two groups. All of them are in their first year of Master studies. The first group consists of "full-time students"; the second contains "long-distance students", the latter studying once a month at the week-ends.

Aim of the study: The purpose of the study was to get the insight into the work days and week-end days of the students, find out how much leisure time they have and how they manage it. Doing the research work on their own way of living was to make the students think of how and when they could possibly use their time in a more effective way.

Specifications of data collection: All subjects had prepared an empty time schedule which they were filling in with activities lasting 5 minutes or more during the day; the beginnings and ends of the activities were recorded. Each student recorded two work days and two week-end days. Activities at school/work were not specified further.

Limits of the study: Students might want to "look good" and thus either not record their activities accurately or choose the days of their research purposely, knowing they would do interesting, although not common at all, activities. Higher numbers of days being registered might help to get more accurate data.

David Wick

Professor, Gordon College, USA

Virgil's Vision and the Anniversary of Actium - A Little Known Sidelight on Akarnanian History, the Battle of Actium and the Identity of Augustus

We are about five years from the 2050th anniversary of the Battle of Actium, an event significant in many ways - as the defining East vs. West struggle of the ancient world, as perhaps history's largest battle between land forces that involved no land combat, but perhaps most significant as a formative point in the identity of the man eventually known as Augustus, and (arguably) a the first significant formative point for the idea that would in time become the European Union.

What I intend to focus on is not the Battle of Actium itself, but rather something that scholars of ancient history suppose may have to do with the curious religious history of the Gulf of Ambracia, with the poet Virgil, and at least with the name "Augustus" would take, and what it meant.

We know from our sources that Octavian was present facing the very large forces, land and naval, of Antony and Cleopatra, though it was his commander Arippa in charge of Octavian's smaller force. Octavian himself was ill, and spent a good deal of his time in the camp on the western edge of the gulf making vows and setting affairs in order he hoped would convince the gods to look favorably on what must have seemed like a battle very much against the odds. Scholars have also suggested that the poet Virgil was also at least briefly there, asking that his family's farm (which Antony had wrenched away as a reward for some followers a few years earlier) be returned to them. Virgil's third eclogue suggests Octavian promised some justice a few years before, but now he made the restoration, along with many other small acts of reconciliation he had put off when there still seemed a chance to negotiate with Antony. In thanks, several of the greatest scholars of Virgil have suggested, the poet wrote, as the famous battle unfolded, bloodless except for the escape of Cleopatra by sea, a hymn thanking Octavian and perhaps shaping history.

Akarnania has a curious religious history connected to prophecy and reconciliation, which may play into the reconstruction of this event by classic Virgilian scholars like Henry Nettleship and W. Warde Fowler, What I intend to suggest is that enough definition of the 'family of nations' idea that Octavian built into his new Roman principate, and connected to his new name Augustus (perhaps even conceiving the

name itself from a Virgilian idea) may be cause that the EU should commemorate this event, and Akarnania's place in it.