

**1-DAY PH.D. CANDIDATES' ONLINE COLLOQUIUM
DIVISION OF LITERATURE AND CULTURE
DEPARTMENT OF ENGLISH LANGUAGE AND LITERATURE**

Saturday, February 27, 2021

Starting time: 10:00am

Location: Zoom

<https://us02web.zoom.us/j/4360127294?pwd=QUxLUnlMdWYzL05zSUJ4bnBCOUJnZz09>

Meeting ID: 436 012 7294

Passcode: 821147

Please note that for the duration of each candidate's presentation, host rights will be ceded over to them. All candidates are reminded to return host rights to the original host by right-clicking on Dr. Dokou's icon and selecting "make host."

The time limit of 12-15 minutes per presentation should be strictly observed.

PROGRAMME

10:00. Opening Remarks. Dr. Christina Dokou, Ph.D. Student Coordinator

10:05. Welcome Address. Professor Aspasia Velissariou, Head of the Department of English Language and Literature, NKUA

10:15-10:55. Session I: Image and Word

- Glikeria Selimi, "Picture Books of the Second Half of the Twentieth Century: Power Relations in the Works of Silverstein, Geisel, Sendak, Macaulay and Browne"
- Alexandros Karavas, "A Drawing Reflection on James Joyce"
- Discussion

10:55-11:55. Session II: Spaces as Fictions

- Evangelia Kyriakidou, "The Porous Campus: Space in the Contemporary American Campus Novel"
- Constantine Chandrinos, "The Maritime Landscape/Seascape in the Writings of Alistair Macleod"
- Nikolaos Stratigakis, "Configurations of Enchantment in Modernist Poetry"
- Discussion

BREAK

12:05-12:45. Session III: Words Waging War

- Stavroula Romoudi, “Writers Who Fought in the Two World Wars”
- Panagiota Tsekeri, “The Figure of the Enemy in George Orwell’s Work”
- Discussion

12:45. Closing Remarks.

ABSTRACTS (in order of presentation)

Selimi Glikeria, “Picture books of the second half of the twentieth century: Power relations in the works of Silverstein, Geisel, Sendak, Macaulay and Browne”

This research focuses on power relations developed in the verbal and visual text in five picture books of the second half of the twentieth century. My object of inquiry is the synergy of the word and the image which lies at the core of all power relations examined in these books and, thus, establishes a connection among them. It is argued that the analysis of the dynamic interaction between text and illustration, on the one hand, illuminates the equally complex power relations of the characters of the picture book, which in turn represent the writer/illustrator’s perception of social and cultural structures and, on the other hand, explores the power play between the adult author and the implied child reader. Issues of power relations raised in the research questions of the study are examined in the verbal text against the following conventions of children’s literature: fixed narrative point of view, linearity of plot, presence of children as the main characters of the story, use of fantasy and anthropomorphic characters, conclusive and happy ending. Analysis of the visual text draws on the concepts of the theory of Visual Art; examination of the schematic codes of the visual text illuminate the meaning extracted from the interactive relationship between the illustrator of the image, the implied reader/viewer and the represented participants in the visual text. The theory of aetonormativity developed by Maria Nikolajeva is drawn upon for the examination of the child-adult relationship. The exploration of the ideological practices and assumptions that determine the power relations developed in the social context of the verbal and visual texts is based on poststructuralist theory with special reference to Foucault’s concept of power. This research is also informed by critical multicultural analysis introducing a concept of literary texts as social constructs.

Alexandros Karavas, “A Drawing Reflection on James Joyce”

The present dissertation is engaged in an effort to process in a systematic, thorough way, the occurring concerns and difficulties of my long-term involvement with a composite artwork on the author. Throughout its course I examine and contextualize its main aspects such as the reliance on literature, my relationship with the author, the distinct stages of the project over time and the origins of my connection with text

through figurative means. I also try to define how the formal and stylistic elements of the latter reflect on my perception of the author, indicate their possible analogies with the character of his prose, estimate the potential and the limitations of my particular approach to literature - Joyce's prose and the considered but partially untapped potential of different artistic approaches. As the project has lasted for almost 10 years so far, the study, parts of it resembling a self-made artist's monograph, counts on the capacity for observation and assessment of my own work. Amongst other things, it is in charge of describing and placing in a broader artistic context the significant difficulties of this project, the effort to manage new techniques and the possible roots of my own preoccupations towards my subject. Thus, the current stage of the dissertation is characterized by a shift from its previous tendency to come up with more autonomy from a seemingly too close connection to the author's world, to an attempt to trace the trends of my own subjectivity in the perception of the author and the way these have been reflected on my art. In this regard, it isn't about adding on the extensively studied author's facts and fiction but on examining the particular nuances of one's own reflections made on their occasion.

Evangelia Kyriakidou, "The Porous Campus: Space in the Contemporary American Campus Novel"

The current work explores the literary presence of the American University Campus in contemporary American literature. Collectively, the novels in this study articulate the fact that the American Campus—its built space, its architecture, the relationships developed within it but also those with the surrounding community—not only registers but also influences and encourages interaction between space and the individual. I contend that the American Campus in the novels examined is not an Ivory Tower that stands aside from society but a porous space that allows interaction with society and promptly registers the tensions that affect each era. In literature on architecture porosity in space has been likened to porosity in nature with many sociologists and architects borrowing from biology and contending that porosity is a critical feature for the viability of an organism since it functions at once as a boundary that keeps the identity of the organism and as a sieve that helps in the interaction with the surrounding environment. Expanding on this analogy I will be analyzing the porous quality of campus space as it is represented in the contemporary American campus novel. The American campus is in constant negotiation with the world that lies beyond the walls of academia and it serves as a nest for new ideas that find their way back to society. The representation of the American campus in literature underlines the fact that even though campus spatial practices are imbued by the dominant ideology, the characters moving in this space write their own spatial stories, thus allowing for a reconsideration of academia that moves away from its traditional image of the unyielding Ivory Tower. Methodologically, *The Porous Campus: Space in the Contemporary American Campus Novel* moves through socio-spatial situations and fictional Campuses in an interdisciplinary manner borrowing from architecture and theories of space. More specifically among others I am using Michel Foucault, Michel de Certeau, Gaston Bachelard and Richard Sennett's theory of the porous city. The interdisciplinary nature

of this inquiry highlights the interrelationship between the literary production of the campus Novel and issues of spatiality and power in this highly distinctive American place, the campus.

Constantine Chandrinou, “The Maritime Landscape/Seascape in the Writings of Alistair Macleod”

Alistair MacLeod is considered to be a well-known writer in modern Canadian literature. He is known for his realistic style of writing. His short stories and novel influence readers worldwide. His literary work is a reflection of how Atlantic/Maritime Canadians perceive themselves as well as their way of life. The local Cape Breton island landscape/ seascape triggers a differentiated human behaviour. In order to recognise its nature and evaluate its impact we will relate to the short stories written by Alistair MacLeod. In the fictitious world of his writings the challenge of daily hardship is the only reality of life which controls the past, present and future of the characters in his short stories and novel. This hardship is not only faced by the main characters but also by those closely related to them.

The Atlantic/ Maritime landscape/seascape is not only closely linked to the history of Canada but also is a key part of the equation which has shaped the distinct identity and character of its inhabitants. MacLeod provides the extended view that man has to encounter the powers of nature in order to be tested for his endurance, courage and patience. This view is often reflected in his short stories as the ancestral landscape/ seascape is the dominating factor acting as the symbol of the formidable tasks which man has to achieve in order to dominate over nature.

Nikolaos Stratigakis, “Configurations of Enchantment in Modernist Poetry”

My dissertation examines the “configurations of enchantment” in the works of Hope Mirrlees and Lola Ridge (*The Ghetto*, 1918, and *Paris: A poem*, 1920, respectively). Theoretical resonations are drawn from sociological and philosophical sources which theorize “disenchantment” as a seminal feature of modernity - ranging from Weber to recent works such as the ones by Charles Taylor, Marcel Gauchet, Anthony Giddens and Zygmunt Bauman. In this light, I conceptualize enchantment and disenchantment in terms of their spatiotemporal ontologies, their conceptions of the self, and their tension between faith and the alleged “meaninglessness”. In a disenchanted context, metaphysics does not have to demise altogether but may develop on an *individual* instead of a communal basis. Mirrlees’ and Ridge’s texts undermine the modern world-image by revisiting an array of enchanted tropes, consequently configuring their own textual ontologies which integrate Christian, Jewish, messianic and pagan elements. At the same time, they do not recourse into traditional metaphysics because their “configurations of enchantment” affirm multiplicity, femininity and even radical politics while refraining from religious orthodoxies and shaping their own “via negativa”. In this respect, I also draw parallels with Richard Kearney’s and Catherine Keller’s recent work who, building on the negative tradition encapsulated in the work of Jacques Derrida,

propose a deconstruction of traditional metaphysics that aims to secure polyphony, a “sacramentalization of the everyday” and even feminist possibilities without shedding “messianism” and divine concerns. Even more interestingly, they employ a specific literary angle in their emphasis on *theopoetics*.

The understudied poems of Mirrlees and Ridge stand in a liminal space ranging from atheism to religious orthodoxy, from modern individualism to pre-modern communalism, from individualized enchantments to communal ritual. Consequently, they allow us to examine a modernity in flux and, additionally, to develop a conceptual vocabulary that can be applied to a variety of other texts.

Stavroula Romoudi, “Writers Who Fought In the Two World Wars”

The study examines a wide selection of renowned English and Greek novelists and poets that fought in World War I and World War II. It relates the literary themes, differences and similarities, and social and historical characteristics of their war stories as well as the likes and dislikes of the acknowledged veterans; their socialist or anti-socialist disposition and their acceptance or rejection of warfare. When attempting to solve political or military issues, or while dealing with the experiences from which they drew information, the writers relate stories that depict characters and themes of their “lost”, disoriented and directionless, generation. Through the device of interrelationship, the literary texts of the veteran authors reveal their subjects and forms; while via the device of inter-culturality, issues of identity reveal the socio-cultural phenomena which provide readers with an insight into the different socio-historical positions of the English and Greek societies during the fierce combat.

The examination of the English and Greek war works reveals their connectedness, that is to say, how they interact as elements of particular communicative strategies and constituents of a wider cultural environment. By focusing on the phases and sides of war, its ordeal and psychological pain, and its ethical dilemmas and death, readers become thoroughly acquainted with the evils of war and the horror of fighting, suffering and anger of the men as well as with issues involving right and wrong. The battles and violent scenes set the background of the output of the writers that involves harsh trench conditions and brutal acts; at the same time, the degradation of ethical values, the domination of collective goals over individual objectives, the problem of the reintegration of veterans, and the rivalry between officers and non-commissioned officers reveal not only extremely sad scenes but also reasoning that disclose the futility of warfare.

Panagiota Tsekeri, “The Figure of the Enemy in George Orwell’s Work”

My study aims to explore the figure of the Enemy in George Orwell’s work, tracing a perceived shift from the crude reproduction of racial binaries in his colonial fiction to the writer’s ever more sophisticated treatment of the figure after *Homage to Catalonia* (1938). My thesis’ particularity and unique scholarly contribution is the analysis of the figure of the Enemy throughout the Orwellian corpus. In the first chapter, I have

analyzed the Enemy as (the) Other in Orwell's colonial writings, namely "A Hanging" (1931), *Burmese Days* (1934) and "Shooting an Elephant" (1936), given that hegemonic discourse defines the Enemy as always already Other. My main argument is that although individuals of Indian origin in Orwell's colonial writings are not presented as Enemies, they are recognizably Other(s). His colonial fiction upholds the Manichean distinction between Self and Other/Enemy which has legitimized the subjugation and exploitation of the colonized, despite the author's deliberate effort to write committed anti-imperialist literature. At the same time, my analysis also attempts to bring out subversive textual strategies in these works which suggest the inconsistency of static, mutually exclusive identities. In this vein, I suggest that even in the colonial works Orwell had begun to undermine the distinction between Self and Other, and by extension the identification of Other and Enemy, suggesting the existence of an inner Enemy located in the Self. For my research methodology in this chapter, I have employed the anti-colonial writings of Frantz Fanon and Albert Memmi and the postcolonial theory of Homi Bhabha. The main challenge I have faced is the highly ambivalent nature of the texts, a feature nevertheless that attests to the complexity inherent in the colonial encounter. I have finished writing my first chapter, and I have taken up revising the draft of my second chapter on *Homage to Catalonia* (1938).