

## **Paper Abstracts & Speaker Bios**

## Session 1

### Panel 1: On Space and (E)motion Encounters

#### 1. Anna Despotopoulou

Professor, National and Kapodistrian University of Athens

Anna Despotopoulou is Professor in English Literature and Culture at the National and Kapodistrian University of Athens. She is the author of *Women and the Railway, 1850-1915* (Edinburgh UP, 2015) and her research interests include Victorian literature, mobility and gender studies. Her articles on authors such as Henry James, George Eliot, Jane Austen, Christina Rossetti, Rhoda Broughton, and Flora Annie Steel have been published in academic books and journals such as *The Henry James Review*, *Modern Fiction Studies*, *Studies in the Novel*, and *Review of English Studies*. Books she has co-edited include *Henry James and the Supernatural* (Palgrave-Macmillan, 2011), *Transforming Henry James* (Cambridge Scholars, 2013), *Ruins in the Literary and Cultural Imagination* (Palgrave-Macmillan, 2019), and *Hotel Modernisms* (Routledge, 2023). She is the Principal Investigator of the research project "Hotels and the Modern Subject, 1890-1940," funded by the Hellenic Foundation for Research and Innovation (2020-2022). She is currently the President the Henry James Society (2023).

#### **Thresholds or Boundaries: Hotels in the Short Fiction of Virginia Woolf, Katherine Mansfield, and Elizabeth Bowen**

My presentation will explore the role of hotels in short fiction by Virginia Woolf, Katherine Mansfield, and Elizabeth Bowen. A space that challenges the distinction between mobility and immobility, publicity and privacy, the hotel in the early twentieth century offered travelers new, temporary anchors which countered the idea of permanent roots. Hotels in modernist writing replace the home as new centres of intimate, private but also moveable life, becoming the other of the Victorian household utopia. For women writers of the interwar period, hotels become spaces of emancipation and comfort but also of unresolved conflict and violence. Being less socially determined than homes, hotels in the writing of Woolf, Mansfield, and Bowen function as thresholds, generating transitional states, and as such they foster restless subjectivities, while they may even harbour transgressive impulses. For female characters the space of the hotel room also dissolves polarities, combining many different, seemingly incompatible, functions and mindsets: work and leisure; detachment and intimacy. The heroines are encouraged to mentally wander while in the hotel, to embody a fleeting identity, and to seek sensual fulfilment; they thrive in spaces of temporary occupancy and not of dwelling. Yet, in the very same stories, these spaces, which constitute means by which women could participate in the heightened urban and global mobility of the period, also become fraught with violence, reflecting gender conflict and anxieties such as fragmentation and self-division. Ultimately, the indeterminacy of the space itself causes disorientation undermining its liberating potential. My paper will explore the precarious relation between women and place in the interwar period, taking into consideration the conservative and regressive discourse of domesticity and motherhood that was prevalent in the media immediately after

the Great War. The research for this presentation is funded by the Hellenic Foundation for Research and Innovation (H.F.R.I.) under the “First Call for H.F.R.I. Research Projects to support Faculty members and Researchers and the procurement of high-cost research equipment grant.” Project title: “Hotels and the Modern Subject: 1890-1940.”

## **2. Athanasios Dimakis**

Postdoctoral Researcher, National and Kapodistrian University of Athens

Athanasios Dimakis is a Postdoctoral Researcher working on the research project “Hotels and the Modern Subject, 1890-1940,” funded by the Hellenic Foundation for Research and Innovation and hosted by the NKUA. He holds an MA from Goldsmiths College, University of London, and a Ph.D. from the National and Kapodistrian University of Athens. He has published in *Studies in the Literary Imagination*, *Deus Loci: The Lawrence Durrell Journal*, the *LLSW Special E. M. Forster issue*, and *The Iris Murdoch Review*. He has contributed essays to *The Palgrave Encyclopedia of Urban Literary Studies*, Palgrave Macmillan (2021), *Hotel Modernisms*, Routledge (2023), and other collective works. His forthcoming publications include: “Hospitable Heterotopias: Mediterranean Queer Eternity in E. M. Forster’s ‘Albergo Empedocle’” (in *Re-Membering Hospitality in the Mediterranean*, Palgrave 2023). In 2020, he was awarded the William Godshalk Prize for new Durrell scholarship by the International Lawrence Durrell Society. He has recently been elected Board Member of the same society.

### **“[T]he motion went on wings”: D. H. Lawrence’s “The Border Line”**

Nothing seems to be able to put an end to the constant motion of Katherine Farquhar, the protagonist in D. H. Lawrence’s short story “The Border Line” (1924). Her restlessness is articulated in the very first paragraph: “[S]he had lived in one country and another, till she was somewhat indifferent to her surroundings” (370). The trance-like quality of her peregrinations and her incessant moving across war-ridden spaces, borders, and borderlines takes her all the way from London to her homeland Germany. The boat crossing the English channel, the Parisian Gare d’Est railway station, the train carriage to Strasbourg, the border country between France and Germany, the hotel and cathedral sequence in the “border-line” city of Strasbourg, the train for Prague crossing the Rhine, the connecting trains, the Oos railway station in Baden-Baden, the hotel porters wheeling up luggage on a trolley, the Oos hotel rooms (370-90); all the hallmarks of modernist mobility, railway vehicles (Despotopoulou, “Women and the Railway” 2015), and the framework of automobile modernity parade in the story, foregrounding flux, transience, and the promise of elsewhere (Thacker, “Moving through Modernity” 2003). Following two long train sequences that trigger Katherine’s early malaise, the hotel sequence becomes the climactic point in the story’s arrangement of “other” spaces that destabilise and suspend Katherine’s attachment to her second husband Philip Farquhar and animate (her uncanny desire for) her first, dead, husband Alan Anstruther. Her incessant motions culminate with the crossing of a final border. The metaphorical, psychic, imaginative border the protagonist crosses this time separates the real and the supernatural. Within the hotel and its contrived permissiveness, the final transgression takes place. The ghost of Alan as a hotel revenant and the homoerotically-charged triangulated imbroglio with Philip inside her room seems to also be suggestive of a

queer temporality and affect (Kolocotroni, "Forster's failed Kairos" 2022). Through their frantic search for transportative epiphanies across place and time in this Lawrentian neo-Gothic, Katherine and Alan become incomplete revenants; automata forever out of place and out-of-sync with present (sexual, social, political) time roaming the "other spaces" of possibility on their way to another life or, simply, pleasure. In the last scene, they are finally "Crossing the Frontier" as per the story's original title. Their full severance is complete.

The proposed paper is part of a research project entitled "Hotels and the Modern Subject: 1890-1940," supported by the Hellenic Foundation for Research and Innovation (H.F.R.I.) under the "First Call for H.F.R.I. Research Projects to support Faculty members and Researchers and the procurement of high-cost research equipment grant" (Project Number: 1653).

### **3. Elisavet Ioannidou**

Adjunct Lecturer / Aristotle University of Thessaloniki

Elisavet Ioannidou is adjunct lecturer at the School of English at Aristotle University of Thessaloniki, Greece, where she teaches courses on English literature and literary theory. She received her PhD from the same department. Her doctoral thesis explored the representation of Victorian space and place in neo-Victorian fiction, and the revision this effects for Victorian class and gender norms. She has presented papers at conferences in Greece and abroad and published articles in peer-reviewed journals. Her research interests revolve around neo-Victorianism, Victorian and contemporary fiction, space, place, identity, and adaptation.

#### **Feeling(s) on the Move: Psychogeographic Readings of Female Mobility in Neo- Victorian Fiction**

To manifest a critical stance towards, if not downright disapproval of, nineteenth-century norms and standards, neo-Victorian fiction frequently sets its heroines on the move. Changing locations in the hope of achieving better prospects, neo-Victorian female protagonists, especially those representing marginalized social groups, attempt to escape confinement and redefine their situation. Their narratives provide detailed accounts of the obstacles the heroines face, and the range of feelings these moves ensue, proving the impact that the navigation of different places has on the characters' emotional state. Accordingly impacting the heroines' decision-making processes and behaviour, but not ceasing their movement, hence not obstructing their quest for improvement, these encounters and reciprocal influences between space and emotions confirm psychogeography's basic principle; in turn, they also validate the contention that mobility acquires political dimensions when it generates movement aimed at subversion. In this light, drawing on a variety of neo-Victorian novels, this paper discusses how the emotional incentives fueling their heroines' mobility lead these characters to reappraise their expectations, reconsider their options, and reevaluate their place within society. Thus, neo-Victorian fiction reveals its commitment to shedding new light into the Victorian era, doing so in a way that centralizes the individual and respects the affective processes that determine her actions, which frequently collide, due to their deeply personal motivation, with social dictates and arbitrary assumptions about women's roles and freedoms.

## **Panel 2: On Affective Intermediality and (Im)mobility in Contemporary European Cinema**

### **1. Hajnal Király**

Senior Researcher, Sapientia Hungarian University of Transylvania

Hajnal Király is a film scholar teaching regularly at the University of Szeged (Hungary) and Sapientia Hungarian University of Transylvania (Romania). Besides contemporary Hungarian and Romanian cinema, her present research interests are cinematic intermediality and applied film theory. Her most important publications include the monograph *The Cinema of Manoel de Oliveira. Modernity, Intermediality and the Uncanny*, a book on adaptation theory (*Könyv és film között – Between Book and Film*, in Hungarian), the essay collection *Postsocialist Mobilities. Studies in Eastern European Cinema* (co-edited with Zsolt Győri), as well as several book chapters in volumes edited by Ágnes Pethő, Lars Elleström, Ewa Mazierska, Matilda Mroz, Elzbieta Ostrowska, Zsolt Győri, Louis Bayman, Natália Pinazza, among others. She has been repeatedly involved in group research projects led by Dr. Ágnes Pethő, at the Sapientia Hungarian University of Transylvania and financed by the Romanian Ministry of National Education.

### **The Weight of Care: Figures of Emotional (Im)mobility in Contemporary European Cinema**

In a number of contemporary European films, the professional or personal act of excessive care for others performed by female protagonists manifests itself in similarly excessive bodies. Intriguingly, while caring for others, these protagonists seem ridden of all emotions, numb and expressionless, affect being solely conveyed by an aesthetic, often intermedial representation of bodily excess: a statuesque, heavy presence of the overweight nurse Piroska in Ágnes Kocsis's *Adrienn Pál* (2010, Hungary), a fragility conveyed with a painterly use of lights and colors in *Johanna* (Kornél Mundruczó, 2005, Hungary), an icon-like expressionless face in *The Unknown Girl* (the Dardenne Brothers, 2016, Belgium) or the incredible malleability and statuesque poses of the body in *Gentle* (Anna Nemes and László Csujá, 2022, Hungary). In these films the "Medusa effect", that is, the stillness and inertia of petrified bodies and faces of those who have seen and felt too much, coexists with the equally sculptural "Pygmalion effect," the love of a man for a living (female) statue that he actually created. In my presentation I will argue that in the Hungarian films under analysis the love of the men engaged in "shaping" the bodies and lives of their female partner is not nurturing but mortifying, entailing their loss of self in an excessive care for others. Relying on recent studies on the sculpturality of cinematic bodies (Jacobs et al., 2017, Pethő 2020) and post-cinematic affect (Shaviro 2010) I also propose a close interpretation of the intermedial figurations of the "built body" in *Gentle*, the "emergence of the sculptural" in a "process of becoming" (Pethő 2020) – a constant oscillation between mobility and immobility, subject and object, material and spiritual, human and non-human, beauty and monstrosity, man and woman.

The presentation is part of a proposed panel entitled *Affective Intermediality and (Im)mobility in Contemporary European Cinema* that includes Katalin Sándor's and Judit Pieldner's paper.

### **2. Judit Pieldner**

Associate Professor, Sapientia Hungarian University of Transylvania

Judit Pieldner, PhD, is Associate Professor at Sapiientia Hungarian University of Transylvania, Cluj-Napoca, Romania. Her research interests are related to intermediality, remediation, experimental cinema and screen adaptation. She has contributed, among others, to the journal *Acta Universitatis Sapientiae, Film and Media Studies* and the volumes edited by Ágnes Pethő *Words and Images on the Screen: Language, Literature, Moving Pictures* (2008), *Film in the Post-Media Age* (2012) *The Cinema of Sensations* (2015) (Cambridge Scholars Publishing) and *Caught In-Between. Intermediality in Contemporary Eastern European and Russian Cinema* (Edinburgh University Press, 2020). Her latest volume entitled *Adaptation, Remediation and Intermediality: Forms of In-Betweenness in Cinema* was published by Cluj University Press (2020). She is currently member of the exploratory research project *Affective Intermediality. Cinema between Media, Sensation and Reality*, led by Ágnes Pethő.

### **The Crisis of Care and Affective Intermediality in Sally Potter's *The Roads Not Taken***

In a world experiencing an ongoing crisis in healthcare, the value of caregiving has become marginalized, the work of carers undervalued and pushed into invisibility. Released at the advent of the Covid-19 pandemic, Sally Potter's latest feature film, *The Roads Not Taken* (2020) – relying upon intertextual connections with Robert Frost's poem *The Road Not Taken* – brings into the domain of the visible the toil of in-home care of the mentally ill, an instance of a "quiet crisis buried in individual lives" (Bunting 2020, 5). *The Roads Not Taken* as an illness narrative of a former writer, now suffering from dementia, being taken care of by his daughter, conveys a liminal case of despaired effort to reach for the Other, in an emotionally immersive manner, in the spirit of the sensitive filmmaker's all-encompassing cinempathy. Sally Potter's emotionally involving cinema allows intermediality to be perceived as an affective realm, accompanied by haptic visuality, sensuous engagement (Marks 2002) and embodied experience (Sobchack 2004). Adopting the term "affective intermediality" proposed by Ágnes Pethő (2022), the lecture explores the ways in which intermediality foregrounds sensations of in-betweenness, with special focus on the heterotopia of the vulnerable male body, trapped between disconnection from the present and mental journeys into the past, traversing sites across geographic and spiritual borders, captured in intimate close-ups that invite empathy vs painterly tableaux that instate distance. The female figure of the caregiver emerges as a site of negotiating between self-sacrifice and self-care, between the deep-felt compassion of private caregiving and the objectifying impersonality of public care services, while just missing a job opportunity, thus experiencing the contradictions of capital and care (Fraser 2016). The film foregrounds unspeakable pains, entangled emotions and unbridgeable gaps, and subtly points at profound anxieties around the care crisis of our times (Dowling 2021).

The presentation is part of a proposed panel entitled *Affective Intermediality and (Im)mobility in Contemporary European Cinema* that includes Hajnal Király's and Katalin Sándor's paper.

### **3. Katalin Sándor**

Assistant Professor, Babeş–Bolyai University, research fellow Sapiientia University

Katalin Sándor, PhD, is Assistant Professor at Babeş–Bolyai University (Cluj-Napoca, Romania). Her research interests include contemporary Romanian and Hungarian cinema, intermediality in film and literature. She has contributed, among others, to the journals *Acta Universitatis Sapientiae*, *Film and Media Studies*, *Metropolis*, *Ekphrasis* and to volumes of studies: e.g. Ágnes Pethő (ed.): *Caught In-Between. Intermediality in Eastern European and Russian Cinema*, 2020; Hajnal Király – Zsolt Győri (eds.): *Postsocialist Mobilities. Studies in Eastern European Cinema* (2021); Christina Stojanova (ed.): *The New Romanian Cinema*, 2019; Andrea Virginás (ed.): *Cultural Studies Approaches in the Study of Eastern European Cinema: Spaces, Bodies, Memories*, 2016; etc. She is currently member of the exploratory research project *Affective Intermediality. Cinema between Media, Sensation and Reality*, led by Ágnes Pethő and supported by a grant of the Romanian Ministry of Research, Innovation and Digitization.

### **Representations of Hospitality, Conflict and Affective Encounter with the Migrant in Marian Crişan's Film, *Morgen* and Cristian Mungiu's *R. M. N.***

The paper discusses the representations of hospitality, conflict and affective encounter with the migrant in two contemporary Romanian films. Marian Crişan's *Morgen* (2010), a transnational project both in its production and its focus on social realities, deals with the encounter between an illegal Turkish migrant and a local security agent of a supermarket in the Romanian border town of Salonta. The film dismantles the faceless, dehumanized "phantom" image of the migrant (constructed by border control practices and literally projected onto the screen of the night vision binoculars) by an accented, personalizing form of hospitality in which the foreigner is "adopted into the local culture" as a neighbour (Constantin Pârvolescu–Ciprian Niţu). In the absence of a common language, the encounter between the local and the migrant occurs in the affective, multisensory medium of corporeal gestures and quotidian practices that engender an intimate reciprocity, a "con-sentiment" in which both subjects change, being "shared by the experience of friendship" (Giorgio Agamben). Cristian Mungiu's *R. M. N.* (2022), inspired by real events, tackles a conflict in which a part of the inhabitants of a multiethnic Romanian/Transylvanian village (constructed in the film as a fictitious spatial collage through a self-othering gaze) vehemently oppose the employment of three Sri Lankan workers by the local bakery. The conflict is addressed not as a local, isolated expression of xenophobia but as a complex social (class) problem in the context of the global mobility of workforce and capital. The paper discusses the way these films (by focusing more on the perspective of the local community than that of the migrant) may encourage „reflective and ethically illuminating experiences" and affective, emotional engagement (Carl Plantinga). The presentation is part of a proposed panel entitled *Affective Intermediality and (Im)mobility in Contemporary European Cinema* that includes Hajnal Király's and Judit Pieldner's paper.

## Session 2

### Panel 3: On (Im)mobilized Bodies in Drama and Performance

#### 1. Tonia Tsamouris

Theatre critic and scholar (PhD)

Dr. Antonia Tsamouris holds a BA on Theatre Studies (Drama Department, School of Fine Arts, Aristotle University of Thessaloniki), an MA on Drama and Theatre Studies (Drama Department, Royal Holloway, University of London) and a PhD on Harold Pinter's plays and screenplays in relation to Maurice Merleau Ponty's Theory of phenomenology (English School, Aristotle University of Thessaloniki). Her Post-doc Research was on Edward Albee's theatre in relation to Ageism and Feminism (School of English, Aristotle University of Thessaloniki).

She is Secretary of Eastern Europe at the Board of Directors, at the Edward Albee Society, as well as member of the "Harold Pinter Society" and the Panhellenic Society of Theatrologists. She is a Theatre Critic (member of Hellenic Association of Theatre and Performing Arts Critics).

Her critics are published in the theatre magazine "Theatrografies" (Dodoni Publications), [www.culturenow.gr](http://www.culturenow.gr), as well as in magazines and sites in Greece and abroad. Her articles are published in volumes and scientific magazines in Greece and abroad.

She teaches, since 2010, History of Theatre and Dramaturgy to young actors (Athens' Higher School of Drama-"G. Theodosiadis") and to the "Deree"-American College of Greece. She has worked for more than 10 years at TV (as Reader and Project Manager, ANT1TV) and as a Researcher at the "Desmi" Centre for the Ancient Greek Drama.

#### **Ageing in E-motion: Edward Albee's Finding the Sun (1983)**

Since the beginning of the new century, there has been a growing interest in the field of age studies focusing on the subtle nuances and shifting cultural attitudes towards age. Our contemporary era, with its "death-denying culture," (Hillyer 55) invites a re-formulation of our cultural imagination regarding the concept and process of ageing. Ageism, as a field of study, draws special attention to emotions, distinguishing between the *emotional experience*, that is what elder people actually feel, and the *emotional standards of ideals*, that is what society believes that elders feel and how they ought to behave. It is the aim of this paper to explore how contemporary American theatre investigates ageing and the cultural practices that define it.

As people age, they find themselves confronted with a twofold, having their bodies changing, nonbeing static, but at the same time being socially expected to stay physically immobile. It seems that it is even harder for women, as many feminist theories, since the end of the 20<sup>th</sup> and the beginning of the 21<sup>st</sup> century, have highlighted, pointing towards the controversies



and discriminations related to ageing that “are more harshly judged in women than in men” (Hurd 78)<sup>1</sup>.

When Edward Albee’s short play, *Finding the Sun* (1983) was first produced in 1994, the difficulties and the social expectations that age brings along in contemporary American society were brought to the stage. The play portrays the effects of ageing upon men and women underlying the differences in the cultural perspective that relegates women to a state of “invisibility”<sup>2</sup> and “immobility”<sup>3</sup>.

Focusing on Albee’s play, this paper will examine how ageing is gender related, arguing on female embodiment as a crucial element of ageism, both within the social and physical context, not only of the playwright’s time, but also of our present-day cultural dynamics.

## 2. Anastasia Vitanopoulou

MA graduate - Aristotle University of Thessaloniki

Anastasia Vitanopoulou is a graduate student of English and American Studies at the Aristotle University of Thessaloniki. She has completed her MA thesis on contemporary Irish theatre in the framework of pain and trauma. She is currently participating in the Campus Narratives project organized by the Laboratory of Narrative Research of the School of English, Aristotle University of Thessaloniki. She is also part of the working group for the programme “Unraveling the Cocoon of Memory: Women’s Narratives in a Fading World” funded by the Stavros Niarchos Foundation Public Humanities Initiative of the University of Columbia and realized by the Laboratory of Narrative Research of the School of English, Aristotle University of Thessaloniki. Her academic interests lie in the socially transformative potential of storytelling as well as the role of space in relation to the human body and its many narratives materialized mainly through theatre and performance.

### **Running Against Entropy: The Informational Body in Spacetime, Movement and Survival**

This presentation will examine how the human body embraces movement as the compelling force capable of challenging entropy in Olivier de Sagazan’s 2023 performance with the title *Il nous est arrivé quelque chose*. In this performance, the artist does away with the use of clay and other earthly materials, central to his previous work, and encloses himself in a test tube. This displaced space houses onstage the performer’s unending movement, particularly his running in place. The dynamism of his stasis, the apparent entrapment of the body expands

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<sup>1</sup> See, Cruickshank Margaret. *Learning to be Old*, Hillyer Barbara. “The Embodiment of Old Women: Silences”, Slevin Kathleen F. “If I had a lots of money... I’d have a body makeover: Managing the Aging Body”, Wallace Diana. “Women’s Time: Women, Age, and Intergenerational Relations in Doris Lessing’s *The Diaries of Jane Somers*,” Woodward Kathleen. “Against Wisdom: The Social Politics of Anger and Aging”, Hurd Laura C. “Older Women’s Body Image and Embodied Experience: An Exploration”.

<sup>2</sup> “Figures of ignorance or scorn, women grow invisible as sexual beings through the aging process” (Calasanti, Toni. Kathleen F. Slevin & Neal King. “Ageism and Feminism: From ‘Et Cetera’ to Center”. 2006. *NWSA Journal*, vol. 18, No. 1 (Spring): 21).

<sup>3</sup> According to Hurd, female body image “should not be considered ‘fixed’ or ‘static’”, because “it develops throughout life as a result of sensory and behavioral experience, physical appearance, somatic changes, societal norms, and the reactions of other people.” (Hurd, Laura C. “Older Women’s Body Image and Embodied Experience”. 2000. *Journal ow Women & Aging*, vol. 12 (3/4): 79.

and reaches the audience through the implementation of a large screen, which presents the body's vital information. The invisible movement occurring on the inside is made available to the perception of the audience, both visually and acoustically, as the images on the screen are accompanied by the sounds of breath, screams and eventually speech through the microphone attached to the performer's mouth. In this artificial matrix, de Sagazan embodies a passage – from sound to language, from the microcosm of the human body to the celestial bodies of the cosmos – realized in persistent motion. The voluntary and involuntary movements of the body struggling to move forward in an evolutionary process will be explored through Patricia T. Clough's work in "The Affective Turn: Political Economy, Biomedicine, and Bodies," part of the book *Theory, Culture, and Society* (2008). In her essay, Clough discusses the rationale behind the shift in attention to affect and emotion present in critical theory with emphasis on the implication of bodily matter in the practices of biopolitics. For the purposes of this presentation, the focus will be on her interpretation of the body as informational. When this entity exists as an open system, its data circulate efficiently and allow the flow of intensities while resisting entropy, or disorder in its system. However, Sagazan's presence as the embodiment of secular and cosmic chaos, as his performance unfolds, indicates that resistance to death is not a painless task. Thus, this presentation intends to delve into de Sagazan's performing of the multifaceted and challenging relationship shared between the body as a carrier of data and its spacetime movement in search of survival in *Il nous est arrivé quelque chose*.

### **3. Maria (Mariza) Tzouni**

PhD Candidate, Aristotle University of Thessaloniki

Maria (Mariza) Tzouni is a Ph.D. Candidate in the Department of American Literature and Culture of the School of English, Aristotle University of Thessaloniki, Greece and an English teacher. She has presented her research work in both national and international conferences while her poems have been published in anthologies and online blogs. Her paper "De/Mythologizing the Las Vegas Topos: Digesting the Burlesque Lotus" was published in the "National and Transnational Challenges to the American Imaginary" volume by Peter Lang Publications in 2018. Her paper "Conflict-ing/-ed Neo-burlesque Bodies: From Nostalgia to Objectification and Back" was published by the *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* while her "Cyberlesqued Re/Viewings: Political Challenges in the Neo-burlesque Spectacle" was published by the *WiN: The EAAS Women's Network Journal* in 2020. Her fields of interest include Neo-burlesque performance, Performance Art, Theater Studies, Gender and Feminist Studies, Ethnic Studies, Popular Culture Studies and Audience Studies.

#### **E/Motions and Sexualities through Neo-Burlesque Narratives of Disability**

Quite recently, theatrical and performing art performers and researchers have opened the discussion on the issue of disability redeeming the neglect of the past. Ann M. Fox and Joan Lipkin note that "To speak of disability theater as an entity is to speak of a self-conscious artistic movement of roughly the last three decades, during which time writers and performers within disability culture have moved to create art as multifaceted as the

community from which it emerges” (81). Within this context, the rapidly emerging neo-burlesque genre has created a locus for the exploration of the representation of disabilities in popular culture, as a form of striptease and body performance art through the embracement of inclusivity, diversity and body positivity. Neo-burlesquers with disabilities can communicate their need to express artistically and emotionally against the social restrictions imposed on people with disabilities. They define the meaning that disability takes in neo-burlesque as “disabilitease,” comment on sociopolitical taboos in relation to the notions of the “dis/abled” and “motion/less” bodies, and question the issue of sexual neutrality imposed upon people with disabilities. Their aspiration is to stage routines that can spark new social mentality. In this paper, neo-burlesque performers with disabilities have been questioning preconceived ideas on mobility and sexuality showing their spectators how to perceive new possibilities in both spectatorship and performance. The neo-burlesquers with disabilities employed will present their own her/stories of disabilities. Specifically, Jacqueline Boxx’s *Microaggressions* refers to the performer’s direct response to comments she and other people with disabilities receive publicly. The performer’s original emotions of frustration and distress are capitalized and transformed into an empowering act. In her turn, Kiki La Chanteuse’s Jessica Rabbit cosplay routine will prove that neo-burlesque is for all bodies and restore visibility in terms of how the sexuality/sexiness of people with disabilities is presented on stage.

#### **Panel 4: On (E)motion and Technology**

##### **1. Thomas Mantzaris**

Adjunct Lecturer / Aristotle University of Thessaloniki

Thomas Mantzaris is a literary scholar of 20th and 21st century American literature. He holds a Ph.D. in American Literature from Aristotle University of Thessaloniki, and his project examined multimodality and experimentation in the context of contemporary American, print-based fiction. He is a Fulbright Fellow, a member of the Multimodal Research and Reading Group and the Hellenic Association of American Studies, as well as a Fellow of the U.K. Higher Education Academy. He has taught in various academic contexts and is currently an Adjunct Lecturer at School of English, AUTH. His research interests include multimodal and experimental narratives, contemporary American fiction, and photography.

##### **Analogue Mobilities: Don DeLillo’s *The Silence***

Written prior to the outbreak of the COVID-19 pandemic but released right at its peak, Don DeLillo’s *The Silence* chronicles human communication in the context of an unexpected technological crisis that enacts a profound stasis to our contemporary, digitally-driven lives. Loyal to the themes he investigates across his fiction, DeLillo blends broader social narratives with the values of the deeply personal in *The Silence*, a strategy he also employs in the essay “Man at the Window” that accompanies his text. As the novel zooms into the discussion of five people confined inside a Manhattan apartment, fundamental aspects of modern life are questioned, triggering reflection and an array of concealed emotions to emerge. The absence of digital technology in the story is echoed in the design of DeLillo’s book, which employs practices typically associated with the genre of multimodal fiction. The world of *The*

Silence is represented through simulated analogue means, staging a creative interplay between (im)mobilities of the present and the mobilization of past resources. Against the context of modern-day's sheer dependence on digital technology, DeLillo's *The Silence* depicts a rebirth of emotional mobility urged by a moment of technological immobility.

## **2. Vasiliki Karanika**

PhD Candidate/ Aristotle University Thessaloniki

Karanika Vicky is a PhD candidate in the department of American Literature and Culture. She is currently working as an English teacher at a state primary school. She holds a BA in Informatics and Communications (Technological Institute, Serres) and a BA in English Language and Literature (Aristotle University, Thessaloniki). She has attended the MA course with the title in Language, Literature and Digital Media in Education (Aristotle University, Thessaloniki). She has more than ten years of teaching experience in Computer Science and Teaching English as a Foreign Language. She has taught a variety of ages and levels of proficiency in both fields. She has also worked in several informatics companies as an ERP consultant. Her interests concern computer assisted language teaching, electronic literature, development of electronic games for teaching purposes, development of websites and teaching programming.

### **Exploring (E)motion in Learning**

Digital culture and the precipitation of digital media in people's everyday lives have altered our world tremendously. Technological advances have a great impact on all aspects of our society including the arts, politics, communications and education. Furthermore, technology has influenced core notions of human behaviour such as "emotion" and "motion". In my presentation I will focus on these two notions as key parameters affecting education and the learning process. "Emotion has a substantial influence on the cognitive processes in humans, including perception, attention, learning, memory, reasoning, and problem solving" (Tyng et al. 2017, p 1). Similarly, motion has a great impact on learning. "Studies show that children who are more active exhibit better focus, faster cognitive processing, and more successful memory retention than kids who spend the day sitting still. Keeping the body active promotes mental clarity by increasing blood flow to the brain, making activity vital to both learning and physical and neurological health" (Abdelbary 2017). In addition, I will attempt to elaborate on the influence that technology has on people's "emotions" and aspects of "motion" by providing specific examples. "Motion" has been significantly influenced by the technological and infrastructural changes that have emerged during the 'third industrial revolution', provoked by the introduction of the Internet and other new communication technologies (Rifkin 2011). Moreover, technology alters how people feel and socialize especially if we consider the impact of mediated interactions (Shank 20014, Serrano-Puche 2015). All these changes have coerced scholars and practitioners to reinvent teaching methods and processes. In the end of the presentation I will deploy two examples of using digital media in class (locative media and digital storytelling) and focus on their connection with (e)motions as well as on the learning skills developed and practiced.

### 3. Vasileios (Vassilis) N. Delioglani

Adjunct Lecturer, School of English Language and Literature, National and Kapodistrian University of Athens

Vasileios N. Delioglani has taught as an adjunct lecturer in Greek universities, while also teaching English at Primary State School Education in Greece. He holds a Ph.D. in Locative Media and North American Literature and Culture (from the Aristotle University of Thessaloniki), funded by the Board of Greek State Scholarships Foundation (I.K.Y.). He also holds an M.A. in American Literature and Culture, and a B.A. in English from the School of English, AUTH, Greece. He is the webmaster and a member of the European Association for American Studies (EAAS) as well as a Board member of the Hellenic Association for American Studies (HELAAS) and a member of the Multimodal Research and Reading Group of the School of English, AUTH. His research focuses on contemporary American literature and culture and digital humanities. His monograph, entitled *Narrating Locative Media*, is going to be out in 2023 by Palgrave Macmillan. Some of his published articles appear in *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media* (HELAAS), and *GRAMMA: Journal of Theory and Criticism: The Cultural Politics of Space* (AUTH).

#### **(E)motion and Gaming Practices: Constructing Emotional Narrative Spaces through Mobile Games**

The present paper investigates the (e)motional dimension of mobile, location-based games, concentrating on the ways in which these create game/narrative spaces that can be experienced emotionally through the users' own movement in the urban space. Mobile locative games can change our perception of the urban space, by configuring a hybrid space that is both physical and digital, as it consists "of digital information and physical localities" (Gordon and de Souza e Silva 56). Most of these games are not merely strategic, but rather the player interaction with locations leads to the creation of emotional narrative spaces. According to Marie-Laure Ryan, emotional space "is an experience of space associated with affective reactions" and "through which stories are associated with specific locations" (106, 108). The present paper is thus interested in "(e)motions": how game players engage with urban spaces emotionally through motion, that is through their physical interaction with "spatial objects [that] matter for what experiences they afford, for what aesthetic feelings they inspire, and for what memories they bring to mind" (Ryan et al. 39). Ultimately, even though the Covid-19 pandemic posed a threat to locative gaming practice because players globally were forced to stay at home due to the long-extended lockdowns, and as a result, the mobile dimension of these games — involving mainly walking outside, interacting with locations, and collaborating with other players — was lost, the games offered players the opportunity to connect with other people from the safety of their homes, thus facilitating human interaction which was much needed during this challenging period.

## Session 3

### Panel 5: On Emotive Eco-Narratives

#### 1. Maria Ristani

Research and Teaching Fellow, Aristotle University of Thessaloniki

Maria Ristani received her Ph.D. from the School of English, Aristotle University of Thessaloniki, Greece, in 2012, after completing her doctoral research on the intrinsic musicality of Samuel Beckett's 'text-scores', exploring, in particular, the role of rhythm in the verbal and scenic idiom of his late plays. Since then, she shares an active interest in the ways modern Anglophone theatre draws on and interacts with sound art and acoustics, researching, in particular, the fields of audio-based theatre, podcast drama and sound walk performances. Part of her work has been presented at conferences in Greece and abroad, and published in international journals and volumes. She is currently affiliated with the Aristotle University of Thessaloniki (Greece) as a Research and Teaching Fellow at the Department of English Literature where she teaches contemporary drama and performance art.

#### **New Theatre Mobilities: Not Going or Going Differently**

"Actually, I am for going. Yet I have to question again and again – who goes, how and why. I am for a different kind of going than the conventional touring routine: taxi, plane, hotel, venue, hotel, plane, taxi... I am for going slowly, going with care, going to stay, explore, connect, going to create conditions for the artwork to live longer, not going, going with dignity, letting someone else go"  
(Gundega Laiviņa & Ant Hampton, "Showing Without Going")

The proposed paper focuses on the affective register of new touring models adopted by contemporary theatre practitioners, such as Katie Mitchell or Ant Hampton, given widespread concerns about the ongoing climate crisis affecting the planet. In line with recent debates on environmental sustainability, their touring repertoire includes works travelling to other places, yet with no actual transference of human cast or of any stage/technical equipment. In other words, what fleshes their touring repertoire are only "touring text-scores" that archive, frame and solidify the play(s) in question, fleshing, at the same time, a score-like invitation to in-context perform and activate the material anew. These are what Ivan Medenica references as "franchised or recycled performances" in that "they are recycled on each new spot by the local crew, not necessarily performers, and with local stage material such as sets, costumes and props". Cases in point are Katie Mitchell's *A Play for the Living in a Time of Extinction* (2022), Ant Hampton's research project "Showing without Going" (2021) and Ant Hampton's and Tim Etchells's *The Quiet Volume* (2010), all travelling across borders yet only in the form of detailed touring blueprints for performance and with no human participants involved.

These examples set a number of questions to be thought through this proposed paper: how does this new eco-conscious touring model challenge and re-write the notion of theatre touring? What are the challenges and the affective politics of “not going”? How is not going / going differently / going slowly linked with the politics of care and the dynamics of eco-conscious recycling? Or, to what extent is “not going” a Western luxury – complicit, even, to the neo-liberal franchise logics of sending off end- products for quick and easy consumption?

## **2. Irene Stoukou**

PhD candidate, Aristotle University of Thessaloniki

Irene Stoukou is a PhD candidate at Aristotle University of Thessaloniki working on Children’s Literature. She holds an MA in Modern and Contemporary Literature, Culture, and Thought (Sussex U, UK), and a BA in English Language and Literature (Aristotle U of Thessaloniki, Greece). She is interested in the alliance among Posthumanism, ecocriticism, gender and the fantastic in children’s fiction, while her doctoral research focuses on the film adaptations of Alice’s Adventures in Wonderland.

### **Pig and Pepper: An Affective Ecocritical Approach to Alice’s Adventures in Wonderland**

Lewis Carroll’s response to the changing ideas about the relationship between the human and the environment in Victorian Britain was part of the broader urge of the Victorian imagination to address issues that impacted British ecology. In his *Alice in Wonderland* (1865), Carroll exposes the anthropocentric ethics prevalent in Western capitalism, and explores the ways humans affect and are affected by the animal and natural world. The term “ecology,” was coined by Ernst Haeckel a year after the publication of *Alice*, in 1866, to refer to the relationship of the organism to the world that surrounds it, during a time when evolutionary concepts were being introduced, and the impact of industrial capitalism and imperialism was transforming the material and social relations between humans and the natural world. Recent scholarship turns to ecocritical approaches within Victorian studies, tracing the emergence of the Anthropocene, while for Kyle Bladow and Jennifer Ladino affect is “ecological ‘by nature,’ since it operates at the confluence of environments, texts, and bodies—including nonhuman and inanimate bodies.” Interestingly, the “affective turn” as well as the “new materialist” turn in present-day humanities come at a time when global socioecological structures are put into question, and demand for new ways of perceiving, being, and becoming with the non-human world. In the present paper, an affective ecocritical approach to Lewis Carroll’s *Alice* evinces the crucial role of emotions and embodied experience in exploring and reimagining the relationship between human and nonhuman animals, and their interactions with and within their environment, while it brings to light the relevance of Victorian concerns to present-day environmental anxieties.

## **3. Sophia Emmanouilidou**

Laboratory Teaching Staff (EDIP)/Aristotle University of Thessaloniki

Dr. Sophia Emmanouilidou received her Ph.D. from the School of English at Aristotle University of Thessaloniki, Greece, with distinctions in 2003, and on a full scholarship from the Foundation of National Scholarships in Greece (IKY). She was a Fulbright grantee at the University of Texas, Austin, and the John F. Kennedy Institute (JFKI) for North American Studies, Freie Universität of Berlin. She is the co- editor of the volume *Transnational Interconnections of Nature Studies and the Environmental Humanities* (2020), *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media*, vol. 3 (2019) and the Special Issue of *Revista Canaria de Estudios Ingleses*, vol. 81(2020). Her latest project is editing the Greek translation of Tino Villanueva's *So Spoke Penelope* (Vakhikon Publications 2022). As of May 2022, she serves as the Program Coordinator for The Society for Multi-Ethnic Studies: Europe and the Americas (MESEA) (see: <https://mesea.org/>)

#### **Trails of Ecobeing: Cultural Survival in Louis Owens's *Wolfsong* (1995)**

Louis Owens's *Wolfsong* (1995) is a tale of ecoawareness and spirituality, a narrative that unfolds the central character's allegiance to the fading Native American traditions in a world order marked by ecological destruction and culturecide. Tom Joseph is a young character whose promising future of a college education can seemingly guard him from the conjoined predicaments of tediousness and alcoholism that loom heavily over his hometown. Joseph is caught in an existential quandary: he can either become the vanishing Indian, one who accedes to the corporate funds that ravage the forest, or embrace the tribal role of a warrior, who honors the physical cosmos. The protagonist's personal crisis is triggered by the rampant destruction of the wilderness in the Cascade Range, Washington, the enigmatic messages sent by the animal spirits, and the recurrent water imagery that signifies both disjunction and affinity. The twist in the narrative occurs at the outset of the storyline when Joseph returns to his hometown, Forks, embraces his late uncle's fervent reverence for the wilderness, and yields to the sacred forces of the environment. This paper traces the geographical/ecological trails and the introspective/affective pathways that Tom Joseph follows in his epic attempt to restore the spirituality of his ancestral lands and to recuperate the valor of his tribal identity.

#### **4. Katerina Talianni**

Independent Scholar - Innopolis Centre for Innovation and Culture

Katerina Talianni holds a PhD from the Edinburgh College of Art at the University of Edinburgh. Her PhD research is entitled "Walking-with-sounds: Creative agency, artistic collaboration and the sonic production of acoustic city spaces." Katerina's research interrogates the urban environment through the filter of the sonic to explore the significance of sound in society. Her main research focus is on the interactions between sound art and the public space, and how these construct acoustic city spaces where sound art audiences may form acoustic communities.

**Ecocritical sonorous narratives: mobilizing memory and exposing vulnerability in the pastoral trails of Western Zagori.**



This paper will present the interdisciplinary project titled "EchoLoc: innovative soundscape applications for the recording and conservation of biodiversity in the pastoral trails of Western Zagori". The project's aim was to capture the changes regarding the biodiversity, as well as the natural and cultural environment of the pastoral trails in the area of Zagori. EchoLoc takes into consideration the materiality of the acoustic space, beyond its audible presence and understands it as a soundscape rendered in perception by its human and more-than-human agents.

Sound is an essential factor that we use to capture the physical aspect of the space, as well as to connect with it, because of the emotional impact it creates in people, playing a crucial role in our awareness of our own everyday environment from a perceptive perspective. Departing from acoustic ecology, the project takes a creative approach to soundscapes by turning our ears to the biodiversity of the area and coins the term "echodiversity". By conducting a study of the soundscape of the forage trails of Zagori, including the recording, processing, and diffusion of acoustic, temporal, and spatial soundscape patterns, the pasture fields of Zagori become a source of information and site-specific knowledge for the conservation and protection of biodiversity and echodiversity and its ecological and cultural values (Margules & al.; Pressey, 2000).

As Connor reminds us, "sound literally moves, shakes and touches us" (2004) but we are not all moved or touched in the same way or in the same direction; rather our positionality is based on our unique embodiment, giving us a particular stance, location and orientation in our world (Ahmed, 2006). This paper will present the outcomes of the EchoLoc project by putting in motion a "cultural ecocriticism" that is at the same time sensuous and ensounded, interested in the links between imagination and ecology. These e-motive interactions allow the formation of acoustic communities who are able to be vulnerable with each other to support each other, mobilizing vulnerability in resistance (Butler et al, 2016) and create narratives around the sounds of the different forms of climate agency, and how they might shape future living through a mode of ecocritical listening. EchoLoc addresses how bodies relate to each other and the spaces inhabit through a sonorous perspective that echoes Haraway's (2016) invitation to make (odd)kin, as aud(ible)kin.

## **Panel 6: On Greek Travel and Victorian Mobilities**

### **1. Efterpi Mitsi**

Professor, National Kapodistrian University of Athens

Efterpi Mitsi is Professor in English Literature and Culture at the National and Kapodistrian University of Athens, specializing in travel writing, classical receptions in English literature, and word and image relations. She is the author of *Greece in Early English Travel Writing, 1596-1682* (Palgrave, 2017), editor of *Troilus and Cressida: A Critical Reader* (Bloomsbury, 2019), and co-editor of *Hotel Modernisms* (Routledge, 2023), *Ruins in the Literary and Cultural Imagination* (Palgrave, 2019), *Women Writing Greece: Essays on Hellenism, Orientalism and Travel* (Rodopi-Brill: 2008), and other five collections of essays and special issues. Her current research project "Representations of Modern Greece in Victorian Popular Culture" is funded by the Hellenic Foundation for Research & Innovation (2019-2023) and its findings published

in *Victorians: A Journal of Literature and Culture*, *Literature Compass*, *The Journal of Greek Media and Culture* and other scholarly journals and volumes.

### **Victorian travellers, Greek hotels, and Uneasy Hospitalities.**

At the end of the nineteenth century, Athens began to acquire the image of a European capital through architectural modernisation, urban planning, and investment in tourism. Its elegant new buildings included, as Baedeker's *Greece* pointed out "several excellent hotels of the first class" affording "all the conveniences which most travellers find necessary for comfort", while the 1900 edition of Murray's *Handbook for Travellers in Greece* lists four first-class hotels, suggesting that the city did not only depend on its ancient monuments to attract visitors. In fact, the hotels' competition for tourists is humorously described in an 1886 article from *The Cornhill Magazine*, showing the anonymous author, while still aboard in Corinth, being hassled by different hotel delegates and caught in "the web woven round him by one of these industrious spiders of modern Greece". Victorian travellers to Greece in this period represent a new lifestyle and mobility enabled by Britain's economic and political power, the rise of the tourist industry, and the advances in transportation. Yet, while seeking the comforts of cosmopolitan hotels, Victorians also lament the encroachment of modernity upon ancient sites, evidenced for example by Isabel Armstrong's horror at the modern hotel rising next to ancient Olympia in 1893. At the same time, Victorians venturing to the countryside relied on the resources of their guides to find lodging, both dependent on and exposed to the (often-challenging) hospitality of their hosts. This paper will examine representative travel accounts of the period that reveal the emotions of Victorian guests in Athenian hotels, seen as heterotopias that offer refuge but also intensify the sense of displacement triggered by the conflict between the timelessness of the archaeological sites and the temporariness of hotel living. It will also reflect on the uneasy hospitalities in accounts of Greece split between an imperial fetishism for authenticity and a consumerist pursuit of service and comfort.

## **2. Konstantina Georganta**

Post-doctoral researcher, National and Kapodistrian University of Athens

Konstantina Georganta is a postdoctoral researcher at the National and Kapodistrian University of Athens in the project "Representations of Modern Greece in Victorian Popular Culture" (REVICTO) funded by the Hellenic Foundation for Research & Innovation. She holds a PhD and a MPhil in English Literature from the University of Glasgow and a BA from the National and Kapodistrian University of Athens. She is the author of *Conversing Identities: Encounters Between British, Irish and Greek Poetry, 1922-1952* (Brill, 2012) and *Three Long Poems in Athens: Erēmē Gē-Perama-Kleftiko. Translations and Essays* (Cambridge Scholars Press, 2018), and the editor/translator of *Athens in Poems: An Imaginative Map of Athens* (The Colleagues' Publications, 2019). She is currently working on a monograph on Modern Greece in the Victorian Press, the outcome of her research as part of the REVICTO team.

### **1886: When the “Greek Gypsies” Met the Modern Greeks in the British Press**

On September 11, 1886, the Chambers's Journal of Popular Literature, Science, and Art published “The Greek Gypsies at Liverpool”, a four-page article about the arrival of about one hundred Gypsy travellers in July of the same year. On the same date, September 11, 1886, the illustrated newspaper The Graphic started its two-part feature on the Greek capital, “whose history is part of the history of man and civilization,” under the title “Athens Illustrated”. The “Greek Gypsies” headlines create a mesh of associations in the portrayal of both people in the British Press of the time in terms of their financial and social status, description of dress and connection of it with character, elements further developed in “Athens Illustrated”. The concurrence of the two articles in September 1886 eventually leads to a reading of the two pieces as two sides of the same coin with the “darkest of all dark-skinned Europeans” with “swarthy” faces being the other side of “fair, sparkling, delicate, Athens” as was the description of the city which started the Graphic’s feature. The political context of the year creates a suitable environment for an exploration of points of convergence in their depiction with Greece viewed as a cohabitation of the familiar European world and the vaguely defined unfamiliar “Far East” of Europe.

(This paper is part of a proposed panel titled "Greek Travel, Victorian Mobilities". )

### **3. Chryssa Marinou**

Postdoctoral Research, National and Kapodistrian University of Athens

Chryssa Marinou (chrmarinou@gmail.com) holds a PhD (awarded with Distinction, June 2020) from the National and Kapodistrian University of Athens. She is a postdoctoral researcher in “Representations of Modern Greece in Victorian Popular Culture,” a research project funded by HFRI (<https://revictoproject.com>), and a peer-reviewer for Lost Modernists (<https://lostmodernists.com>). She has published in *Literary Geographies* 8.1 (2022), *Synthesis: an Anglophone Journal of Comparative Literary Studies* (2013 and 2018), *Pilgrimages: a Journal of Dorothy Richardson Studies* (2015), and *Mnimon: Society for the Study of Modern Hellenism* (2016). She has contributed essays to the volumes: *The Palgrave Encyclopedia of Urban Literary Studies*, ed. J. Tambling, (Palgrave Macmillan, 2021), *Arcades Material Yellow: Subterranean to Street* (Aldgate Press, 2019), ed. Sam Dolbear and Hannah Proctor, and *Ruins in the Literary and Cultural Imagination* (Palgrave Macmillan, 2019) ed. E. Mitsi et al. Her research interests include modernity, modernism, literary theory, and Marxism.

### **Cruising with Thackeray, Twain, and Wharton: Nineteenth Century Representations of Greece by Travelling Authors**

Besides being distinct literary figures, William Makepeace Thackeray, Mark Twain, and Edith Wharton share their nineteenth century sea voyages to Greece and the consequent travel memoirs. Chronologically the first of the three travelling authors, Thackeray (1811-1863) published his *Notes of a Journey from Cornhill to Grand Cairo by Way of Lisbon, Athens, Constantinople, and Jerusalem* in 1846. The journey was sponsored by the Peninsular & Oriental Company and Thackeray was to advertise it by way of writing his book. In fact, *Notes of a Journey* was to be one of the earliest registries of steam travel and the geographical

trajectory followed was P&O's "longest uninterrupted route (without overland connections), journeying from England to various ports in Spain, Greece, the Ottoman Empire, and the middle east, terminating at Cairo" (Burgess 179). About twenty years later, in 1867, Twain (1835-1910) visits the Mediterranean aboard the Quaker City. Despite writing up the trip as he goes, Twain is nevertheless obligated to pay the fare of \$1250 (Budd 112-3) thus, in his brief Preface to *The Innocents Abroad* (1869), he terms the book "a record of a pleasure trip." The Quaker City crosses the Atlantic, and from Gibraltar, moves along the coasts of Spain and France, reaching Paris in time for the Great Exhibition, and moving to several Italian cities. Crete, Athens, and Corinth are followed by Constantinople, Jerusalem, Alexandria, Malta, and finally Spain. Twain's highly popular and humorous travel narrative largely derides the pre-conceptions of American tourists in Europe. Wharton (1862-1937) is the more luxurious as well as the younger traveller, hiring the yacht *Vanadis* in 1888 with the intent of cruising the Mediterranean. In her journal *The Vanadis Cruise* (1888), Wharton documents the ship per se as well as the contact with a multifaceted Greece: places that are under the Ottoman Empire, the dominion of the Greek Kingdom, as well as the Greek community of Smyrna. Hers is the travel of the becoming author, a fashioning of her aesthetic gaze. All three texts quite obviously embody the increased mobility enabled thanks to developments in steam shipping, while the three authors stride the chasm between travel and tourism. The paper will explore the authors' motion and e-motions with relation to their Greek destinations; despite embracing the modern spirit that heralds shipping breakthroughs, Thackeray, Twain, and Wharton seem reluctant to endorse the "foreign" Greek modernity producing affective representations of Greece that respectively draw on satire, humour, and inquisitiveness.

## Session 4

### Panel 7: On Migrant (E)motion

#### 1. Dr Sweta Rajan-Rankin

Reader (Associate Professor) at University of Kent, UK

Dr Sweta Rajan-Rankin is Reader at the School of Social Policy Sociology and Social Research, University of Kent. She is PI of the UKRI Future Leaders Fellowship grant (£1.5m) exploring Black children's experience of exclusion and belonging through affective engagement with hair practice. Her research interests centre on post-colonial and de-colonial approaches to racialised belonging through an examination of spatial, material and embodied entanglements. Decolonising "high theory", her research uses Southern epistemologies and everyday materialities to arrive at racialised affective experience.

#### **"The Laccha Paratha Metaphor": Understanding racialised affects through Southern food epistemologies**

The "Laccha Paratha" is a leavened North Indian bread, that gains its notoriety as being simultaneously the object of desire, and epitome of culinary excellence. Just as the dough is kneaded, folded, twisted, and transformed from one material form to another, the aesthetic

and sensory memories of homeland shape-shift in the desiring, creating and producing of material memories through food practice. This paper explores Southern food epistemologies, as an immersive experience through which migrants make, taste, crave, detest, love and share food practices as an epistemological device of home-making in a foreign land. Focussing on digital exploration of home cook food bloggers, youtube videos and inter-generational and multi-lingual food diaries created by and for the South Indian community, this paper explores how e(magining) the sensory experience of watching food videos during the Covid lockdown, enables an interpolation of affective experiences- allowing one to swallow an image, if not the food itself, to perceive the touch-based intimacies of far-away mothers kitchen stories, while dealing with anticipatory grief and loss of pandemic living. Food epistemologies provide a radical re-imagining of the relationship between race and affect, by privileging everyday practice wisdom replete in the Global South, and paying attention to the sensorial dance between food and its desiring subject.

## 2. Tereza Mytakou

PhD Candidate at Trinity College Dublin, Ireland

Tereza Mytakou is a final year PhD candidate in applied linguistics at Trinity College Dublin, Ireland, funded by the postgraduate Ussher Fellowship. Her research explores the use of feminist pedagogy in language education for students of refugee background in Greece. She has volunteered and worked with linguistic minorities in Greece and Ireland, and is passionate about inclusive education. She has taught a postgraduate course on Inclusive Education in Mary Immaculate College, Limerick, and has been delivering a course on gender stereotypes through the Scholars Ireland Programme, coordinated by Trinity Access Programmes and the NGO AccessEd. Her interests include the exploration of gender in education, critical pedagogy, feminist pedagogy and refugee education.

### **“Emotions as data”: The Role of Emotional Reflexivity in Researching Feminist Pedagogy in a Refugee Education Context**

This paper seeks to explore the value of reflexivity, and more specifically emotional reflexivity when conducting research in a forced migration education setting. The presentation draws on my ethnographic doctoral research on the island of Leros, Greece, where I was researching the use of feminist pedagogy in a school for students of refugee background. I discuss the importance of assuming a feminist research epistemology when doing research with refugees, and examine how employing emotional reflexivity allowed me to process and learn from my own emotions as a teacher and researcher. While traditional positivist approaches view emotions as harmful to research “objectivity”, I argue instead for a feminist epistemological stance, which values emotions as insights into the research process and the topic of inquiry, and acknowledges the emotional work that researchers undertake. Drawing on the works of Jaggar (1989), Liebling (1999), and Lumsden (2019), I discuss the benefits of practicing emotional reflexivity in forced migration research through the keeping of a researcher diary. Through referring to particular excerpts from my researcher diary, I discuss the value of treating emotions as data, as well as the importance of acknowledging the effect that emotional work can have on the research process. More

specifically, I reflect on instances of encountering traumatic or emotional situations and on the insights that my emotional responses provided in terms of the topic of research, namely feminist pedagogy. Furthermore, I explore how the emotional work of undertaking research in the particular forced migration setting affected the research process.

**Keywords:** feminist pedagogy, emotional reflexivity, refugee education

### **3. Foteini Apostolou**

Associate Professor, Aristotle University of Thessaloniki

Foteini Apostolou is an Associate Professor in the Department of Translation and Intercultural Studies. She holds a PhD in English Literature from the Aristotle University of Thessaloniki. She has worked as a freelance translator and interpreter (member of AIIC - International Association of Conference Interpreters) since 1993. She teaches in the fields of translation practice, community and conference interpreting, and cultural studies. Her research interests focus on community interpreting, a subject that explores migration, the inclusion of migrants in host countries, communication problems of migrant communities with public services in host countries, the humanitarian role of translation and interpreting in society. Her ebook in Greek on Translation and Interpreting for Public Services in Greece (Η μετάφραση και η διερμηνεία για δημόσιες υπηρεσίες στην Ελλάδα) was published in 2015 and her book *Seduction and Death in Muriel Spark's Fiction* was published by Greenwood Press in 2001.

#### **(Im)Mobilised through Language: Interpreting for Migrants in Greece**

Interpreting, as an essential tool for communication between languages and cultures, can be used to bridge the gaps hindering the integration of migrants in host communities. However, the increasing penetration of racist and discriminatory discourses in destination or transit countries, has turned this instrument of inclusion and mobility into a tool of exclusion and immobility, that hinders any hope of motion toward a welcoming host community. In this presentation, I will focus on the paradigm of Greece, where interpreting for migrant communities has been practiced for many years, but the overall system – untrained, undervalued, overworked and underpaid practitioners, fragmented and disorganized services – create a suffocating background that immobilizes migrants in the narrow confines of their own communities.

### **Panel 8: On Narrative (E)motion I**

#### **1. Christina Dokou**

Assistant Professor, The National and Kapodistrian U. of Athens

Dr. Christina Dokou is Assistant Professor of American Literature and Culture at the National and Kapodistrian University of Athens. Her areas of interest, on which she has published and taught, include American folklore, Greek myth in modern anglophone literature, Gender and

Queer studies, psychoanalytic approaches to literature, and Comics Studies. She is co-editor of two volumes of selected essays on matters of literature and culture, and has served in various positions in various HASE and HELAAS Boards, currently being Secretary of the latter Association. She is also the crazy cat lady of Kaisariani, caring for 60 adorable strays.

### **“The Walking (after) Dead: Emotion and Redemption in Cormac McCarthy’s *The Road*”**

Cormac McCarthy’s 2006 *The Road* has been hailed as a prime post-apocalyptic fable of our times. Equal parts ecocritical speculation and fictional horror, the novel has drawn various interpretations, including mythologically and religiously inspired ones. It thus participates in a long tradition of texts—from *Everyman* and *The Pilgrim’s Process* to *La Divina Commedia*, the *Dao Te Ching* and Hollywood road movies—that elevate, through the allegory of “the road,” the motility imperative of all life to a mobilization impulse driven by the emotional and intellectual experience of mortality. What post-apocalyptic speculative fiction brings to the genre, however, is the extrapolation about a possible continuation of the road even after the terminal event of total eradication, that is, after the death which is supposed to be the inevitable telos (in the sense of both end-stoppage and meaningful completion/destination), at the same time the selfsame narratives usually deprive the still-mobile subject from the emotional consolation of transcendence to a religiously-promised immortal plain of the soul. McCarthy’s novel, in particular, seems to not just confront, but embody in its structure the impossibility of mobility without a mobilization impulse in the odd telos the author chooses for his narrative: the “happy ending” of the boy’s life-saving encounter with the all-American family of survivors at the most convenient moment appears forced and at odds with the sober scientific treatment of the destruction effects in the novel’s heterodystopia thus far, intimating a new beginning (or an interminable extension of mobility) when it has been made clear throughout that such a thing is physically impossible. What this paper proposes is an alternative allegorical reading of the novel that adheres both to the scientific meticulousness of the clues along the novelistic pathway while simultaneously entertaining the possibility of a religiously-underwritten, emotion-vindicating conclusion.

## **2. Tatiani Rapatzikou**

Associate Professor, Aristotle University of Thessaloniki

Tatiani G. Rapatzikou is Associate Professor at the Department of American Literature and Culture, School of English, Aristotle University of Thessaloniki (AUTH), Greece. Her publications (monograph, co-editing of book volumes and special journal issues, book chapters) and teaching focus on contemporary American culture as well as fiction and poetry, cyberpunk/cyberculture/cybergothic (William Gibson), electronic literature, print and digital materialities. She is co-founder of *Ex-centric Narratives: Journal of Anglophone Literature, Culture and Media*, *AmLit: American Literatures*, and the EAAS Digital Studies Network. She served as the Director of the Digital Humanities Lab “Psifis” (AUTH, 2019-2022) and was a Visiting Fellow at The Eccles Centre - British Library (2020). She also holds the position of the Vice President of the Hellenic Association for American Studies.

**Dislocating Materialities – Bookish Indigeneity: Jordan Abel’s *Nishga* (2021)**

This paper aims at focusing on Jordan Abel's *Nishga* (2021) a book of non-fiction that is a composite of transcribed dialogues, legal and family documents, photographs and concrete poetry. By drawing on memoir, Abel resorts to the creation of a material book-bound artifact in his attempt to come to terms with the hard truths of intergenerational trauma resulting from the Coqualeetza Indian Residential Schools in Canada. Aiming at an active reading experience, Abel's *Nishga* constitutes a compelling material object that, even though tangible, confronts readers with textual/visual fragments as well as overlaying creations that invite them to immerse into their deepest recesses and uncomfortable revelations. As the readers flick through the pages of the book, they come across both factual evidence and artistic representations, which highlights both the complexities and the constant feel of displacement that characterize indigenous identity.

Despite the association of the codex with white print culture and colonization, Abel resorts to the book form in an attempt to grasp an elusive and silenced traumatic past in addition to piecing his own fragmented generational identity together while acknowledging its shifting dynamics.

With attention paid to the information made available to the readers via the book medium, the proposed paper will focus on the subversive potential of *Nishga*'s composition, which constitutes for the readers an exercise in navigating through a terrain of materially displaced identities and unspeakable trauma through a variety of textual and visual formations. Based on Jessica Pressman's bookishness, Marie-Laure Ryan's variable narratives, and David Garneau's conciliations (non-homogeneous indigenous materials) this paper will attempt to view *Nishga* as an affective field whose potential lies in the acknowledgement of the H/historical gaps that formulate indigenous identity while highlighting its multilayered accessibility.

### **3. Lona Moutafidou**

Aristotle University of Thessaloniki

Lona Moutafidou holds two BA degrees, in English and Italian Studies, from Aristotle University of Thessaloniki. She also holds an MA in Modern, Comparative and Postcolonial Literature from the University of Bologna with a bibliographic research scholarship in UCL. Her postgraduate studies were concluded cum laude with the thesis *Cast Outside the Other's Circle: Aberrant Lives in William Faulkner's Fiction*. Her Ph.D. research at Aristotle University of Thessaloniki concerns family politics and the renegotiation of trauma and survival in the field of modern American Literature. Her recent publications focus on trauma, post-postmodernism and migration.

#### **"Emotional Geography and Traumatic Displacement in Cormac McCarthy's *The Passenger*"**

Bereavement, personal and historical trauma can be listed as central topics in Cormac McCarthy's *The Passenger*. The spinning wheel of the narrative is the main character's involvement as a salvage diver in the case of a submerged airplane from which, as he discovers, the flight bag and data box are missing. Added to the mystery of the plane's missing parts is the disappearance of the eleventh passenger's body. The story of the missing plane



objects and subject forges a general framework of loss and absence in which Bobby moves. Following his involvement in the aircraft case, Bobby is chased by the U.S. state for reasons not fully disclosed. He is, hence, forced to continually move from one place to another. Also, during this time, the wound of Bobby's beloved sister's death by suicide remains wide open. According to Bondi, Davidson and Smith, "An emotional geography . . . attempts to understand emotion – experientially and conceptually – in terms of its socio-spatial mediation and articulation rather than as entirely interiorised subjective mental states" (3). The present paper aims to examine Bobby's continual displacement under the emotional sign of the geography of his personal turmoil and of his position as a social outcast- a geography, that is, of trauma and exclusion from self and other. Indeed, the desolate spaces which Bobby inhabits render him a pariah. They reflect not only the vacuum of his soul but, also, Bobby's internalisation of the societally approved excluded position of the criminal, a condition which he transgenerationally inherits from his Atomic Bomb constructor father.

#### **4. Foteini Toliou**

Independent Scholar - M.A. graduate in Aristotle University of Thessaloniki

My name is Foteini Toliou. I hold a B.A. in English Language and Literature from the Aristotle University of Thessaloniki. In 2021, I completed my M.A. in English and American Studies in the Aristotle University, with a high mark. The title of my M.A. thesis was "Re-Routing Chicana/o Identity in Rudolfo A. Anaya's Bless Me, Ultima and Heart of Aztlán: Community, Hybridity, and Transformation." Moreover, my paper, titled "Mestizaje and Intercultural Communication as the Analeptics to the Transhistoric Borderland Crises in Alejandro Morales's novel The Rag Doll Plagues (1992)" has been published in the journal *Revista Canaria de Estudios Ingleses*, Universidad de la Laguna, no.81, in 2020. My research interests include American Literature, Ethnic and Cultural Studies, Chicana/o and Latina/o Studies, Caribbean American Literature, transcultural theory, mobility theory and border theories. My interests also focus on urbanism, urban ecologies, cultural and human geographies in ethnic American literature while I am researching the fields of ecocriticism and ecofeminism, too

#### **Hybridizing Toronto: (Im)mobilities, Affective Networks and Transcultural Urban belonging in Dionne Brand's Novel What We All Long For (2005)**

This paper aims to explore Dionne Brand's *What We All Long For* (2005), a novel which offers a hybridized mapping of Toronto. I will suggest that Brand re-imagines the city's emotional and cultural geography as a transcultural network of affect, which, in turn, fosters the creation of new, transcultural notions of urban belonging.

I will, particularly, argue that the novel zooms in on the lives of four young, Canadian-born, second-generation immigrants who weaver between notions of belonging and 'unbelonging' in the city, being citizens and 'denizens' at the same time. Taking up an intersectional approach, I will propose that each character experiences and conceptualizes the city differently, according to various parameters of their identities. Skin color, race, ethnocultural background, gender and sexuality are some of the aspects that either restrict or forward the

mobility and access of the characters within the cityscape. Tuyen, a Vietnamese Canadian, lesbian artist and Carla, a mixed-raced woman of an Italian mother and a black father, view the cityscapes of Toronto as outlets from the painful events going on in the personal spaces of their families. Jackie, a black woman with Caribbean roots, follows an upward mobility, but rejects her blackness, and Oku, a male character of Jamaican background, experiences the city as a prison due to police racism and entrapment in stereotypes regarding black men. Still, all the characters share similar experiences of racialization, marginalization and exclusion by the mainstream white Canadian society, despite the fact that they are Canadian citizens and consider Toronto their 'home.' Yet, the hybridised profile of the city, which is full of contact zones, overlappings and cultural confluences, enables the characters to interact, intermingle and form valuable affective relationships with ethno-culturally and racially different people. Therefore, through charting the multifarious affective interrelationships between different characters, Brand re-maps Toronto as a transcultural affective network. This alternative re-imagining of the city puts forward a highly inclusive notion of transcultural urban belonging, which is not based on race, ethnicity or culture but on emotional connections with affective others.

## Session 5

### Panel 9: On (E)motion in Romanticism

#### 1. Taxiropoulou Aikaterini-Styliani

Graduate student

My name is Aikaterini-Styliani Taxiropoulou, and I am currently a pre-graduate student at the School of English, AUTH. During my studies, I have developed a particular interest in the field of literature and grasped every opportunity to conduct research in it. The various papers and projects I have completed helped me discover my natural inclination to really see, explore and understand single characters, as well as bring to them part of my own human experience by disclosing their less fictional and more relevant to the here and now emotional struggles. I am especially fascinated by the connection between the body and the mind, hence, I always pay attention to the physical manifestations of a developing psyche and the way inner struggle can lead to cognitive development, followed by behavioral change. In the future, I aspire to investigate further into the psychology of characters in theater monologues.

#### **Healing with Sympathy and the Development of the Poet-Physician in John Keats's "Endymion", "Hyperion" and "The Fall of Hyperion"**

This paper seeks to explore the evolution of the meaning of sympathy with respect to the level of cognitive awareness, and within the context of nineteenth-century medicine. The literary texts examined are *Endymion* (1817), *Hyperion: A Fragment* (1818) and *The Fall of Hyperion: A Dream* (1819) by Romantic poet John Keats. All three poems begin their story by presenting a medically informed picture of isolated figures in pain, and then record their cognitive development as the figures go through a process of healing, sympathizing with the pain of others while confronting their own. Endymion and his circle, the Titans, and the narrator

initially find themselves physically and mentally ill, half-fainted and shaken by palsy as they strive to escape the pain of loss. Once they approach and feel for each other however, they gradually recover from their personal ailment and transform their sympathetic feelings into acts of compassion. Although the characters' acts are driven by their sensitivity, in large, the poems showcase the dangers of excessive emotion. This paper will support this view by evoking David Hume and Adam Smith's philosophy of sympathy, which recognizes humans' natural ability to feel for each other, but also the need for emotional distance so that feeling is less self-consuming or self-projecting in order to support pro-social action. As the characters in *Endymion*, *Hyperion* and *The Fall of Hyperion* turn from patients, sick with theirs and others' affect, to unaffected healers, I mark how they first need to recognize and accept their own pain. Otherwise, feeling for another would mean forgetting one's personal ailment, a distraction which only brings temporary relief. To heal, I argue, Keats grows to believe that one should not eliminate pain but experience and comprehend it. Of course, since the poems are unfinished, there is no resolution, but just an indication towards this direction. Thus, in his writings, Keats develops his identity into that of a poet-physician who chooses feeling rather than medicine to effect a cure.

## 2. Vasileia Moschou

Independent Scholar

Vasileia Moschou holds a BA in English Language and Literature and an MA in English and American Studies from Aristotle University of Thessaloniki, Greece. Her academic research focuses on English Romantic Poetry, the theatre of the Romantic period and Romantic Philhellenism. She currently lives in Veroia where she also works as a teacher of English.

### **"In Rome no Justice Were": Society, Affect and Violence in *Titus Andronicus***

Shakespeare's revenge tragedy *Titus Andronicus* (1592) is one of the Bard's bloodiest plays, arguably flirting with the grotesque in its depiction of atrocities, namely murders, mutilations, one incident of rape, one of cannibalism and a character being buried alive. What is even more impressive is that the majority of these incidents are meant to take place on stage. Thus, it is the extravagance of violent acts, directly staged and implied, that becomes the source of the readers and viewers' distress.

However, this violence could be read as the expression of intense suppressed feelings within the context of interpersonal relationships, socio-political changes or stagnation and political upheaval. In my paper, I will examine the representation of violence in the text and its effect on audiences/readers, as well as how emotions or their supposed absence affect the display of revengeful acts. Following this framework, based on Michael Herzfeld's claim that "to think affect is to think the social" (25), I will showcase how emotions and violence illuminate a Rome degraded from its former glory as a warning to any type of society obsessed with obsolete principles, practices and traditions.

## 3. Angela Roumpani

PhD Candidate Aristotle University of Thessaloniki

Angela Roumpani holds a B.A and an M.A in English Language and Literature from the Department of English Language and Literature of the National and Kapodistrian University of Athens, as well as a B.A in Photography and the Visual Arts from the University of West Attica. She has been a PhD candidate in the Department of English Literature of Aristotle University of Thessaloniki since October 2022. Her areas of interest focus on the Romantic and Victorian era and in particular poetry, politics, minorities and social context, the relation between poetic imagery and photography, examined from a philosophical and social angle. Her PhD thesis examines Charlotte Smith's and John Clare's poetic imagery as work of mourning against the politics of exclusion in comparison with Pictorialist Victorian photography. Her present talk is entitled: Charlotte Smith's Mighty Lamentations in her Poetic Images.

### **Charlotte Smith's Mighty Lamentations in her Poetic Images**

Charlotte Turner Smith's (1749-1806) poetry attracted the critics' attention primarily with respect to the revival of the sonnet tradition in Britain. The domineering visual imagery though, both in her sonnets and narrative poems, has been considerably overlooked. This paper aims to explore Charlotte Smith's mournfully lyrical poetic imagery as memory mirror for self-sustenance, indefatigable perseverance and resistance against her ever changing familial and social context. Through her poetry, Smith laments the tenebrous turn of her life events, stemming from death, either in the physical form of loss, or in the symbolic one of exclusion. Throughout her life, she experiences both very intensely: the loss of her mother at the age of three, the forceful removal from the familial hearth by her stepmother, writing in confinement, the abandonment of her favored poetry for prose to secure her finances, as well as of her beloved rural landscape for the urban, her broken marriage and endless solitude. Yet, instead of surrendering to her bleak fate, she turns her rueful disquietude into writing, turning simultaneously melancholy into her intimate work of mourning. Along with her own afflictions, Smith's empathetic poetic lamentations embrace those of the minorities as well—the peasantry, the poor and the dispossessed—with whom she ineluctably identifies, foregrounding images of their deprived quotidian reality and toil; her imagery thus voices the voiceless by exposing their spectral-like state. In doing so, she also preserves the memory of the pre-Industrial era that would soon vanish. Drawing on the Derridean theory of the work of mourning and the Freudian distinction between melancholy and mourning, this paper examines Smith's visual imagery as invocation of memory derived from emotion and a prerequisite for the transition from the state of inertia, caused by loss and alienation, to the conception and completion of a work of art.

#### **4. Dimitrios Psomiadis**

PhD Candidate, Aristotle University of Thessaloniki

Dimitrios Psomiadis is a PhD candidate in the Department of English Literature and Culture of the School of English, Aristotle University of Thessaloniki. He received his BA from the Aristotle University of Thessaloniki, where he also completed his MA on English and American Studies. He is currently researching P. B. Shelley's relationship to the concept of solitude, and how it affected the poet's thought and work throughout his short-lived career. His academic

interests are focused on the study of the Romantics and their influence on twentieth and twenty-first century philosophical movements.

### **Immaterial Bodies of Solitude in P. B. Shelley: Paradoxes of Organicity**

The past two years humanity experienced an immense change in lifestyle. The Covid-19 pandemic has brought about a plethora of crises pertaining to psyche and identity. The greater picture behind these crises, though, reveals an issue whereby in a heavily globalised world, we are asked to isolate ourselves, an advent that persists even in the years following the quarantine measures. The problem of solitude has been existing in the shadows of academic criticism, and while it is an inseparable part of the literary process, Romanticism was perhaps the first literary movement to accentuate its affect. Percy Bysshe Shelley's (1792-1822) works explore solitude's nature variably, as an image, a space, a feeling, or state. While some of his poems, such as *Alastor, or the Spirit of Solitude* (1816), deal with solitude and its discontents head-on, most of his poetry reveals a pattern of discoverability, an attempt at showcasing and delineating solitude in imagery and language. Contemporary critics respond to Shelley's poetry on solitude linguistically, that is, as a concept encased and controlled by the poet's linguistic choices. Their work supports the belief that solitude may in fact assume specific bodies based on metaphors and analogies. This contrasts earlier, more traditional criticism, which is poised toward a system of thought relying on abstract and immaterial phenomena that Shelley strives to materialise in his work. Both models, though, may be viewed as bodies of solitude given that, as Shelley himself asserts, it is "in solitude [...] or in that deserted state" that people experience emotions more fully, albeit detached from their peers ("On Love" 6). It becomes apparent, therefore, that solitude's bodies may exist both as organic metaphors or images as well as inorganic abstractions, creating a paradox of phenomenological interpretation. The aim of this paper is two-fold; to explore Shelley's solitude phenomenologically, and set the foundations for further research in hopes of highlighting solitude's aggrandizing affect in the years following a global pandemic.

## **Panel 10: On Emotional Capitalism**

### **1. Joyce Goggin**

Senior Lecturer, University of Amsterdam

Joyce Goggin is a Senior Lecturer at the University of Amsterdam, where she conducts research on literature, film and media. She has recently edited *Aegean Sponge Fishing and the Island of Kalymnos: An Ethnography and Industrial History, from the Greek* (Brill 2023). Her recent publications include *Comedy and Crisis: Pieter Langendijk, the Dutch and the Speculative Bubbles of 1720* (Liverpool UP, 2020), "Framing John Law: G(u)ilt, Fiction, and Finance", *Moralizing Commerce in a Globalizing World Multidisciplinary Approaches to a History of Economic Conscience, 1600–1900* (Oxford UP 2022), "You are here: The Handmaid's Tale as Graphic Novel", *Adapting Margaret Atwood: The Handmaid's Tale and Beyond* (London: Palgrave, 2021), and "Magic and Illusion: From the Tarot to the Playing Card." *Illusion and Cultural Practice: Productive Deceptions* (Routledge, 2021).

## **(E)motion and Finance: From Indiscreet (1958) to Up in the Air (2009)**

This paper addresses two Hollywood films—*Indiscreet*, a 1958 romantic comedy, and *Up in the Air*, a 2009 comedy-drama—that feature emotionally charged, long-distance romances entailing constant air travel. The male leads—Cary Grant in *Indiscreet*, George Clooney in *Up in the Air*—both work in finance, which involves constant mobility, and which incidentally opens the door to emotive connections. I aim to show how finance fuels the affective charge in both movies, while driving the constant motion—between Paris and London in *Indiscreet*, or between destinations in the USA in *Up in the Air*—in the characters’ professional and romantic lives. I will also ask what has changed in the decades separating these two films; how these films represent the impact of financialization on personal, emotional connections; and how such connections are enabled and disrupted by mobility.

Examples include Adams’ (Grant) speech on currency markets delivered in the opening scenes of *Indiscreet*, as love-interest Anna (Ingrid Bergman), sighs and explodes in applause through a series of affect-inducing medium close-ups. The viewer is thus drawn into their developing romance, which becomes the secondary motivation for Adam’s ongoing commute between Paris and London. In *Up in the Air*, Bingham’s (Clooney) romantic liaison begins with comparing frequent-flyer card points when he lands in one more ‘non-place,’ on his way to service the emerging market in redundancies that opened after the 2008 financial crisis. And while Adams delivers his currency market speech in a regal London setting and flies between glamorous European capitals, Bingham is on a short-haul grind to visit dismal half-empty offices in order perform the depressing task of firing people.

Therefore, while discussing how mobility and finance are represented in *Indiscreet* and *Up in the Air*, my ultimate purpose is to show how human emotive connections have been impacted by both mobility and finance over time, which shift in thinking is captured succinctly in the generic labeling of the 1958 film as a “romantic comedy,” and the 2009 film as a “comedy-drama”.

## **2. Megan Boler**

Professor, Ontario Institute for the Study of Education/University of Toronto, Department of Social Justice Education

Megan Boler is Professor at the Department of Social Justice Education at the Ontario Institute for Studies in Education, University of Toronto and earned her Ph.D. from the History of Consciousness Program at the University of California, Santa Cruz. Her books include *Affective Politics of Digital Media: Propaganda By Other Means* (eds. Boler and Davis, London: Routledge, 2020); *Feeling Power: Emotions and Education* (Routledge 1999); *Democratic Dialogue in Education* (Peter Lang 2004); *Digital Media and Democracy* (MIT Press 2008); and *DIY Citizenship: Critical Making and Social Media* (eds. Ratto and Boler, MIT Press 2014). Funded by Canadian Social Science and Humanities Research Council, her current research examines the linguistic and rhetorical expression of emotions related to narratives of racial and national belonging within Canadian and U.S. election-related social media. Forthcoming essays include "Rethinking Polarization through the Social Media Dispositif: Affect,

Melodrama, and Digital Governmentality in Online Cross-Partisan Debate", as well as a scoping review of disinformation literacy targeting adults from 2016 to the present.

### **Moral Superiority of Victimhood: Affective Polarization and Resentment in the Digital Era**

The explosion of attention to affect and emotion across scholarly disciplines attests to the fact that "[w]e are witnessing not simply the commercialisation of feeling, but a new era of 'emotional capitalism' (Illouz, 2007), generating new 'structures of feeling' " (Williams, 1961). Curiously, however, much of the recent focus on the interconnections of neoliberalism and affect foregrounds the ways in which subjects are required to perform happier comportments (see for example Ahmed 2010; Saraswati 2021; Ferguson 2017). One topic which remains unexplored is the extent to which resentment has become a predominant, complex affect produced by pervasive exploitation of individualized and regulatory strategies of neoliberalism. While definitions vary, Nietzsche understood resentment as "vindictiveness in disguise that leads to inaction" (Demertzis 2020:120), wherein the negative emotions of powerlessness reinforce this very impotence, while for Max Scheler, resentment "becomes a sociological issue when large numbers of people share the sting of frustrated hopes, thwarted plans, and helpless victimization and are prevented from overt expression (Demertzis 2020: 122)

Despite increased scholarly attention to resentment since 2016, such work focuses almost exclusively on far right political landscapes (e.g., Salmela and Capelos, 2021). As well, one finds little if any attention to the question of how social media cultivates and shapes contemporary resentment as the core of polarized affects across the political spectrum (Boler and Davis, 2020).

In the context of contemporary affective polarization, we ask: How has victimization come to be the sign of moral superiority? This work is grounded in our four-year funded research, which included affective discourse analysis of 2500 social media posts from Twitter, Facebook, and Gab related to the January 6 Capitol Insurrection and Black Lives Matter Protests; (Boler et al., forthcoming). The paper maps three overlooked aspects of contemporary resentment: (1) its digitally-mediated expressions; (2) its neoliberal context and character; and (3) the similarities and differences in how resentment manifests across the political spectrum. The talk illustrates the contemporary contours of resentment within the digital context of contemporary politics, demonstrating resentment as arguably the predominant political affect structuring our increasingly polarized political landscapes.

### **3. George Legg**

Senior Lecturer in Liberal Arts, King's College London

George Legg is a Senior Lecturer in Liberal Arts at King's College London. He is a specialist in literary and urban studies, and his research is focused upon the aesthetics of political violence, late-capitalism, and affect theory. George is author of *Northern Ireland and the Politics of Boredom: Conflict, Capital and Culture* (Manchester University Press, 2018). He has published journal articles on racial capitalism, state surveillance, town planning, and urban terrorism.

## **Let Them Eat Chaos': Boredom and the Ends of Capitalism**

The connection between capitalism and affect theory has become an area of increasing concern to literary scholars. The work of Sianne Ngai and Rachel Greenwald Smith, posit that 'ugly' or 'impersonal' emotions offer an insight into the way affect operates as an ideological category. In a similar vein, Mark Fisher's k-punk writings identify boredom as the ideological affect by which neoliberalism survives. In this paper I further these arguments by demonstrating how neoliberalism's hegemonic power derives from boredom's affective influence: specifically, its ability to atomise society under the false flag of individual improvement. I propose, therefore, that understanding boredom as neoliberalism's 'ugly feeling' is a necessary task for literary criticism; through literature we can not only apprehend neoliberalism's enervating impact, but also start to undermine its hegemonic position. Kae Tempest's *Let Them Eat Chaos* (2016) is, I suggest, a text animated by a desire to perform this undertaking. Structured around the alienated lives of seven neighbours, Tempest's text seeks to 'wake' us from our neoliberal malaise. Summoning the environmental catastrophe apathy and exhaustion have created, Tempest produces a storm that acts as a vital window – one through which we can glimpse the alternative affects needed to salvage a world facing imminent catastrophe.

### **4. Elina Valovirta**

Collegium Research Fellow, Turku Institute for Advanced Studies, Department of English, University of Turku

Elina Valovirta is collegium research fellow at the Turku Institute for Advanced Studies at the University of Turku in Finland, and a senior lecturer in English at the same university; she is currently on a leave of absence. She is the author of *Sexual Feelings. Reading Anglophone Caribbean Women's Writing Through Affect* (2014, Rodopi) and the co-editor of *Thinking with the Familiar in Contemporary Literature and Culture 'Out of the Ordinary'* (2019, Brill). She has published articles in journals such as *The Feminist Review*, *Sexuality and Culture*, *The European Journal of Cultural Studies*, and *The Journal of Commonwealth Literature*.

### **Romancing the Caribbean Sea: (E)motions in Cruise Ship Romance Fiction**

Popular erotic romance fiction set in the Caribbean and geared towards Western readers utilizes water and the seascape as its key components. The paper interrogates this conjuncture of sea and sexuality in the curious case of shipboard cruise fiction in titles such as *Caribbean Cruising*, *Cinderella at Sea* and *Onboard for Love*. The fascination of reading romance writing (Radway 1984) coincides with findings by tourism researchers on Caribbean cruise ship passengers' "motivations to cruise" (Jones 2011); both activities are undertaken for the same purposes: pleasure and leisure. This ties in with our uses of literature, which Rita Felski has explored (2008) as escapism. Focusing on the affective, emotional and gendered nature of literary romancing of the Caribbean and its seas, cruise ship fiction serves as an example of how (e)motions figure in popular literature to move readers.

Using Caribbean seascapes for the purposes of commodity fiction, invites us to consider water as a commodified space, something used for capitalist purposes like the tourism and cruise



industries. Popular romance is a part of that framework: we consume and use water for romance as an investment. Hence, it is important to also meditate on the repercussions of such a use of the Caribbean sea and seascapes for audiences' reading pleasures. In this framework, a seemingly apolitical genre becomes politicized, and forces us to consider, among other things, questions of sustainability and human-sea relations. This inquiry into the (e)motions of romance and the sea utilizes feminist affect theory (Ahmed; Sedgwick) as well as phenomenological, material ecocriticist and/or post-humanist approaches to water and the sea (Alaimo; Neimanis; Probyn). It aims to conceptualize the sea, water and seascapes as vital to popular romance and its dissemination and to develop more sustainable conceptualizations of water and marine environments in the Caribbean and its literatures.

## Session 6

### Panel 11: On Gendered Bodies in (E)motion

#### 1. Efthymia Lydia Roupakia

Assistant Professor, School of English, AUTH

Efthymia Lydia Roupakia is Assistant Professor at the School of English, Aristotle University of Thessaloniki, Greece. She holds a PhD in English Studies from the University of Oxford, UK. Her PhD and MPhil research was funded by the Arts and Humanities Research Council (UK). Her research focuses on issues of multiculturalism and identity construction, inter-American studies, world literature in English and ethics. Her publications include book chapters, and essays published in *Journal of Postcolonial Writing*, *Atlantis*, *Literature Interpretation Theory*, *University of Toronto Quarterly*, *MELUS: Multi-Ethnic Literature of the United States* and in other journals. She has also co-edited a volume of essays on religion and migration published by Palgrave Macmillan (2017) and the special issue of *Ex-Centric Narratives: Journal of Anglophone Literature, Culture and Media* titled *Religion, Mobilities and Belongings* (2021).

#### **On reading with care: reflections on being sentenced, reading a sentence, and *The Sentence* (2021) by Louise Erdrich**

My reflections on affect and mobility in relation to questions of belonging in the 21st century will be driven by a reading of Louise Erdrich's 2021 novel *The Sentence*. The story is initially set in 2005, when the heroine, a Native-American young female, is sentenced to 60 years in prison. While in prison, the practice of reading fiction – the act of reading literary sentences - offers her hope. When later the heroine is unexpectedly released from prison in 2015, she finds a job in a Minneapolis bookshop. The focus of Erdrich's novel subsequently shifts towards the impact of covid-19, and the lock-down it incurs, on people's everyday lives and relationships. Erdrich captures the contradictory emotions that lock-down solitude and a suddenly deserted metropolis trigger in her protagonist. Eventually, George Floyd's violent death dismantles any remaining, fragile sense of safety, or trust in community and belonging. In a sense, the final section of the novel takes the reader back to the novel's beginning: it invites a reflection on an American legal system built on injustice and on the overt oppression of Black and brown people.

Throughout the text the heroine, herself formerly incarcerated and having suffered prison-like lock-down, explores the link between being sentenced and reading a sentence; the ways books can liberate readers — and the ways they can't. Part of my argument will be that contemporary fiction by women of race often crosses cultural divides and attends to the intersectional complexity of belonging for gendered, racialized subjects. It thus invites readers to practice what I will refer to as a feminist ethics of 'reading with care.' Feminist scholars of affectivity such as Eve Kosofsky Sedgwick have deliberated upon the role of emotions and reading practice in connection with political and ethical questions. In her essay on paranoid and reparative reading practices, Eve Kosofsky Sedgwick has critically reflected on feminist and other politicized tendencies — which she refers to as 'paranoid' — to expose oppressive strands in texts. According to Sedgwick, a paranoid reading works by anticipating a self-explanatory, oppressive outcome to any given phenomenon, whereas a reparative reading is not so eager to jump to conclusions. Rather, a reparative reading involves an open attitude towards the potential of surprise in a text. My presentation will take on the challenge of reflecting on reparative reading in response to contemporary literature — and Erdrich's novel more specifically. Erdrich's literary text invites a reassessment of received paradigms of belonging/(un)belonging and encourages a located, embodied way of reading contemporary political and affective transformations.

## **2. Vasiliki Misiou**

Assistant Professor / Aristotle University of Thessaloniki

Vasiliki Misiou is Assistant Professor in the Department of Translation and Intercultural Studies at the School of English, Aristotle University of Thessaloniki, Greece. As a professional translator she has collaborated with several institutions, theatres, and publishing houses. Her publications and research interests focus on gender and/in translation, theatre translation, literary translation, paratexts and translation, as well as translation and semiotics. She is the author of *The Renaissance of Women Translators in 19th-Century Greece* (Routledge, 2023) and she is currently co-editing *New Paths in Theatre Translation and Surtitling* (Routledge, 2023) and *Transmedial Perspectives on Humour and Translation: From Page to Screen to Stage* (Routledge, forthcoming).

### **Moving Ourselves, While Moving the Other: When Body and (E)Motion Meet Translation**

*No Friend but the Mountains* (2018) is an extraordinary literary piece that deals with forced migration. While grappling with the detrimental emotional and psychological impact associated with the loss of selfhood and rootedness, Behrouz Boochani and fellow detainees on Manus Island reimaged notions of autonomy, resistance, togetherness, and liberty. In the chronicle he offers, Boochani suggests opportunities for resistance embodied in polyphonic performance and collective dance that manage to give voice to all those experiencing torment, also because of their sexual orientation, and convey a universal message. *Maysam the Whore*, the protagonist, crosses (gender) boundaries in his dance and appearance, while mirroring the suffering of the detainees, embodying their possibility for rebellion, and challenging the logic of prison performativity.

Literature has often been instrumental to transformation, and translation has provided the grounds for voices, often marginalised and silenced, to be heard. Drawing from the translation of Boochani's book into English, this paper investigates the role of translation as a trope whereby emotion can be expressed and transferred. How well do emotions translate for another social and cultural context? How do translators react to Boochani's indirect "lures" for emotional activation (to paraphrase Stanislavski) that gently invite them in? How do they perceive, understand, and express the emotions arising from the source text? How do they respond to the mechanisms of performativity and of emotions as cultural practices that become a space of resistance and activism? Informed by concepts of group identity and collective memory and drawing on performativity, narrativity and affect theory, this paper ultimately discusses literary translation as a site for the representation of emotions, as "a humanist endeavour" and as "a mode concerned with restoring lost connectedness" (Johnston 2016) that broadens our understanding of the Other.

### 3. Elli Kyrmanidou

PhD Candidate, Ludwig-Maximilian University of Munich

Elli Kyrmanidou is a PhD student at the Department of American Literature at the Ludwig Maximilian University of Munich. Her research interests include the genre of the Bildungsroman and Gender studies, especially the intersection between intersex and the novel of development in postmillennial Anglophone literature. She has published numerous articles and has contributed a chapter in *Spaces of Expression and Repression in Post-Millennial North-American Literature and Visual Culture* (Peter Lang, 2017). She holds an MA in European Literature and Culture from the Aristotle University of Thessaloniki, and she is a Fulbright and DAAD scholar. She has been a teacher of English as a Foreign Language for more than fifteen years.

#### **Bodies in Motion in the Intersex Bildungsroman *Annabel***

The concept of mobility in the Bildungsroman is very closely related to the quest for identity and the exploration of a sensed selfhood. The journey of the traditional Bildungsroman hero towards maturity starts once the protagonist seeks his independence by leaving the safety of his home behind. According to Franco Moretti, space in literature has played a significant role for the European novel since "what happens depends a lot on where it happens" (*Atlas of the European Novel 1800-1900*). Additionally, Fraiman has argued that movement "may bring the hero to terms or to blows with society" (*Unbecoming Women: British Women Writers and the Novel of Development*) and in the end render the journey an inescapable disillusion. In this paper, I suggest that the Bildungsroman *Annabel* by Kathleen Winter illustrates how the separation from familial bonds and the movement from the provinces to the big city ignite the hero's process of identity development. Wayne, the young intersex protagonist of the novel, senses that self-discovery and autonomy are only possible outside the realm of the familiar. In exile, the narrative enables Wayne to question the deep-established notions of normative development and raise collective awareness of intersex intelligibility.

## **Panel 12: On Materiality and Affect**

### **1. Yannis Kanarakis**

Adjunct Lecturer / Aristotle University of Thessaloniki

Yannis Kanarakis is an adjunct faculty member in the Department of English Literature and Culture at Aristotle University, Thessaloniki. He has also taught a wide array of graduate and postgraduate courses on literature at the Greek Open University, the University of London, the University of Northampton and the University of Sunderland. He has presented several papers at international conferences and his articles have appeared, among others, in *The Pater Newsletter*, in *The Victorian Network* and in several edited volumes. His chapter on Victorian Philhellenism is included in *Anglo-American Perceptions of Hellenism (2007)*, published by Cambridge Scholars Publishing. His research interests include literary theory, late 19th century aesthetics, affect theory and contemporary theories of literary representation.

### **(O)lfictions of the Self: Scent and Emotion in Fin de Siècle Writing**

Historically, smell has been the most depreciated sense, receiving scientific and critical attention only the past few decades. This growing interest has mainly been attributed to what we call the affective turn in the humanities. Long before the contemporary rise of affect theory, however, late-nineteenth century writers associated with aestheticism and decadence persistently and consistently explored olfaction and experimented with its literary representation. It is my objective to show in this paper that this late- nineteenth century prioritization of the sense of smell was not accidental at all, but it rather signaled the charting of a radically novel conception of selfhood at the threshold of modernity. To be more specific, in this study I will investigate the significance of olfaction in the reconfiguration of the self by focusing on olfactive memory recollections in the writings, among others, of Arthur Symons, Walter Pater, Oscar Wilde, Aubrey Beardsley and Algernon Swinburne, while considering how the emotional qualities these reminiscences were imbued with contributed to the reconstruction of one's self. Utilizing the evocative power of smell and its direct association with emotion, as we shall see, these writers envisioned a way of engaging with reality that was unmediated by logic, rationality and morality. As such, it was believed that it provided a straightforward access to experience. This odour hedonics celebrated in the writings of these late-nineteenth century writers, I will argue, did not only entail an affective grasp of experience and art, which was very revolutionary at the time, but also heralded the realignment of the perceiving self as inherently elusive on grounds of its ephemeral impressions and sense perception ruptures, raising breakthrough at the time questions about what constitutes interiority and exteriority, but also the so called consistency of the self. In this sense, these writers prefigured modernist conceptions of fragmentation, and they also provided invaluable insight on how it should be approached.

## 2. Surya Nandana

PhD candidate, Indian Institute of Technology Madras, Chennai

Surya Nandana is a 2nd year research scholar at the Department of Humanities and Social Sciences, Indian Institute of Technology, Madras. The broad field of her research is the semiotics of contemporary Indian cricket, with reference to matches and tournaments, signification systems, representative practices, memory and emotions, body politics, spatio-temporality, history, culture and literature.

Dr S P Dhanavel is a Professor at the Department of Humanities and Social Sciences, Indian Institute of Technology, Madras. Some of his current areas of interest are semiotics, literature, film, sports and academic writing. His larger repertoire includes Indian and world literatures, poetry, English language teaching, communication and soft skills. He has edited and published several articles and books, with the latest being *Continuing Professional Development of English Language Teachers* from Springer Publications.

### **'Things' that 'Move': Understanding Materiality and Affect in Contemporary Cricket**

Within the larger Barthesian framework of semiotics that observes the signifiatory power of material objects, this paper explores how emotions and energies reside in and move across bodies, objects, places and events in the context of contemporary cricket. It uses affect theory concepts of the porosity of things and their investment with meaning, as proposed in Ranjana Khanna's "Touching, Unbelonging" and Sara Ahmed's "Happy Objects". It also applies Bill Brown's "Thing Theory", which deals with the conversion of objects into meaningful "things" with individual and collective significance. The aim is to examine emotions as spatially located within material entities – in this instance, the cricket stadium, the pitch, the stands, equipment, memorabilia and the bodies of the players and the spectators – and their circulation through broadcast media and the digital space, concluding with how the movement of affect through cricketing entities have been impacted by Covid-19. The rationale of the study lies in its focus on 'affect' (signified) vested in 'things' (signifier) as arbitrary, non-conventional systems of signification – how 'contagious' meanings and sentiments 'stick' to material entities, fossilise due to circulation, and create 'mythical' and connotative discourses around them. Cricket uses specific spaces, objects, people and events in particular ways, meaningful only in the framework of cricket's rules and traditions. The ways in which beings and things are located, designated affective purposes, interact and exchange energies are worth a semiotic analysis to grasp how agents function within pre-existing meaning-making structures. The paper derives from general cricketing instances common across formats and nations, such as the interactions between equipment and bodies, fans, teams and memorabilia, with the limitation being that addressing all aspects of the semiotics of materiality and affect is beyond the scope of this study.

Keywords: cricket, semiotics, affect studies, thing theory, circulation of emotions, broadcast and digital media, Covid-19.

### **3. Basak Demirhan**

Assistant Professor, Western Languages and Literatures Dept, Bosphorus University

Basak Demirhan received her B.A. (2002) from Boğaziçi University, English Literature Department, her M.A. (2006) and PhD (2010) degrees from Rice University, English Department (Houston, U.S.A.). Since 2010 she has been working at the Western Languages and Literatures Department at Boğaziçi University. She has published articles in *Metafor* journal and in *Trading Women, Traded Women: A Historical Scrutiny of Gendered Trading*. Her areas of interest are Victorian studies, 18th-century English novel, feminism and gender. She teaches courses on eighteenth-century literature, Romanticism, Victorian literature, and feminism.

#### **Alterity, Abolition, and Flying People in 18th-Century Novels**

Fictional travel narratives were popular in the 18th-century. These works offered their readers satirical allegories of England as well as exotic romance adventures. Robert Paltock's 1744 novel *The Life and Adventures of Peter Wilkins* is such a text, which stages a series of encounters between English characters with their racial, political, and biological others in exotic or fantastic lands. The novel brings fantastic and experimental images of alterity into the political context of the 18th-century political debates on political power, revolutions, and slavery. This novel reflects English Abolitionism, but, as I will argue, it stands out among other texts by basing abolitionist arguments on a critique of the anthropocentrism of Enlightenment period. After losing his inheritance to his step-father, Peter Wilkins is taken prisoner by French pirates, sold as slave in Africa and becomes stranded on an island, where he encounters a woman who can fly, marries her and lives happily with his flying wife and children. In this kingdom, Wilkins acts as an intermediary between the King and Abolitionist rebels, leading to the abolition of slavery. Wilkins' enslavement episode, presents a provocative image of an enslaved Englishman, during a period when the English people themselves were slave owners and slave traders. After this initial destabilization of English identity, Wilkins' inter-species marriage and mixed-breed children challenge the anthropocentric Enlightenment humanism. While much Abolitionist writing was based on universal human faculties, this novel uses a destabilization of human identity in order to construct its political vision of an antislavery society.

### **4. Aleksandra Jovanovic; Stavroula Mavrogeni**

Full Professor; Full Professor

Aleksandra Jovanović is a Full Professor of English Language and Literature at the Faculty of Philology, University of Belgrade. She graduated from the Faculty of Philology, University of Belgrade, and she gained M.A. and Ph.D. in English Literature at the Faculty of Philology in Belgrade. Her research interests are mainly in the field of postmodern literature and literary theory. She teaches English, Irish, and Canadian literature at all levels of study. Her published work includes essays about modern British, Irish, Canadian and American literature and 4 books: *Priroda, misterija, mit – romani Džona Faulsa* (Nature, Mystery, Myth – the Novels of

John Fowles, 2007), *Glasovi i tisine* (Voices and Silences, 2013), *Dinamika pripovednog prostora* (The Dynamics of the Narrative Space, 2016), and *Kartografija mašte* (Cartography of the Imagination, 2020). Apart from English, she speaks Spanish and Greek.

Stavrroula Mavrogeni is a Professor at the Department of Balkan, Slavic and Oriental Studies, University of Macedonia, and Director of the Research Centre for Macedonian History and Documentation (KEMIT) of the Museum of the Macedonian Struggle, Thessaloniki, Greece. She studied in the Faculty of Philosophy in Belgrade. She holds an MA from the Department of History and Archaeology, Aristotle University of Thessaloniki, and a Ph.D. in Balcanology from the Department of Balkan Studies, University of Western Macedonia, Greece. Her main interests are literature, education, and the culture of South Slavs in the 19th and 20th centuries. Her research interests focus on the use of Art and Literature by institutional entities, such as schools and places of remembrance (museums, monuments). In her books and scholarly articles, she explores the literary and visual arts production and the respective trends that appeared within southern Slavic peoples during times of political, social, and cultural upheavals and national crises.

### **Passion and Pain in the Art of Milena Pavlović Barili**

This paper examines the painting and poetry of Milena Pavlovich Barili (1909-1945), with the aim to bring to the surface the common characteristics and diversity that exist in her work. Through the difficult childhood years, being a child of divorced parents and growing up in an unstable family environment, Milena Pavlovich Barili, a fact that greatly contributed to the formation of her personality. She created an intense emotional space that was reflected in her work, which belongs to the surrealism movement. In addition, the years she lived and wrote outside her country greatly influenced their work. Nostalgia, passion, and the pain of rejection are pervasive in her poetry as well as in her visual production. Our research aims to reveal and highlight this relationship as well as the whole psyche of Milena Pavlovich Barili. Besides, in the paper will address the emotions which, from an early age, "set in motion" her poetic and artistic endeavours.

## **Session 7**

### **Panel 13: On Queer (E)motion**

#### **1. Kyriaki Kourouni and Theodora Valkanou**

Kyriaki Kourouni, Senior Teaching Fellow, Aristotle University of Thessaloniki Theodora Valkanou, Adjunct lecturer, Aristotle University of Thessaloniki

Kyriaki Kourouni is a Senior Fellow at the Department of Translation and Intercultural Studies, Aristotle University of Thessaloniki. She holds a BA (Hons) from Aristotle University, an MA in Translation from the University of Surrey, UK as well as a DEA in Translation and Intercultural

Studies and a European Doctorate (cum laude) from Universitat Rovira i Virgili, Spain. She teaches courses related to translation technology and methodology, scientific and technical translation, translation of EU material. She has over 10 years experience in translation and subtitling. Her research interests include translator training, translation technology, terminology, and corpora in translation. She has served as Vice-President of the European Society for Translation Studies (<http://www.est-translationstudies.org>), as Vice-President of the Panhellenic Association of Translators ([www.pem.gr](http://www.pem.gr), 2008-2010) and as a member of the Translation Technology Committee set up by the International Federation of Translators ([www.fit-ift.org](http://www.fit-ift.org), 2010-2012).

Theodora Valkanou holds an MA in Translation Studies from the University of Warwick, UK, and a PhD in the same field from the School of English of Aristotle University. Her PhD dissertation title was *The Poetics of Irishness: 20th-century Anglo-Irish Poetry Translated into Greek*. She has presented and published papers in Greece and abroad. Her current research interests include the relationship between translation and identity, translation and gender, the translation of children's literature, postcolonial translation, and the use of corpora in translation. She works as a free-lance translator and part-time lecturer.

### **Emotionally-Charged Queer Identities in Translation: Costas Taktis' The Third Wedding Wreath**

Costas Taktis' *The Third Wedding Wreath* (1962/1971) is considered one of the novels that brought about a major change in contemporary Greek literature. In this novel, not only does Taktis employ a colloquial vernacular that blends the common language with elements of *katharévousa* for the first time, but he also portrays a number of non-heterosexual male characters and variously refers to their sexual practices. The story is told in first-person narrative by Nina, a middle-aged woman, who mostly quotes the dramatic retellings of the tumultuous life of her older friend, Ekavi. Queerness is, thus, communicated by two female voices and reported along with their emotional responses to it. The complexity in the depiction of queer identity lies not only in the fact that it is represented through the lens of two female heterosexual characters, but also in the well-known contested sexual identity of the author—a parameter that may create certain expectations for the readers. Taking as a starting point the fact that translators are primarily readers in the first stage of the translation process (Bush 1997; Snell-Hornby 2006; Mason 2008; Mossop 2009) this paper aims to examine the references and emotional responses to queerness in the original and its translations in three languages (English, French, and Italian). What qualities and emotions is queerness vested with in the original? How are these transferred when re-moved from their original context and reconstructed in the new languages the novel was translated into? Are queerness and accompanying emotions accentuated or neutralized in the translations? By comparing and evaluating the extracts that contain references to queer identities and practices in the four languages, this paper shall attempt to provide answers to the above questions.

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## 2. **Evipidīs Karavasilis**

MA graduate, English and American Studies, Aristotle University of Thessaloniki

Evipidīs Karavasilis is an ESL instructor and scholar living in Thessaloniki, Greece. He graduated from the School of English Language and Literature at the Aristotle University of Thessaloniki in 2021. During his undergraduate studies, he spent a semester at Universität Duisburg-Essen in Germany as an exchange student. Following his graduation, he conducted his traineeship in Centrum Modernes Griechenland at Freie Universität Berlin. He is currently pursuing a master's degree in English and American Studies at the Aristotle University of Thessaloniki. He has recently finished writing his MA thesis, which offers a critical comparative approach to novels written by Anglo-Caribbean and Canadian queer writers via an intersectional scope. He is also a member of the "Campus Narratives" working group of the Laboratory of Narrative Research (LNR). His research interests include Contemporary American Literature, Intersectionality, Critical Race Theory, Gender and Queer Studies.

### **Homosexuality, Black Femininity and Transnational Mobility: Contesting Queer Spaces in Dionne Brand's "In Another Place, Not Here" (1996)**

The present paper will critically engage with Dionne Brand's "In Another Place, Not Here" (1996) and examine the interrelation of emotion and mobility in the distinct Caribbean and Canadian settings that the main characters occupy. More specifically, it will offer an intersectional reading of the ways in which queer sexualities re-orient approaches to identity and belonging. "In Another Place, Not Here" exposes the lives of two black lesbian protagonists, named Elizete and Verlia, as well as the discreet and yet so co-related circumstances under which their homosexuality surfaces; one is an islander, whereas the other occupies multicultural Toronto. Their queer identities emerge in tandem with multiplex factors that equally affect one's selfhood. Namely, prejudice on race, gender and class – notably among other identitarian layers – inhibit sexual flourishing and aggravate their position in the social milieu. At the same time, Brand encourages the readers to contemplate the particular spaces that queer minorities inhabit. Both Elizete and Verlia venture to find belonging by transcending different Caribbean and Canadian settings. Through their respective, transnational, migratory movements, queer intimacy between them slowly escalates and their emotional bonds ultimately subvert the rigid standards regarding their sexuality and their being-in-the-world. This paper will place emphasis on the manifold identitarian and spatial factors interlocking with Brand's queer subjects through the lens of

Rinaldo Walcott's theory. As a Cultural, Queer and Black studies scholar, Walcott re-evaluates depictions of sexuality in his seminal work "Queer Returns: Essays on Multiculturalism, Diaspora, and Black Studies," by promoting a perception of homosexuality in conjunction with race, migration and the subsequent transnational character of American topoi. By investigating Elizete's and Verlia's positions as black, queer women in the Caribbean and Canada, as well as their status as (illegal) immigrants, this research paper will shed light on the interconnection of mobility and identity reconstruction.

### **3. Theodora Patrona**

Aristotle University of Thessaloniki

Theodora Patrona received her Ph.D. from the School of English at the Aristotle University of Thessaloniki in 2011. Awarded the AIHA memorial fellowship for her original doctoral thesis, she has received the Tsakopoulos Hellenic Research Fellowship twice (2013, 2022) and is CHS Harvard Visiting Scholar for 2022-23. Dr. Patrona has published numerous articles and chapters on Greek American and Italian American literature and film, and regularly reviews for journals and sites abroad. She is the author of *Return Narratives: Ethnic Space in Late Twentieth Century Greek American and Italian American Literature*. Fairleigh Dickinson UP, 2017, and coeditor of *Redirecting Ethnic Singularity: Italian Americans and Greek Americans in Conversation* (Fordham UP 2022, winner of the Vassiliki Karagiannaki MGSA award for originality). She has taught at the Aristotle University and the Hellenic Mediterranean University at Heraklion, Crete (ELMEPA) and she is interested in the interweavings of identity and gender.

#### **"Shame on you": Reading the Italian American/Greek American lesbian memoir**

Publishing the Greek American and Italian American lesbian memoir is something of a rarity. The overall patriarchal context with its strict gender roles, the codes of honor and secrecy in both cultures as well as problems with marketability seem to be still holding strong. Among the very few published memoirs on female homosexuality within Greek Americana, Joanna Eleftheriou's *This Way Back (in Place)* (2020), promoted as a collection of essays, unravels the author's course towards self-definition as a queer ethnic and a devout Greek Orthodox while growing up between Cyprus and the States in the 1990s and 2000s. Annie Rachele Lanzilloto's *L is For Lion: An Italian Bronx Butch Freedom Memoir* (2014) starting from the late 1960s records the author's confrontations with domestic abuse and paternal war trauma, cancer, and heteronormativity as she works hard on the exploration of her artistic sides. This paper compares and contrasts the two works together to shed ample light on an area and experiences so rarely discussed within the two ethnic groups; employing the theoretical prism of affect theory their joint close reading aspires to foreground a new perception of shame as regards the ethnic women's sexuality.

### **4. Alexandra Sastrawati**

Ph.D. Candidate, Princeton University

Alexandra Sastrawati is an essayist, interdisciplinary researcher, art collaborator, and Ph.D. candidate in medical and urban anthropology at Princeton University. She holds master's

degrees in anthropology from Princeton University and University of Texas at Austin. In addition to ethnography and quantitative social science methods, she works with archives and visual materials spanning the EU (Leiden; Rotterdam; Amsterdam), UK (London), and APAC (Tokyo; Singapore).

### **Imaginative Compositions: A Storying Otherwise**

Following what mental health advocates are doing with art therapeutics as a project of care and nonbiomedical intervention, my ethnography engages two marginalized groups struggling with mental distress amidst structural violence in the global city-state of Singapore: (1) queer folks who are practitioners in the art world and (2) migrant construction workers who are coming from a world of precariousness and exploitation. Their seemingly disparate lifeworlds collide in the aperture of art. Ethnographically attuned to “alter-political” realities (Hage 2015), artistic expressivities, and affective mediations that convey a more nuanced view of mental illness and health, my research spotlights people’s arts of existence and healing. From ethnographic encounters and writing field notes to composing lyrical photo essays, I gain a context of affective states, how people attempt to mediate their lifeworlds through art in nonbiomedical terms, and how artmaking promises healing. Art seems to be an opaque language in line with my interlocutors’ ways of dealing with everyday control. The following questions animate my ethnographic sensorium: How might we read forms of “opacity” (Glissant [1990] 2010: 120)? How do we read what is fugitive, invisible, in the “zone of obscurity” (Bergson 1988:85)? What sort of information do opaque forms refract and reveal about history and social life? How might we understand sources of violence which generate and express such forms? When spontaneously thrown into (and surrendering to) the arcana of things, the ethnographer’s imaginative compositions may speak with, and “nearby” (Trinh in Chen 1992: 87), ethnographic subjects and their figures of thought and experiences. My compositions, a pairing of images and text, explore the space-time of perceptual collaboration with interlocutors of opacity, as a way to be in relation-with them; a storying otherwise that hopefully goes beyond the ethnographic gaze.

## **Panel 14: On Narrative (E)motion II**

### **1. Stavroula Anastasia (Lina) Katsorchi**

PhD candidate, National and Kapodistrian University of Athens

Stavroula Anastasia (Lina) Katsorchi is a Ph.D. candidate at the National and Kapodistrian University of Athens. Her research applies critical posthumanism and gender theory to works of contemporary dystopian fiction, aiming to uncover a new posthuman ethics that radicalizes embodiment and social relations on the basis of unprivileged multiplicity, relationality, and interdependence. Lina received her M.A. on “English: Literature, Culture, and Theory” from the University of Sussex, UK, and her B.A. on “English Language and Literature” from the National and Kapodistrian University of Athens. She has published articles and book reviews on international academic journals, such as *Junctions*, *EJAS*, and *Journal of Posthumanism*. She has delivered several conference presentations across the globe. Apart from her academic duties, Lina has also published two poetry collections in English.

## **Uncovering Posthuman Embodiment: Emotion as a Creative Force in Kazuo Ishiguro's *Klara and the Sun***

Although emotion in-itself is not a strictly human privilege, its richness and complexity are traditionally identified as defining characteristics that distinguish humankind, laying the foundations for human exceptionalism. The emergence of animal studies has counteracted this trend. At the same time, the advent of robotics and critical posthumanism have sought to explore the affective possibilities of potentially new technologically-mediated species. While the realization of this prospect remains distant, the literary imagination has already developed diverse visions of posthuman futures, delving into the issue of emotion in inorganic agents. Such is the case with Kazuo Ishiguro's latest publication, *Klara and the Sun*. In between the lines of a seemingly dispassionate narration, Ishiguro's protagonist Klara, who is a robot specifically titled Artificial Friend, betrays a vast capacity for complex emotion, evident in her empathetic encounters with human and nonhuman others. Written in first person, the novel takes the form of an oral narrative, developed as a documentation of Klara's thoughts and experiences. This paper emphasises the role of the narrative in constructing and asserting one's affective self within a world that seeks to confine and subjugate it. It argues that narrative construction allows subjectivity and emotion to move across different mediums and temporalities, from thought to word to paper, thereby realizing their full potential. Ultimately, emotion and empathy are identified as the primary forces that drive the creative process of the narrative, thus giving rise to posthuman embodiment and agency.

### **2. Grigorios Iliopoulos**

PhD Candidate/Aristotle University of Thessaloniki

I am a PhD Candidate in the School of English, Department of American Literature and Culture at Aristotle University of Thessaloniki. Currently, I am in my second year of my PhD. My doctoral dissertation focuses on contemporary Canadian literature and the city of Toronto. I also hold a BA in English Language and Literature, and an MA in English and American Studies from the Aristotle University of Thessaloniki. My research interests include urban studies, Canadian studies, spatial and geocritical studies, and contemporary North American literature. As a part of my PhD I have audited classes from the Department of Architecture of AUTH, worked as an assistant librarian and taught a first-year course on academic writing and research skills in the School of English. Furthermore, I work as an English language teacher in a language center in Thessaloniki.

### **Motion, Emotion, and Affective Citizenship in Dionne Brand's novel *Love Enough* (2014)**

This presentation will examine Dionne Brand's novel *Love Enough* (2014). The focus will be placed on the movement of characters of immigrant origin and the manner in which they navigate the modern metropolis of Toronto. Concepts of belonging and (un)belonging will be examined in relation to urban space and the cityscape. Drawing on Michel de Certeau's principles of citizenship and adopting the street-level point of view, I will examine how characters navigate and explore Toronto and enter in dialogue with urban space. By traversing

different spaces characters find themselves belonging or being excluded from certain structures and their own idea of the self is renegotiated. As Ana Maria Fraile Marcos has suggested, Brand's novel offers the space for "nomadic subjectivities" where identities can be fluid and emotions can change "through encounters and interactions that occur in the space of the glocal city." Affective citizenship and the manner in which it is manifested through movement in the city (affective flows) can even put our own urban experiences into perspective. In our time of less uniformity and a greater appreciation of the varied mosaic that is urban space and its inhabitants such ruminations on the effect of motion on the individual's sense of belonging can have a major impact on our understanding of practices of inclusion and exclusion.

### **3. Eirini Nathanailidou**

Independent Scholar

Eirini Nathanailidou has received her BA from the Aristotle University of Thessaloniki, School of English Language and Literature. She has also completed her MA in English and American Studies in the same school. She is currently working as an EFL teacher. Her research interests revolve around theories of psychoanalysis, identity formation (gender, ethnicity, nationality, race etc.), post-colonialism and historical materialism with a keener eye for texts authored and circulated in the Romantic period.

#### **The Return of the Repressed Oppressed in Shirley Jackson's "We Have Always Lived in the Castle"**

Shirley Jackson's novel "We Have Always Lived in the Castle" (1962) is influenced by the troubling historical past of the American South and the recent post-world war II context. It offers an intriguing insight in the complex emotional and identity development of the main female protagonist and her disturbing narrative voice. Thus, the theories of psychoanalysis and affect of Sigmund Freud, Jacques Lacan and Julia Kristeva will be essential in pinpointing how closely interrelated are Merricat's emotional and narrative "transformations" with her actions (affect-effect). To be more precise, the proposed essay endeavours to depict how the repressive mechanisms of a decadent patriarchy and individual traumas fail to contain emotions of fear, anger and revenge as the protagonist, through symbolic acts, accepts and adopts the stereotypical image of the female witch in order to violently return it back to those who imposed it upon her.

### **4. Michail Tziachris**

PhD Candidate, Aristotle University of Thessaloniki

My name is Michail Tziachris. I am PhD candidate in the Aristotle University of Thessaloniki. I received my BA in English Language and Literature, and my MA in American and Literary Studies from the Aristotle University of Thessaloniki. I am currently involved in helping the holding of seminars and events organized by the Laboratory of Research Narrative, a teaching and research unit that is part of the School of English at Aristotle University. My research interests include questions of: Anglophone literature; cosmopolitanism/multiculturalism;

postcolonialism; migration and mobility; nationalism; gender and sexuality; identity formation and identity politics; belongingness and cultural symbiosis.

### **Spatializing Emotion: Exploring the (Im)Possibility of Cultural Belongingness in Elif Shafak's Novel 10 Minutes 38 Seconds in this Strange World**

This presentation addresses the question of the relationship between emotion, space, and the (im)possibility of belonging in Elif Shafak's novel 10 Minutes 38 Seconds in this Strange World. Drawing on theories of cosmopolitanism/postcoloniality and affect, I will explore how Shafak presents the ways in which feelings of shame, disgust, and love shape the organization of public space – who, how, and where one is allowed to move – as well as the formation of attachments to places and people. Her novel 10 Minutes 38 Seconds in this Strange World narrates the story of Tequila Leila, a prostitute, murdered by two men who believe it is their duty to rid Istanbul of this “dirt,” making it again a proper city for proper citizens, as well as the efforts of her closest friends, who are also social pariahs, to retake her body that was haphazardly buried in a nameless grave in the (otherwise much real location) Cemetery of the Companionless, and give her a proper burial. Shafak (re)presents Istanbul as a contact zone for a diverse group of people – nationalists, communists, uber rich, prostitutes, transvestites, Turks, Arabs, Africans, Kurds – whose failure in domesticating it (or even surviving in it) becomes a source of anxiety and discomfort. I will, finally, argue, that Shafak reclaims belongingness, bends it and makes it more flexible to align it, instead, with more nuanced perceptions of processes of identity formation. Through this novel, she draws a connection between the invisibility of minorities, on the one hand, and the emergence of alternative connections and forms of solidarity that may arise under circumstances of marginalization, on the other, in order to forge a sense of belongingness that does not conform to reactionary and tribalistic attachments.

## **Session 8**

### **Panel 15: On (Im)mobilized Bodies**

#### **1. Amanda Skamagka**

Teaching Fellow, UoA

Born in Athens, Greece, studied Communication, Media and Culture at the Panteion University of Athens and Italian Language and Literature and Modern Greek Philology at the National and Kapodistrian University of Athens. Master's degree holder in Greek-Roman and Greek-Italian Studies (University of Athens), PhD and Post-doc holder in Comparative Literature (University of Athens). Has taught “Italian novel”, “Italian Poetry” “History of Italian Theatre” and “Methodology of Research” at the University of Athens and “European Literature” and “World literature” at the University of the Peloponnese. Author and academic instructor of the teacher training e-learning course “Teaching foreign languages to very young learners” and partly of courses “Internal Business communication: Working skills” and “Telemarketing: Effective sales and customer services” at the University of Athens. Has

participated in various conferences in Greece and Europe and published articles related to Greek, Italian, Comparative or World Literature.

### **Enforced Mobility and Displacement on Leros Island: Institutionalization, Exile and Migration in Simona Vinci's First Truth**

The Greek island of Leros has been historically linked to the so-called "Europe's guilty secret", the Colony of Mentally Ill established there in the 1950s. "Colonists", anonymous, unidentifiable, unwanted patients, were transferred by ship in groups, tragically losing their identity and self. However, the insane asylum is not the only "guilty secret" Leros cannot take pride in. The island served as a place of exile during the Greek dictatorship, with thousands of political dissenters displaced there. In the camp of Lakki, exiles and mental patients lived in adjacent wards, with the former often being threatened they would end up "on the other side". A third, current phase of people being ostracized from society on the island of Leros is caused by the refugee crisis of the 2010s and the establishment of the specially created for refugees "hotspots".

Simona Vinci, a contemporary Italian author, published her award-winning novel *La prima verità* (The first truth) in 2016. The story unfolds in Italy and Greece but everything leads to the Greek island of Leros, the Colony of the Mentally Ill, the place of banishment for political dissenters and the refugees' camp most recently created. Vinci depicts various Greek dystopias, from the military Junta and the marginalisation of mentally ill people in Leros to the current migrant crisis. Furthermore, she portrays the Modern Greek poet Yannis Ritsos as a symbol of endurance, noncompliance and freedom, by creating the persona of another poet exile in Leros, constrained to spend his time with the psychopaths "next-door". Leros has been a dystopian place of confinement, of temporary –or permanent?– settlement, of isolation, of physical and mental violence. Simona Vinci exposes the past "guilty secrets of Europe" which, nowadays, do not really seem to have lost this shameful definition, on an island which could be seen as one of Marc Augé's "non-places", where individuals remain anonymous and lonely.

## **2. Efstathia Palyvou**

PhD Candidate, University of Thessaly, Greece

Efstathia Palyvou is an architect - engineer (BA & Msc University of Thessaly), Interior Designer (MA, University of Portsmouth) and a PhD Candidate (University of Thessaly, Greece). She has worked on several architectural practices in Volos, Athens, and Havant (UK) and is a freelance architect since 2010. She has participated in conferences in Turkey, Poland, Czech Republic, and Athens, while her work has been published online and in paper. She has worked as student mentor in University of Portsmouth and has won an international design competition designing the 'Listening Space', a reconciliation space for minorities for University of Winchester, UK. She is passionate about the human body, gender, biopolitics and phenomenology. Her PhD thesis explores the concepts of body and space in confinement, within the literary works of Marquis de Sade and Kafka through an interdisciplinary lens, drawing from architecture, philosophy, anthropology, psychology, and other sciences.

## **BREAKING BODIES INTO PIECES: Bodies of Power & Confined Bodies. Literal & literary stories of body theories, confinement, and haptic memory.**

Confinement emerged aiming to 'correct' disobedient bodies (Foucault, 1989). This punishment, through a set of disciplinary strategies, would use body's corporeality to modify its mental disposition. The human condition swiftly changed as confinement became the simplest way to control disobedience and change bodies into docile and useful subjects.

This essay discusses the biopolitics of the literal and the literary confinement, namely of Covid19 and Kafka's Penal Colony, depicting the Authoritarian Power either as 'medical intervention or as 'punitive correction'. During the pandemic, the 'Authorities' disciplined the 'global body', focusing on its materiality, intervening through medical biopolitics dividing the population into the healthy ones and the sufferers/contaminated. In Kafka, the Authoritarian Regime uses the 'Apparatus' to destroy bodies' corporeality and correct any disobedience. This serves Colony's biopolitical narrative and divides the bodies into docile and suffering/punished. Time stops while on the 'Apparatus' as the immobilized bodies are deprived of every human right and privacy, turning into anonymous beings, stripped of anything humane and rendered as spectacle for Power. In both narratives, time is essential for the universal obedience, as it is used towards and against the world, causing the (global) body to pause.

This paper explores the disciplinary mechanisms in both conditions drawing similarities, examines the manipulation of concepts of time and space whilst used to modify the sentiment of the bodies. The 'Confined Bodies' render (e)motionless, restrained under the voracious 'Apparatus', while the 'Bodies of Power' are in constant (e)motion, reinventing ways to intervene on them, changing their human condition, re-establishing their new social body-space and new way of being. In both cases bodies are open to a panoptic observation, deprived of their right to 'being', their gender is overruled as their performativity derives solely from Authority, and their assailable materiality reflects Authority's biopower.

### **3. Ayse Akalin**

Associate Professor of Sociology, Istanbul Technical University

Ayşe Akalin is an Associate Professor of Sociology in the Humanities and Social Sciences Department at Istanbul Technical University. She received her PhD in sociology at the City University of New York, Graduate Center. Her research has been published in journals such as *Australian Feminist Studies*, *European Journal of Women Studies* and *South Atlantic Quarterly*. Her scholarship focuses on the sociology and politics of care, care labor, affect studies, autonomy of migration and political emotions. She recently edited a book in Turkish on the ethnographies of affect. The two research projects she is currently working on are on the effects of the pandemic on the migrant domestic workers and the political emotions of young feminists in Turkey.

### **The (Im)mobility of Migrant Domestic Workers: What's Temporality Got to Do with It?**

The primary service that migrant domestic workers in Turkey provide for their employers can be described as "availability" (Akalin 2009, Akalin 2018). Availability is an affective presence



that is converted to a labour capacity for live-in working status and is determined by the migrant domestic workers' precarious employment conditions. Availability via precarity is partly an outcome of the workers' outsider-ness as the physicality of borders always haunts them, especially if and when they are undocumented. The Covid pandemic and the related implementation of lock-downs may first seem to have halted all the movement of migrant domestics, especially in terms of their rapid circular migration, hence raising the need to reconsider the relationship between mobility and availability. However, following Nicholas de Genova's reminder that the relationship between mobility and immobility is always a matter of governance, this paper argues that we need to see mobility beyond mere physical movement and in the "convoluted" realms (Spanger and Anderson, 2023) of transnational migration. More specifically, it is important to remember that availability is an affectivity that is also determined by how the temporal presence of the workers is governed. To understand this requires us to look at how different kinds of residence and work permits are issued to contain this kind of migration temporally and the kind of spaces they open as well as close at a time when migration (and/or mobility) itself is being attacked on multiple fronts. Based on a two-year research project on the effects of the pandemic on the migrant domestic workers market in Turkey, this paper argues that the "felt experience" of migrant domestic workers under the pandemic requires us to reconsider the temporal governance of availability.

#### **4. Michail-Chrysovalantis Markodimitrakis**

Independent Scholar

Michalis Markodimitrakis earned his PhD in American Culture Studies in 2021 from Bowling Green State University under full scholarship. His research focuses on the intersection of the "personal" and the "professional" in humanitarian assistance and representations of the "Other" in public narratives. His publications concern the Gothic in literature, and the intersection of national and personal identities in contemporary popular culture. He has served as an Associate Liaison Expert for the UNHCR, taught academic modules on Ethnic Studies and Academic Writing, interpreter/translator, and as a non-formal education trainer on theatre and Anglophone literature.

#### **"Hearts and minds...and bedbugs" An (auto) ethnography of "passing" during the conscripted service in the Greek army**

In Greece, one of the pillars of the Hellenic State's national policy, often a point of propagandist national pride, is the conscripted army service all male Greek citizens over 18 must endure for nine to twelve months. During that period, the young men serving undergo a semblance of military training, focusing primarily on matters of appearance, coordination, and uniformity. Central to a person's adaptive mechanism's in the army is the concept of "passing," adapting their identity and behavior to match that of the military unit. The aim of "passing" usually concerns avoiding disciplinary measures or even to gain favor and rewards from professional military personnel, ranging from a commendation to extra days of leave. In this presentation, using (auto)ethnographic notes and photographs, I will examine the spoken and unspoken "passing" strategies during my military service in the Greek army during the period 2022-2023, with a focus on expressions of emotion and composure. Using Foucault's

Discipline and Punish as a theoretical starting point, I argue that performance of national(ist), cis straight, and assertive behavior contributes to a theatricality that conserves the public face of the institution, while suppressing the soldiers' mental state and expressions of individuality. The "passing" strategies underline the sharp divide between the "public" and the "personal," even within the institution of the army, which has significant consequences for the personal and professional life of the conscripted soldiers after their service has been completed.

### **Panel 16: On (E)motion in Film and Television Series**

#### **1. Giorgos Dimitriadis**

Laboratory Teaching Fellow/Aristotle University of Thessaloniki

Dr. Giorgos Dimitriadis is a Laboratory Teaching Fellow at the Translation, Interpreting and Communication Lab of the School of English, A.U.Th. He holds a PhD in Film Theory, which focuses on visual perception and cognitive theory applied to digital cinema. His work involves aspects of cinematic world-building, with special interest in the ways in which visual mechanics affect the cognitive functions of the human mind and viewers' comprehension of fictional cinematic worlds. His academic interests focus on various aspects of new technologies in cinema, narrative comprehension, worldmaking theory and visual culture, and his teaching experience includes courses on the history and theory of cinema, literature, culture, and research & academic writing, as well as training seminars on the application of cinema and visual media to education. His current research involves the use of eye tracking as a tool in studying viewers' response to interactive forms of cinema for purposes of audiovisual literacy.

#### **Motion and Emotion in Animated Characters: The New Reality and Challenges of Performance in Digital Cinema**

Having already expanded well beyond worldmaking as reconstruction of virtual space in cinema, advanced digital animation technologies have gradually begun to draw attention to a trait that, until recently, has been distinctly human: animated digital characters that make use of the performance of real actors underneath a digital skin manifest emotional states, the origins of which are difficult to define. Both the motion and the emotions of the animated character are amalgamates, potentially shared by the actor as much as the animation designer at the same time.

In this context, the present paper considers the technologies of Motion Capture, and Performance Capture in particular, from the perspective of characters and their (e)motions, i.e. the level in which their bodily and facial movements and the emotional states that they can carry are based solely on the human element underneath, or they are complemented and thus enhanced by digital graphics. Therefore, the argument focuses not only on the ways in which Motion Capture and Performance Capture enable actors to convey emotions on screen, but also raises questions with regard to the ownership of these emotions, with the issue being further complicated, both ontologically as much as ethically, in the case of re-animated deceased actors. The purpose of the paper, therefore, is to discuss and review the currently available and widely used CGI technologies in cinematic production with regard to issues of performance: the positioning of real actors and the value of their acting

in this new creative landscape dictate a rethinking of the nature and origins of characters' emotion as it is conveyed on screen and shared with audiences, consequently re-igniting the scholarly debate on digital realism at large.

## **2. Meheli Sen**

Associate Professor, Rutgers University

Meheli Sen is Associate Professor in the department of African, Middle Eastern, and South Asian Languages and Literatures (AMESALL), and the director of the Cinema Studies program at Rutgers University. Her research area is post-independence Indian cinema, particularly Hindi and Bengali language films. Sen's work has been published in journals such as *Cinema Journal*, *Framework: The Journal of Cinema and Media*, *LIT: Literature Interpretation Theory*, *South Asian Popular Culture*, among others. She has co-edited an anthology titled *Figurations in Indian Film* (Palgrave-Macmillan, 2013). Sen's book, *Haunting Bollywood: Gender, Genre and the Supernatural in Hindi Commercial Cinema* was published in 2017 by The University of Texas Press. She is currently working on a second book on horror and digital media cultures in South Asia.

### **Horror as Place: The Regional and the Affective in Contemporary South Asian Horror**

This paper—excerpted from a longer book manuscript—interrogates the invocation of fear, dread, and anxiety in recent South Asian horror films. Indian popular cinema has undergone seismic shifts in the wake of the Covid 19 pandemic, in terms of both viewership as well as political economy. Most noticeably, the “all-India film,” a tag usually claimed by Hindi-language cinema from Bollywood, has come to be decisively wrested away by regional language films—especially in Telegu, Tamil, and Malayalam, which have achieved remarkable success nationally. This paper looks at this upstaging of Bollywood via several recent horror films, notably *Tumbbad* (2018), *Bhoothakaalam* (2022) and *Kumari* (2022), to suggest that a new kind of regional imagination buttresses these films, in marked variance from the generic cosmopolitan homogeneity of Hindi-language cinema. At the core of this inquiry is the question of how the “region”—variously conceived—is concretized in cinematic terms. Beyond language and the invocation of local culture, I suggest that an intense investment in climate, atmosphere, and the natural world enables this texturing of space and place in a specific way. Fear-as-affect is mediated through the nonhuman in the broadest sense—from gods and monsters, to animals, forests, and the planet itself. The melodramatic register of emotion is thus significantly reconfigured in generic terms. Drawing on eco-critical approaches and animal studies, I also show how genre films can resist being co-opted into the “all-India” narrative by insisting on the granular specificity of location. In this sense, these films also challenge the upper-caste, Hindu discourse that characterizes much of Bollywood cinema.

## **3. Bogdan Groza**

PhD Candidate at the University of Siena

Bogdan Groza finished his Master's Degree programme in European, American and Postcolonial Language and Literature at the faculty of Padua with a thesis entitled "Knighthood and anti-heroic behaviour in the figures of Falstaff and Don Quixote". He is currently doing a PhD project at the faculty of Siena on the subject of the Anthropocene in science fiction literature; the main writers he is working on are Philip K. Dick, Frank Herbert and Ayn Rand.

### **Empathy, introspection and otherness in Philip K. Dick's *Do androids dream of electric sheep?***

The technologically advanced dystopias portrayed within the novels of Philip K. Dick explore a variety of topics; one of the themes that is frequently stressed is without a doubt perception. The writer continuously insists on the importance of analysing not only the perception of reality as an external construct, but one concerning an internal dimension as well, a multi-layered stratification of emotions.

Within *Do androids dream of electric sheep?*, as well as with its movie adaptation *Blade Runner* (that came out only several months after the writer's death), empathy becomes a central element to analyse and understand the human-otherness dichotomy. In this case, otherness is represented by androids, advanced humanoid artificial intelligences that are otherwise physically undistinguishable from humans. The only test that can feasibly answer if a person is an android or not is one that reflects the emphatic responses of the candidate, a test that is administered by private investigators that are more akin to bounty hunters. Not only are the androids self-aware, but the reason they escape and are hunted is because they do not want to be slaves. These intricate layers created by Philip K. Dick lead the reader towards moral and ethical dilemmas that are further developed not only within the conclusion of the novel, but in its adaptation as well; director Ridley Scott explores the ambiguity and human-android relation to an even greater extent.

Today, more so than ever, *Do androids dream of electric sheep?* demands a closer analysis because of the profound and important questions it asks. This paper will analyse the novel, as well as *Blade Runner*, and explore the central role of empathy within the narrative created by Philip K. Dick.

#### **4. Maria Virginia Tsikopoulou**

PhD Candidate, Department of American Literature and Culture, School of English, Aristotle University of Thessaloniki

Maria Virginia Tsikopoulou is a Ph.D. Candidate at the Department of American Literature and Culture, School of English, Aristotle University of Thessaloniki, Greece, and a Fulbright alumna. She holds a MA (2018) in English and American Studies (AUTH) and a BA (2015) in English Language and Literature (AUTH). In 2022, she visited NYU and the Department of English as well as the Brooklyn Art Library in New York City under the auspices of the Fulbright Foundation in Greece for PhD-related research. In 2022, she also visited la Universidad Complutense de Madrid, in Spain, with an Erasmus scholarship. In 2021, she taught the course Computer Literacy and Research Skills: Literary Cycle at the School of English (AUTH) and she is currently teaching the course Workshop in Critical Writing: Poetry at the

same institution. Her research interests revolve around urban space, contemporary American fiction, experimental narratives and artistic practices.

### **Heterotopian Physicalities: Space(s) and Emotions in Physical (2021-present)**

Annie Weisman's Apple TV+ television series *Physical* (2021-present) constitutes a retrospective comedy/drama that revolves around Sheila Rubin, portrayed by Rose Byrne, and her middle-class, suburban life during the 80's in San Diego, California. The protagonist's physicality, to which the title alludes, is twofold: on the one hand, Sheila is an avid enthusiast of aerobics and, eventually, this passion converts her into a successful Jane-Fonda-inspired businesswoman. On the other, Sheila suffers from a severe eating disorder that is triggered every time she undergoes an emotional crisis and loses control of her life. Her body, thus, is e-motion-ed and she compulsively moves. When a crisis happens, Sheila drives to a local motel where she performs a very specific and high-maintenance ritual that scars her body and her family's savings, unravelling her emotional and psychological state. While focusing on the series' first episode and within the broader context of the consumerism characterizing the American culture of the 80's, my interpretation of *Physical* is space and body oriented. How does the physical, architectural space of the motel relate to and affect Sheila's emotional state and, by extension, her physicality? How does the context of the 80's San Diego environment shape her subjectivity? First, I would like to argue that the motel functions as an emotionally charged space, a Foucauldian heterotopia where violence and physical pain is inflicted on Sheila's organic body. At the same time, this body will be interpreted not only as an organic site of physical pain but also as a culturally produced entity, commodified, and ready to be consumed during Sheila's own pursuit of a capitalist-driven success.

## **Session 9**

### **Panel 17: On Solidarities and Geographies of Belonging**

#### **1. Konstantina Klagkona**

Independent Researcher/ MSc Graduate of the Institute of Criminal Justice, University of Portsmouth, UK

Konstantina Klagkona is a MSc graduate of Criminology & Criminal Psychology from the University of Portsmouth, U.K., and a BA (Hons) degree holder in English Language and Literature from the Aristotle University of Thessaloniki, Greece. For the past 12 years, she has been working as an EFL teacher using innovative pedagogical strategies, and as a criminologist, composing behavioral profiles of offenders and offering consulting services, especially in homicides. The areas of her research interest circulate around black-on-black crime in relation to spatial and social-learning theories in African-American ghettos (19th-21st century), offender profiling, victimology, trauma studies, dystopias in Hollywood film industry and American literature, posthumanism, and gender representation in action-adventure video games.

## **"Urban Renewal Is Negro Removal:" Gentrification, "Root Shock" and Criminality in Black "Traumascapes"**

Migration, either involuntary for political reasons or voluntary for economic ones, constitutes a common phenomenon nowadays. However, literature is scarce regarding internal migration in the form of forced displacement of lower-income and poor inhabitants caused by gentrification. Crime-ridden and poverty-stricken residential areas of ethnic/minority groups are physically renovated to attract predominantly middle-class or higher-income Caucasians for the sake of commercial exploitation and private investment. Still, residents share a special resonance bond with their neighborhoods. Hence, if the one is marked by a traumatic experience, like a criminal act, the other is directly inflicted. Such places are described by Tumarkin (2005) as "traumascapes." Original residents experiencing demolition of their spatial environment and dislocation face a traumatic stress reaction named "root shock" (Fullilove, 2016) occurred by the loss of one's emotional ecosystem. African-Americans residing in ghetto neighborhoods across the US have long experienced this condition owing to their history of slavery as well as contribution to the socio-political unrest brought about by the Civil Rights movement (1960s), thus facilitating the formulation and propagation of stereotypes against them. Still, not only is individual and collective trauma caused because of "root shock" but black-on-black criminality also exacerbates as a negative response. Therefore, the focal point of the paper rests upon the exploration of potential causality among gentrification, black-on-black crime and "root shock" in African-American gentrified areas of Chicago, Los Angeles, Washington D.C., and Philadelphia (1990s-2020s) as evidenced by their high offending rates. Photos indicative of urban decay and gentrification from these places accompanied by criminological and health data of dislocated black residents across these decades will frame the analysis. The paper shows that emotion theory is significantly correlated to movement with discrimination still having a long-term effect on American citizens.

### **2. Georgia Ntola**

PhD Candidate, AUTh

Georgia Ntola is a PhD candidate and Teaching Assistant in the Aristotle University of Thessaloniki, Greece, from which institution she also holds a BA and a MA. Her doctoral dissertation examines the representation of feminist solidarity in postmillennial neo-Victorian texts. Her research interests encompass (neo-)Victorian literature and culture, the Gothic, and feminist theory. Her work has been presented in various international conferences, and she has articles published in forthcoming issues of the journals *Neo-Victorian Studies* and *Victoriographies*.

### **In Search of the "real Agnes": Travelling to the Other's World and Forging Feminist Solidarity in Michel Faber's *The Crimson Petal and the White* (2002)**

This paper engages with the way in which a spatial transition to the locus of the Other woman's lived experience and an intimate familiarisation with her texts ignites solidaristic

responses, as depicted in Michel Faber's neo-Victorian novel *The Crimson Petal and the White* (2002). The paper discusses the relationship between the novel's two female protagonists, Sugar and Agnes, who are divided by the barrier of social class in Victorian England; in particular, it argues that the two women's relationship serves as a metaphor for the feminist debate on women's differences, while also dramatising the process whereby support is consciously and actively offered in order to defy oppression and alleviate suffering, despite their different positionalities. A key aspect of this process is the literal and metaphorical journey which Sugar undertakes to the sites of Agnes's material experience, which provides her with an insight into the kind of oppression Agnes experiences, and enables her to offer the latter woman the assistance she needs. Seen through a neo-Victorian lens, this move interrogates neo-Victorianism's relationship to the past through the affirmation of feminist theory's imperative that women ought to look to the past in order to understand the present, as posited by Adrienne Rich in her 1972 essay "When We Dead Awaken: Writing as Re-vision." To illustrate its point, the paper utilises María Lugones's concept of playful "world"-travelling, which advocates a loving orientation to the Other whose "world" is being travelled to; in addition, a range of feminist and neo-Victorian critical insights will further illuminate the way in which, in Faber's narrative, movement fosters the ability to feel and act in solidarity with the Other woman, as well as the implications of this act for the way in which past and present meet in neo-Victorian fiction.

### **3. Panagiota Paspali**

Ph.D. Candidate in Social Anthropology University of Thessaly

Penny Paspali (she/her) has a BA in History and an MA in Gender Studies. She is a Ph.D. candidate in Social Anthropology in the Department of History, Archaeology and Social Anthropology at the University of Thessaly. She is working on the subject of digital feminist activism against femicides in Greece and currently conducting a multi-sited ethnography on a feminist collective in a small city in northern Greece. She thinks that ethnography is a painful, but comforting method of research, and in the context of this paradox her research interests are focused on digital anthropology, digital feminisms, ecofeminism and their convergences with queer theory and posthuman theory, but also their applications/adaptations by corresponding movements. She is a researcher for the Greek sector of the European Observatory on Femicides and member of the organizational team of Pelion Summer Lab for Cultural Theory and Experimental Humanities.

#### **The feminist burn-out: aspects of im/material labour and affective solidarity in Greece**

What is it like to be the administrator of the Facebook page of a feminist collective? To put it differently, how does it feel to be responsible for the dissemination of information and news in digital counter publics, for responding to messages for help by survivors of gender-based violence (GBV) and/or for generating political feminist discourse in Greek post #MeToo social media? In this paper I address this question drawing on my ongoing ethnographic research on a feminist intersectional collective in a small northern Greek city. I focus, first, on the invisible and immaterial labour involved in administrating social media. How is this work experienced by the admins of feminist social media accounts? How might it be connected to contemporary,

commonly experienced public feelings, to borrow Ann Cvetkovich's term, such as information fatigue and burn-out, particularly the feminist burn-out. Secondly, I examine the ways this labor is informed by the affective-laden imperatives of Greek feminist movements regarding solidarity and community building, such as feminist chants that have circulated widely in social media in the wake of femicides and GBV incidents in the past five years: "We're full with rage and affection" (Είμαστε γεμάτα σΟργή), "Should you need any help, come to me" (Αν χρειαστείς βοήθεια έλα σε μένα). These chants reflect what Claire Hemmings describes as affective solidarity, an essential concept on feminist politics of transformation. To approach this field of inquiry, I draw on this concept, while I also employ Hardt and Negri's concept of affective labor, with emphasis on the use of this concept in relation to digital labour to illuminate what I see as key aspects of contemporary feminist political subjectivity in Greece.

#### **4. Anastasia Miskaki & Effrosyni Pappa**

Independent Scholars

Anastasia and Effrosyni are both graduates of the School of English, AUTH. They completed their MA in English and American Studies in 2021 and they are currently working as teachers of English.

##### **"And all our Lives shall merry make": Seeking an Emotional Utopia in Margaret Cavendish's The Convent of Pleasure**

In the post-COVID-19 era, new research has shed light on the unequal division of mental labour in heterosexual households. Sociologists have observed that this load is mostly emotional in nature and unfairly carried by women. One of the early examples of an alternative mode of operating comes from seventeenth-century literature. This paper will examine the manner in which the (almost) all-female community in Margaret Cavendish's *The Convent of Pleasure* (1668) envisions the emotional and cognitive load of the domestic space as an equally shared responsibility among its members. Particularly, the convent, which includes not only virgin women, but also a man in disguise, functions as the locus of harmonious cohabitation since all its participants, regardless of their gender, willingly and actively join in caring for themselves, each other, the newly founded community, as well as the natural world. Separated from patriarchal society, the members of the convent are able to fashion their own identities and reclaim their sexuality in an effort to lead a pleasurable life to the benefit of all. Such shifting of identities is also inextricably linked to the aspect of performativity in relation to gender, evident in their cross-dressing activities. These elements, the sharing of emotional burden and shaping of identities, are highlighted through an ecofeminist lens, whereby convent members and nature are intertwined to form a culture of caring. As this paper will demonstrate, *The Convent of Pleasure* introduces such ideas in a historical context that does not allow their thorough exploration – or perhaps cannot fully articulate them yet – as the dismantling of the convent at the end of the play shows.