

2016

Humanities & Arts Abstracts

3rd Annual International
Conference on Humanities &
Arts in a Global World, 3-6
January 2016, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH



Humanities & Arts Abstracts

3rd Annual International
Conference on Humanities &
Arts in a Global World, 3-6
January 2016, Athens, Greece

Edited by Gregory T. Papanikos

First Published in Athens, Greece by the Athens Institute for Education and
Research.

ISBN: 978-960-598-031-3

All rights reserved. No part of this publication may be reproduced, stored,
retrieved system, or transmitted, in any form or by any means, without the
written permission of the publisher, nor be otherwise circulated in any form of
binding or cover.

8 Valaoritou Street
Kolonaki, 10671 Athens, Greece
www.atiner.gr

©Copyright 2016 by the Athens Institute for Education and Research. The
individual essays remain the intellectual properties of the contributors.

TABLE OF CONTENTS

(In Alphabetical Order by Author's Family name)

Preface		9
Conference Program		11
1.	The Relevance of Liturgies in the Courts of Classical Athens <i>Vasileios Adamidis</i>	16
2.	Wolfgang Paalen and Transcultural Exchange <i>Anthony Asmar</i>	17
3.	Mexico through the Looking Glass: André Breton and Edward James in the Jungle <i>Galina Bakhtiarova</i>	18
4.	Designing of Guided Autonomous Learning Opportunities for Learning the Language of Profession <i>Olga Bessert</i>	19
5.	Surrealist Images and Techniques in <i>on Heroes and Tombs</i> by Ernesto Sabato and <i>the Labyrinth of Solitude</i> by Octavio Paz <i>Mauro Campoverde</i>	20
6.	Teaching Global Art History in the Gulf Region: A New Approach <i>Sabrina DeTurk</i>	21
7.	Australian Interaction in the Eastern Mediterranean 1901-1930 <i>Panayiotis Diamadis</i>	22
8.	HeartMath: A Positive Psychology Paradigm for Psychophysiological and Global Coherence <i>Stephen Edwards</i>	23
9.	Teaching Social Justice through Abdelrahman Munif's <i>Cities of Salt</i> <i>Elizabeth Fifer</i>	24
10.	Translating Cultures <i>Kenneth Fifer & Nesrin Eruysal</i>	25
11.	Urban Placemaking through the Use of Smartphone as Resistance Tool <i>Murat Germen</i>	27
12.	The Brain Drain Phenomenon in Higher Education in Greece: Attitudes and Opinions on the Decision to Immigrate <i>Charalampos Giousmpasoglou, Evangelia Marinakou & Vasileios Paliktzoglou</i>	28

13.	Musical Creativity and State Politics of the Carnavalesque in Catalonia (1960-2000): From 'National Flamenquism' to 'Catalan Rock' <i>Rafael Lamas</i>	29
14.	Resistance and Empowerment: A Postcolonial Reading of Early Twentieth Century Hong Kong Architecture <i>Leung-kwok Prudence Lau</i>	31
15.	Voices of Partition and the Creation of Dagh Dagh Ujala: A Cross-Cultural Theatre Collaboration between the United States and Pakistan <i>Kathleen Mulligan</i>	32
16.	The Medical Recipes Book of Meletios the Monk <i>Steven Oberhelman</i>	33
17.	New Materials for Design Applications. Contemporary Art and Jewellery <i>Daniela Parcesepe, Raffaella Aversa & Antonio Apicella</i>	34
18.	South African Khoisan Literature in the Context of World Literature <i>Lesibana Rafapa</i>	35
19.	Remedios Varo: A Spaniard in Mexico or the Remedy of Expression <i>Katerina Reyes</i>	36
20.	How Reality Television Displaces Creativity <i>Carla Rocavert</i>	37
21.	Can We Use a Contemporary Western Philosophical Theory as a Reading Key for an Ancient Greek Literary Text? An Enquiry Concerning the Methodology of Greek Philology as Literary Criticism <i>Luciano Adrian Sabattini</i>	38
22.	Italy and Russia in the Context of Musical and Cultural Ties in the XVIII - XIX Centuries <i>Tatiana Samsonova</i>	39
23.	Constructing a Hero's Biographical Module: An Examination of Some Buddhist Legends <i>Karam Tej Sarao</i>	40
24.	Aesthetic Reflexivity in the Global Age <i>Luca Serafini</i>	41
25.	The Experience of Buddhism: A Study of Early Buddhist Literature <i>Anita Sharma</i>	44
26.	"Adaptation" or "Appropriation": Re-narrating the Victorian Past as an Ethical Decision <i>Aleksandra Tryniecka</i>	45
27.	Framing Halal: Social Media Representation of the Religious Ideology <i>Pradeep Nishantha Weerasinghe</i>	46

28.	Twilight in the Lyceum: Athens' 'Second School' and its Struggle to Survive in the Last Years of the Roman Republic <i>David Wick</i>	47
29.	The Catcher in The Rye: 65 and Still Misunderstood <i>Ron Wiginton</i>	49
30.	"Fire Chord": The Development of A Harmonic and Melodic Signature in the Choral Music of American Composer Morten Lauridsen <i>Welborn Young</i>	50

Preface

This abstract book includes all the abstracts of the papers presented at the 3rd Annual International Conference on Humanities & Arts in a Global World, 3-6 January 2016, Athens, Greece, organized by the Athens Institute for Education and Research. In total there were 30 papers and presenters, coming from 14 different countries (Argentina, Australia, Bulgaria, Hong Kong, India, Italy, Poland, Russia, South Africa, Sri Lanka, Turkey, UAE, UK and USA). The conference was organized into seven sessions that included areas such as Socio-Cultural, Political & Historical Studies, Literature & Neo-Victorian Fiction, Education & Literary Studies, Music, Theatre, Philosophy 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
**3rd Annual International Conference on Humanities & Arts in a
Global World, 3-6 January 2016, Athens, Greece**

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

Sunday 3 January 2016
(all sessions include 10 minutes break)

08:00-08:45 Registration and Refreshments

08:45-09:00 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.
- Dr. David P. Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.

09:00-11:00 Session I: Socio-Cultural & Political Studies

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

1. Kenneth Fifer, Professor, Pennsylvania State University, USA & Nesrin Eruysal, Lecturer (retired), Mideast Technical University, Turkey. Translating Cultures.
2. Stephen Edwards, Emeritus Professor, University of Zululand, South Africa. HeartMath: A Positive Psychology Paradigm for Psychophysiological and Global Coherence.
3. Rafael Lamas, Associate Professor, Fordham University, USA. Musical Creativity and State Politics of the Carnavalesque in Catalonia (1960-2000): From 'National Flamenquism' to 'Catalan Rock'.
4. Charalampos Giousmpasoglou, Associate Professor, University of West London, U.K., Evangelia Marinakou, Senior Lecturer, University of West London, U.K. & Vasileios Paliktzoglou, Researcher, University of East Finland, Finland. The Brain Drain Phenomenon in Higher Education in Greece: Attitudes and Opinions on the Decision to Immigrate.
5. *Sabrina DeTurk, Assistant Professor, Zayed University, UAE. Teaching Global Art History in the Gulf Region: A New Approach.

11:00-13:00 Session II: General Issues in Literature & Neo-Victorian Fiction

Chair: *Sabrina DeTurk, Assistant Professor, Zayed University, UAE.

1. *Ron Wiginton, Professor, Elmhurst College, USA & Associate Professor, American University in Bulgaria, Bulgaria. *The Catcher in The Rye*: 65 and still misunderstood.
2. Elizabeth Fifer, Professor, Lehigh University, USA. Teaching Social Justice through Abdelrahman Munif's *Cities of Salt*.
3. Lesibana Rafapa, Professor, University of South Africa, South Africa. South African Khoisan Literature in the Context of World Literature.
4. *Vasileios Adamidis, Lecturer, Nottingham Trent Univeristy, U.K. The Relevance of Liturgies in the Courts of Classical Athens.
5. *Aleksandra Tryniecka, Ph.D. Student, Maria Curie-Sklodowska University, Poland. "Adaptation" or "Appropriation": Re-narrating the Victorian Past as an Ethical Decision.

13:00-14:00 Lunch

14:00-16:00 Session III: The Arts, Music, Theatre, Philosophy

Chair: *Ron Wiginton, Professor, Elmhurst College, USA & Associate Professor, American University in Bulgaria, Bulgaria.

1. Tatiana Samsonova, Professor, The Leningrad State University named after A.S.Pushkin, Russia. Italy and Russia in the Context of Musical and Cultural Ties in the XVIII - XIX Centuries.
2. Kathleen Mulligan, Associate Professor, Ithaca College, USA. Voices of Partition and the Creation of Dagh Dagh Ujala: A Cross-Cultural Theatre Collaboration between the United States and Pakistan.
3. Welborn Young, Director of Choral Activities, University of North Carolina at Greensboro, USA. "Fire Chord": The Development of A Harmonic and Melodic Signature in the Choral Music of American Composer Morten Lauridsen.
4. Luca Serafini, Ph.D. Student, University of Pisa, Italy. Aesthetic Reflexivity in the Global Age.
5. Daniela Parcesepe, Ph.D. Student, Second University of Naples, Italy, Raffaella Aversa, Professor, Second University of Naples, Italy & Antonio Apicella, Professor, Second University of Naples, Italy. New Materials for Design Applications. Contemporary Art and Jewellery.
6. Luciano Adrian Sabattini, Teacher and Fellow, Universidad Nacional del Sur - CONICET, Argentina. Can We Use a Contemporary Western Philosophical Theory as a Reading Key for an Ancient Greek Literary Text? An Enquiry Concerning the Methodology of Greek Philology as Literary Criticism.

16:00-18:00 Session IV: Round-Table Discussion on “The Teaching of the Humanities & Arts in a Globalised World: New Challenges”

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

1. Galina Bakhtiarova, Professor, Western Connecticut State University, USA.
2. Sabrina DeTurk, Assistant Professor, Zayed University, UAE.
3. Stephen Edwards, Emeritus Professor, University of Zululand, South Africa.
4. Kathleen Mulligan, Associate Professor, Ithaca College, USA.
5. Tatiana Samsonova, Professor, The Leningrad State University named after A.S.Pushkin, Russia.
6. Ron Wiginton, Professor, Elmhurst College, USA & Associate Professor, American University in Bulgaria, Bulgaria.
7. Welborn Young, Director of Choral Activities, University of North Carolina at Greensboro, USA.

20:30-22:30 Greek Night and Dinner (Details during registration)

Monday 4 January 2016

08:00-10:00 Session V: Panel Discussion-Surrealism on American Soil: From André Breton in Awe to Edward James's Stairways to Nowhere

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

1. Katerina Reyes, Student, Western Connecticut State University, USA. Remedios Varo: A Spaniard in Mexico or the Remedy of Expression.
2. *Mauro Campoverde, Student, Western Connecticut State University, USA. Surrealist Images and Techniques in *On Heroes and Tombs* by Ernesto Sabato and *The Labyrinth of Solitude* by Octavio Paz.
3. Anthony Asmar, Student, Western Connecticut State University, USA. Wolfgang Paalen and Transcultural Exchange.
4. *Galina Bakhtiarova, Professor, Western Connecticut State University, USA. Mexico through the Looking Glass: André Breton and Edward James in the Jungle.

10:00-11:30 Session VI: Socio- Cultural & Historical Studies

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

1. Murat Germen, Professor, Sabanci University, Turkey. Urban Placemaking through the use of Smartphone as Resistance Tool.
2. Steven Oberhelman, Professor and Associate Dean, Texas A&M University, USA. The Medical Recipes Book of Meletios the Monk.
3. *Panayiotis Diamadis, Lecturer, University of Technology, Australia. Australian Interaction in the Eastern Mediterranean 1901-1930.
4. Carla Rocavert, Ph.D. Candidate, University of Tasmania, Australia. How Reality Television Displaces Creativity.

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

14:30-15:30 Lunch

15:30-17:00 Session VII: Education, Literary Studies, Socio-Cultural Issues I

Chair: *Panayiotis Diamadis, Lecturer, University of Technology, Australia.

1. David Wick, Professor, Gordon College, USA. Twilight in the Lyceum: Athens' 'Second School' and its Struggle to Survive in the Last Years of the Roman Republic.
2. *Olga Bessert, Associate Professor, Northern (Arctic) Federal University, Russia. Designing of Guided Autonomous Learning Opportunities for Learning the Language of Profession.
3. Pradeep Nishantha Weerasinghe, Head, Senior Lecturer, Department of Mass Media, University of Colombo, Sri Lanka. Framing 'Halal': Social Media Representation of the Religious Ideology.
4. Leung-kwok Prudence Lau, Lecturer, The Hong Kong Institute of Education, Hong Kong. Resistance and Empowerment: A Postcolonial Reading of Early Twentieth Century Hong Kong Architecture.
5. *Anita Sharma, Professor, University of Delhi, India. The Experience of Buddhism: A Study of Early Buddhist Literature.
6. *Karam Tej Sarao, Professor and Former Chair, Delhi University, India. Constructing a Hero's Biographical Module: An Examination of Some Buddhist Legends.

20:00- 21:30 Dinner (Details during registration)

Tuesday 5 January 2016
Cruise: (Details during registration)

Wednesday 6 January 2016
Delphi Visit: (Details during registration)

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. Panagiotis Petratos, Vice President of ICT, ATINER, Fellow, Institution of Engineering and Technology & Professor, Department of Computer Information Systems, California State University, Stanislaus, USA.
4. Dr. Nicholas Pappas, Vice-President of Academics Affairs, ATINER, Greece & Professor, Sam Houston University, USA.
5. Dr. Chris Sakellariou, Vice President of Financial Affairs, ATINER, Greece & Associate Professor, Nanyang Technological University, Singapore.
6. Dr. David Philip Wick, Director, Arts and Humanities Research Division, ATINER & Professor of History, Gordon College, USA.
7. Dr. Steven Oberhelman, Academic Member, ATINER, Professor & Associate Dean of Undergraduate Programs, Texas A&M University, USA.
8. Dr. Christine Condaris, Academic Member, ATINER & Professor and Chairperson, Fine & Performing Arts Department, Massachusetts College of Liberal Arts, USA.
9. Dr. Jayoung Che, Head, History Research Unit, Atiner & Research Professor, Institute for the Mediterranean Studies, Pusan University of Foreign Studies, Republic of Korea.
10. Dr. Stamos Metzidakis, Head, Literature Research Unit, ATINER, & Professor, Washington University in Saint Louis, USA.
11. Dr. Patricia Hanna, Head, Philosophy Research Unit, Atiner & Professor, University of Utah, USA.
12. Dr. Gilda Socarras, Head, Languages & Linguistics Research Unit, ATINER & Assistant Professor, Auburn University, USA.
13. Dr. Stephen Andrew Arbury, Head, Visual and Performing Arts Research Unit, Atiner & Professor of Art History, Radford University, USA.
14. Dr. Nicholas Patricios, Director, Engineering & Architecture Research Division, ATINER, Professor & Dean Emeritus, School of Architecture, University of Miami, USA.
15. Dr. Gregory A. Katsas, Head, Sociology Research Unit & Associate Professor, The American College of Greece, Deree College, Greece.
16. Ms. Olga Gkounta, Researcher, ATINER.

Administration

Stavroula Kyritsi, Katerina Maraki, Aggeliki Mourtzouchou & Kostas Spiropoulos

Vasileios Adamidis

Lecturer, Nottingham Trent University, U.K.

The Relevance of Liturgies in the Courts of Classical Athens

My presentation aims to explore the underlying rationale of the invocation of liturgies in the courts of classical Athens. In particular, by examining the speeches surviving in the canon of the Attic orators (ca. 420-320 BCE), I aim to uncover the psychological causes and effects of this controversial aspect of Athenian argumentation which touches the heart of 'relevance' in Athenian law.

Shifting away from structural and socio-political interpretations, the legal relevance of this kind of extra-legal argumentation will be demonstrated. Most Athenian trials were triggered by (hard to prove) factual disputes. Persuasive rhetoric formed the main way for a litigant to prove his case. In order to support his narrative, one could use arguments from probability based on the trustworthiness and credibility of his character as revealed by his past acts. Wherever possible, the invocation of liturgies was a main component of such an endeavour.

In particular, I will explain how the Greek ideas of rational decision-making and explanation of human action formed the reasons behind the rhetorical tactics regarding this (peculiar according to modern standards) type of argumentation. The Greek 'action-theory' opposes the Cartesian model of the human mind which interprets human action as conscious acts of a person exercising autonomy of the will in every single instance of his life. By contrast, the Greek inferential reasoning interpreted human action as motivated by reasons and reasoning drawn from previous experience.

Either following a 'rule-case' or a 'means-end' type of practical reasoning, a litigant, demonstrating his magnanimity towards the demos by subsidising the democratic institutions, proved his law-abiding nature and his total adherence to the social and legal norms of the polis.

Anthony Asmar

Student, Western Connecticut State University, USA

Wolfgang Paalen and Transcultural Exchange

Wolfgang Paalen was an Austrian surrealist painter who helped bring surrealism to the Americas; in doing so, he revolutionized the way Europeans viewed their own art. One of the most influential, albeit underrated surrealist artists of his era, Wolfgang Paalen drastically changed the direction of surrealist thought combining unusual ideas about art, science, and technology and Pre-Colombian cultures. Through his art, publications and *Dyn* magazine Paalen created a medium for transcultural exchange between Europe and the New World.

Galina Bakhtiarova

Professor, Western Connecticut State University, USA

**Mexico through the Looking Glass:
André Breton and Edward James in the Jungle**

When the theorist and founder of surrealism André Breton first visited Mexico in 1938 he proclaimed that Mexican reality was completely surrealist. He was struck by everything: ancient ruins with skeletons engraved on them, sugar skulls eaten as treats, night-long vigils at cemeteries, general disdain and laughter at death-related subjects, tragic expression on multiple faces of Frida Kahlo, an artist who made art out of one genre, self-portrait, and whose never-ending subject was her own emotional world. An English aristocrat, Edward James first befriended struggling artists by buying their works and spent the next twenty years of his life creating his masterpiece in the Mexican jungle: an unfinished and never-ending sculpture consisting of bridges and stairways that lead nowhere. This paper will explore the cosmopolite cultural life of the Mexican capital in the in the 1930s and 1940s and its impact on major figures of European surrealism.

Olga Bessert

Associate Professor, Northern (Arctic) Federal University, Russia

Designing of Guided Autonomous Learning Opportunities for Learning the Language of Profession

In teaching languages **guided autonomous learning** (GAL) has a special role because of learning opportunities for students of different learning styles and learning abilities. It makes an important contribution to student achievement. We understand 'guided autonomous learning' as learning when students are guided by curriculum content, methodology and assessment, and supported by the teaching staff and the learning environment (including e-environment), and in which students play an active role in their learning experience - either on their own, or in collaboration with peers.

The aims of the paper are:

- to discover what the teaching staff, students and others have found to be the most effective practices in the inception, design, quality assurance and enhancement of guided autonomous learning in the course of learning the language of profession;
- to explore the best ways of communication and promotion of effective guided autonomous learning of professional language to students;
- to design a **model for improving guided autonomous learning in the course of learning the language of profession;**
- to identify the principles of effective practice of guided autonomous learning to be disseminated in enhancement materials made available for higher education institutions.

Methodology: The study is designed to take account of one discipline - English language for profession in different institutional contexts. It is planned to use a mixed-methods research design, comprising a quantitative literature review, the collection of examples of guided autonomous learning from across the sector and in-depth qualitative case studies, combining a case-study methodology with the principles of appreciative inquiry.

Expected result: find evidence and prove that educational quality is not so much affected by the number of contact hours between students and teaching staff but can strongly be influenced by the approach to teaching and the *quantity* and *quality* of study.

Mauro Campoverde

Student, Western Connecticut State University, USA

Surrealist Images and Techniques in *on Heroes and Tombs* by Ernesto Sabato and *the Labyrinth of Solitude* by Octavio Paz

The formidable literary legacy left by Argentinian writer Ernesto Sabato and Mexican Nobel laureate Octavio Paz focuses on an exploration, comprehension, and criticism of the societies in which they lived. This paper will argue that alongside the critique of contemporary societies, both writers employed surrealist images and techniques that engaged their readers in innovative, unexpected and productive ways.

Sabrina DeTurk

Assistant Professor, Zayed University, UAE

Teaching Global Art History in the Gulf Region: A New Approach

How do you teach the history of Western art in a university where nude images cannot be shown in class? Where the Judeo-Christian tradition with which we assume most students are familiar has little relevance? Where discussions of controversial issues can raise the ire of university and government officials and of students themselves? As a faculty member at a national university in the United Arab Emirates I have had to come up with my own answer to that question and a new approach to teaching the art history survey courses.

While art history survey textbooks have improved in their inclusion of non-Western art, they still largely segregate that content in chapters such as "Islamic Art" or "Art of Asia Before 1200." This approach brings the material into the syllabus but does little to assist students in developing a global visual vocabulary or a holistic understanding of the role of the arts in different cultures. My approach attempts to take a broader look at world visual culture with a particular attention to visual themes and aesthetic connections between cultures. For example, during our exploration of the period from 500 - 1000 CE one integrated unit might focus on the use of color and pattern in cultures ranging from Celtic Northern Europe, to the Arabian Peninsula, to Central and South America.

This integrated approach seems to resonate with students and they enjoy the opportunity to bring their knowledge of Islamic visual and cultural heritage into the conversation. They also respond well to hands-on exercises that allow them to experiment with techniques, styles and themes used by the artists we are studying. In this presentation, I hope to share one approach to teaching global art history that can be helpful in fostering a wider discussion of techniques for creating such curricula.

Panayiotis Diamadis

Lecturer, University of Technology Sydney, Australia

Australian Interaction in the Eastern Mediterranean 1901-1930

'Bookended' by the creation of the Commonwealth of Australia (1 January 1901) and the commencement of the Great Depression (1930), these three decades were a period of intense Australian activity around the eastern Mediterranean, in particular Hellas, Ottoman and British Palestine, and Egypt. This interaction may be broadly grouped into military, humanitarian (including migration) and tourist. Since its creation, the Sinai Canal was the axis around which Australian-Mediterranean interaction developed in this period. It was the main route for communication between the British Isles and the new Commonwealth, the main route for the transport of trade, migrants and tourists, as well as the focal point for all Australian-related military activity in the region.

Between 1915 and 1920, large-scale Australian army and naval forces were deployed around the eastern Mediterranean, many engaging the Ottoman-German forces in a series of campaigns including Sinai, Palestine, and the Gallipoli Peninsula. Australian Light Horse and Camel Corps troops played key roles in defeating their Ottoman-German opponents and forcing the Ottomans' surrender in October 1918.

While the war years were the period of most intense Australian interaction with the eastern Mediterranean, trade with Australia was well-developed by the 1900s. Agricultural products including figs and currants were the main exports to Australia, and while the volume was small, its impacts were to become profound.

Migration is the most complex of the interactions between the eastern Mediterranean and the Antipodes. While Hellenes and Armenians appear to have had little difficulty securing access, those deemed to be 'born in Asia or Africa' were largely excluded. Migration from the region was in part fuelled by Australian humanitarian relief efforts in the aftermath of the Armenian, Assyrian and Hellenic Genocides. These efforts included providing substantial quantities of cash, food and clothing from 1916 onwards.

Stephen Edwards

Emeritus Professor, University of Zululand, South Africa

HeartMath: A Positive Psychology Paradigm for Psychophysiological and Global Coherence

This presentation introduces HeartMath as a positive psychology paradigm for promoting psychophysiological and global coherence and provides substantial research evidence for its value. Initial focus is on psychophysiological coherence, which is characterized by a heart rhythm pattern of elevated amplitude in low frequency heart rate variability of around 0.1 Hz and associated with synchronization between positive emotions, cardiovascular, respiratory, nervous, immune and other physiological systems.

The HeartMath Institute has developed a system of simple, user-friendly, mental and emotional self-regulation tools and techniques that people of all ages and cultures can use in the moment to relieve stress and improve personal balance, resilience, stability, creativity, intuitive insight and fulfilment. Skill acquisition and anchoring of these self-regulation techniques is facilitated through the use of HRV coherence feedback training. The presentation describes various HeartMath tools and techniques.

The presentation includes independent and collaborative South African research evidence. Initial research occurred without the author being aware of this institution or its techniques. This concerned the effectiveness of an African breath psychotherapeutic workshop, which was developed around the concept *Shiso*, an ancient isiZulu respectful (*hlonipha*) term for a human being, which became an acronym for Spirit (*umoya*), Heart (*inhlizyo*), Image (*umcabango*), Soul (*umphefumulo*) and Oneness (*ubunje*).

Subsequent South African research, which has validated various HeartMath techniques, is described. This includes an African Global Coherence Initiative Site, established on a private game reserve in Kwa-Zulu Natal, providing research data to promote global health and wellbeing. Research findings are available on the respective websites: heartmath.org and glcoherence.org.

Elizabeth Fifer

Professor, Lehigh University, USA

Teaching Social Justice through Abdelrahman Munif's Cities of Salt

Contemporary world literature shows many examples of traditional societies uprooted by the forces of capitalism. Look no further than Rosario Castellanos's *The Book of Lamentations* or Mario Vargas Llosa's *The War of the End of the World* to understand the human cost when a traditional society's moral compass is overthrown. Abdelrahman Munif's novel *Cities of Salt* (1984) vividly narrates the destruction in the early 1930's of Wadi al-Uyoun, an oasis in an unnamed Persian Gulf kingdom, when Americans, preceded by Bedouin police, come to drill for oil where a bustling village once stood.

This has been approved by the emir, who expects to draw a great fortune from under the sand, courtesy of "they [who] have come from the ends of the earth to help us" (86). Munif takes great pains to build an image of the day to day functioning of the oasis. Families and their fates matter and every elder has to approve a serious decision. He describes Wadi al-Uyoun as a civil society that both farms the rich oasis in times of rain and welcomes, feeds, and waters caravans that regularly move through on their way to faraway markets. The caravan and the wadi interact in complex ways, bringing news and goods for oasis dwellers. Yet the entire history of the place is wiped away in a moment when the emir decides it is disposable, only a "stable for camels and livestock" (88).

Munif wisely limits his perspective to that of the families who undergo this expulsion. The apocalyptic day of destruction and its aftermath forms the subject of the rest of this novel. Because it speaks clearly to both the contemporary politics of oil and the legacies of colonialism it provides a case study for teaching social justice--the effects of violent change on a small community--through literature.

Kenneth Fifer

Professor, Pennsylvania State University, USA

&

Nesrin Eruysal

Lecturer (Retired), Mideast Technical University, Turkey

Translating Cultures

Translating contemporary Turkish poetry for English-language audiences, we believe our task important because it mediates between estranged if familiar worlds. It is our hope that our collaboration demonstrates sensitivity and insider knowledge on both sides of the writer/reader equation.

Our co-translating experiences with poets such as Ahmet Ada, Kadir Paksoy, Kadir Aydemir, Ahmet Uysal, Cem Uzungüneş, Polat Onat, Edip Cansever, Ahmet Muhip Diranas, İhsan Topçu, and Bahri Çokkardeş, have convinced us that no small part of a translator's communicative accuracy must account for the dual location of writer and reader, their expectations, associations, and environment. A translation's accuracy is not just a matter of its literal equivalency.

Poetry from contemporary Turkey, even of the most intimate kind, is too often seen in the West through the distorting lens of current events. "Tell them we are not barbarians," a bakery shop owner in Ankara said to us. "Tell them we are not Saudi Arabia," a near-by patron added. It seems to us wise to take such sentiments into account. Recreating these poems within the tonalities intended by the poet is the best way to overcome popular preconceptions. The question is, what strategies work best to that end?

The range of extraordinarily diverse and individualized voices of Turkish contemporary poetry is the best corrective for simple-minded stereotyping and distorted expectations and assumptions. But given the reality of today's media climate regarding the Middle East, and these days Turkey in particular, it would be naïve and even counter-productive to assume that English-language readers, or any other readers, experience poetry in the perfect aesthetic atmosphere separate from a whole complex of experiences. There will not be many who read Ahmet Ada without agreeing with his self-assessment: that he is "always the other, the easternmost of the East" (from "Maybe the Man Called Ahmet Ada Doesn't Exist.") Just as the need for global dialogue becomes more pressing, our ability to hear each other's voices becomes more strained. Good writers, including good translators, understand who their readers are and how they will likely respond to the texts presented them.

For this reason, we struggle to find emotional equivalencies rather than complete literal accuracy. We are not just translating words, we are translating cultures.

Murat Germen

Professor, Sabanci University, Turkey

Urban Placemaking through the Use of Smartphone as Resistance Tool

Turkey has proved to be one of the fast developing countries until the end of 2013. The economic boom, that started to stagnate by the beginning of 2014, was accompanied by a very large construction activity. The new intense construction activity was called “urban transformation” by the government and the claim was to replace the worn building stock that cannot survive strong earthquakes. As the transformation developed, it turned out this building activity was more meant for excessive profit and not better urban environments.

On the other hand, forms of communication and interaction are changing, expanding. Communication favors hybrid modes of presence and is therefore highly vigorous in the sense of sharing information instantly. This dynamism and omnipresence can be explained by the concept of “digital nomadism” to refer to individuals that deploy wireless digital technologies to achieve their work routines and manage their lifestyle in a roaming manner. This mobility brings individual autonomy coupled with impulsive collective connectivity when needed. In addition to sharing personal information, it is possible to form alliances using mobile communication technologies. The democratization of image making brought by mobile devices and resulting increase in the introduction of personal narratives forming a collective pool of experiences can be exemplified with the recent social movements like the Arab Spring or the Taksim Gezi Park resistance in Turkey. “Research has demonstrated information sharing via mobile phones as being a significant means for decision making in informal groups.” (Miranda & Saunders 2003)

This study and the resulting paper will focus on this issue in two phases. First phase will be documenting and spotting the problems within the city of Istanbul, where the author lives and documents the city regularly as a professional photographer and artist. The second phase will be to conduct a research on how public engagement can be introduced in the making of place in Istanbul. The recent Gezi Park Resistance that took place in Istanbul sparked the participatory, collaborative policy / place making efforts and made conscious people motivated about shaping their own lives, cities.

Charalampos Giousmpasoglou

Associate Professor, University of West London, U.K.

Evangelia Marinakou

Senior Lecturer, University of West London, U.K.

&

Vasileios Paliktzoglou

Researcher, University of East Finland, Finland

The Brain Drain Phenomenon in Higher Education in Greece: Attitudes and Opinions on the Decision to Immigrate

Brain drain is increasingly a matter of concern within the EU, as more and more highly skilled people migrate from the European south to the north and west of the continent. This phenomenon refers to the migration of well-educated or talented people, i.e. highly skilled professionals, researchers, academics and students. The term 'migration' is used to define the geographical movement of individuals and groups, for temporary or permanent residency in another socio-cultural context. The causes for emigration are mainly financial, such as when the parent country's economy is undergoing recession. The phenomenon of 'brain drain' is most often associated with economic loss for those countries losing their highly skilled workforce. In Economics, this phenomenon is known as 'human capital flight', referring to the movement of the capital, which is not invested in the country where it was created. Brain drain is usually also associated with social loss, since it refers to the exodus of highly specialized professionals, scientists, researchers, academics and students. This paper presents the findings of the interviews conducted with 35 educators who have already emigrated from Greece and work in higher education institutions around the world. The findings suggest that the majority left Greece because of the crisis and the low wages in the sector as well as due to the lack of opportunities, as nepotism has been found to be a key issue to the decision to leave. Interestingly most of the participants believe they might return to the country in 5 years time. Overall, the outflow of high-skilled individuals has significant long-term implications for the country's economic growth potential and its competitiveness. This paper aims at creating awareness of the phenomenon as it affects education systems and societies, which export skilled labour.

Rafael Lamas

Associate Professor, Fordham University, USA

Musical Creativity and State Politics of the Carnavalesque in Catalonia (1960-2000): From 'National Flamenquism' to 'Catalan Rock'

During the second half of the last century, political power intervened in the dynamics of popular music consumption in Catalonia. The cultural policies promoted by the Franco regime and by the early autonomous democratic governments, while in opposition in most aspects, also aimed to foster a complacent young musical audience. In both cases, public money was invested in supposedly sympathetic musical styles and artists, who produced carnivalesque and apparently depoliticized performances. The attempt to shape audiences and control the "congenial" musicians was a failure. Subvention did not contain creativity, and most artists and bands ended up confronting the ideologies that initially sponsored them.

From the 1960s until the dictator's death in 1975, the state supported a festive and uncompromised version of flamenco, called "National Flamenquism", which represented Spain in univocal terms. In Catalonia, the promotion of 'National Flamenquism' was also intended to silence a growing protest song movement, known as "New Song" (or "*Nova Canço*"), which expressed cultural diversity by singing in Catalan, and political criticism by demanding freedom and democracy. In the eighties and nineties, when both the democratic system and the autonomous administration were in place in Catalonia, official institutions became involved in the music scene by funding Catalan-singing bands. The government favored the so-called "Catalan Rock" to compete in advantageous conditions against Barcelona's more critical progressive rock and punk, which used the Spanish language to question the political success of the postmodern transformation of the city and denounced the living conditions of the marginalized neighborhoods. By using the Catalan language, Catalan Rock generated local versions of international music styles, and was successful while the political power regarded it as a commercial masquerade celebrating essentialist notions of Catalan identity. However, when Catalan Rock attempted financial independence and became problematic, the state's support slipped away.

This paper reviews the state politics of the carnivalesque in Catalonia as an inversion of Mikhail Bakhtin's account of the concept. Rather than a critical and subversive style of the subaltern, the dialectics between National Flamenquism and Catalan New Song in the sixties

and seventies, and Catalan Rock and Barcelona's progressive rock and punk in the eighties and nineties, show that the carnivalesque can also describe a state policy leading to political conformism.

Leung-kwok Prudence Lau

Lecturer, The Hong Kong Institute of Education, Hong Kong

Resistance and Empowerment: A Postcolonial Reading of Early Twentieth Century Hong Kong Architecture

At the turn of the twentieth century, Hong Kong and Chinese cities were undergoing processes of change in the societal and political scenes. These moments in time have been well documented and researched, with literature and discourse critiquing the flowering of 'new' and 'modern' cultures particularly in cities like Shanghai. In comparison, the British colony of Hong Kong was often deemed as the lesser "other" of Shanghai, as Lee Ou-fan described in his 1999 *Shanghai Modern*, who further stated that the "island [of Hong Kong] did not go through architectural transformation in the 1930s as Shanghai did" (Lee 1999: 328). Exactly a decade and a half has passed since Lee made this comment, and renewed research and discoveries in academic circles, including this paper, will begin to place new perspectives in the previously underrated and neglected architectural history of Hong Kong.

This research argues that certain modern architectural styles, particularly Art Deco, can be understood both as the imposition of power by the colonizer and the demonstration of resistance of the colonized in early twentieth century Hong Kong. The study also demonstrates that these buildings are not passive but rather subjects that are able to consume the dominating culture to self-fashion and self-represent. Using postcolonial theory, this critical historiography adopts a three-tiered methodology. First, the research reveals how the architecture interacted between the patron, architect and the audience, highlighting their interconnected relationships in identity formation. Secondly, the research will problematize the architectural style, revealing their self-fashioning and self-representing of different identities. Third, the paper will critique the dynamics between the dominated-subjugated in colonial Hong Kong. The paper concludes that modes of resistances and empowerment were identified in the colonial built environment of the research period.

Kathleen Mulligan

Associate Professor, Ithaca College, USA

Voices of Partition and the Creation of Dagh Dagh Ujala: A Cross-Cultural Theatre Collaboration between the United States and Pakistan

The partition of India and Pakistan in 1947 was the largest cross migration in modern history. Over 10 million were displaced and over 1 million died in the resulting violence. Yet most people in the United States know little or nothing about these historical events that dramatically impact international relations today. Young people in Pakistan are often only vaguely aware of the struggles that their neighbors and family members endured during the creation of their country.

My 2015 sabbatical project sought to preserve personal accounts of the 1947 Partition and educate both young people in Pakistan and audiences in the United States about a crucial and devastating chapter in world history. Funded by the U.S. Embassy in Islamabad and the Fulbright Commission, "Voices of Partition" was implemented in five stages. Our Pakistani partners, Theatre Wallay of Islamabad, spent December 2014 traveling the Punjab region to interview Partition survivors. Together with my U.S. team of theatre practitioners, I then spent 6 weeks in Islamabad working with the company creating an original theatre piece based on those interviews. The resulting play *Dagh Dagh Ujala* opened in Islamabad in April 2015, toured to Lahore in May, and will tour the eastern United States in October 2015.

Our project was committed to creating a balanced account with no political agenda. Survivors spoke of acts of both kindness and violence on the part of Muslim, Sikh, Hindu and Christian in almost equal measure. We are currently seeking funding to join with theatre collaborators in India to collect additional stories from that side of the border. We will continue to strive to encourage mutual understanding of the human toll of Partition.

Steven Oberhelman

Professor and Associate Dean, Texas A&M University, USA

The Medical Recipes Book of Meletios the Monk

Medical recipes books formed an important part of healing in the Byzantine period of Greece. The books, which were developed in the hospitals where they served as handbooks for the medical staff's daily medical practice, contain recipes and therapeutic advice that were drawn from classical and early Byzantine botanists, physicians, and pharmacologists. One such recipe book is ascribed to a Meletios; no other information on the author or the text is provided, however. The purpose of my presentation is to discuss who the most likely candidate for this Meletios may be and to describe the writer's very apparent medical background. I will further demonstrate how this recipe book fits into the medical practices of the later part of Byzantium (twelfth or thirteenth century) by offering step-by-step instructions for physicians and monks in a hospital-monastery on how to prepare and administer drug compounds. I will conclude with a discussion of the pharmacopoeia of the text, especially the flora and fauna used in the recipes, the likely medical and botanical sources that the author used, and the purpose of the lengthy sections on phlebotomy and astral medicine at the end of the book.

Daniela Parcesepe

Ph.D. Student, Second University of Naples, Italy

Raffaella Aversa

Professor, Second University of Naples, Italy

&

Antonio Apicella

Professor, Second University of Naples, Italy

New Materials for Design Applications. Contemporary Art and Jewellery

The research aims to explore modern and contemporary art especially the one of the Arab world as it could be conceived to be used as a base for dialogue into the global contemporary political and social scenario.

The research is based on:

- Studying of the **cultural heritage of Qatar** considered as the contemporary art's biggest buyer thank to the effort of Sheika Al Mayassa, chairwoman of the Qatar Museum Authority; as she said, establishing art institutions might challenge Western attitude toward Muslim societies.
- Examining the **artistic heritage of Mathaf** (Arab Museum of Modern Art). The Museum hosts exhibitions, programs and events about contemporary art from an Arab perspective. One of its aims is to make people conscious of art and culture in this region.
- Analysing some **Arab contemporary artists**.
- Combining **Art and Luxury Design** through innovative materials and process.

Results of research: to manufacture a Luxury object that exalts the Arab art and brings innovation to the market sector through the use of innovative materials and innovative processes.

Lesibana Rafapa

Professor, University of South Africa, South Africa

South African Khoisan Literature in the Context of World Literature

As a measure of the extent to which any culturally specific literary art forms contribute to the enrichment of literary art in the global context, their contribution to cross-cultural dialogue and social cohesion can be explored. This investigation hinges on views like those of the writer Mapadimeng (2013:71) in his view that the arts, including literature in the context of post-apartheid South Africa, are “well placed to promote intercultural dialogue.” My approach in this paper is to explore the distinctive contribution of South African Khoisan literature to world literature. First the cultural inflections of Khoisan literary art are gleaned. I then demonstrate the commonness and discontinuity between this category of South African literature and some western literatures. This study then uses gathered evidence to determine the nature and extent to which South African Khoisan literature promotes cross-cultural dialogue on the world stage. One of the aims of this paper is to attempt commentary on the way South African Khoisan literature reflects what may be said to be Khoisan cultural traits, from the same perspective as Castle’s (2007: 3) description of the function of literary theory as helping critics “to understand both the particular contexts and the ideological points of view that help shape literary texts.” While on the global scale similar postcolonial experiences may find expression in literature, this study intends to foreground distinctively Khoisan discourses on these experiences, adopting Tomaselli and Muller’s (1992:478) observation that “cultures are distinguished in terms of differing responses to the same social, material and environmental conditions.” The hypothesis of this study is that difference strengthens sustainable globalisation. In Njabulo Ndebele’s words, “it is necessary to first engage with strangeness,” for the celebration of difference “to become meaningful and sustainable” (In Mapadimeng 2013:73).

Katerina Reyes

Student, Western Connecticut State University, USA

**Remedios Varo:
A Spaniard in Mexico or the Remedy of Expression**

Spanish artist Remedios Varo (1908-1963) belonged to a group of artists and intellectuals who found themselves amidst the turmoil of wars, revolutions, persecution and repression for most of their lives. Her talent flourished in Mexico where she found refuge in the 1940s. This paper will explore repression, dissonance and the subjugation of women manifested in Varo's paintings. I will argue that her deep involvement in the artistic circles of Mexico city where she lived the second half of her life and her exploration of Pre-Colombian cultures allowed her to free herself from the psychological and social repression that she endured as a young woman in Europe.

Carla Rocavert

Ph.D. Candidate, University of Tasmania, Australia

How Reality Television Displaces Creativity

This paper examines the relationship between reality television and creativity in the 21st century from the combined perspectives of art theory and hermeneutic philosophy. Reality television is analysed as a phenomenon built on contradiction; one that purports to convey the real and to be democratic but inherently works against its own character. The genre comes into question not only for its unethical capitalization of Schadenfreude, humiliation and sensationalism, but also for the way it distances us from critical understandings achieved through art. In hermeneutic terms, it will be argued that 'reality' obstructs the truth that comes with genuine imagination, the dialogical conditions of play, and our engagement with the unity and integrity of the other. Furthermore, if creativity, now largely appropriated to the globalized, neoliberal realm, can be identified in the 'gamification' of Kardashians in a virtual Hollywood, or the design triumph of customer experience in a banking app, what are the broader political, social and cultural implications?

By questioning the effusive positivity that surrounds the rising creative class and creative economy, this paper draws attention to the role of reality television - a highly illuminating commercial phenomenon.

Luciano Adrian Sabattini

Ph.D. Student, National University of South - CONICET, Argentina

**Can we Use a Contemporary Western Philosophical Theory
as a Reading Key for an Ancient Greek Literary Text? An
Enquiry Concerning the Methodology of Greek Philology
as Literary Criticism**

In this paper I will try to give some directives for using a contemporary Western philosophical theory (Lévinas' philosophical theory on Other and Otherness, as shown in his book *Totalité et infini*) as a reading key for an ancient Greek literary text (Sophocles' *Ajax*). In order to make this viable, I will suggest three methodological perspectives which will work as complementary to each other: epistemology, hermeneutics and erotics of art. Thus, Greek philology will be able to clarify its own methodology as literary criticism.

Tatiana Samsonova

Professor, The Leningrad State University named after A.S.Pushkin,
Russia

Italy and Russia in the Context of Musical and Cultural Ties in the XVIII - XIX Centuries

XVIII century occupies a special place in the history of creativity Russian musical culture. In Russia at that time began to develop a new system of musical thought, which actively absorb the achievements of European culture. Since the adoption of Christianity in Russia (988) was on the development of musical culture independent of Western influence through, was formed by a special type of musical worldview, was created a unique tradition of a cappella choral singing (without the accompaniment). Only of the XVIIIth century situation changed: Russia has «opened a window to Europe». What role in this “the primacy” played the Italian musicians? Their key value appears quite clearly: composer’s creativity and performing art, the musical science and education, the music printing - all determines the sign of the Italian musical culture in Russia of the XVIIIth century. In the formation of the St. Petersburg musical environment took a galaxy of famous Italian composers of the XVIIIth century: Fr.Araja, V.Manfredini, B.Galuppi, T.Traetta, Dj.Paisiello, Dj.Sarti, C.Cavos. Italy has always been attractive for Russian musicians, artists, writers. In Italy "internships" some Russian composers: Maxim Berezovsky (1769), Peter Skokov (1779), Yevstigney Fomin (1785). Mikhail Glinka and Peter Tchaikovsky repeatedly been to Italy in XIXth century. In Florence Tchaikovsky had his villa. Here, in the summer 1878 Tchaikovsky wrote the opera "Queen of Spades", a string sextet "Souvenir de Florence", "Italian Capriccio" for symphony orchestra, the songs, the famous "Children's Album" for piano, where there heard Tchaikovsky Italian melodies: "Italian Song" and "Neapolitan Song" .

Karam Tej Sarao

Professor and Former Chair, Delhi University, India

Constructing a Hero's Biographical Module: An Examination of Some Buddhist Legends

The legends mentioned in the Pāli Tipiṭaka and elsewhere mention that Gautama Buddha's existence on earth was *not* the result of sexual union and that his mother Mahāmāyā, a perfected person and a 'perpetual virgin', practised Buddhist-styled ethics alone, and perceived the Buddha in a dream, in the form of a white elephant. This episode known as Māyā's Dream has particularly and abundantly been displayed in Buddhist art. A look at the Buddha's parturition shows purity concerns whereby during gestation he is shown as nestled in a jewelled box inside his mother's womb and not coming in contact with her body. Once born, it is said that the Buddha immediately took steps and declared himself the master of the world. There is also a strain of triumphalism in these legends showing him subduing demons and devas alike and occupying his rightful place at the top of the pyramid of religious powers. In this paper, an attempt shall be made to examine how the module of the biography of the hero of Buddhism- Gautama Buddha- was constructed through various legends which emphasize the role of the importance of non-canal birth of a Buddha and related purity, role of six-tusked white elephant in the conception and being transparently visible from the outside, bathing of the newly born in "living waters" (a spring or running water), importance of the absence of sexuality and sexual activity in the birth of a Buddha, the mother's physical integrity being miraculously preserved and being spared the throes of child birth.

Luca Serafini

Ph.D. Student, University of Pisa, Italy

Aesthetic Reflexivity in the Global Age

In an important book published in 1994 (*Reflexive Modernization*), Anthony Giddens, Ulrich Beck and Scott Lash connected the modernization process to the development of various practices of reflexive type. Specifically, the authors identified in their book three modalities of reflexivity connected to just as many forms of interaction between subject and community: the liberation of the ego from the structure through reflexive practices that affirm its individuality; the mimetic adhesion of the ego to the objectifications in which it is introduced; and the introjection of practices and meanings already present in the original context of the ego. Scott Lash, in his contribution to the book, effectively illustrates these three trends, referring each of them to some authors. The first model, which is defined of “cognitive reflexivity”, would still be connected to the illuministic project: here, the subject, to avoid the deformed individualization of modernization (made of atomism and submission to a structure that is often anonymous), reflexively regains his/her autonomy and reaches a more genuine, more authentic individualization. According to Lash, Beck and Giddens articulate at its best this paradigm in the other essays of the book. The second model, defined as “aesthetic reflexivity”, assumes instead an ego divided that, depleted of a real reflexive mediation, cannot reach a communitarian dimension. Lash considers the third model related to a sort of “hermeneutic reflexivity”: following the theoretical paradigm developed by Bourdieu in *Distinction*, here, the subject shares with his/her community a set of routine actions and practices of pre-reflexive type, which define his/her belonging to that community.

Along the entire course of his research, Lash has always privileged the hermeneutic current, the only one he believes able to lead to a genuine concept of community. In some important points, his thought mixes with that of the American communitaristic philosophy, which identifies the foundation of the community in the historic-cultural values that form it and determine a pre-reflexive adhesion to it by the subjects that are part of it.

In this paper, we would like to show how, through aesthetic reflexivity, it is possible, contrary to Lash’s conviction, to reach a genuine form of community.

Specifically, we will try to show how deconstructionist philosophy contains a paradigm of aesthetic reflexivity that includes some characteristics that Lash seems to exclude: among these, the reflexive

mediation (that is, the subject's adhesion to the world is not immediate) and, most of all, the reference to the community considered as cosmopolitan community that goes past specific origins. We will develop our explanation focusing especially on the philosophy of Jean-Luc Nancy: starting from heideggerian references, specifically from chapter 26 of *Being and Time*, in which *Dasein* is defined as *Mitsein*, Nancy elaborates an idea of aesthetic reflexivity that has a direct reference to a community of global type.

We will try to prove how this model of reflexivity is deeply rooted in a reinterpretation by Nancy not only of some passages of *Being and Time*, but also of *Kant and the problem of metaphysics*, as well as of the very moral philosophy of Kant (in a Nancy's book entitled *The Categorical Imperative*). We will then examine some passages of Jacques Derrida's work that go in the same direction of the aesthetic reflexivity theorized by Nancy. Specifically, we will analyze the critique that Derrida makes to Husserl's self-consciousness and his idea of inner monologue (hence, of reflexive conscience) as language determined by the presence of a form of otherness, of extraneousness of the subject with respect to him/herself. The very presence of the other in the ego (or of the otherness in the self-conscious formation of the subject) constitutes that alteration of the subject that, in both Nancy and Derrida, is the foundation of a reflexivity of aesthetic type.

We will also try to highlight how the aesthetic reflexivity model developed in the deconstructionist philosophy can be a valid foundation for a theory of community that goes past any notion of belonging and gains a global dimension. The analysis of the different relation between reflexivity and power present in aesthetic reflexivity and hermeneutic reflexivity is fundamental to our purpose. The latter, which Lash borrows from Bourdieu and that, as we have seen, is implicit also in the American communitarianism, is in fact based on background practices and on the predispositions that the subject introjects in a pre-reflexive way, which he/she cannot actually criticize.

In fact, if with hermeneutic reflexivity we save the dimension of the communitarian bond, we completely lose that of the critical questioning of the community to which we belong. We will try to prove this point through an analysis of some passages of Bourdieu's work as well as Lash's. Bourdieu, in particular, seems to identify in the introjection of background practices a sort of class direction that tends to crystalize the existing social order, preventing the formation in the subjects of a reflexive consciousness that could lead to the subversion of such order.

On the contrary, aesthetic reflexivity implies a different relation with the power: here, the subject has the reflexive means to criticize the structures to which he/she belongs and, consequently, has also the possibility to intervene and change them. We will show this different

relation between subject and power, especially through a text of Nancy entitled *The Creation of the World or Globalization*, in which the philosopher develops a paradigm of cosmopolitan community formed by subjects in immediate relation between them, but still able to criticize the global dimension when an external power (for instance, some forms of financial capitalism) makes it a domain for few.

Therefore, the purpose of this paper is not only to provide a historical reconstruction of the notion of aesthetic reflexivity, but also to try to understand which model, among the various models of reflexivity, can be considered best suited for a scenario of an ever increasing transnational interconnection, in which belonging to an individual historical-geographic community is no longer a sufficient response to the challenges required by a global ethics.

The aesthetic paradigm herein examined may in fact lead to a form of ethics that we could define the "ethics of aesthetics".

Indeed, in Nancy's philosophy, but also in some passages of Derrida's, the principle of the ego's division, of its plural identity and, as we said, the basis of reflexivity that leads the subjects to keep a separation from specific forms of belonging, is aesthetic.

The expression "ethics of aesthetics" is also used by Lash, as well as by other authors such as Baumann and Featherstone, with reference to deconstructionists and to their principle of division of the ego. However, these authors are missing a thorough study of how the ethics of deconstructionist aesthetics is organized with respect to a community of cosmopolitan type, and of how it differs from other theoretical models that join the two spheres. Among them, we will mention in the paper the model of Michel Maffesoli, which talks of "ethics of aesthetics" not in terms of cosmopolitanism, but rather in terms of communities that he defines "neotribalisms". Here, the aesthetics is intended as "feel-with", thus it refers to forms of aggregation based on affectivity and shared feelings that are necessarily based on a relation of inclusion/exclusion that cannot lead to a global ethics.

In our opinion, the theoretical "aesthetic" paradigm of deconstructionism allows instead to critically rethink the way by which the forms of reflexivity and critics can respond to the challenges posed by ethics in the era of globalization.

Anita Sharma

Professor, University of Delhi, India

The Experience of Buddhism: A Study of Early Buddhist Literature

The canon of early Indian Buddhism is known as the Tipitaka (ti= three+pitaka= baskets) which, as the name suggests, consists of three 'baskets' of teachings: Vinaya Pitaka, Sutta Pitaka, and Abhidhamma Pitaka. The historicity of the Buddha and the basic character and typology of the texts related to its religion was understood by the middle of the nineteenth century. The present paper makes a clear and systematic assessment of these issues. By and large the texts fall in the general chronological bracket of the sixth to the second centuries BC, and there is no valid objection to their being treated as the primary source of Indian history during, roughly, the sixth century BCE. In the Tipitaka most of the sayings and speeches are not only passed as the buddhavacana, but are even related exactly circumstantially to where and on what occasion the Buddha delivered them. However, it is really very difficult to find out as to how much of this should be attributed to the Buddha himself. Some of the sayings, speeches and poems contained in these texts might have been composed by some of his chief disciples. Though the Tipitaka is the most important source of information, it consists of a mass of material which is overwhelmingly religious in nature and highly problematic in chronology. One has to first eliminate from the tradition all the miraculous stories and then examine the residue critically to extract authentic history. The historical material which can be extracted from this mass is mainly in the form of similes, stories, direct verbal statements, and objective observation. Perhaps only a fraction is in the form of direct historical description and even that, in fact, is highly formalized. It is also very repetitive and full of contradictions. But the very incidental nature of this material increases its value as a source of history. The paper shall make a study of the Early Buddhist Literature to understand the experience of Buddhism in Ancient India.

Aleksandra Tryniecka

Ph.D. Student, Maria Curie-Skłodowska University, Poland

“Adaptation” or “Appropriation”: Re-narrating the Victorian Past as an Ethical Decision

In the postmodern era, Kevin O’Donnell positions, „[o]ur generation is more ironically self-aware than any previous one. We realize that we are children of our time, and we play with ideas and styles from other eras quite deliberately” (2003, p. 29). Hence, the progressing Victorian revival accentuates the modern “play with the past” but also, first and foremost, manifests the validity of historical recollection in the present-day era. While postmodernism conflicts with the idea of the central, unified historical narrative, it celebrates “non-linear, expressive and supra-rational discourses” (O’Donnell 2003, p. 6). Therefore, the resurrected interest in the Victorian era introduces into the post-Victorian landscape the so-far marginalized or obliterated nineteenth-century narratives. While concentrating on the literary dimension of the neo-Victorian phenomena, I present the multifaceted approaches to narrating the Victorian past. Thus, in my paper, I strive to account for the difference between the terms: “adaptation” and “appropriation” of the literary past. Simultaneously, I offer an alternative term: *domestication of the past*. Likewise, I investigate into the reasons for re-introducing the nineteenth-century into the modern consciousness.

On the whole, my paper examines the neo-Victorian literary phenomena as an ethical, deliberate and conscious choice to retell the past anew. What such a revival entails is not only the possibility of approximating the past to the current frame of socio-cultural reference, but also the hazards of reducing the Victorian era to a mere nostalgia. Moreover, as I strive to present, the so-called “Victorian values” are often turned into an umbrella-term for an ideologised rhetoric, while “Victorian nostalgia” serves as a pretext for writing innumerable neo-Victorian “bestsellers.” Hence, I examine the process of “commodification” of the past in the postmodern era. My research is based on such critical works as: Heidi Hansson’s *Romance Revived: Postmodern Romances and the Tradition*, Louisa Hadley’s *Neo-Victorian Fiction and Historical Narrative: The Victorians and Us* or Ann Heilmann and Mark Lewellyn’s *Neo-Victorianism: The Victorians in the Twenty-First Century, 1999-2009*. Moreover, I discuss the techniques of reviving the Victorian past in the works of such modern writers as Syrie James and James Wilson.

Pradeep Nishantha Weerasinghe
Senior Lecturer, University of Colombo, Sri Lanka

Framing 'Halal': Social Media Representation of the Religious Ideology

The study examines how the religious groups are framed in the media of the inter-religion conflict in the multicultural Sri Lanka. With the ending of thirty years long- lasted war in 2009 we expected to form a society of inter ethnic and inter religious harmony. In contrast, a series of threats and frightening followed by violent incidents targeting at religious beliefs and religious symbols came into battle as in the post war context. It was emerged as a campaign initiated by the Sinhala Buddhist community, which consists of 69.1% of the population in the country against the 7.6% of Muslims. It is clearly visible the campaigns that have been organized against the "Halal" symbol of the Muslim community created unrest among masses through Social and Mainstream Media. The aim of this study is to examine the behavior of Mass Media in the context of religious unrest. Multiple methods like, in-depth interviews, content analysis of media texts and questionnaire survey methods were used to collect the data. The findings indicate two types of understanding. The assistance given by the Sinhala Buddhist forces to eradicate the war which had been existing in Sri Lanka for a few decades was able to form hegemony in Sri Lanka at the end of the war. The hegemony was based on the ideology for a Sinhala Buddhist State. Thus, religious violence of Post War Sri Lanka was covered by the media based on Sinhala Buddhist hegemony. A monopoly was formed in the society for a tenacious ideology and only one kind of ideology and one side of maltreatment were heard. Secondly, it was understood that the Sinhala medium media practitioners behave within the religious conflict according to a way of building a monopoly in the social structure and that behavioral pattern projects his or her frame of ideology that he/she denotes towards other religions. In addition, the evidences in the study reveal that the media and religion fulfill a crucial function when the people were being organized for a certain ideology. In this context an increase of the trend of religious fundamentalism can be found in the arena of Post War Sri Lanka.

David Wick

Professor, Gordon College, USA

Twilight in the Lyceum: Athens' 'Second School' and its Struggle to Survive in the Last Years of the Roman Republic

After the Athenian crisis of the early 80's, which saw the ancient city held hostage between an Anatolian military expedition (whose leader at least claimed some intellectual credentials from Athenian schools including the Lyceum) and a renegade Roman with only the most cynical interest in heritage or culture, the schools of Athens – in particular the “*peripatetic*” school which dated back to Aristotle – faced a challenges of identity, recruiting students, and in holding its own, perhaps too ‘peripatetic,’ faculty.

In early post-classical and Hellenistic times the second and third generation Lyceum had been successful, even when it had lost intellectual ‘stars’ like Theophrastus, and even its original library, to rivals like Pergamum, but now – with the primary education market shifting to a western Mediterranean less aware of the detail and richness of the Greek intellectual heritage, dazzled by the name of Plato, oriented to ‘quick-use’ political and market skills like those offered by the Epicurean teachers – Aristotle’s foundation of a broad-minded liberal arts approach to learning in the Lyceum grove was in danger.

The Lyceum seems actually to have failed for a time, or at least to have limped through the middle first century with faculty borrowed from the Akademe, in spite of a reputation for teaching practical politics which neither the Epicureans nor the Stoics could substitute for very well. Instead, likely experts of the Aristotelian sort found either to employment in an Italy closer to the centers of power, or to the lure of traveling consulting positions with Roman trying to learn the eastern Mediterranean ‘on their jobs.’ At its Athenian home, it survived in two ways, each helpful, each challenging its core identity as a school. It moved a significant part of its teaching into the city and melding it into the *ephebeia* or ‘civic school’ for young Athenian citizens (but in the new Athens, those included a more and more multi-cultural mix of foreign youth as the Republic’s business class and students moved to the city). And then, it also attracted those in retirement from the turmoil of the disintegrating Republic, who valued the Lyceum more as a refuge than as a provider of power-skills for ‘players,’ the sort of thing the Akademe or the Epicurean ‘Garden’ did.

As the Republic died, the 'Peripatetic' school's greatest teachers were more often on the road with its 'players' than home. What it kept at its home, though, it re-invested in the educational life of its own city. The Lyceum, like the Stoa, found its new Athenian home 'downtown' in more ways than one.

Ron Wiginton

Professor, Elmhurst College, USA & Associate Professor, American University in Bulgaria, Bulgaria

The Catcher in The Rye: 65 and Still Misunderstood

After 65 years, The Catcher in The Rye by J.D. Salinger remains one of the most sold and most discussed books in modern human history. It is also, however, one of the most often misread books in modern human history. The novel of a young man wrestling with his own discoveries of life is not about teenage angst, as suggested in the lesson plan of most secondary education literature classes. Nor is it about the phony adult world versus the authenticity of childhood as is so often discussed in university seminars. And there is a very good chance that Holden Caulfield is not even the book's narrator.

It might be Buddy Glass. Salinger fans know Buddy as the narrator of many of Salinger's collected works. And in Seymour, an Introduction, Buddy backhandedly admits to having used his brother Seymour Glass as the basis for "the young leading character in the one novel I've published (Seymour 130)". Given that Buddy goes on to take credit for many other Salinger stories, it seems that this is how Salinger wants us to read his entire oeuvre, as though he didn't write them. Buddy Glass did.

Under that critical lens, The Catcher in the Rye becomes a completely different novel. Instead of being about how Holden Caulfield wrestling with his brother's death, it is about Buddy Glass trying to find the sound of one hand clapping while wondering, not for the first time, why his brother Seymour killed himself. Finding an answer to the first question, which he does with Phoebe at the carousel, only prolongs the anguish of the second.

My paper will explain how that happened, why Salinger wanted this artificial distancing, and what any of this has to do with Zen Buddhism.

Welborn Young

Associate Professor & Director of Choral Activities, University of North Carolina at Greensboro, USA

“Fire Chord”: The Development of A Harmonic and Melodic Signature in the Choral Music of American Composer Morten Lauridsen

Morten Lauridsen was the most frequently performed American choral composer to emerge from the last decade of the 20th century.¹ His music continues to be a staple at national and international choral conferences and in performances of ensembles throughout the U.S. and Europe. Pervasive in his compositional style is a vertical structure, “fire chord,” that is central to an iconic sonority, the “Lauridsen” sound. The vertical structure appears both has a harmonic element and a recurring melodic figure and is uniquely identifiable with his choral music.

Between 1981 and 1997 Lauridsen composed four choral cycles, *Mid-Winter Songs* (1981), on texts by Robert Graves, *Madrigali: Six “Fire Songs” On Italian Renaissance Poems* (1987), *Les Chansons des Roses* (1993), on poems of Rainer Maria Rilke, and *Lux Aeterna* (1997), texts taken from sacred Latin sources. These cycles are a summa of his compositional style for vocal ensembles and also serve as guideposts to changes of that style. The seminal vertical structure of the “Lauridsen” sound developed out of the *Madrigali* cycle from the “Fire Chord” and its variants. In the final movement of this cycle, “Se per havervi oime,” Lauridsen alters his compositional style in the cycle and in antecedent works. He isolates and alters the “fire chord” and prolongs that sonority through melodic activity in each voice. This musical signature is central to the sonorous beauty of Lauridsen’s choral music that resonates with a broad population of music enthusiasts and professionals.

This presentation defines the “Lauridsen” sound, traces the development of the harmonic and melodic structures that create this musical signature and identifies other features of Lauridsen’s compositional style that pervade and unify his mature choral oeuvre. Other related topics are his compositional process, approach to text setting, large and small formal structures and key relationships.

¹ Nick Strimple, *Choral Music in the Twentieth Century* (Portland: Amadeus Press, 2002), 248.