

2015

Literature Abstracts

Eighth Annual International
Conference on Literature
8-11 June 2015, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



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Conference on Literature
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Greece

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Preface

This abstract book includes all the abstracts of the papers presented at the *8th Annual International Conference on Literature, 8-11 June 2015*, organized by the Athens Institute for Education and Research. In total there were 26 papers and 27 participants, coming from 17 different countries (Albania, Botswana, Brazil, Canada, China, Germany, Greece, India, Iran, Italy, Japan, Lebanon, Malaysia, Poland, Trinidad and Tobago, Turkey and USA). The conference was organized into eight sessions that included areas such as Literary Reviews & Criticism, Literary Theory, Literary History, Theatre & Plays and other related areas. As it is the publication policy of the Institute, the papers presented in this conference will be considered for publication in one of the books and/or journals of ATINER.

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

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

Gregory T. Papanikos
President

FINAL CONFERENCE PROGRAM
8th Annual International Conference on Literature, 8-11 July 2015,
Athens, Greece

PROGRAM

Conference Venue: Titania Hotel, 52 Panepistimiou Avenue, Athens, Greece

Organization and Scientific Committee

1. Dr. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK.
2. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
3. Dr. Stamos Metzidakis, Head, Literature Research Unit, ATINER & Professor of French & Comparative Literature, Washington University in St. Louis, USA.
4. Dr. Nicholas Pappas, Vice-President of Academics, ATINER, Greece & Professor, Sam Houston University, USA.
5. Ms. Olga Gkounta, Researcher, ATINER.

Administration

Stavroula Kyritsi, Konstantinos Manolidis, Katerina Maraki & Kostas Spiropoulos

Monday 8 June 2015

(all sessions include 10 minutes break)

08:15-09:15 Registration and Refreshments

09:15-09:30 (ROOM D-MEZZANINE FLOOR) Welcome & Opening Remarks

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

09:30-11:00 Session I (ROOM D-MEZZANINE FLOOR): Literary Reviews & Criticism 1: General

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

1. Giovanna Alfonzetti, Associate Professor, University of Catania, Italy. Verbal Politeness in Italian Books of Manners.
2. Andrea Meregalli, Assistant Professor, University of Milan, Italy. Memory beyond Words. Narratives of the Shoah in Swedish Author Zenia Larsson's Works.
3. *Vassiliki Rapti, Preceptor in Modern Greek, Harvard University, USA. *TI ...*: In Search of the "Something/Why" In *Axva* by Stratis Haviaras.

11:00-12:30 Session II (ROOM D-MEZZANINE FLOOR): Theatre, Plays & 'Shakespeare'

Chair: *Vassiliki Rapti, Preceptor in Modern Greek, Harvard University, USA

1. *John Maune, Professor, Hokusei Gakuen University, Japan. The Carnavalesque throughout Coriolanus.
2. Anne Greenfield, Assistant Professor, Valdosta State University, USA. Staging Eunuchs in London Theatre.
3. Giselle Rampaul, Lecturer, The University of the West Indies, Trinidad and Tobago. Shakespeare in the Caribbean: Adapting *A Midsummer Night's Dream* for the Caribbean Stage.
4. *Halimah Mohamed Ali, Senior Lecturer, Universiti Sains Malaysia, Malaysia. William Shakespeare's *The Tempest*: A Story of Freedom, Friendship, Repentance and Forgiveness.

12:30-13:30 Lunch

13:30-15:00 Session III (ROOM D-MEZZANINE FLOOR): Literary Reviews & Criticism 2: Poetry/Short Stories

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

1. Maryllu De Oliveira Caixeta, Researcher, University of Sao Paulo, Brazil. The Point of View of Joao Porém.
2. Christine Gob, Ph.D. Student, University of Goettingen, Germany & Anke Holler, Professor, University of Goettingen, Germany. On the Constitution of Characters in Poetry: An Interdisciplinary Approach.
3. Greicy Bellin, Ph.D. Student, Federal University of Parana, Brazil. Modern Experience in Poe, Baudelaire and Machado de Assis.

15:00-16:30 Session IV (ROOM D-MEZZANINE FLOOR): Literary Theory/Literary History

Chair: Giovanna Alfonzetti, Associate Professor, University of Catania, Italy

1. Laurel Cohen-Pfister, Associate Professor, Gettysburg College, USA. Rewriting East German Literary History: "The Silenced Library" and the Archive of Suppressed Literature.
2. Irene Siegel, Assistant Professor, Hofstra University, USA. History and the Ethics of Allegory in the Writing of Edmond Amran El Maleh.
3. *Marina Pelluci Duarte Mortoza, Ph.D. Student, Universidade Federal de Minas Gerais, Brazil. Monstrous Lamia: The Evolution of a Myth.
4. Zhuyu Jiang, Ph.D. Candidate, City University of Hong Kong, China. Classic and Creativity: Balance and Struggle between the Two In This Age of World Literature.
5. **Aleksandra Tryniecka, Ph.D. Student, Maria Curie-Sklodowska University, Poland. The Revisionary Influence: Neo-Victorian Fiction and the Past Redeemed.

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

Tuesday 9 June 2015

08:00-09:30 Session V (ROOM D-MEZZANINE FLOOR): General Literature Themes: Modern & Classical

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

1. **Anubhav Tulasi, Vice-Principal, Gauhati University, India. Mahatma Gandhi and Cinema.
2. Ahmet Ferhat Ozkan, Research Assistant, Konya Necmettin Erbakan University, Turkey. Understanding the Emergence of the Modern Turkish Literature and Its Canonization in Jusdanis's Term.

09:30-11:00 Session VI (ROOM D-MEZZANINE FLOOR): Literary Reviews & Criticism 3: Novels, Short Stories, Ballads

Chair: **Anubhav Tulasi, Vice-Principal, Gauhati University, India.

1. Ibrahim El-Hussari, Professor, Lebanese American University, Lebanon. Righting a Long-Denied Wrong: A New Turn in the Modern and Contemporary Hebrew Novel.
2. Danela Bala - Kraja, Lecturer, University of Shkodra, Albania. Similarities and Differences of the Themes and Motifs in the Albanian and Anglo- Saxon Ballads.

11:00-12:30 Session VII (ROOM D-MEZZANINE FLOOR): Literary Reviews & Criticism 4: Novels, Poetry

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

1. Maria Cristina Vianna Kuntz, Professor, Pontifical University of Sao Paulo, Brazil. Marguerite Duras' India Cycle: Women's Trajectories, Word's Trajectory.
2. Kathleen Ann O'Donnell, Independent Scholar, British School at Athens, Greece. How deeply does Celtic Literature, through Translations of The Poems of Ossian by James Macpherson, Influence Scholars in Nineteenth Century South Eastern Europe?
3. Turkan Topcu, Instructor, Konya Necmettin Erbakan University, Turkey. Concrete Poetry in Turkish Literature.
4. Mahboubeh Khorasani, Faculty Member, Persian Language and Literature Department, Islamic Azad University, Iran. Sleep and Dream in Simin Behbahani's Poetry.

12:30-13:30 Lunch

13:30-15:00 Session VIII (ROOM D-MEZZANINE FLOOR): General Literature Essays I

Chair: Mahboubeh Khorasani, Faculty Member, Persian Language and Literature Department, Islamic Azad University, Iran

1. *Anna Hamling, Senior Teaching Associate, University of New Brunswick, Canada. Linking Christianity, Hinduism and Islam by Teachings of Non-Violence: An Introduction.
2. Daniella Amaral Tavares, Ph.D. Student, UFBA – Federal University of Bahia, Brazil. From Divinity to Madness: Intersemiotic Translations of the Mythical Character of Pasiphae.
3. Noriah Taslim, Associate Professor, The National University Malaysia, Malaysia. Narratives of War: Acehnese Perception on the *Prang Kaphe* (War Against the Infidels) in 19th/20th Century, Sumatera.

16:30-19:00 Urban Walk (Details during registration)

20:30- 22:00 Dinner (Details during registration)

Wednesday 10 June 2015
Cruise: (Details during registration)

Thursday 11 June 2015
Delphi Visit: (Details during registration)

Giovanna Alfonzetti

Associate Professor, University of Catania, Italy

Verbal Politeness in Italian Books of Manners

Books of manners (in Italian *galatei*) -- have been paradoxically neglected in recent pragmatic research about verbal politeness, although politeness is, by definition, what they deal with. And yet books of manners are a kind of literary and textual genre difficult to define but very interesting to analyze, as they reflect on a small scale the functioning of the socio-cultural cosmos and the deep transformations it undergoes in time. Some socio-historical studies show indeed strong differences in different ages (Tasca 2004; Turnaturi; Inge 1999): after the Italian political unification, a strong ethical attitude prevail in the many *galatei morali* which were written in order to form the citizens of the new-born nation; they will turn into *etiquette handbooks* by the end of the nineteenth century; after World War One, some books of manners pursue the Fascist social design to create "the new Italians"; whereas during the second post-war period, books of manners undergo a "Copernican revolution": they become, at first, "*contro-galatei*", suggesting spontaneity and authenticity, and then, by the end of the twentieth century, just practical guides, with a progressive emptying of any moral, political and civil content.

Such deep transformations in the overall conception of *galatei* cannot but determine relevant changes on smaller scales: the notion itself of politeness expressed in books of manners changes; rules stop being conceived of as universal and categorial; their illocutionary force weakens to that of mere suggestions and advice; the relationship between the author and the reader becomes less asymmetrical and distant and the tone less paternalistic, friendlier and softer, at times even joking and ironical.

The analysis of a corpus of some Italian books of manners written during the twentieth century will try to answer the following questions:

- what role do books of manners assign to language in defining polite behaviour?
- within the normative view of verbal politeness which is commonly to be found in books of manners, can one find similarities with the main theoretical models elaborated within pragmatic research, such as Lakoff's (1978) and Leech's (1983) *politeness principle*; Brown & Levinson's *face-saving view* (1987) or the *discernment politeness* elaborated by some Eastern scholars (Ide 1989, etc.)?

- what illocutionary acts are considered intrinsically polite and what is said about the way they should be performed? (just consider here the socio-political import of greetings, but also of compliments, condolences, congratulations, ect.);
- what do books of manners say about the non verbal-component of communicative behaviour, such as prosodic, kinesic and proxemic aspects?
- what do books of manners explicitly forbid as far as language is concerned? (e.g. loans, dialects, dirty words, etc.)
- what do books of manners prescribe about conversation (a topic present in all *galatei* since Monsignor Giovanni della Casa's XVI century prototype), regarding turn taking, silence, allowed or prohibited topics, ect.?

Daniella Amaral Tavares

Ph.D. Student, UFBA – Federal University of Bahia, Brazil

**From Divinity to Madness: Intersemiotic Translations of
the Mythical Character of Pasiphae**

Translated through centuries by numerous verbal and imagetic re-readings, the mythical character of Pasiphae - daughter of Helios, the Sun, and the oceanid Perseis - is often associated to the idea of the perverted Cretan Queen, mother of the monster Asterion, also known as Minotaur. Considering the hypothesis that the divine condition of Pasiphae is gradually replaced, through literature and fine arts, by the image of a mad and shameful woman, we intent to analyse the liaisons between specific classic narratives and intersemiotic recreations about that powerfull woman, punished with insanity by a vengeful god.

Danela Bala - Kraja

Lecturer, University of Shkodra, Albania

Similarities and Differences of the Themes and Motifs in the Albanian and Anglo- Saxon Ballads

People often express themselves differently by using literature, singing, painting or any other form of art. Nowadays we see them as they are in the form that they already have but they made a long path in history and tradition. One of the most important and essential means of communication was, is and will definitely continue to be word. Today people have the possibility to express and communicate in many different ways while at that time the word of mouth was very important. Oral communication was the most fundamental and the most essential basis of literature. Among the earliest forms is ballad which in many cases was accompanied by melody. They were often meant to be sung and with the passing of the time they were collected and written down. Usually they were short compared to epics and their main theme was simple and understandable.

There are folk, literary, historical, romantic ballads. Some of the most important themes and motifs were: love, marriage, death, murder, immurement, revenge, magic, cruelty, betrayal, disaster, bravery, sacrifice, superstition, morality. There are cases when these themes and motifs are intertwined together. They are anonymous, they expressed people's daily life turned into lines of poetry and through them we have the possibility to understand the mentality of that time.

In many cases we may find similar themes and motifs in Albanian and Anglo-Saxon ballads. They began to appear during the Middle Ages because of social and historical conditions. The ballad singers were simple people whose main aim was to transmit something important that had a certain impact on their lives. They often do not have a beginning but they begin at the middle of the story.

Greicy Bellin

Ph.D. Student, Federal University of Parana, Brazil

Modern Experience in Poe, Baudelaire and Machado de Assis

Nineteenth century literature is permeated by texts in which modern experience is represented in many ways. Authors of different nationalities seek to represent this experience, forming a confluent perspective that cannot be dissociated from social and cultural aspects. This is the case of Edgar Allan Poe, Charles Baudelaire and Machado de Assis. One of the most relevant writers of nineteenth-century America, Poe, in "The man of the crowd" (1842), has created a metaphor for explaining the fascination and trouble created by modern experience: the German expression "*er lässt sich nicht lesen*", which means "does not allow itself to be read". Baudelaire, who became known as "the poet of modernity", expressed all the complexity brought by modernization processes in "The flowers of evil", more specifically in the poems that compose the part entitled "Parisian scenes". Perhaps the greatest writer of all Brazilian literature, Machado de Assis is famous for representing modern experience through the description of the streets of Rio de Janeiro, a space that arouses many conflicts associated with the complexity of that experience. Based on these ideas, the aim of this paper is to explore some confluences among these authors, in order to understand the metaphorical meanings associated to modernity and modern experience, something that, as the mysterious man of the crowd, "does not allow itself to be read". This expression serves as metaphor for interpreting many representations constructed by Poe, Baudelaire and Machado de Assis, as these writers frequently use strategies that hide the real meaning of their texts, which become, as modern experience, something that is hard to decipher and that does not allow stereotypical interpretations.

Laurel Cohen-Pfister

Associate Professor, Gettysburg College, USA

Rewriting East German Literary History: “The Silenced Library” and the Archive of Suppressed Literature

Since 1989, writing and rewriting the literary history of the GDR balances the divide between literary history and memory studies. “What Remains?” – so vehemently argued in the aftermath of the fall of the Wall – continues metaphorically to define the study of the literary heritage of the East German state. Between 2004-2009, the series *Die verschwiegene Bibliothek* (The Silenced Library), published by Edition Büchergilde, dedicated itself to printing East German works that had remained unpublished in the GDR. Even though written before 1989, the ten volumes published in the series (beginning with Edeltraut Eckert’s *Jahr ohne Frühling* [Year without Spring] and concluding with Salli Sallmann’s *Badetag* [Bath Day]) are in fact post-Wall literature, appearing only after the fall of the Wall. The project is a fascinating contribution to literary and memory discourses on the GDR as an attempt to redefine what East German literature was (outside the canon) through what is now. Edited by Ines Geipel and Joachim Walther, *Die verschwiegene Bibliothek* emerged from the project *Archiv unterdrückter Literatur in der DDR* (Archive of Suppressed Literature in the GDR), supported by the *Stiftung zur Aufarbeitung der SED-Diktatur* (Foundation to Work Through the SED Dictatorship). The archive itself spans the period from the 1950s to the end the GDR state and includes some 100 authors with over 40,000 pages of manuscript ranging from poetry, prose, and drama to literary fragments. This paper explores the project’s attempt to create a space post-Wende for East German literary voices that remained not only outside the canon, but also outside the archive within the GDR. In what Geipel calls “a project against time,” the archive and the literary series seek to make public literary texts in danger of being lost forever. By expanding the range of East German literary voices, the project aims not only to complicate conventional literary histories on who was writing what, but also to introduce lesser-known perspectives on life in the East and a correspondingly broader diversity of East German identities. As a reservoir for once-lost literature, it aims intentionally to influence the dynamics of cultural memory, producing what Aleida Assmann calls a “meta-memory, a second-order memory that preserves what has been forgotten” (“Canon and Archive”). To what extent it succeeds in inscribing these texts into the literary history of the GDR and contemporary public memory is under discussion.

Maryllu De Oliveira Caixeta
Researcher, University of Sao Paulo, Brazil

The Point of View of Joao Porém

We propose an analysis of the short story “João Porém, o criador de perus” which is part of **Tutaméia: terceiras estórias**, by João Guimarães Rosa. The short story performs the function of an allegory of the author, and the way the protagonist is related to the work of growing turkeys correlates itself with the function of the author in the literary field. The story narrates the life of João who inherited a lot of land and used it to grow turkeys, becoming prosperous. The good result of João’s work was due to the love and dedication to that ordinarily lowly-profitable activity. Even though João inherited a small lot of land and a hard situation of tiring work, he reversed it, surprising the “indiscreet village”. The people referred to the protagonist as “João Porém” and repeated the nickname as onomatopoeia which imitates the “gobble-gobble” of the turkeys. “Porém” (“However”) has the sense of contrast and also the sense of differentiation regarding the own limits of the situation and of the public opinion. This study seeks to define the way the situation allegorizes the authorship. In order to reflect about these significations of the short story, we shall resort to Robert Weimann’s chapter “Structure and History in Narrative Perspective: The Problem of Point of View Reconsidered”. The point of view or the cosmovision of the author is more than a technique concerning the narrative focus. It is also not related to an autobiographic category. It deals with the work and is founded in the correlation between its historical nature and the implicated aesthetic choices in the composition. The short story is critical of the activity of the protagonist and of the way it interferes in the culture. It represents João’s affectionate gesture, which resorts to the indeterminacy when evaluating the narrated events with an aesthetic meaning. We shall consider Weimann’s definition of point of view in order to think about the aesthetic and social signification of João Porém’s story that allegorizes the authorship.

Ibrahim El-Hussari

Professor, Lebanese American University, Lebanon

Righting a Long-Denied Wrong: A New Turn in the Modern and Contemporary Hebrew Novel

This article examines an anthology of recently translated and published modern and contemporary narrative works originally written in Hebrew by widely-read Jewish Israeli literary figures. These writers seem to have produced visible images that re-present who they are, away from the elusive images of the Hebrew mass media and the quibbling rhetoric of state politics. The article looks at how grave the issue of forgiveness sounds in selected fictional works written by Amos Oz, David Grossman, and Avraham B. Yehoshua, whose realistic approach to the tension between the Arab Palestinian and the Jewish Israeli characters featuring in their fictional works marks a departure from earlier Hebrew fiction. These three novelists dare their establishment by seeking out some poetic justice for a solution to the Palestinian-Israeli conflict through the sympathetic medium of fiction. By trying to speak outside the box, these writers – whose views about forgiveness do not necessarily dovetail – seem to be drawing an ambivalent image of the “self” within the complex dynamics in which representative characters featuring in their narratives are entangled and interlocked. This ambivalence is not only reflected in the main Israeli characters’ own mirror but also in the mirror the Palestinian “Other” holds for them. Examining the images depicted in these narratives in the direction of seeking forgiveness, the article looks at the narrative discourse shaping the plotlines of these stories as well as eliciting an atmosphere of tolerance. The article looks for a viable turn in the literary choices attempted by the modern and contemporary Hebrew novelists, no matter how slim, as they move from total denial to partial recognition of the cultural identity of the Arab Palestinian who used to be nonentity in earlier Hebrew literature. The article examines this new turn against the enigmatic concept of forgiveness as defined and illustrated in the literature reviewed.

Christine Gob

Ph.D. Student, University of Goettingen, Germany

&

Anke Holler

Professor, University of Goettingen, Germany

On the Constitution of Characters in Poetry: An Interdisciplinary Approach

Characters are a fundamental component of literary texts and as such they have been discussed in poetry research. So far, this research was restricted to thematic aspects and aspects related to motif history. Questions on how characters are constituted and understood were excluded. The mechanisms governing the constitution of characters and the cognitive processes at work in the understanding of characters in poetry are the core issues of this paper. While a desideratum in poetry research, these issues have been predominantly investigated in narratology. Therefore narratological findings on the definition and construction of character provide the starting point of this paper's discussion of poetry. Structuralist and semiotic approaches (cf. de Saussure 1916; Barthes, 1963; Genette 1966, 1972; Lotman 1993) emphasize the difference between fictional characters and human beings. It focuses on the textual construction of characters. Accordingly, characters are frequently regarded as sets of signifiers and textual functions. Structuralist definitions of character and structuralist ideas on character constitution are insufficient, if we understand texts as part of discourse and therefore as part of the communication process between an author and a reader. In order to give justice to the active role of the reader in the construction of meaning, we propose to approach these questions within a cognitive framework. Cognitive theories regard characters as constructs of the human mind (mental models) whose analysis requires models of text comprehension. The paper builds on two observations made for poetry (Eder/Jannidis/Schneider, 2010):

- Characters can be introduced linguistically solely through pronouns as discourse referent.
- Compared to narrative texts fewer character traits suffice to establish a character as individual (rather than type).

In an exemplary fashion the paper wants to show how the analysis of the interaction of different text levels such as micro-structure (e.g. syntax), macro-structure (e.g. genre conventions) and text induced

mental processes (inferences/accommodation) benefits the
interpretation of poetry.

Anne Greenfield

Assistant Professor, Valdosta State University, USA

Staging Eunuchs in London Theatre

On the London stage between 1660 and 1720 alone, over twenty-five plays that were set in the “Orient” showcased eunuchoid characters. Recent scholars have widely acknowledged the importance of the figure of the eunuch as a powerful ingredient in establishing an Oriental ethos in these productions. For instance, Matthew Birchwood points out that, in tragedies set in the East, “the setting, the eunuch’s presence, the sumptuousness of the décor ... in fact every detail of this carefully prescribed tableau is designed to evoke the powerful topos of *theseraglio*” (*Staging Islam in England Drama & Culture* 122). In plays of this era, eunuchs often take center stage, emphasized as a crucial part of the stereotyped pomp, pageantry, luxury, and indeed sexual depravity of Eastern courts.

Despite this critical agreement on the importance of eunuchs in English theatre, scholars have failed to address the specific ways eunuchs were staged in these productions. How, for instance, did audience members know they were watching a “grand procession of eunuchs” (as Mary Pix calls it in her stage directions to *Ibrahim*), rather than simply a grand procession of men? What set these characters apart from other often-depicted ministers of a sultan’s court, including viziers, agas, dervishes, and muftis?

This presentation is the first scholarly analysis of the visual signifiers used to denote eunuchoid characters on the stage at this time. As I show, writers and theatre managers adopted a variety of techniques in staging eunuchs, including blackface, whiteface, beardless faces, shaven heads, “Eastern” robes, lean/small physiques, and even—for the first time in English dramatic history—female players cast in these roles, to make these characters readily identifiable as eunuchs. Ultimately, this presentation highlights the imperial assumptions and theatrical techniques underlying the staging of eunuchs during this era.

Anna Hamling

Senior Teaching Associate, University of New Brunswick, Canada

Linking Christianity, Hinduism and Islam by Teachings of Non-Violence: An Introduction

21st century with its unprecedented level of violence needs the teaching of the strong and charismatic leaders who profess the vision of the non-violent world and search for the possibility of peace between nations, religions, communities, families and within ourselves. We need leaders who would follow the teachings of three great religious and literary figures of the 20th century: L.N. Tolstoy (1828- 1910, Russia), Mahatma Gandhi (1869-1948, India) and Abdul Ghaffar Khan (1890-1988, Pakistan).

To introduce readers to Tolstoy, Gandhi and Khan's teaching, we focus on the similarities in their religious thinking and some relevant actions which they undertook in their respective countries. Given the scope of the research, the current study serves as an introduction to the teachings of non-violence.

Zhuyu Jiang

Ph.D. Candidate, City University of Hong Kong, China

Classic and Creativity: Balance and Struggle between the Two in This Age of World Literature

Classic and creativity have always been in a paradoxical relationship with each other. Classic nurtures creativity. But classic may also impede creativity. The strength of classics is consistent and extensive. While the creative works of individuals are regarded as the new and the different. The consistency of classic and the difference of creativity form a dialectical relationship: contrasted while complemented with each other. This oxymoron about consistency and difference becomes more obvious in this age of world literature. The rising attention captured by world literature stimulates efforts to formulate a concept of world literature that really answers for its “worldliness”. Some approaches such ideal by encouraging multiplicity. Some on the other hand try to achieve “worldliness” by advocating a “universal” literary system. Situated within the complex where cultural, national and linguistic differences meet and interact, the paradoxical relationship between classic and creativity become more complicated in world literature studies. Consistency now seems not only refers to literary inheritance happening within cultural, geographical and lingual borders. It also relates to the preservation of the original work in the dynamic communications with a target audience. Difference also extends its definition from the diverse and individual creativity within a single community to the specificity of different environments. Whether the supposed universality and consistency of the standards of classics is compatible with the specificity and creativity of different backgrounds is a question to be asked. And if classics are to be introduced or included within different cultures and literatures, whether creative adoptions and adaptive interpretations are worthwhile, valid or acceptable is another issue to be addressed.

Mahboubeh Khorasani

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Sleep and Dream in Simin Behbahani's Poetry

Sleep is one of the mysterious categories of human life that has been considered initially. Sleep is the representation of unconscious contents of human mind. Sometimes it can ascertain Simin's wishes and desires in a magic universe and also sometimes it is the reflection of what happening in her personal world or even social life.

Sleep and dream have special position in Persian contemporary poetry; because they can show various and different representations of poets' mind, such as romantic, erotic, symbolic, political, social and philosophical views. We can analyze them on the light of psychological and sociological approaches.

Since Contemporary human has been left in a complex and immense world, poet lives her concerns in dreams and with representation of them in poem; she gives life to them. Some of the issues related to sleep and dream that are argued in Persian poem consist of anxiety, freedom, attainment, erotic relationship, death and salvation in the works of Simin Behbahani.

Because of limitations in personal and social life of individuals in Iran, Simin supposes that sleep is the only thing which supports her and also the unlimited world of dreams is the best response to free thoughts and desires.

In this essay, sleep and dream will be argued from 2 perspectives: 1. the word of sleep itself and its symbolic meanings; 2. Having dream and its content and interpretation.

John Maune

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The Carnavalesque throughout Coriolanus

Shakespeare's late tragedy *Coriolanus* is not at all considered a great play that, like the protagonist, seems linear or simplistic and void of redeeming features. However, just defining the main focus of this seemingly simple play is contentious. In one case, some critics think it is about politics, though the play has been seen by some as supporting the ruling class and by others as repudiating them. *Coriolanus* has little hint of humor, though possibly black humor. The hero, Coriolanus, is repugnant to many playgoers, though he is seen as stalwart and worthy by those who support him in the play, and even his most mortal enemy Tullus Aufidius praises him. One certainty is that when viewed with a Bakhtinian eye, the play is rife with poignant examples that illustrate the chaos, though not the humor, of Bakhtin's concept of carnivalesque literary modes; so much so that it is uncanny or Bakhtin was strongly influenced by *Coriolanus*. This paper will discuss such extreme carnivalesque transformations, particularly the main character's fluctuations in name, status, loyalty, and sexuality, as well as his own standing within Bakhtin's carnival concepts.

Andrea Meregalli

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Memory beyond Words. Narratives of the Shoah in Swedish Author Zenia Larsson's Works

Zenia Larsson (1922-2007) was born into a Jewish family in Łódź (Poland) and settled down in Sweden in 1945 after surviving deportation to Auschwitz and Bergen-Belsen. She chose Swedish as her language when, in the late 1950s, she started writing, motivated by the need to give testimony to her experience. Yet, she soon realised that she could not face her own past directly, and thus chose the novel form, which resulted in a trilogy, autobiographically inspired: *Skuggorna vid träbron* (The Shadows by the Wooden Bridge, 1960), *Lång är gryningen* (Long is the Dawn, 1961), *Livet till mötes* (Meeting Life, 1962). In these works, she still avoids narrating the months in the concentration camps, closing her first volume with the deportation from the Łódź ghetto and starting the second one with the liberation. In his analysis of Larsson's first book, Anders Ohlsson describes this technique as an example of "rhetoric of silence", a not uncommon aspect of Shoah literature ('*Men ändå måste jag berätta*'. *Studier i skandinavisk förintelselitteratur*, 2002: 96-119). This sharp contrast between the duty to narrate as a witness and the difficulty to recall what is unspeakable is a recurrent theme in Zenia Larsson's narrative production. This paper aims to study how this theme is treated and developed in some of her most relevant works. Moving from Ohlsson's contribution and the results of studies on Shoah literature, this analysis will focus on both fictional and explicitly autobiographical works, including *Fotfäste* (Settling down, 1968; novel); *Morfars kopperslantar* (Grandfather's copper pennies, 1970; travelogue of her journey to Israel); *Brev från en ny verklighet* (Letters from a New Reality, 1972; collection of letters to a friend); *Vägen hem* (The Way Home, 1975; short stories); *Mellan gårdagen och nuet* (Between Yesterday and Now, 1985; collection of articles previously published in newspapers and magazines).

Halimah Mohamed Ali

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William Shakespeare's *The Tempest*: A Story of Freedom, Friendship, Repentance and Forgiveness

The Tempest by William Shakespeare was first performed during the Elizabethan era on 1 November 1611. It was not printed until 1623, 7 years after Shakespeare's death. His plays were recorded and published by two of his fellow actors John Hemminges and Henry Condell. The setting is on board of a ship an unnamed island where 4 characters live before the other characters come after a shipwreck due to the storm – *The Tempest*. The human characters on the island are Prospero – a magician who is the rightful Duke of Milan and his daughter Miranda. There is a half-human, half-beast character called Caliban and Ariel, a sprite. This essay will discuss the idea of freedom, friendship, repentance and forgiveness. The discussion will be conducted by using Jean-Jacque Rousseau's *Discourse on the Origins of Inequality* (1755) to discuss the theme of slavery which can be comprehended in the text and how the master repents and the slave forgives. The issue of slavery and the idea of repentance and forgiveness will be discussed using the Christian and Islamic framework which discuss the two ideas in the Bible and the Al-Quran respectively as well as the hadith (the sayings of the Prophet Muhammad (pbuh)). *The Tempest* was written during the European Renaissance era – after the fall of the Muslim Empire in Spain. European literature shows how both religions have influenced the writings of the Enlightenment era. This paper will discuss this influence as well.

Kathleen Ann O'Donnell

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How deeply does Celtic Literature, through Translations of the Poems of Ossian by James Macpherson, Influence Scholars in Nineteenth Century South Eastern Europe?

This paper will discuss the translation of 'The Songs of Selma' from 'The Sorrows of Young Werther' by Johann Wolfgang von Goethe, which appeared in both Bucharest in Rumanian and Athens in Modern Greek in 1843, together with 'Dar-thula' translated by the Kephalonian romantic radical, Panayiotis Panas in 1862. These poems have a common element in that they both contain pleas to a celestial being. This conceit known as 'poesie siderale' refers in particular to The Moon (Dar-thula), The Evening Star (The Songs of Selma) and The Sun (Carthon).

This Celtic poetry also contains pleas to nature such as the wind. Panas observes in his notes to 'Dar-thua' that the use of Celtic metaphors was strange to the Greek reader. For example, the Celtic style that a sob came from far-away thick hair disturbed by the light breath of the wind. Panas also remarked on how Ossian converses with the moon as though it were a living being.

Did this Celtic work by James Macpherson influence other poets in this period and in this zone? Using the poetry of various poems in Greek and in one instance Rumanian, this paper will provide evidence to demonstrate to what extent and in what way these conceits were used. Some of these Celtic conceits are included in the works of the national poet of Greece, Dionysius Solomos and that of the Rumanian national poet, Mihai Eminescu, as well as Calvo; the entries of three contestants for the Athenian Ralli Poetry Competition G. E. Mavroyiannis, G. Zalokostas, and D. Vernadakis (1850s); the main translators of The Poems of Ossian and later poets such as Stephanos Martsokis among others.

Ahmet Ferhat Ozkan

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Understanding the Emergence of the Modern Turkish Literature and Its Canonization in Jusdanis's Term

In his very important book *Belated Modernity and Aesthetic Culture*, Greek scholar Gregory Jusdanis investigates literature's role in the building of nations, its establishment as an institution, and then its aestheticization as a compensatory form. He chases the traces of formation in language, foundation of modern Greek literature and Greek literary canon. Breaking away from The Ottoman Empire and gaining the freedom is a turning point in formation of Greek literature, aesthetical values and cultural life. But it is as important as for Turkish literature, too. Turkish social life -and therefore its literature- had passed through a big transformation during 19th century. The Ottoman Empire officially adopted a new criteria about human rights and social life, and this was officially declared by the *Tanzimat Fermanı* (Edict of Gulhane), in 1839. This dramatic change showed its reflections in literature. First newspapers had been published, Western classics had been translated and new forms of literature was now born. Western-style theatres were crowded and novels reached their readers. Some poets were disfavored and some of them were rising values, depending upon new criteria and arguments between supporters of tradition and modernity. New literary forms were far beyond being "a literary form", they also set the agenda of the country. By establishing Turkish Republic in 1923, new regime had several attempts to canonize the literature. As Jusdanis shows, literature had an important role in building a new nation. This modernization story is highly convenient to understand by means of Jusdanis's method which he used in *Belated Modernity and Aesthetic Culture*. Therefore, my research aims to show - firstly- historical emergence of modern Turkish literature in Jusdanis's terms, canon establishing attempts by political power and investigate the similarities of Turkish and Greek modernization and canonization.

Marina Pelluci Duarte Mortoza

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Monstrous Lamia: The Evolution of a Myth

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

Vassiliki Rapti

Preceptor in Modern Greek, Harvard University, USA

**TI ...: In Search of the “Something/Why”
In *Ahna* by Stratis Haviaras**

Who/What is *Ahna*(*Ahva*)?The fine line between the female central figure and the homonymous book by Stratis Haviaras is blurred. For in this long text in the form of 485 numbered fragments that resists any classification, Haviaras achieves an extraordinary--first of its kind in the Greek language-- form of writing that materializes the genesis of writing with first material, the mother tongue and a search for love. Many critics have already attempted to answer the initial question “Who/What is *Ahna* (*Ahva*)?” since the recent publication of this book by Kedros, yet much remains to be discovered in this Pythagorean-like stream-of-consciousness poetic novel. Its author who has been hailed by the New York Times for “his imposing lyrical voice, his narrative talent and the emotional resonance” of his writing in his English-written novels including *When the Tree Sings* (*Όταν τραγουδούσαν τα δέντρα*) (1979) and *The Heroic Age* (*Ηρωικά χρόνια*) (1984), returns to his mother tongue, Greek, in *Ahna* to rediscover it and enact in it an almost ritualistic act of writing/love. *Ahna* is indeed the fourth yet the first novel written in Greek by Stratis Haviaras, and is, to use his own words, his «inhale, and perhaps, his own exhale». This paper attempts to unfold this essential quality of this unique work and to explore its components in regards to his own theory of creative writing, which he has exercised throughout his career, his cultural exchanges with the Anglophone literary canon, especially James Joyce’s *Finnegans Wake* and his own personal encounters with bleak Greek History.

Giselle Rampaul

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Shakespeare in the Caribbean: Adapting *A Midsummer Night's Dream* for the Caribbean Stage

Shakespeare has long been seen as ultimate symbol of British cultural, intellectual and literary superiority in the Caribbean. This is because during the period of colonisation, Shakespeare was used as a political tool used by the colonial authorities through which to inculcate British values and standards in their colonised subjects. Although Shakespeare is still regarded one of the greatest writers in the history of Anglophone literature, more recently Caribbean stage adaptations of his work have been engaging with the bard in more critical ways. This paper will examine two recent Caribbean theatrical productions of Shakespeare's *A Midsummer Night's Dream* to show the ways in which two Trinidadian directors 'Caribbeanise' Shakespeare. Patti-Anne Ali drew on the rich cultural environment of Cat Island in the Bahamas for the 2010 signature production of the annual "Shakespeare in Paradise Festival", filling her stage with sets and characters from the Bahamian landscape and folklore. Timmia Hearn, more recently in 2013, directed the Trinidad Theatre Workshop version of the play which transposed the play into a recognisable Caribbean Carnival context in which Shakespeare's fairies are replaced by traditional Carnival characters.

These attempts at making Shakespeare more relatable and relevant to the Caribbean context are significant moments in which our contemporaries are reacting to and engaging with the rich literary history bequeathed to the Caribbean. This paper argues that these Caribbean adaptations of Shakespeare are seminal moments in redefining the literary canon, and takes as its study two theatre productions of Shakespeare from a part of the world that has not received much critical attention by Shakespeare scholars despite recent trends in Shakespeare Studies of examining adaptations of the plays from Other places and from different cultural perspectives.

Irene Siegel

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History and the Ethics of Allegory in the Writing of Edmond Amran El Maleh

Published in 1986, Jewish Moroccan novelist Edmond Amran El Maleh's brilliant novel *Mille ans un jour* begins with the cry "La guerre du Liban!" Responding to this shattering historic event, the narrative unfolds through the fragmentary subjectivity of the Jewish-Moroccan main character Nessim. It is an allusive stream of colliding narrative shards, staging a confrontation between historical and cultural phenomena that would typically be considered distinct and unrelated. My paper will examine the way that El Maleh's novel reflects his deep engagement with the work of Walter Benjamin, most notably his work on the ethical dimension of allegory as informed by Kabbalistic conceptions of language; and the mystical *Jetztzeit* or "now-time" as site of historical-immediacy. The novel's chaotic profusion of events and images reflects Benjamin's "Kabbalistic shard" and his valorization of the "scraps of history," embracing the spirit of Benjamin's exhortation that "to articulate the past historically does not mean to recognize it 'the way it really was'....It means to seize hold of a memory as it flashes up at a moment of danger." As identities, periods and events intermingle to the point of fusion, images from the Sabra and Shatila massacres collide with the predations of French colonialism, the expulsion of the Palestinians, and the dispersion of Moroccan Jewry. The novel thus stages a reciprocal challenge to the closure of authoritative historical narratives, and the closure of identities whose boundaries are regulated through those histories - most notably those of "the Arab" and "the Jew." In this way the text radically reconfigures our conceptions of identity, and the ethical dimensions of historical narrative at the limit of representation.

Noriah Taslim

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Narratives of War: Acehese Perception on the Prang Kaphe (War against the Infidels) in 19th/20th Century, Sumatera

The so-called narratives of war refer to the *hikayat* literature composed especially during the Dutch occupation of Aceh in 19th century and early 20th century; they relate mostly battles and exploits of Acehese heroes/fighters against the Dutch incursion, beginning in 1873. Since war fought against the Dutch was considered as the *jihād* war, these *hikayats* then came to be known as the *hikayat prang sabi* (or the story of the war in the path of God) or the *hikayat prang kaphe* (or war against the infidels)

Besides their cultural and historical significance, these *hikayats* are also reliable documents to understand the Acehese perception of the *jihād* war or the *prang kaphe*. This paper then is an attempt to study these *hikayats* as sources in reading the Acehese perception of *jihād*. From the analysis the paper comes to an interesting conclusion: that contrary to popular belief, the holy war did not have a similar grip on every Acehese; apparently there were varied response and emotions towards the war which influence Acehese perceptions towards the whole ideology of *jihād*.

Turkan Topcu

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Concrete Poetry in Turkish Literature

Over centuries many poets have thought the poem rendered what words couldn't with visual images. The poems composed with this perception aims to shatter the difference between looking and seeing. If the distinction between looking and seeing is removed so will be the difference between visual and literary language. Thus the task that visual or literary language isn't able to accomplish will be performed on both sides. The poem's need for the visual image is of course not only to remove these differences. This need may be a tradition coming from the times when writing and image were not distinctive from one another or from the human mind's need for images as it conceives. In today's world in the "process of imaging everything" as Jean Baudrillard emphasizes, the poem's merging with visual imagery is seen in a variety of experiments. Poetry's ability to naturally cross the boundaries evolved with the language of poster boards in the age of nonverbal communication. This essay aims to find reasons in the relationship between poetry and image as it uncovers the journey of visual imagery use in Turkish poetry.

Aleksandra Tryniecka

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The Revisionary Influence: Neo-Victorian Fiction and the Past Redeemed

According to James Eli Adams, ‘the novel is an extraordinarily rich guide to Victorian culture’ (*A Concise Companion to the Victorian Novel*, 52). Hence, the novel offers innumerable possibilities to encode and decode the past. While Victorian era allowed the novel to enter the domestic sphere and initiated the development of the community of readers, it simultaneously influenced the modern reading habits. (*A Companion to the Victorian Novel*, 3). Presently, neo-Victorian literature provides the revision of the nineteenth-century fiction. As observed by Kate Mitchell, ‘the literature and culture of the Victorian period have been courted, sought and summoned across many facets of contemporary culture for more than three decades’ (*History and Cultural Memory in Neo-Victorian Fiction*, 3). In addition, Mitchell poses a question whether the modern literature can ‘recreate the [Victorian] past in a meaningful way’ or whether it is only capable of introducing the ‘nineteenth-century dress-ups’ (3).

In my paper I would like to examine the reciprocal relations between the Victorian and neo-Victorian fiction in order to account for the modern interest in the revival of the nineteenth-century past. Moreover, I argue that the interest in neo-Victorian texts proves that the revision of the past is necessary for the analysis of the present. Simultaneously, I claim that the modern revisionary fiction is not only a ‘dress-up,’ but also an endeavour to decode the past anew. While analysing the popular Victorian novelistic topics (including social hierarchy, family values, industrialism, crisis, disbelief, morality, marriage, money, spiritualism, visuality, disguises, double standards and performance), I argue that they are still valid and present in the modern era and, thus, deserve rethinking in the new context. On the whole, I claim that the modern society is still rooted in the Victorian dilemmas and thus relies on the reassuring revival of the past. While literature emerges as the only reliable link to the past, it serves as the contemporary tool of revision.

In my study I use Bakhtin’s theory of dialogism and such critical sources as: Kate Mitchell’s *History and Cultural Memory in Neo-Victorian Fiction*, John R. Reed’s *Victorian Conventions*, Francis O’Gorman’s *A Concise Companion to the Victorian Novel* and Brantlinger’s *A Companion to the Victorian Novel*.

Anubhav Tulasi
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Mahatma Gandhi and Cinema

Mahatma Gandhi (Mohandas Karamchand Gandhi) was the core figure in Indian struggle for freedom. He is known as the father of the nation. But even that iconic image of Gandhi has to struggle for its existence in India since his death. His political ideas like *Swadeshi*, *Satyagraha* and *Ahimsa* continued to impress the other parts of the globe.

Twentieth century Indian film makers are reluctant to make films about Gandhi, may be due to his negative remarks about films when cinema was in the very embryonic stage in India. He is largely absent in the mainstream Indian cinema even now.

The latest trend in Indian cinema shows that, the negative image of Mahatma Gandhi is being replaced in the celluloid showing his life and deeds as he can be credited as the harbinger of Indian modernism. This paper would attempt at analyzing a few Hindi films on Mahatma Gandhij, the father of the nation, and try to reposit his legacy in present day India.

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Marguerite Duras' India Cycle: Women's Trajectories, Word's Trajectory

In the year 2014 we celebrate the centenary of Marguerite Duras. She was born in Indochina and she went to France when she was seventeen years old. In an interview, the author explains that the spatial elements are important in her novels as well as in her life. These elements bring back to her, her past in Orient, her childhood in those savage places, away in the time and space, in the end of the world (DURAS, M., GAUTHIER, X., 1974 : 120).

Dura's most loved romans are those of the India cycle : *Le Ravissement de Lol V. Stein* (1964), *Le Vice-Consul* (1965) et *L'Amour* (1970). The critics gather these novels in a cycle because of the transmigration of the characters, but Madeleine Borgomano recognizes this cycle as a "réseau mouvant" (moving net) (BORGOMANO, 1997 : 21).

Lol is the main character of the 1964's novel and she returns without name in *L'Amour* (1970). Anne Marie is the kidnaper of Lol's fiancé in *Le Ravissement de Lol V. Stein* and the charming main character in *Le Vice-Consul*.

Genette teaches us about the importance of the study of the space in the novels because it can be not only decorative, but also symbolic, often justifying the actions or the inactions of the characters (GENETTE, 1969 : 59).

In this sense, in this work, we will examine the main characters' « *mouvence* », their ways in each novel in order to reveal the route of abandon, of loneliness, of emptiness that finally will open to an infinite desire.

In *Le Vice-Consul*, the city of Calcutta becomes the allegory of the misery, of the leprosy of body and soul, and the immense route of the « beggar » will be the way of her ruin and mythification. St. Thala will be the fictive city, « the end without end » (DURAS, 1964 : 184) of Lol's perdition.

Thus, these territories become literary spaces, because they coincide with the « word movement » and reveal « the depth and vibration » of the Duras' writing (BLANCHOT, 1955: 183).