

2014

# Literature Abstracts

Seventh Annual International  
Conference on Literature  
9-12 June 2014, Athens, Greece

Edited by Gregory T. Papanikos

THE ATHENS INSTITUTE FOR EDUCATION AND RESEARCH





Literature  
7<sup>th</sup> Annual International  
Conference on Literature  
9-12 June 2014, Athens,  
Greece

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## Preface

This abstract book includes all the abstracts of the papers presented at the *7<sup>th</sup> Annual International Conference on Literature, 9-12 June 2014*, organized by the Athens Institute for Education and Research. In total there were 40 papers and 43 presenters, coming from 18 different countries (Brazil, Cameroon, China, Croatia, Georgia, Greece, India, Iran, Israel, Italy, Philippines, Poland, Saudi Arabia, South Africa, Spain, Turkey, UAE, USA). The conference was organized into 10 sessions that included areas such as Language Learning, Formal Linguistics and Sociolinguistics, Literary History, Language Studies, Formal Linguistics 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**  
**7<sup>th</sup> Annual International Conference on Literature,**  
**9-12 June 2014, Athens, Greece**  
**PROGRAM**

**Conference Venue:** Titania Hotel (52 Panepistimiou Avenue)

**ORGANIZING AND SCIENTIFIC COMMITTEE**

1. Dr. Gregory T. Papanikos, President, ATINER.
2. Dr. George Poulos, Vice-President of Research, ATINER & Emeritus Professor, University of South Africa, South Africa.
3. Dr. Nicholas Pappas, Vice-President of Academics, ATINER & Professor, Sam Houston University, USA.
4. Dr. Gilda Socarras, Head, Literature, Languages & Linguistics Research Unit, ATINER & Associate Professor, Auburn University, USA.
5. Dr. Stavroula Varela, Academic Member, ATINER & Senior Lecturer, University of Chichester, U.K.
6. Dr. Stephen Bay, Assistant Professor, Brigham Young University, USA.
7. Ms. Nicoleta Calina, Lecturer, University of Craiova, Romania.
8. Dr. Bahman Gorjian, Department of TEFL, Abadan Branch, Islamic Azad University, Abadan, Iran.
9. Ms Raluka-Eugenia Iliou, Lecturer, Ploiesti University, Romania.
10. Ms. Vasso Kondou Watson, English Teacher, University of Sunderland, U.K.
11. Dr. Hala Tawfik Sorour Maklad, Lecturer, Sadat Academy for Management Sciences, Egypt.
12. Dr. Ioanna Papadopoulou, Lecturer, Democritus University of Thrace, Greece.
13. Dr. Jacqueline Carr-Phillips, Director & Dean of Faculty, Maharishi International Graduate School, UK.
14. Dr. Alina-Stela Resceanu, Lecturer, University of Craiova, Romania.
15. Dr. John Spiridakis, Professor, St. John University, USA.
16. Dr. German Westphal, Associate Professor, University of Maryland, USA.
17. Dr. Katherine Wright (Tsatas), Assistant Professor, Northern Illinois University, USA.
18. Ms. Lila Skountridaki, Researcher, ATINER & Ph.D. Student, University of Strathclyde, U.K.
19. Mr. Vasilis Charalampopoulos, Researcher, ATINER & Ph.D. Student, University of Stirling, U.K.

**Administration**

Fani Balaska, Stavroula Kiritsi, Eirini Lentzou, Konstantinos Manolidis,  
Katerina Maraki & Celia Sakka

**C O N F E R E N C E P R O G R A M**

(The time for each session includes at least 10 minutes coffee break)

**Monday 9 June 2014**

**08:30-09:15 Registration**

**09:15-09:30 Welcome and Opening Remarks**

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

**09:30-11:00 Session I (Room A): Literary History/Literary Theory**

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

1. \*Larry Griffin, Professor, American University of Ras Al Khaimah, United Arab Emirates. Dancing in Circles: The Truth, the Lie, and Displacement of Lacan and Derrida.
2. \*Fernando Monteiro de Barros, Associate Professor, Rio de Janeiro State University, Brazil. Brazilian Gothic: Allegories of Tradition in Gilberto Freyre and the Catholic Novelists of the 1930s.
3. Ali Serdar, Instructor, Ozyegin University, Turkey & Reyhan Tutumlu Serdar, Instructor, Sabanci University, Turkey. Tradition of Serial Novels in Ottoman/Turkish Literature.
4. \*Andrew M. Sidle, Teacher, St. Stephen's & St. Agnes School, USA. Sophocles, Emerson and the Necessity of Literature.
5. Tamar Melikidze, PhD Student, Tbilisi State University, Georgia. The Basil the Great's Treatise Address to Young Men on The Right Use of Greek Literature.

**11:00-12:30 Session II (Room A): Literary Reviews and Criticism/Poetry**

**Chair:** Sekepe Matjila, Associate Professor, University of South Africa, South Africa.

1. \*Stamos Metzidakis, Professor, Washington University in Saint Louis, USA. "Surrealism's 'Coup de Grace' to Literary Collaboration. (Monday 9 June 2014)
2. Tin Lemac, Professor, Croatia. Textual Approach on Defining Phantasy in Poetry.
3. Srilata Krishnan, Professor, IIT Madras, India. Poetry as a Site of Contradictions and Indirections.
4. Bernard Odendaal, Director, North-West University. An Attempt at Periodizing Recent (Southern African) Afrikaans Poetry (1955-2013).

**12:30-13:30 Lunch**

**13:30 -15:00 Session III (Room A): Literary Reviews & Criticism/Novels, Narratives, Plays**

**Chair:** Stamos Metzidakis, Professor, Washington University in Saint Louis, USA.

1. Manyaka Toko Djockoua, Professor, Vice Dean, Charge of Research and Cooperation, University of Yaounde I, Cameroon. Travel Writing and Representation: Africa in Bill Hemminger's *African Son*.
2. Swarnalatha Rangarajan, Associate Professor, IIT Madras, India. Our Dungy Earth Alike Feeds Beast and Man: The Excremental Topography in Shakespeare's *Antony and Cleopatra*.
3. Sarah Anyang Agbor, Associate Professor, University of Yaounde I, Cameroon. Globalization and Multiculturalism: Defining the New Universalism in Selected Texts of Samuel Selvon, V. S. Naipual and Anita Desai.
4. \*Sekepe Matjila, Associate Professor, University of South Africa, South Africa. Echoes of Allusions to and Affinities with Bogosi (kingship) that Infuse Plaatje's Writings.
5. Murat Dirlikyapan, Assistant Professor, Cag University, Turkey. Animals as an Element of Balance in the Novels of Yasar Kemal.

**15:00-16:30 Session IV (Room A): Literary Reviews & Criticism/Short Stories and Tales**

**Chair:** Andrew M. Sidle, Teacher, St. Stephen's & St. Agnes School, USA.

1. Maryllu De Oliveira Caixeta, Researcher, University of Sao Paulo, Brazil. The Initials of Joao Guimaraes Rosa in Tutameia's Stories.
2. Nikica Mihaljevic, Assistant Professor, University of Split, Croatia. Characters and Identity Formation: An Ecocritical Reading of Some Italian Short Stories.
3. Jale Ozata Dirlikyapan, Assistant Professor, Ankara University, Turkey. Modernist Turkish Short Story.

**16:30-18:00 Session V (Room A): Literary Reviews/Gender Issues**

**Chair:** Larry Griffin, Professor, American University of Ras Al Khaimah, United Arab Emirates.

1. Anna Prendella, Graduate Student, Simmons College, USA. Shadow Princess, Stone Queen: Feminine Subjectivity in Young Adult Literature.

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

**Tuesday 10 June 2014**

**08:00-10:00 Session VI (Room A): Literary Reviews & Criticism/Novels, Narratives, Plays**

**Chair:** Fernando Monteiro de Barros, Associate Professor, Rio de Janeiro State University, Brazil.

1. Irene Siegel, Assistant Professor, Hofstra University, USA. Ijtihad, Intertexts and the Active Reader in Mahmoud Al-Mas'adi's *Haddatha Abu Hurayra Qaala*.
2. Suzan Meyer, Lecturer, North-West University, South Africa. Sensory Exploration and Bohme's Aesthetic Nature Theory in *The long silence of Mario Salviati*.
3. Tirza Biron Fried, Lecturer, The Hebrew University, Israel. The Nearness of You - Narrative Subjectivity under Formal Scrutiny.
4. Douglas Ricardo Herminio Reis, PhD Student, Estadual University of Paulista, Brazil. The Novel *O Guarani*: A Multimedia Cultural Product.

**10:00-11:30 Session VII (Room A): Literary History/Literary Theory**

**Chair:** Nompumelelo Zondi, Associate Professor, University of Zululand, South Africa.

1. Jose Maria Gomes de Souza Neto, Professor, University of Pernambuco, Brazil. The Trojan Women: Teaching History with Euripides.
2. Mariana Simoni, Professor, Pontificia Catolica University of Rio de Janeiro, Brazil. The Order of Bodies.
3. Paraskevi Kostopetrou, Head, Megas Seirios Publications, Greece & \*Fevronia Christodoulidi, Professor, University of East London, UK and Megas Seirios Publications, Greece. The Kakalidis Method for Literature Analysis: A Synthesis Approach.
4. Safoura Tork Ladani, Assistant Professor, University of Isfahan, Iran. The Transmutation of Epic Hero to Mystically Hero in the Thought of Sohrevardi, The Restorer of Illuminist Wisdom. (Tuesday 10 of June).
5. Celina Figueiredo Lage, Professor, Minas Gerais State University, Brazil. Considerations on Multimedia Installation based on the Sophocles' Tereus.
6. Khalid Aldakheel, Faculty Member, Imam Muhammad Bin Saud Islamic University, Saudi Arabia. The Power of Men over Women in Layla al-Juhani's Novel *al-Firdaws al-Yabab* (The Waste Paradise).

**11:30-13:00 Session VIII (Room A): General Literature/Education Issues**

**Chair:** Fevronia Christodoulidi, Professor, University of East London U.K. & Megas Seirios Publications, Greece.

1. Heidrun Krieger Olinto, Associate Professor, Pontificia University of Catolica, Brazil. Emotions in Academic Autobiographical Writing.
2. Giovanna Alfonzetti, Associate Professor, Catania University, Italy. Age-Related Variation in Italian-Dialect Code Switching.
3. \*Nompumelelo Zondi, Associate Professor, University of Zululand, South Africa. Literature as an Instrument to Sensitize Humanity on Xenophobia as a Social ill in South Africa.
4. Aleksandra Tryniecka, PhD Student, Maria Curie-Sklodowska University, Poland. Texts in a Dialogue: Domesticating the Past. (Tuesday 10 June 2014)
5. Qiang Zhang, PhD Candidate, City University of Hong Kong, China. *A Watch Dropped in the Desert: Journey to a War and the New Life Movement.*

**13:00-14:00 Lunch**

**14:00-15:30 Session IX (Room A): General Literature/Education Issues**

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

1. Zhiyong Deng, Director, Research Center for Rhetorical Criticism, Shanghai University, China. What can the Rhetorical Theory of Stasis Offer to Chinese College Students? An Empirical Study of Stasis in Chinese Students' English Composition Class.
2. Adair de Aguiar Neitzel, Professor, University of Vale of Itajai, Brazil & Carla Carvalho, Teacher, University of Vale of Itajai, Brazil. Brazilian Literature and the Classroom: How do we Teach Reading of the Literary Text?
3. José Manuel Estévez-Saá, Tenured Professor, University of a Coruna, Spain. Taste, Interpretation, and the Value of Literature. (Tuesday, 10 of June)
4. Danilo Cabalu, Faculty Member, Lyceum of the Philippines University, Philippines. Knowledge, Awareness and Attitudes of Selected Students towards Greek Literature. (Tuesday 10 of June).

**15:30-17:00 Session X (Room A): Literary Reviews and Criticism/Poetry**

**Chair:** José Manuel Estévez-Saá, Tenured Professor, University of a Coruna, Spain.

1. Irma Makaradze, PhD Student, Tbilisi State University, Georgia. The Trace of the Ladder of Divine Ascent in Rustaveli's *The Man in the Panther's Skin*.
2. \*Kathleen Ann O'Donnell, Independent Scholar, British School at Athens, Greece. How Twentieth Century Greek Scholars Influenced the Works of Nineteenth Century Greek Translators of The Poems of Ossian by James Macpherson.
3. Zilibele Mtumane, Associate Professor, University of Johannesburg, South Africa. The Bull Metaphor as Used to Describe Nelson Rholihlahla Mandela in Selected Isixhosa Poetry.

**13:30-14:30 Lunch**

**17:30-20:30 Urban Walk (Details during registration)**

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

**Wednesday 11 June 2014**

Cruise: (Details during registration)

**Thursday 12 June 2014**

Delphi Visit: (Details during registration)

**Khalid Aldakheel**

Faculty Member, Imam Muhammad Bin Saud Islamic University, Saudi Arabia

## **The Power of Men over Women in Layla al-Juhani's novel al-Firdaws al-Yabab (The Waste Paradise)**

At the beginning, it is important to review the most apparent features of the Saudi Women's Novels published in the previous stages as a preface to get into the paper subject. The introduction will give an overall idea about Saudi women's novels in terms of their treatment to the Power of Men over Women.

The paper will concern the various ways that Layla al-Juhani expresses her viewpoints on the problem of women's relationships with men. As this novel can be a representative of women's novels published between 1990-2001 which is the third stage of Saudi Women's Novel, one of the most important subjects for feminist criticism is the theme in women's writings. Layla al-Juhani's novel al-Firdaws al-Yabab has been chosen to represent the power of men over women in Saudi women's novel in the third stage. This novel sheds light on betrayal as a dominant social problem that not only threatens relationships between the sexes but also society itself.

The reason for choosing this novel to represent the problem of the relationships between men and women is divided into two parts. The first part concerns the novel's artistic value as it is considered by some critics to be a very important turning-point in the Saudi women's novel's journey. The second part is related to the theme of the novel which has been widely discussed by Saudi female novelists and this paper argues that this is one of the best examples of novels that tackled this problem in this stage.

The goal of the paper can be seen through the analysis of the novel which will clarify the novel's theme and discover certain features that distinguished this novel from the previous stage of Saudi women's novels. The novel raises women's voices in refusing to be subjected to men. In addition, this novel outlines a very important step forward in terms of the use of artistic tools to clarify the problem, and the paper will explain why it is considered by critics to be a very important turning point in the Saudi women's novel in terms of its technique.

**Giovanna Alfonzetti**  
Associate Professor, Catania U., Italy

## **Age-related variation in Italian-dialect Code switching**

The paper I propose deals with intergenerational variation in syntactic and functional patterns of code switching between the Italian language and the local dialect in Sicily. I will analyse two different kind of data:

- i. a corpus of spontaneous spoken language, recorded, transcribed and then submitted to conversation analysis, using a modified version of Auer's (1984) theoretical approach (Alfonzetti 1992 and 2012);
- ii. a written corpus consisting of e-mails, sms, social networks, blogs, etc., where young speakers use a lot of *polylinguaging*, a notion elaborated within the sociolinguistics of globalization or superdiversity (cf. Blommaert 2010; Blommaert J. & B. Rampton, 2011).

My main purpose is to show that the occurrence of a particular switching strategy largely depends on sociolinguistic factors interacting with age: i.e. language proficiency in the two languages; sociosymbolic values attached to them; speakers' attitudes; their communicative functions both in the individual sociolinguistic repertoire and in that of the speaking community at large, etc.

This issue is extremely important from two main standpoints:

a) from a sociolinguistic perspective, age-related differences in code switching can be considered in a dynamic manner as a key to understanding an ongoing language shift (Gardner-Chloros 1991);

b) on a more theoretical level, comparing code switching patterns between the same two languages within the same community but across different age-groups helps to establish the relative role of sociolinguistic *vs* syntactic factors underlying code switching. Results of such comparison call into question the assumption that there is only one code switching patterns per language pair and also what this assumption usually implies: i.e. that sociolinguistic factors play only a minor auxiliary role in determining the code switching mode, with respect to the dominant primary role of general linguistic principles and structural and typological properties of the two languages involved (Backus 1992).

**Sarah Anyang Agbor**

Associate Professor, University of Yaounde I, Cameroon

**Globalization and Multiculturalism:  
Defining the New Universalism in Selected Texts of  
Samuel Selvon, V. S. Naipual and Anita Desai**

Culture and ideology have blended together such that language traditions; imagery, myths and beliefs have been integrated into literary works. Cultural boundaries have been broken and borders have become elastic such that culture as a means of survival has become transnational and translational. Thus a hybrids culture has evolved and multiculturalism seems to have moved beyond the mere combination and cohabitation of different cultures to describe the growing phenomenon of cultural annihilation which results from the collision of cultures which produces the first signs of a future universal culture. The birth of this universal culture passes inevitably through the ideological flux that characterizes this age of globalization. What are the social, political and economic implications of the elements of cultural plurality in a developing country? Is a nation a mere geographical expression? We argue that an outward-looking cultural identity – one that rejects the fixities of locality and embraces the fluidity of the universal – makes cultural diversity not only more acceptable but desirable as well; that cultural identity makes global polity more acceptable.

**Tirza Biron Fried**

Lecturer, The Hebrew University, Israel

## **The Nearness of You - Narrative Subjectivity under Formal Scrutiny**

The aim of this paper is to explore the linguistic aspects of poetic effects, particularly in narrative fiction. The poetic or literary effects to be discussed are FID, Point of View narration (the use of this dated term will be explained) and Zero Degree narration (Weinrich and others). I'll try to show, using linguistic terms coined (but perhaps still underdeveloped) by E. Benveniste, how one can formalize these three sub-textemes, the three most frequently occurring in modern narration, and grammatically account for their narrative functions. For, as Monika Fludernik put it, "in the matter at hand - speech and thought representation - no distinction between a literary and a linguistic subject matter can be drawn."

Benveniste's famous historic vs. discursive spheres provide the conceptual framework for a "map", differentiating grammatical functions and linguistic signals of subjectivity vs. non-subjectivity. Modal expressions and "deictic" verb forms, certain adverbs in pre-verbal position etc. will produce subjective signaling, whereas 3rd person and preterit tense, certain absolute clauses, certain adverbs in a post-verbal position etc. will produce a non-subjective one.

This distinction accounts for (much of) the reader's deciphering process, directing her/him into "knowing" which textual entity is represented in a given segment; three different combinations of functions and signals, or more precisely cluster-signals, result in the above semantically distinct sub-textemes.

The (highly subjective) narrative of Flannery O'Connor's "Everything That Rises Must Converge" will provide us with some textbook examples.

**Danilo Cabalu**

Faculty Member, Lyceum of the Philippines University, Philippines

## **Knowledge, Awareness and Attitudes of Selected Students towards Greek Literature**

History attested that prior to the civilization of ancient Egypt and Mesopotamia, Greek civilization was already at place, fully defined and nurtured. Imperatively, the contribution of this great country in terms of aesthetic arts specifically in literature can't be undermined by both scholars and plain spectators

This study focuses its investigation on the levels of Knowledge, Awareness and Attitudes of the Lyceum of the Philippines students' enrolled in various disciplines with multi-racial origins (Filipinos, Chinese and Koreans) towards the two great epics of Homer, Iliad and Odyssey.

The research scopes the KAA of the participants via the two epics through the five elements of literature listed below;

1. Characters
2. Plot
3. Conflict
4. Mythological Element
5. Literary tool used.

The result of this study will serve as a foundation if there is a need to revitalize the curriculum for general education for the enhancement of the teaching and learning process in the teaching of World Literature in the tertiary education. It will also bring an insight on the amount of interest the students have towards genuine literature in the midst of modern day, electronic words.

**Adair De Aguiar Neitzel**

Teacher, University of Vale of Itajai, Brasil

&

**Carla Carvalho**

Professor, University of Vale of Itajai, Brasil

## **Brazilian Literature and the Classroom: How Do we Teach Reading of the Literary Text?**

This research is about Brazilian literature and readers' development in Brazil. Its aim is to discuss how literature has been worked in the classroom, focusing on reading strategies developed by the students of Portuguese Language and Literature with high school students from public schools, while developing The Institutional Program of Teaching Initiation Scholarship (called PIBID). PIBID is a Brazilian government program which aims to encourage the training of teachers for basic education, contributing to raise the quality of public schools. The instruments for data collection were the portfolios of the students of Portuguese Language and Literature, posted in the virtual environment of the institution named Sophia. The conceptions which support these strategies and how they collaborate to develop readers were analyzed. Dealing with literature taking into consideration its aesthetic perception in a school requires innovating in teaching methodologies, with reading strategies that lead the reader to understand the text as poetic, so as we do not push the reader away of the literary text. As a result, we indicate: a) reading strategies developed during PIBID showed themselves aligned with the conception of fruitive literature, preserving its aesthetic function. There is a speech in favor of aesthetics to the detriment of its utility, which permeates all proposed activities; b) the strategies prioritize silent reading and group reading; c) body performance is used as a way of reframing the text; d) the computer is used as a tool for reading and production of literary texts, aiding the process of developing readers; e) undergraduates' qualification in the methodology of fruitive reading; f) use of different physical spaces in the school to promote reading; g) introduction of reading activities in the school curriculum.

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

## **The Initials of Joao Guimaraes Rosa in Tutameia's Stories**

This paper deals with the inscription of João Guimarães Rosa's initials in the reading index of *Tutaméia: terceiras histórias*, especially concerning the stories which interrupt the alphabetical order of the reading indices with the initials of the author: "João Porém, o criador de perus", "Grande Gedeão" and "Reminiscção". We take as theoretical basis, primarily, texts about the concept of *author*, signed by theorists such as Bakhtin, Barthes, Foucault and Weimann. Thereunto, our starting point was the theoretical assumption according to which the category of author, considered in a non-self-evident way, can be thought according with the functions that it has historically assumed and whose operationality partakes in the modern conception of art. The modern consciousness implies the questioning of the unity of the subject, and requires a multiplicity of points of views such as that obtained in lyricism and irony. The first preface of *Tutaméia*, "Aletria e hermenêutica", puts literature in debate through the fictional being of the story which decentralizes the subject of writing and imputes their invention mechanisms to the communitarian narrative categories that produce supersense. In *Tutaméia*, the emphasis on the mechanisms of nonsense and irony makes the form empty the classical and realistic standardization of representation, which is fundamented in unitarian principles of a superior sense order and meanings adequate to them, that also dissolving the author. Irony dissolves meanings unified in the authorized perspective of an author. The order of the reading indice is interrupted by the initials of the author (J.G.R.), he thus assuming the position of unpredictable name and unpredictable being which extrapolate the ambit of representation. We propose to study, from a theoretical perspective relative to the concept of author, the stories that inscribe the initials of the author in the fiction of the order represented in the reading indices of *Tutaméia*.

**Zhiyong Deng**

Director, Research Center for Rhetorical Criticism, Shanghai University,  
China

## **What can the Rhetorical Theory of Stasis Offer to Chinese College Students? An Empirical Study of Stasis in Chinese Students' English Composition Class**

Teaching English writing to Chinese students has long been recognized as one of the most daunting tasks of college education in our country. So often do we hear writing teachers' uneasy remarks about the poor quality of student writings, which mainly manifests in lack of substance, improper way of textual development, and dreary style. And so often do we hear students' grumbling complaints about having nothing to say and not knowing how to say properly. "I have little to say about it," says one student. "Writing is nastily boring, because I really don't know how to write," grumbles another. Such is a troubling scenario common across the composition classrooms in the country.

Prompted by the unsettling phenomenon and enlightened by classical rhetorical theories of invention, such as stasis, enthymeme, etc., I, in collaboration with my colleagues, conduct an empirical study on the application of **stasis** theory in the teaching of English writing to college students. The general purpose of this study is to show how much the theory of stasis, or else some other theory of invention, may offer to Chinese college students, thereby improving their writing competence including audience awareness.

Stasis is a Greek term, meaning a point of suspended animation. Originally used in Greek physics to refer to the point at which two lines of force would collide and ricochet in a new direction, stasis was later employed by ancient rhetoricians to describe what happens in the development of rhetorical issues. Put simply, stasis refers to the place where one rhetor takes a stand; it marks the place where two opposing forces come together, where they rest or stand in agreement on what is at issue; it implies that an agreement to disagree must occur in every rhetorical situation. According to ancient rhetoricians, there are four basic stasis questions, which can help a writer refine his grasp on the point at issue:

- (1) Did Something Happen? (Conjecture)
- (2) What Is Its Nature? (Definition) (3) What Is Its Quality? (Quality)
- (4) What Actions Should Be Taken? (Policy)

Our experiment involves two parallel groups of subjects: the controlled group and the experimental group, both being natural college composition classes of the same competence level. In experimental class, the composition teacher first explains the concept of stasis and then teaches students how to apply the theory, that is, the four basic questions generated according to a particular argumentative issue. This process goes on for some time until the students are well acquainted with the concept. Then the subjects are given the same topic to write on. As expected, the two groups of students will come up with essays of different qualities, particularly with respect to content and persuasive power.

As the application of the ancient Greek notion of stasis to Chinese students' English composition proves fruitful, we are further encouraged to apply classical rhetorical theories, particularly Aristotle's enthymeme, to English composition classrooms of different grades and of different majors.

**Murat Dirlikyapan**  
Assistant Professor, Cag University, Turkey

## **Animals as an Element of Balance in the Novels of Yasar Kemal**

Yaşar Kemal is one of the most important novelists in Turkey. In his novels, nature and animals have a crucial role concerning the atmosphere of his fictitious world. In the well-endowed geography of his novels, including lowlands and swamps, rocky mountains and forests, he always mentions various animals. Sometimes which seem only as a detail free from the plot or the atmosphere of the novel, occasionally some of them become almost a character. Sometimes via the oppositions and similarities between an animal and a character, the writer both enriches the psychological mood of the character and the narration. Hereby, animals outshine as a balance between “black” and “white”. In this article, functions of animals that suddenly appears in the novels of Yaşar Kemal will be analyzed by focusing on “blue butterfly” in the novel *Hüyükteki Nar Ağacı*.

**José Manuel Estévez-Saá**

Tenured Professor, University of a Coruna, Spain

## **Taste, Interpretation, and the Value of Literature**

John Berger states in *Ways of Seeing* that “The way we see things is affected by what we know or what we believe”. It is clear that, as will occur in any other field, not all social and ideological literature possesses the same value, and it is also evident that not all literature provokes the same interest and critical commentary. In the book *Ways of Reading*, Martin Montgomery suggests that the texts that acquire the status of classics and move to form part of the canon do so in virtue not only of their intrinsic value, but rather because of their critical commentary and the special attention they generate. These texts will tend to form part of the scholastic programs within schools, faculties and universities. This criterion of value, overly generalized within literary criticism, nevertheless influences us. My paper aims at considering the possibility of speaking of an objective value with regards to certain works of art. But before dealing with the question of the canon, I will begin with two fundamental notions which are those of ‘value’ and ‘taste’, that oblige us to judge the literary work as well as the motives that drive us to undertake its study. With that aim in mind, I will proceed to deal with different reflections upon the topic proposed by prestigious scholars and influential theorists such as Kant, Abbagnano, Barthes, Harold Bloom, Terry Eagleton, Raymond Williams, Richard D. Altick, or Umberto Eco, among others.

**Celina Figueiredo Lage**

Professor, Minas Gerais State University, Brazil

## **Considerations on Multimedia Installation based on the Sophocles' Tereus**

In this paper, we describe some aspects of a multimedia installation conceived for the Sophocles' Tereus. The aim of the multimedia installation is to research images representing mainly tragic women characters in ancient Greek Art and relate them with the fragments of Sophocles' Tereus. The result intends to invoke the cultural memory about violence against women through images, words and sounds. This research includes aspects related to emotions, gestures, face expressions, objects, actions, animals, memory and narrative, intending to establish links between some ancient images and the fragmentary text of this Sophocles' play. Another point is the relationship that we can establish between past and present time, observing the visual and literary tradition and the way how we can relate ourselves with them, updating these ancient themes.

**Jose Maria Gomes de Souza Neto**  
Professor, University of Pernambuco, Brazil

## **The Trojan Women: Teaching History with Euripides**

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

**Larry Griffin**

Professor, American University of Ras Al Khaimah, UAE

## **Dancing in Circles: The Truth, the Lie, and Displacement of Lacan and Derrida**

Structuralism has implications beyond the content of this essay, where the writer's reading of several poems, stories, (purportedly non-fiction) holy books, and recent American literary criticism inform his considerations. Morse Peckham suggests that most all artistic expression, since its beginnings in the late eighteenth and early nineteenth century remains permutations of Romanticism. This essay explores structuralism in terms of the various sections of itself with particular attention to various works of American literature: the word, the dream, the riddle, the letter, and especially Edgar Allan Poe's "The Purloined Letter" and the explorations of Poe's story in criticism in Jacques Lacan's Seminar and Derrida's follow up essay on that--all with special attention in presentation to Ralph Waldo Emerson's circularity, the very essay itself in its structure and therefore in its meaning a circle, what brings one, when one sets out on romantic quest right back to where they started. Limiting one's self as a reader to only the structure of the word and the structures of words into literature overwhelms human experience and requires readers, speakers, listeners, and writers to focus more closely on what they explore and how they explore it; the reading of any piece of literature, but especially Romantic literature, requires the reader to know the place they departed from, realize the course along the way, and to arrive back where they started (home?) with meaningful understanding of what they learned along the way.

If God (Allah) is the creator of the word, just as he is the creator of all, then that all includes literature, and all speaking and writing, including this essay. That is, if language is not duplicitous, both a one and zero, two digits, for two remains the number of duplicity, while one is the number of unity; here John T. Erwin's comments on Poe's other doubling stories reminds readers that words may be used for both for good and for evil. If a reader is confronted with the known, one, for example, of two and with the unknown, say zero, only a place holder, the reader is in the presence of suspect duplicity, both the truth and its inverse, untruth or the lie—for language accommodates both. If the secret of this duplicity, the zero, the unknown, remains a secret among the two, then how can the discerning reader determine what finally is the truth.

**Douglas Ricardo Herminio Reis**  
PhD Student, University Estadual Paulista, Brazil

## **The Novel O Guarani: A Multimedia Cultural Product**

From January to April 1857 the Brazilian writer José de Alencar has published the novel “O Guarani” at the pages of “Diário do Rio de Janeiro”, a Brazilian daily newspaper, and it became his biggest blockbuster. This text introduces the reader to a project of a national literature, in a case of cultural transfer, by according the definition developed by Michel Espagne. After that, the work that was born at the bottom of the newspaper pages would be assembled in a book form, transformed into opera, crossed the twentieth century with seven film versions and arrived to the XXI century with multiple versions in HQ. This research will check, from the newspaper version, which elements of that novel were incorporated in the composition of the work by the author, and how these elements were assimilated or eliminated when transposed to other kinds of media. To achieve these goals, the research will be based on the work of Marie-Ève Thérenty about the relations between literature and journalism in the nineteenth century, specially focused on the dialectical tension between press and literature, from which results the serial shape and its use by different writers in different countries, including José de Alencar in Brazil. The present study will also be based on the theoretical support of authors like Umberto Eco, Gerard Genette e Linda Hutcheon, related to the adaptation theory, whose term *transposition* is used in this work, besides Henry Jenkins’ studies, to get the *intermediality* concept. At the end of the work, it is expected to show that the *transposition* from the novel that was born at the newspaper pages to different supports during two centuries may characterize “O Guarani” like the first product with a great multimedia potential of Brazilian cultural history.

**Paraskevi Kostopetrou**

Head of Megas Seirios Publications, Megas Seirios Publications, Greece

&

**Fevronia Christodoulidi**

Professor, University of East London, UK, and Megas Seirios  
Publications, Greece

## **The Kakalidis Method for Literature Analysis: A Synthesis Approach**

This paper aims at presenting the work of philosopher and poet Dimitris Kakalidis (1943-1995), emphasising the method he developed for the analysis of short stories and poetry, termed as the 'Kakalidis Method'. In his works, the two volumes on 'The Wisdom of Poetry' and 'The Wisdom of the Short Story', he presents an innovative method of analysing 100 poems and 36 stories by Greek authors; this, acquires a perspective that pervades and reveals the inner spiritual resources of each work, demonstrating universal messages. Each literary piece takes dimensions beyond the visible contours, revealing the infinite within the limited, bringing the unconscious into consciousness. His starting point for each analysis is 'Man-Humanity-Entity' in their everlasting, intertwined relationship, based on the belief that each individual is an enlightened being in their core, going through life's path only for this to be expressed in action.

'Kakalidis Method' draws from ancient Greek schools of thought, i.e. Pythagoras' numerology, Aristotle's assurance for matter-spirit co-existence, Heraclitus's command about the endless flow, Plato's argument that concepts are fundamentally numbers and Socrates' maieutics that elicit the transcendent level of ideas lurking in the plot of each play. Hence, this method transcends the meaning of each word into a deeper spiritual journey of every aspect of human experience. Kakalidis 'plays' with symbols and numbers, invents new terms where the hidden message of the Word is deciphered, thus transforming every literary image into an Odyssey of the experience of the whole human race since the beginning of time. His method is acknowledged as an approach of spiritual revelation, bringing the synthesis of profound meanings and leading the reader to a state of uplifted awareness and spiritual expansion. In its innovative expression, his contribution is of worldwide legacy and this paper will demonstrate examples of such spiritual perspective.

**Heidrun Krieger Olinto**

Associate Professor, Pontificia Universidade Catolica, Brazil

## **Emotions in Academic Autobiographical Writing**

The reflection proposed provides insights on contemporary first person life writing by academics in the field of literary studies. Academic memoirs improved multiple transformations in subject and form, especially during the 1990s, with significant impact on actual knowledge production in institutional contexts. Literary critics and theorists in the space of academy as well as in the role of the traditional intellectual in the public sphere, became increasingly investing in the realm of intimacy, crossing boundaries between the (normally) impersonal position in their professional life and the space of personal experiences and feelings.

Attention to the entanglements between the private and the political, between emotion and rationality, in contemporary knowledge production, reveals new attitudes and commitments beginning to change the intellectual climate crossed by controversial struggles about power and privileges, including discontents about reigning discourses and theoretical repertoires. Under such a frame I focus on recent autobiographical experiments in the field of literary historiography that emphasize expressions of emotion and affection in the mediation of psychic aspects, social systems, cultural behavior and political choices, thus revealing the co-presence of a range of acting feelings in the very construction of their theoretical models.

My arguments are based on analyses of actual experiments in literary theory and historiography – such as Peter Bürger's *Die Tränen des Odysseus* (Ulysses Tears) and Christa Bürger's *Mein Weg durch die Literaturwissenschaft* (My Trajectory through Literary Theory) – trying to articulate in their intellectual autobiographies of literary scholarship – whether voluntary or by demand – spheres of their private lives, the professional agenda of their scientific community, their personal convictions and institutional engagements and their personal ethic and political commitments in a wider life space, redefining literary scholarship not only in the edge of autobiography, theory, and fiction but also in the edge of cultural, social, and political location underlying academic theoretical discussions.

**Srilata Krishnan**  
Professor, IIT Madras, India

## **Poetry as a Site of Contradictions and Indirections**

No other form is so full of contradictions as poetry is. Simultaneously central and marginal to the field of literature, it would appear to be the most neglected of all genres. And yet, today, there are more poets and readers of poetry than ever before. And yet, curiously enough, the form remains notoriously hard to define, self-admittedly elusive. Poetry's whimsical refusal to be defined – except in the form of visual or aural cues – line breaks, sound/rhyme schemes (sometimes not even that – for where would we then place prose poems and unrhymed poems?) is an interesting phenomenon in itself.

Critics and poets have often sought recourse in what they call the “technical” aspects of poetry – as a way of boundary marking. But even that isn't quite sufficient to explain what poetry is. And so, this leads to a situation where there are multiple attempts at definitions even within the genre itself. This perhaps explains why there are so many poems about poetry and so many critics indulging in what would appear like hair splitting as they attempt to arrive at a definition of what poetry really is. In doing so, most end up skirting around various definitions and arriving, essentially, at non-conclusions.

Drawing on the work of poets such as Billy Collins, Donald Caswell, Archibald MacLeish, Mark Strand and Gary Snyder, my paper probes this phenomenon and the larger question: Why do so many poets write poems about poetry? What is it about poetry that attracts such incessant internal discourse? What does this sort of circularity, this “self-reflexivity” tell us about the genre of poetry?

**Tin Lemac**  
Professor, Croatia

## **Textual Approach on Defining Phantasy in Poetry**

The literal phantasy is category which is related to the conventional phantastic genre like myths, legends and fairy tales and some of the novels and stories. The long tradition of investigating this phenomena (Prop, Lihacov, Todorov, Lachmann, Hume, Jackson, Cornwall, Manlove, McHalle, Rabkin, Petzgold) often is based on the narrative and dramatic genre in which the consensual reality (Hume) derived from the Aristotle's theory of mimesis is counteracted to the phantastic reality like a possible world. Otherwise, the existention of the phantastic possible world is axiomatically related to the consensual reality and derived from it. Poetry was not included in these investigations because her main tropological and discursive mechanism is metaphor (from the Jakobsonian tradition to the cognitive present in views about poetic metaphore) and it produces possible worlds *per se* so that the whole poetry is phantasy in definiton. This paper offers some other views in defining the *phantastic intertext* which includes the intertextual relation to the conventional phantastic genre and accepting or resemantizing their motifs, themes, formulas, stylistic characteristics and ideologems. In this analyses we concluded several models of textual positioning the phantastic elements in poetry like semantic inherence in the type of poem, transtextual resemantization, problematizing the poetry and its literal categories, rhetoric ornaments and phenotextual or genotextual meaning in the poetics of the poet. These models are elaborated and accompanied with various examples (citations) from the world poetry.

**Irma Makaradze**

PhD Student, Tbilisi State University, Georgia

## **The Trace of the Ladder of Divine Ascent in Rustaveli's *The Man in the Panther's Skin***

*Ladder of Divine Ascent* of John Climacus is one of the most important works for Georgian and European Medieval culture, which influences on the literature of later period.

There are five different translations of *The Ladder* in Georgian, which indicates its significance. This fact also points out that actuality of the text has been strengthening during the centuries, which motivated famous Georgian figures to make new translations.

Within this article we discuss the influence of *The Ladder* on the most important Georgian original work of Medieval centuries Rustaveli's *The Man in the Panther's skin*. Particularly, we analyze one strophe from the text: "A wise man cannot abandon his beloved friend. I venture to remind thee of the teaching of a certain discourse maid by Plato: "falsehood and two-facedness injure the body and then the soul". (trans. by M. S. Wardrop)

Rustaveli mentions that the author of the above said idea is Plato. Many scholars were searching similar idea in the dialogues of Plato, but it had no positive results. Therefore it is possible that Rustaveli had mentioned Plato in his text because of his great authority; furthermore, there are other facts of similar falsification in the text, even the fact that author convinces a reader of the Persian origin of story, there is not found similar content in Persian literature.

It is pointed out in Georgian scholarly literature that Rustaveli's idea is common and acceptable for Christian ideology of Medieval centuries. According to this I think source for the above said strophe is "The Ladder". Particularly, the chapter where John of Clemacus writes about vice of fear that first of all effects on human body and then on soul or vice versa (depends on person, whether he is monk or secular). The same idea can be found in another chapter of *the Ladder* as well. If the person is secular, firstly the vice effects on body. The author of above mentioned strophe from *MPS* is secular person, the vizier of Rostevan, the king of Arabia.

Thus, within this article I wrote about various aspects connected to researching thesis.

**Sekepe Matjila**

Associate Professor, University of South Africa, South Africa

## **Echoes of allusions to and affinities with bogosi (kingship) that infuse Plaatje's writings**

This article highlights echoes of allusions to and affinities with *bogosi* (kingship) that infuse Plaatje's writings. The theoretical framework presents four images of *bogosi* drawn from life and literature: the roles and functions of a Batswana *kgosi*; an exemplary historical Batswana chief, Kgama II; a view of *bogosi* as explicated in Setswana proverbs and its significance as depicted in Monyaise's modern novel, *Bogosi Kupe* (Kingship is Sacred), published in 1967. The analysis firstly demonstrates affinities between the lion stories in *Mhudi* and metaphors commonly found in praises for *dikgosi* in Setswana poetry. Secondly, it highlights cultural allusions that betray a Motswana worldview in the eulogy of Marcus Brutus in Plaatje's translation of *Julius Caesar* into Setswana. It further illustrates in Plaatje's translation, language and sound metaphor that echo a Setswana poetic idiom. Thirdly, a view of *bogosi* drawn from selected proverbs in Plaatje's collection is contrasted with a progressive view of leadership, articulated in his late journalism.

**Tamar Melikidze**

PhD Student, Tbilisi State University, Georgia

## **The Basil the Great's Treatise Address to Young Men on the Right Use of Greek Literature**

The main purpose of this article is to reveal attitude of Basil the Great towards Classical culture that is based on his work *Address to young men on Greek literature*. The possible sources and Intertextual relations to Plato and Plutarch are evident in article as well.

To reveal such kind of relations indicates Basil the Great's attempt to combine classical culture and philosophy with Christianity in order to reach a consensus. Basil the great aims to benefit from Greek literature. While discussing this problem Basil the Great considers several issues. Particularly, what kind of influence have classical poetry, historiography, theatre, music, philosophy on human soul.

In the beginning, Basil discusses classical poetry. In his opinion, the most important while reading classical poetry is ethical view. Young reader should be interested in only the author that depicts perfect person who makes good deeds and lives worthily and has moral principles. Plato and Plutarch have the same selectiveness towards authors.

Basil the Great like Plato thinks similarly about the influence of the music on human's soul. Brutal instincts like hypocrisy and meanness derive from fallacious (vise) music.

In a treatise we come across the idea that philosophy stands on the top of the hierarchy of "utter wisdom". This kind of hierarchy comes from the dialog *The Republic*.

According to Plato a philosopher explores essence of individual objects in order to reach the common idea when an artist is lead by imagination instead of dialectics.

Basil the Great offers to young reader to use the same selectivity principles when reading historical materials.

Relation between soul and body is also extensively discussed in treatise. Such confrontation is very common for Christian literature, but is very similar to Plato as well.

**Stamos Metzidakis**

Professor, Washington University in Saint Louis, USA

## **“Surrealism’s ‘Coup de Grace’ to Literary Collaboration**

André Breton viewed writing, especially his own so-called “automatic” variety, as a profoundly serious activity. This activity put any practitioner of it into what he called “un état de grâce”: a kind of trance or saving grace; one which for him was in almost no way spiritual however. I say so-called automatic writing because as numerous scholars have already demonstrated, surrealist writing often exhibits more concerted effort than it does pure spontaneity or automatism. In spite of pronouncements by Breton here and there, that is, automatic writings appear to be literary texts in the same sense(s) as most other pieces of literature. This fact is due to their having been frequently re-worked and re-arranged a posteriori, for stylistic as well as thematic reasons. So, instead of flowing unimpeded from the poet’s pen, the words obtained through the automatic process and later incorporated by surrealist writers in to texts, were never presumed to be “un refuge contre le style,” according to Louis Aragon. On the contrary, something else usually had to be changed or added, whether the eventual product was said to be the property of personal creation of one or more authors.

Breton’s view of surrealist writing made it nonetheless logical that he appreciate individuals who wrote poetry with seemingly no conscious effort. One thinks here of his admiration for both Robert Desnos, who could fall asleep and begin recounting image-filled, dream sequences at will; and for the aging Symbolist Saint-Pol-Roux, who placed a sign saying “Le poète travaille” on his bedroom door whenever he went to sleep. Poets like these inspired Breton because in their works the dream state in which they found themselves put their respective minds “en état de grâce avec le hasard”. Wanting to achieve more than just momentary personal salvation, however, and hoping not just to open up hidden areas of their individual consciousnesses, Breton and company also believed that group literary activity could help them express themselves better than most writers before them. By “better” I mean more completely, more in tune with what they believed was a universal, archetypal source of human thought, i.e., more in synch with the rest of humanity, insofar as such collaborative ventures could break down interpersonal communicative barriers. As a result, group participation in the creative act led, in principle, not just to better art forms, but to better communication between people. The proposed

paper thus aims to examine the various tensions and contradictions, as well as successes and failures, of surrealist collaborative writing.

**Suzan Meyer**

Lecturer, North-West University, South Africa

## **Sensory exploration and Böhme's aesthetic nature theory in *The Long Silence of Mario Salviati***

In the novel *The long silence of Mario Salviati*, by South African author Etienne van Heerden, the natural landscape is powerfully integrated with the theme of art. Ingi Friedländer, employee at an art museum, departs from the city to purchase a painting by a reclusive artist in a village in the Karoo, a semi-desert natural region of South Africa. The purpose of this study is to explore how Ingi's background in art studies and her career experience in the art world impact on her visual exploration of the landscape and in what extraordinary ways Ingi interacts with this landscape during her sojourn in the Karoo. The paper focuses on Ingi's visual perceptions in order to show similarities to those of a photographer who, in planning a landscape photograph, selects and arranges artistically what is perceived through the lens. This process of arranging is argued to be particularly meaningful with regard to the aesthetic appreciation of nature, as the unbounded and diverse character of the natural world entails a process of perceptual arrangement – through selection, emphasis and composition – which engenders in the perceiver appreciation of nature at the aesthetic level. Principles from the world of art and (art) photography are woven into the exploration of the novel in order to examine and better understand Ingi's visual relationship with the natural landscape of this region. Further, the portrayal of Ingi's interaction with nature – in which the role of the body and the senses is prominent – finds resonance with the aesthetic nature theory of the German philosopher Gernot Böhme. Ingi's perception implies an experience of co-presence with the natural objects of the Karoo as well as a powerful bodily sensory presence in this landscape – a state which Böhme calls “ecological embodiment” and which offers proof that Böhme's nature theory finds unique application in this novel.

**Nikica Mihaljevic**

Assistant Professor, University of Split, Croatia

## **Characters and Identity Formation: An Ecocritical Reading of Some Italian Short Stories**

When we speak about the importance and meaning of literature in the contemporary world, we cannot avoid taking into consideration its importance for the sustainability of the contemporary society. Since to live sustainably means to live the fulfilling life in harmony with nature, the ecocriticism studies must be taken into consideration because they point out how it is possible to achieve the sustainable community. If we use the ecocritical approach to the analysis of the text we may examine how different gendered, cultural, or racial background of individuals may influence the way in which the society treats them, resulting in marginalization and rejection of some members considered less important than others, and predomination of the stronger ones. However, the importance of the ecocriticism lies in the fact that, by the means of a literary text, it aims to provide equal life quality for all its members. The illustrative example of the text in which we may analyze the importance of the study of how an individual can, following the example of the balanced relations in nature, try to improve his social situation, we find in the Italian immigrant literature. In immigrant literature, in the research of their identity, the characters necessarily run into the collective identity of the community to which they are immigrating and, when transferring into a new community, they have to face different obstacles in order to become its members.

Therefore, the present article aims to analyze, by using the methodology of ecocriticism, the formation of the individual identity in some short stories by Italian immigrant writers, in which the characters are divided between the two identities, that of the country of origin and that of the society they live in, but in the end they succeed to achieve the balanced relations with other members of that society.

**Fernando Monteiro de Barros**

Associate Professor, Rio de Janeiro State University, Brazil

## **Brazilian Gothic: Allegories of Tradition in Gilberto Freyre and the Catholic novelists of the 1930s**

This paper traces the intertextual presence of the eighteenth-century English gothic novel in the works of Brazilian sociologist Gilberto Freyre, notably *The Masters and the Slaves* (1933), and the novels by Brazilian Catholic writers Lúcio Cardoso and Cornélio Penna, who both depict a setting marked by emblems of a ruined patriarchic tradition that echo the splendour of a bygone monarchic and aristocratic past. In the context of 1930 Brazil, the decadent plantation manors of the once thriving coffee plantation areas of inland Rio de Janeiro and Minas Gerais stand as tropical counterparts of the haunted castles present in the gothic literary tradition, according to both Freyre's sociological study on Brazilian society and to Cardoso's and Penna's novels. Indeed, the focus of Brazilian Modernism on that decade begins to lie upon the tensions between tradition and modernity, in a country where the archaic coexisted with urban industrialization. In the same manner that it occurs in the English gothic novels, in which the imagery of tradition appears in a phantasmatic way, with the ruined castle as an allegory of the medieval past overthrown by modernity, the ruined plantation houses of Brazil's imperial and colonial times that are so recurring in Cardoso's and Penna's novels stand for the country's tradition supplanted by the Republic, which brought about the industrialization and the growth of the Brazilian bourgeoisie and its values. Taking a theoretical stance based on Walter Benjamin's concept of allegory in *The origin of German tragic drama* (1925), on Giorgio Agamben's reflections about the phantasmatic in *Stanze: La parola e il fantasma nella cultura occidentale* (1977), and on Matei Calinescu's various definitions of modernity in *Five faces of modernity* (1987), this paper focuses on a literary construct of "brazilianness" that derives from both a sociological point of view (Freyre's) and a literary European tradition (the Gothic).

**Zilibele Mtumane**

Associate Professor, University of Johannesburg, South Africa

## **The Bull (Ox) and Python Metaphors as Used to Describe Nelson Rholihlahla Mandela in Selected Isixhosa Poetry**

Some isiXhosa poets have composed poems, paying tribute to Nelson Rholihlahla Mandela. In their poetic works, these bards include images that describe Mandela in a metaphoric manner. These mental pictures include the bull and ox, the python, the leopard, the angel, the horse and the star. The prominent ones of these images are the bull/ox and python metaphors that are used by various poets. On the one hand, the bull (ox) image is employed to describe Mandela as a strong and vocal figure, who is fearless, and a man of quality and determination (stubbornness). His stature is alluded to as well. On the other hand, the python image is used to portray his viciousness and ferocity, stature, courage and moving around the world. For the discussion on the bull (ox) metaphor, the poems to be considered include 'Inkunzi yakuthi eQunu iphumile esikiti' (Our bull from Qunu has gotten out of the pound) by Xozwa (1993), 'URholihlahla' (Rholihlahla) by Nyamende (1995), and 'Inkunzi yakuthi' (Our bull) by Mbovane (2003). However, for the discourse on the python image, Mkiva's (1998) 'Ntengu-ntengu macetyana', will be consulted.

This paper then is intended to discuss the above images as they are used by the various isiXhosa poets in their compositions. Apart from providing a description of this icon, it will be illustrated in the paper how these images point to the role played by Mandela in the struggle against apartheid and for democracy in South Africa. The origin, the general meaning each metaphor will be discussed before the meaning, with regard to Mandela specifically, is examined.

Prior to the actual deliberation on the metaphors, a brief attempt will be made to define the concept of metaphor, within the context of the discussion. Towards the end of the discussion, concluding remarks, in the form of summary, evaluation and recommendations, will be included.

**Bernard Odendaal**

Director, ATKV School for Creative Writing of the North-West  
University, North-West University

## **An Attempt at Periodizing Recent (Southern African) Afrikaans Poetry (1955-2013)**

In my paper, a broad perspective will be offered on developments in the Afrikaans language poetry of Southern Africa between 1955 and 2013. This literary era of nearly six decades roughly overlaps with, on the sociopolitical level, the maturation and decline of the Apartheid system, followed by the establishment of a new, democratic dispensation in South Africa.

An approach broadly based on systems theory will be taken, combining it with views (De Kock, 2005; Viljoen, 2010) that South African literature in general may be seen as a “story-scape” of fourteen major “adventures”, or discourses. The Afrikaans poetry of the past six decades is therefore viewed as an integral part of the Afrikaans literary system, with its own identity and dynamics, but which have been markedly influenced by developments in other literatures, as well as the sociopolitical and cultural spheres.

Both intra- and extra-systemic factors helped shape trends in Afrikaans poetry, sometimes causing them to contrast with developments in, for example, South African English literature.

Particularly the influence of pressing Southern African sociopolitical issues during the era under consideration, however, vindicates the distinction of three Afrikaans poetry periods. The first corresponds with what is often labeled as the “literature of the Sixties” (a full flowering of international modernism in Afrikaans), reaching into the mid-1970s. The “Soweto riots” of 1976 then steered South Africa onto an irreversible track towards sociopolitical reform. A second poetry period therefore covers the years up to the democratic elections of 1994, and is characterized by tensions between aesthetic considerations and the need for direct sociopolitical engagement.

The latest period coincides with the era after Apartheid. Thematic focal points like the postcolonial and postmodern discourses, and ecological engagement, have become centralized. The de-isolation of Afrikaans culture, and changes regarding the publishing trade, also left their marks on Afrikaans poetry.

**Kathleen Ann O'Donnell**

Independent Scholar, British School at Athens, Greece

## **How Twentieth Century Greek scholars influenced the works of Nineteenth Century Greek translators of the Poems of Ossian by James Macpherson**

How Twentieth Century Greek scholars influenced the works of Nineteenth Century Modern Greek translators of The Poems of Ossian by James Macpherson.

Did the influence towards Nineteenth century translators of The Poems of Ossian by the Scot, James Macpherson result in any neglect in the following century? The only paper that deals with the subject of Ossian at length, entitled 'Ossian in Greece' by the scholar Nassos Vagenas, published in the periodical *Parnassos* in April, 1967, when the military junta came into power, will be discussed.

Various comments will be made on Vagenas's paper among which will include the 1850 translation of 'Calmar and Orla' as well as the Twentieth Century translation by Stathis Spiliotopoulos entitled 'Ossian Poems' into poetry in book form into demotic Greek, the official language in 1936 under the dictator General Metaxa, the Modern Greek dictator. It was published three months before the public burning of books; works of Goethe were on the pyre.

The 1994 award winning 'The Sorrows of Young Werther' by Goethe, which include 'The Songs of Selma' and 'Berrathon', translated by Stella G. Nikoloudi will also be mentioned together with the biography entitled 'Panayiotis Panas: A Romantic Radical' by the scholar Erasmia Louisa Stavropoulou, published in 1987. Panayotis Panas was the main Nineteenth Century translator of this Celtic poetry.

This Scottish work was translated by Nineteenth Century translators from English, Italian and French into Modern Greek Purist, the official language, and demotic poetry and prose. Reference to the enrichment of the language from the neologisms and recycled ancient Greek words in translations of this Celtic work, which are included in the 1991 dictionary compiled by Tegopoulos and Phytrakis will reveal if recognition was given to Nineteenth Century translators.

**Jale Özata Dirlikyapan**

Assistant Profesör, Ankara University, Turkey

## **Modernist Turkish Short Story**

In 1950's, significant political and social changes occurred in Turkey. One-party system (Republican People's Party) came to an end in the election of 1950 and multi-party period has begun. Democratic Party won the election and the new government took steps that accelerated the process of being integrated with the capitalist system of the world. On the other hand, mobility that began with the buildings of harbors, barrages, bridges, and new city designs, including construction of highways owing to Marshall Aid, has opened the way of immigration from villages to big cities. The view of big city and with migrants its citizen profile began to change. Its structuring process and crowd gave inspiration to the avant-garde artists.

On the other hand, attacks towards minorities, compulsions directed towards intellectuals, universities and the press caused the relation between the government and intellectuals to get worse. Most of the literary journals adopted a standing against DP. Because of the anti-imperialist nature of the intellectuals and writers, a significant resistance against DP and its politics emerged.

Regarding literature, authors and poets were confronted with the literary tradition of the past. With the help and support of Western effect, especially some young writers begin to gather around some new literary journals and they try to renew the conception of literature.

In these years, dramatic increase in the number of short story writers was observed. In many books concerning the history of Turkish literature, years between 1950 and 1960 is described as the "golden age of short story". And works of this age is still being mentioned and discussed today. Of course the reason behind the description "golden age" is not only quantitative but also qualitative. Modernist writers judge the writers of the antecedent generation and the works of socially realistic authors, on the other hand begin to discuss "existentialism" and "surrealism", movements which have great impacts on the writers in the world and also in Turkey. Toward the end of 50's, these impacts become clearly observable in the works of avant-garde writers.

In this article I am going to present the generation of 1950s short story, in other words, "age of detaching from tradition", starting from the main literary discussions in journals and go on with the basic themes of and formal innovations in the short stories of 50s.

**Anna Prendella**

Graduate Student, Simmons College, USA

## **Shadow Princess, Stone Queen: Feminine Subjectivity in Young Adult Literature**

Princesses overwhelm popular American fantasy literature for children and young adults: even as feminist discussions about the need for alternative female icons become more common, the princess proves an inescapable figure. I argue that in fairy tales and high fantasy, the princess figure occupies a fraught and highly physical site in which the things that can or cannot be done to her publicly determine her nation. Her body becomes a symbolic object inextricably intertwined with the territory of her kingdom, and so she becomes both central to national power discourses and wholly absent from them. The princess' position might therefore better be understood as a heightened state of cultural femininity. Drawing from a wealth of princess tropes, recent literary attempts to dismantle the princess figure often cannot find anything salvageable in her: increasingly, resistant narratives end with the princess figure denouncing, unmaking, or fleeing her sociopolitical position, at which point she is "free." While I see the value of princess abdication, I do not think objectification is so easily evaded. Building from this cultural project, I examine three young adult high fantasy series: *The Seven Kingdoms* by Kristin Cashore; *Queen's Thief* by Megan Whalen Turner; and *The Lumatere Chronicles* by Melina Marchetta. In these series, the princess figure pursues power, rather than freedom, disrupting the cultural texts inscribed on her body through physical trauma or transformation. The princess figure labors to renegotiate both the existent signifiers of her body and the power structures that surround and gaze upon her. In doing so, she transitions from object to subject, which I call the creation of queenship. I believe that examining these novels illuminates not only opportunities for female agency in princess or fantasy narratives but in all struggles to trouble and survive the outside ascription of meaning to women's bodies.

**Swarnalatha Rangarajan**  
Associate Professor, IIT Madras, India

## **Our Dungy Earth Alike Feeds Beast and Man: The Excremental Topography in Shakespeare's Antony and Cleopatra**

This paper seeks to explore the question whether a presentist reading of Shakespeare can provide ecological worldviews and also a cultural understanding of early modern excremental topographies, which cast 'others' who posed a threat to the dominant group in society as polluting and defiled bodies.

In *Antony and Cleopatra*, Shakespeare's protagonists struggle to define and elevate human life over animal life but fail to attain the "nobleness" of life. The paper explores how the earth and the human body share a homologous relationship by employing a range of excremental tropes like "dung" and "slime" in close conjunction with both human and animal life. Shakespeare problematizes the categorical distinction between humans and animals and critiques the uncompromisingly aggressive view of man's central place in the universe by evoking an excremental topography in the play. Read through the ecocritical lens, *Antony and Cleopatra* offers a fine ethics of relating to waste since to be blind to materiality and waste is to forget that we are in and of the world. The play can be read as a critique about the Romans who free themselves from enmeshment with the processes of the earth by constructing and colonizing a mechanical, nonliving world which is ironical since the Roman empire at that point of history was exhausted by soil erosion and was sustained by the dirt of the Nile and Egypt which became a colony to feed Rome upon the death of Cleopatra in 30 BC.

*Antony and Cleopatra* is governed by the Earth Mother trope and fertility is vitally centred in the non-human other - the River Nile. The hyperbolic exaltation of Antony in terms of "a perpetually plenteous harvest" which paradoxically grows by reaping is a classic metaphor of organic recycling in death. The play is replete with images of "spontaneous generation" and "transmigration of the soul" - concepts which again decentre the primacy of humankind.

E.M.W. Tillyard offers a new perspective on how the early moderns thought about the way the universe was constructed as a "series of beings" in his work, *The Elizabethan World Picture* (1942). Rather than seeing the living and non-living entities of the universe arranged in water-tight compartments, the Great Chain of Being concept was sensitive to the evolutionary thread that knit the various gradations of

life-forms. This paper will attempt to bring out resonances between the Great Chain of Being and contemporary systemic theories like the Gaia hypothesis to show how Shakespeare's worldview differed radically from the reductionism of the high Enlightenment period.

**Ali Serdar**

Instructor, Ozyegin University, Turkey

&

**Reyhan Tutumlu Serdar**

Instructor, Sabancı University, Turkey

## **Tradition of Serial Novels in Ottoman/Turkish Literature**

Novel as a genre was established in late 19<sup>th</sup> century in Ottoman/Turkish society, and unlike the birth of novel in western literature, published and spread through serials in periodicals. Serial is a name given to the publication of literary works, which are printed as episodes or chapters in periodicals such as newspapers and journals. Although, at present, it is hard to find out serial novels in periodicals, serials had played a significant role in Turkish literary history. The first Ottoman/Turkish play (“Şair Evlenmesi” [Poet’s Marriage], 1860), the first novel (*Taaşşuk-u Talat ve Fitnat* [Love of Talat and Fitnat], 1872) were encountered by the readers as serials published in the newspapers. Moreover, the numbers of serials were not only limited to the first publications, throughout the history of Turkish literature, categorized such as Tanzimat, Meşrutiyet and Millî Edebiyat periods, and up to 1923 almost all novels before being published in book format were first published as serial in periodicals. As a matter of fact we can conclude that there is a strong and rich tradition of Ottoman/Turkish serial novel. Up to 1960’s this aforementioned tradition continued alongside with the publication of novels in book format, while serials ceased to exist around 1980’s.

In this study the significance of serial novels in Ottoman Turkish literature, and its historical development will be examined. In Europe, where novel has a deep-seated history, around 1830’s in order to raise the selling rates of newspapers novels were also serialized in newspapers, by that way Feuilleton style was originated. However characteristics and effects of these two traditions seem to be completely different and sources of this difference will also be explored in this study. Nearly all the Ottoman/Turkish wo/man of letters was also journalists; in this regard relationship between press and literature will also be surveyed. Additionally the effects of serial novel tradition on literary texts will be taken into consideration. It can be argued that there is a strong relation between literary style and serial tradition, and this was shaped the form of the Ottoman/Turkish novel.

**Andrew M. Sidle**

Teacher, St. Stephen's & St. Agnes School, USA

## **Sophocles, Emerson and the Necessity of Literature**

In 1821, Percy Bysshe Shelley declared in «A Defence of Poetry» that «poets are the unacknowledged legislators of the World» His declaration was a response to a call for, as Donald H. Reiman explains, «intelligent men to stop wasting their time writing poetry and apply themselves to the new sciences.» Imagine, after over two-thousand years of poetry, a writer felt it was necessary to defend creating an art that one could argue defines the nature of western civilization itself. But Shelley's «Defence» was not merely a rebuttal or a justification of one's profession or the definition of an artform. Shelley claims that poetry is not only a legitimate activity for a learned person to pursue, but it is also necessary, necessary for the moral evolution of the citizen and society: «The great instrument of moral good is the imagination; And poetry administers to the effect by acting upon the cause.» The scholar, therefore, who teaches poetry -- or literature, in general -- promulgates observations of human activity, or the human condition, necessary for any worthwhile advancement of civilized peoples, and consequently, teaches a subject essentially practical.

Literature as a practical tool for any society is a concept hardly debatable among literary scholars, yet how is the truth of William Carlos Williams's observation, for example, in "Asphodel, That Greeny Flower," that "[it] is difficult/to get the news from poems/yet men die miserably every day/for lack/of what is found there" still valid? Is the audience, that portion of the public reading and studying the literary arts, too limited? Or does the style of literary criticism inherently narrow the number of people interested in learning from a form of

expression and insight clearly vital to a violent and suffering world? Is it time to modify our mode of critical expression we literary scholars have held so dear, to stop "preaching to the choir?"

My paper, using literary nonfiction to discuss "man's fate" addressed in the work of Sophocles and Emerson, will present an alternative way of sharing, of promulgating the "news from poems." In doing so, I will demonstrate a way to expand our classrooms and promote literature as the necessary and practical art form we already know it to be.

Irene Siegel

Assistant Professor, Hofstra University, USA

## Ijtihad, Intertexts and the Active Reader in Mahmoud Al-Mas'adi's *Haddatha Abu Hurayra* Qaala

In his highly intertextual, experimental novel *Haddatha Abu Hurayra qaala*, Tunisian writer Mahmud al-Mas'adi engages a complex range of literary, religious and philosophical discourses. A monumental literary and political figure in Tunisia, al-Mas'adi's mission was to reinvigorate arabophone Tunisian cultural production in the wake of its domination and repression by the French. His writing reveals his profound influence by Islamic modernist reformers, and an active appropriation of European modernist philosophy and literature, always in service to a Tunisian cultural fulcrum that reverses the "center/margin" model of European power. Al-Mas'adi's novel mobilizes both the authoritative stature of the Hadith literature and the more subversive and elusive domain of Sufism. *Haddatha* both evokes and subverts the authoritativeness of its main character, an eponym of the revered yet controversial figure in Islamic history identified as the most prolific source of Hadith. Throughout the text, Al-Mas'adi's reader is called upon to discern the reliability of suspect narratives with little or no context, and extract meaning from often obscure or highly poetic language. The text thus requires a rigorous intellectual work from his readers, a kind of secular *ijtihād* or act of "exertion" and reasoning judgment that they must apply to negotiate their way through its disorienting terrain. I would argue that in al-Mas'adi this exertion is also mystical in nature. In this way, al-Mas'adi calls for a balance between reason and the need to recognize its limits – invoking an active Sufism as a mode of human development and a challenge to blind orthodoxy. The text thus both models an active Muslim subjectivity in its main character, and demands this exertion of its readers. It is to this modeling that I'd like to turn my attention in this paper, to examine the way the work poses a simultaneous challenge to European secularist, rationalist models that deny the role of faith, and to what al-Mas'adi identifies as an unquestioning, ossified model of Islam whereby dogma has replaced the historic dynamism of debate and rigorous inquiry.

**Mariana Simoni**

Professor, Pontifícia Universidade Católica do Rio de Janeiro, Brazil

## **The Order of Bodies**

This paper discusses the expansion of literary system departing from its blurred boundaries shared with performative events. The research is especially interested in the approach of the concept of performativity as an important conceptual contribution to the focus of certain contemporary theatrical experiments on the basis of a communication and interaction model. This means to presuppose, besides the constructive aspect which is constitutive for each interaction, established particularly by a theatrical situation, the open, processual way that is in permanent constitution and in which happens this construction. The presupposition of performativity converges, thus, with the idea that individuals don't control communication totally.

According to Austin, a fictional text does not produce verbal action and, therefore, can be identified as "empty". He defines it as "parasitic" because it "contains all elements of a performative utterance but uses them in an inadequate way". Following Austin, fictional discourse does not have the elements needed to guarantee the success of an action. However, undeniably it produces an effect. According to Iser (1996), this effect cannot be conceived in terms of failure. Iser, thus, proposes a view upon the fictional text that is not based on a presupposition of lack. There is no deficit with respect to speech acts because fictional text also includes conventions – though it organizes them in a different way, "dis-pragmatizing" them. And the effects produced by this discourse reside in the very way of its organization.

The paper will explore this performative perspective in the analysis of the work of German contemporary performative artist Sasha Waltz, departing more precisely from the transmediality by which literature, theatre and dance are performed within the communicative interaction between spectator and performers in the very moment that the performances happen and then, later on, when future visitors will assist the video installation in the museum.

**Manyaka Toko Djockoua**

Professor, Vice Dean in charge of Research and Cooperation, University of Yaounde I, Cameroon

## **Travel Writing and Representation: Africa in Bill Hemminger's *African Son***

Seeking to confirm the cultural and racial superiority of the West, Western travelogues have resorted to gross misrepresentation of the cultures and peoples of African descent. Western migrations to Africa, motivated by territorial expansion, exploration, religion, imperialism and tourism, have given rise to a body of travel writings that recount the travelers' real or imagined experiences in the places that they visited physically or through imagination. Travel writings thus include facts and fiction. In the past, most Western travel writings represented Africa as a backward continent. This representation has not changed in some twentieth and twenty-first century Western travelogues in which Africa is still pictured as a dark continent, a land of poverty, war and famine. Travel writing in postcolonial discourse is thus associated with representation and alterity.

This article therefore examines the relationship between migrations, travel writing and representation, key concepts in postcolonial discourse. It argues that unlike his Western counterparts, Hemminger, in *African Son*, presents Africa as a continent of enlightenment that teaches humility and fosters self-discovery. This land is therefore a challenge not only to the racially prejudiced Westerner but also to the African native, who approaches it with a colonialist mindset. This thus drives to the claim that *African Son*, a collection of fifteen stories written by a white American, implements a new vision of Africa, which is more realistic than that presented by both Western and African colonialists, politicians, and explorers.

Today, at a time when African immigrants confront racism in Western countries and some Western immigrants are kidnapped and slain by radical groups in Africa, Hemminger's book stands as a counter discourse and counter reaction to racism and alterity. It warns both Whites and Blacks against a resurgence of unbridled nationalism and racial intolerance.

**Safoura Tork Ladani**

Assistant Professor, University of Isfahan, Iran

## **The Transmutation of Epic Hero to Mystically Hero in the Thought of Sohrevardi, the Restorer of Illuminationist Wisdom**

Heroism and mysticism are still considered the two themes that are studied separately. Suhrawardi, as a great mystic, philosopher and writer Iranian Persian epic 12th century, led to a new sense of the heroic event turns into a mystical event. Henry Corbin, French philosopher and orientalist iranologue 20th century as a writer and man walking in the western Gnostic route calls this transformation the passage of the heroic epic to mystical epic. The heroic epic has for centuries been a very fascinating pillar in Persian literature. In this passage, it is quite the epic hero who turns into a mystical hero, who has the Xvarnah or the Light of Glory and Jam -e Jam or mirror of the universe. The hero contemplating the mysteries of the invisible by this section. These two terms are used repeatedly in the visionary narratives developed by Persian writers. Even the death of the hero is mystical. In this paper, we present Kay Khusraw, a mystical hero of a Persian epic poem entitled *Shâhnâmeh*, by the great Persian poet Ferdowsi 11th century. Kay Khusraw is a unique prototype king and the royal Sage. Corbin lists the similarities between this character and the character of Parsifal in the Grail cycle in the West. The study of this hero will allow us to better understand the passage and walk the epic hero or heroes mystic as a very influential model in the Persian epics in Henry Corbin.

**Aleksandra Tryniecka**

PhD Student, Maria Curie-Skłodowska University, Poland

## **Texts in a Dialogue: Domesticating the Past**

Dialogue, the concept highlighted in M. M. Bakhtin's study of the novel, stands for the direct motivation behind the emergence of Neo-Victorian literature. Referring to their Victorian counterparts, Neo-Victorian texts constitute the proof that the 21<sup>st</sup> century reader is still merged in the reality belonging to the past. As aptly indicated by Philip Davis in his *Why Victorian Literature Still Matters*, Victorian texts are placed "psychologically as well as historically in transition" (qtd. in Brown, 148). This transitional value of Victorian texts seems to secure the contemporary interest in revisioning the 19<sup>th</sup> century literature from the modern perspective. Thus, the attempt at reintroducing Victorian texts into the modern reader's consciousness can be perceived as an endeavour to (re)define the past by means of the present. The contemporary Neo-Victorian novels such as Syrie James' *The Secret Diaries of Charlotte Brontë* (2009) or Jean Rhys' *Wide Sargasso Sea* (1966) draw one's attention to the apparent inconclusiveness of the literary past, as well as to the desire to revise it. Thus, in my paper, I would like to examine the issue of negotiating the literary past by means of revision. Moreover, I would like to argue that understanding the literary past is strictly dependent on the process of "domesticating" the bygone. While referring to Bakhtin's theory of dialogism, I argue that Neo-Victorian literature emerges in the perpetual process of retelling the literary Victorian past from various perspectives (while never offering the "ultimate truth"). Therefore, the *act of retelling* seems to become the dominant, undogmatic force shaping the modern literary discourse.

**Qiang Zhang**

PhD Candidate, City University of Hong Kong, Hong Kong, China

## **A Watch Dropped in the Desert": Journey to a War and the New Life Movement**

This paper is a cross-cultural study of China's urban modernity in 1940s through the analysis of socio-ideological foundations of New Life Movement in Republican China mainly recounted in *Journey to a War* co-authored by W. H. Auden and Christopher Isherwood, as well as its counter-arguments that complicate this issue much more than Chiang Kai-shek's impulse of "romantic nationalism." The author intends to start with the point observed by Auden why such movement is not a modern problem; quite the contrary, it lays solid roots in China's traditional culture. However, what is the role of culture in the process of Chinese urban modernity, and does Chinese modernity have to follow the so-called western norm? Through Auden's documentary review of the campaign as the promise of social transformation under Kuomintang leadership, the author argues that, generally speaking, Auden's critique on the failure of the movement is quite objective, but also debatable. On the one hand, "the mechanism of the old life" is not necessarily doomed to stop to give way to city's new life of prosperity; on the other hand, industrial co-operatives could only temporarily alleviate refugee problem rather than a long term solution to the welfare of urban residents. Through the Audenesque rhetoric in description of Chinese modernity as "A Watch Dropped in the Desert," the ambivalence of Chinese modernity is revealed under the hegemonic discourse of Euro-centrism that overemphasizes cultural incommensurability. Thus, it is reasonable to doubt if Auden's *Journey to a War* really comes from China at all due to the unequal and simultaneous process of orientalizing and occidentalizing that alternately reminds readers of a cultural center.

**Nompumelelo Zondi**

Associate Professor, University of Zululand, South Africa

## **Literature as an Instrument to Sensitize Humanity on Xenophobia as a Social Ill in South Africa**

When South Africa became a democratic country in 1994 there was jubilation the entire world over as freedom fighters throughout the world, with Nelson Mandela as their vanguard, led the country to its new hope and legacy; a heritage our forefathers never knew would come to pass. While celebrating this victory some sectors of society have remained disgruntled as almost twenty years into democracy, the same government has continued to face challenges of non-employment and poverty amongst other things. Job creation and service delivery has been promised to some areas in vain. In most cases it is primarily poor areas that are affected. In the process, another social ill; xenophobia against foreign nationals has crept in-resulting in looting and destruction of the property belonging to these people and even killing them. Between 2000 and 2008 more than sixty people have lost their lives in xenophobic related attacks, including a few South African nationals. This is an indication that during chaos even innocent people become victims. The country seems to be failing to deal with this situation since in recent months cases of xenophobic incidences are being reported in the media in numbers. In most cases it is adults that instigate xenophobic acts and young people blindly follow suit. In this paper I argue that literature as a reflection of how a particular society constructs reality plays a role in alleviating the situation. I demonstrate that Zulu writers are on the right track towards addressing this social ill with an objective of reaching a wider readership at high schools and institutions of higher learning as validated by Maphumulo (2008) in his work, *Kudela Owaziyo*.