

**1<sup>ο</sup> Επιστημονικό Πεδίο: Αγγλόφωνη λογοτεχνία και πολιτισμός του 20ου και 21ου αιώνα**  
**Τίτλος Μαθήματος: Η Ελλάδα στη σύγχρονη αγγλόφωνη λογοτεχνία**

**Διδακτικές Μονάδες (ECTS): 7,5**

**Κωδικός Μαθήματος: ΛΕ177**

**Εξάμηνο: Χειμερινό Ζ'**

**Περιγραφή Μαθήματος:**

Εστιάζοντας σε διαφορετικά παραδείγματα της σύγχρονης αγγλόφωνης λογοτεχνίας, τα οποία θα μπορούν να αντιπροσωπεύουν είτε ισομερώς, είτε όχι όλα τα λογοτεχνικά είδη (πεζογραφία, ποίηση, θέατρο), καθώς επίσης και το κριτικό ή ταξιδιωτικό δοκίμιο, το μάθημα εξετάζει την ιδιαίτερη θέση που κατέχει η Ελλάδα στο πεδίο αυτό. Συγκεκριμένα, οι φοιτητές και οι φοιτήτριες θα έχουν τη δυνατότητα να μελετήσουν σε βάθος τους ποικίλους τρόπους με τους οποίους οι σύγχρονοι/ες αγγλόφωνοι/ες συγγραφείς συνδιαλέγονται με το ελληνικό στοιχείο και ανακαλύπτουν εκ νέου την Ελλάδα ως ένα φαντασιακό χώρο, αλλά και ως έναν πολυσήμαντο πολιτισμικό και γεωγραφικό τόπο με συγκεκριμένες συντεταγμένες. Τα ζητήματα στα οποία θα μπορεί να επικεντρωθεί το μάθημα είναι δυνατόν να ποικίλουν σε μεγάλο βαθμό και μπορούν να εκτείνονται από διακειμενικές και διαπολιτισμικές προσεγγίσεις της αρχαίας ελληνικής λογοτεχνίας και του πολιτισμού σε αντίστοιχες θεωρήσεις της νεότερης και σύγχρονης Ελλάδας.

**Greece in Contemporary Anglophone Literature**

**Course Description:**

Imaginatively constructed, idealized, and fetishized by the early nineteenth-century movement of Romanticism, Hellenism persists in 20th and early 21st-century literature assuming many guises and marked by its striking plurality and polyvalence. The course explores Greece in literature focusing on Anglophone fiction (novels, short stories) and travel narratives. It investigates the ways in which Anglophone literature reworks the Romantic and Victorian dream of Greece and represents or interprets contemporary Greece starting with a modernist text marked for its radical potential. E.M. Forster's "queer" short story titled "Albergo Empedocle" (1903) foretells this looming radicalism and anticipates the impending, transgressive configurations of Greece in contemporary Anglophone literature explored in this course. Forster disavowed "Albergo Empedocle," claiming that his first published work was, in fact, another Mediterranean short story entitled "The Story of a Panic" (1904). It has gathered critical attention posthumously (1970s). Reflecting upon the ambivalences, contradictions and tensions—ancient and modern, primitive and developed, oriental/Eastern and European—emerging from a variety of texts on contemporary Greece, this course analyses how authors seek to reconceptualise Greece as an aporetic, ambivalent, dynamic space as they move away from politicized Romanticism and begin to embrace post-Byronic versions of personalized modernism (E.M. Forster), postmodern revisitations of myth (Lawrence Durrell), primitivist schemata and travel adventures (Henry Miller), "queer" and slanting perspectives on the oddity and transgressive potential of Greece (Iris Murdoch, Kenneth Matthews), and readings that filter the country through postmodernist perspectives and undo elitist or conservative understandings of Greece (Don DeLillo). The course delineates the multifacetedness and plurality of Hellenism unconcealing contemporary Greece as a literary rubric; a concept that remains evocative of the era's broader concerns and tendencies (Sofka Zinovieff). The novels, novellas, short stories, travel narratives, and essays presented transgress the predominant male line of academic and philological Hellenism highlighting the emergence of a robust, contemporary female scholarship. The course also surveys theoretical and critical perspectives and charts how different theories and methodologies work in practice engaging with a variety of literary texts while registering the evolving notional understanding and imaginative remaking of Greece in Anglophone literature.

**Course Objectives:**

This course will:

- Examine the plurality and multifacetedness of contemporary, 20<sup>th</sup> and 21<sup>st</sup>-century Anglophone literature about Greece.
- Present an overview of the evolving notional understanding of Greece in Anglophone literature (Transitioning from Modernist to Postmodernist and Contemporary Perspectives).
- Explore a variety of literary genres on Greece (novels, short stories, travel narratives, essays).
- Highlight the challenges to the (male) line of academic and philological “conservative” readings and understandings of Greece in 20<sup>th</sup> and 21<sup>st</sup>-century Anglophone literature.
- Combine close reading and narrative analysis with critical attention to relevant historical and cultural contexts.
- Emphasize the risks and limitations of applying specific theoretical frameworks to literary texts (reductive readings).
- Offer students methodological tools to critically read essays discussing the works under scrutiny.

### Learning Outcomes

Upon completion of this course, students should be able to:

- Read critically and understand how various literary texts register contemporary Greece.
- Understand the relationship between aesthetic form, thematic content, and socio-historical context.
- Explain the movements (Modernism, Postmodernism), tendencies, and events that informed the production of each work discussed (contextualizing the works).
- Differentiate between chronologically and conceptually different forms of Hellenisms.
- Connect the reading of secondary critical works with the literary work under discussion.
- Demonstrate their comprehension and interpretation of the novels, short stories, and travel narratives, as well as their analytical and interpretative skills in written or oral assignments.
- Undertake relevant research.

### Course Requirements

In order to successfully complete the course, students must:

- Attend class regularly.
- Study the assigned material.
- Actively participate in class discussions.
- Participate in the midterm written examination (Optional, Week 8).
- Participate in the mandatory final written examination.
- Present PowerPoint Presentations (Optional, Week 13).

### Course Schedule

<b>Week 1</b>	<p><b>Course Overview:</b>  <b>Introduction - 20<sup>th</sup> Century Hellenism(s)</b>  <b>Knowing and Unknowing Greece</b>  <b>Questionable Modernity and Disillusionment</b></p> <p>Presentation of Texts and Assessment Guidelines and Theoretical Context:</p> <p>Woolf, Virginia. “On Not Knowing Greek” (1925), <i>Virginia Woolf: A Woman’s Essays</i>, ed. Rachel Bowlby, Harmondsworth: Penguin, 1992, 93-106.</p> <p><b>Secondary Readings:</b></p> <p>Spiropoulou, Angeliki. “‘On not Knowing English’: Woolfian Encounters With The Other”, <i>Études britanniques contemporaines</i>, 48: 2015, Web. DOI: <a href="https://doi.org/10.4000/ebc.2217">https://doi.org/10.4000/ebc.2217</a>.</p>
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	<p>Roessel, David.          "Introduction: Almost Impossible to Think Sanely About Greece," 3-10.          "Conclusion: A New Kind of Byronism," 252-84.  <i>In Byron's Shadow: Modern Greece in the English and American Imagination</i>. Oxford: Oxford University Press, 2002.</p> <p>Kolocotroni, Vassiliki, and Efterpi Mitsi, eds. "Introduction," <i>Women Writing Greece: Essays on Hellenism, Orientalism and Travel</i>. Amsterdam: Rodopi, 2008, 5-18.</p> <p><b>Link:</b> "On Not Knowing Greek (in 1923)"  <a href="https://antigonejournal.com/2023/01/on-not-knowing-greek/">https://antigonejournal.com/2023/01/on-not-knowing-greek/</a></p>
<b>Week 2</b>	<p><b><i>The Queer Eternity of Greece</i></b></p> <p>Forster, E. M. (1903) "Albergo Empedocle," <i>The Life to Come and Other Short Stories</i>, edited by Oliver Stallybrass, New York and London: W.W. Norton. 1987, 10-35.</p> <p><b>Secondary Readings:</b></p> <p>Aldrich, Robert. <i>The Seduction of the Mediterranean: Writing, Art and Homosexual Fantasy</i>. London and New York: Routledge, 1993.          "Introduction: The Mediterranean Obsession" (1-12)          "Contemporary Echoes" (186-216)</p> <p>Fordoński, Krzysztof. "E. M. Forster's Geography of Homosexual Desire." In <i>New Aspects of E. M. Forster</i>, edited by Krzysztof Fordoński, Warsaw: University of Warsaw, 2010, 90-110.</p> <p>Scourfield, J. H. D. "Classical Land/scapes: Transformative Geography in E. M. Forster's Early Short Fiction." <i>Caliban</i> 58: 2017, 185-202. <a href="https://doi.org/10.4000/caliban.4797">https://doi.org/10.4000/caliban.4797</a>.</p> <p><b>Video:</b> Clips from the Film Adaptation of E. M. Forster's novel <i>Maurice</i> (published posthumously, 1971). The sequence in Athens (dir. James Ivory, 1987)</p>
<b>Week 3</b>	<p><b><i>(Forgotten) Oddities and Aberrations</i></b></p> <p>Matthews, Kenneth. <i>Aleko</i> (1934). London: Peter Davis.</p> <p><b>Secondary Readings:</b></p> <p>Foucault, Michel, and Jay Miskowiec (1986). "Of Other Spaces." <i>Diacritics</i> 16:1, 1986, 22-27.</p> <p>Roessel, David. "A Hard Place to Write About," <i>In Byron's Shadow: Modern Greece in the English and American Imagination</i>. Oxford: Oxford University Press, 2002, 231-51.</p> <p><b>Link:</b> <i>Aleko</i> (in Spanish, <i>Editorial Amistades Particulares</i>, 2024):          "An unjustly forgotten jewel that, inexplicably, was never reissued. Now, 90 years after its publication, we rescued it for the Spanish-speaking public, something that, sadly, has not happened in the language in which it was written" (my translation)  <a href="https://www.amistadesparticulares.com/t-aleko">https://www.amistadesparticulares.com/t-aleko</a>.</p>

<p><b>Week 4</b></p>	<p><b><i>Paraphilias: Agalmatophilia and the Statuesque</i></b>  <b><i>(Three Scenes from a Novel, a Short Story, and a Travel Narrative)</i></b></p> <p><b>Scene 1:</b> (Excerpts from) Murdoch, Iris. <i>A Fairly Honourable Defeat</i> (1970) London: Vintage, 2001, 90, 217-221, and 475-481.</p> <p><b>Scene 2:</b> Forster, E. M. "The Classical Annex" (Written in 1930-31, Published Posthumously) <i>The Life to Come and Other Short Stories</i>, edited by Oliver Stallybrass, New York and London: W.W. Norton, 1987, 146-150.</p> <p><b>Scene 3:</b> (Excerpts from) Durrell, Lawrence. <i>Reflections on a Marine Venus: A Companion to the Landscape of Rhodes</i> (1953) London: Faber and Faber, 2000, 16-17, 37-38, and 178-184.</p> <p><b>Secondary Readings:</b>  Dimakis, Athanasios. "Making Love to Apollo: The Agalmatophilia of Iris Murdoch's Athenian Lovers in <i>A Fairly Honourable Defeat</i>," <i>Studies in the Literary Imagination</i> 51:2, 2018, 95-114. <a href="https://dx.doi.org/10.1353/sli.2018.0015">https://dx.doi.org/10.1353/sli.2018.0015</a>.</p> <p><b>Critical Focus</b> (part on Lawrence Durrell): Scobie, A., &amp; Taylor, A. J. W. "Perversions Ancient and Modern: I. Agalmatophilia, The Statue Syndrome." <i>Journal of the History of the Behavioral Sciences</i>, 11:1, 1975, 49-54. doi:10.1002/1520-6696(197501)11:1</p> <p><b>Video 1:</b> "Aphrodite Aidoumene in the Rhodes Museum, 1954, Robert McCabe" Exhibition Poster: "Greece: An Enchanted Land-Photo Exhibition of Robert McCabe at the Consulate General of Greece in NY": <a href="https://www.youtube.com/watch?v=3R7anlt_9PI">https://www.youtube.com/watch?v=3R7anlt_9PI</a></p> <p><b>Video 2:</b> Part on Aphrodite Aidoumene, Archaeological Museum of Rhodes (<i>Marine Venus</i>) "Spirit of Place: Lawrence Durrell's Greece" (BBC Arts Documentary, dir. Peter Adam, 1975): <a href="https://patrickleighfermor.org/2019/03/23/spirit-of-place-lawrence-durrells-greece/">https://patrickleighfermor.org/2019/03/23/spirit-of-place-lawrence-durrells-greece/</a></p>
<p><b>Week 5</b></p>	<p><b><i>The Return to Myth: Durrell's Islomania/Cretomania – Part I</i></b></p> <p>Durrell, Lawrence. <i>The Dark Labyrinth</i> (1961; First Published as <i>Cefalû</i> in 1947) London: Faber and Faber, 2001.  Part I: Chapters 1-7</p> <p><b>Secondary Readings:</b>  Clawson, James M. "Urban Flight and Rural Reception: Modernist Refuge in <i>Panic Spring</i> and <i>The Dark Labyrinth</i>," <i>Durrell and the City: Reconstructing the Urban Landscape</i>, edited by Donald P. Kaczvinsky, Madison, NJ: Fairleigh Dickinson University Press, 2012, 3-11.</p> <p><b>Video:</b> "Islomania" in "Spirit of Place: Lawrence Durrell's Greece" (BBC Arts Documentary, dir. Peter Adam, 1975): <a href="https://patrickleighfermor.org/2019/03/23/spirit-of-place-lawrence-durrells-greece/">https://patrickleighfermor.org/2019/03/23/spirit-of-place-lawrence-durrells-greece/</a></p> <p><b>Link:</b> Take a look at the latest Poem by Margaret Atwood (on the mythical labyrinth of the Minotaur included in her new book):</p>

	<p>"Ariadne Sends a Message," a Poem by Margaret Atwood From <i>Paper Boat: New and Selected Poems 1961-2023</i>: <a href="https://lithub.com/ariadne-sends-a-message-a-poem-by-margaret-atwood/?utm_source=Sailthru&amp;utm_medium=email&amp;utm_campaign=Lit%20Hub%20Daily:%20October%2015%2C%202024&amp;utm_term=lithub_master_list">https://lithub.com/ariadne-sends-a-message-a-poem-by-margaret-atwood/?utm_source=Sailthru&amp;utm_medium=email&amp;utm_campaign=Lit%20Hub%20Daily:%20October%2015%2C%202024&amp;utm_term=lithub_master_list</a></p>
<b>Week 6</b>	<p><b><i>The Return to Myth: Durrell's Islomania/Cretomania – Part II</i></b></p> <p>Durrell, Lawrence. <i>The Dark Labyrinth</i> (1961; First Published as <i>Cefalû</i> in 1947) London: Faber and Faber, 2001. Part II: Chapters 8-14 (143-243)</p> <p><b>Secondary Readings:</b></p> <p>Momigliano, Nicoletta. "Introduction: Cretomania – Desiring the Minoan Past in the Present," <i>Cretomania. Modern Desires for the Minoan Past</i>, edited by Nicoletta Momigliano and Alexandre Farnoux, London and New York: Routledge, British School at Athens, École Française d' Athènes, 2017, 1-13.</p> <p>Beaton, Roderick. "Minoans and The Postmodern Critique of National History: Two Novels by Rhea Galanaki," <i>Cretomania. Modern Desires for the Minoan Past</i>, edited by Nicoletta Momigliano and Alexandre Farnoux, London and New York: Routledge, British School at Athens, École Française d' Athènes, 2017, 173-179.</p> <p><b>Links:</b></p> <p>"The Minotaur" Trailer - The Royal Opera (<i>Royal Ballet and Opera</i>, Composer: Harrison Birtwistle, Libretto: David Harsent, 2008, London): <a href="https://www.youtube.com/watch?v=N5VtNjaS8x0&amp;list=PLFEuShFvJzBxR9y2bIHjXIP2IkI3TYoqc">https://www.youtube.com/watch?v=N5VtNjaS8x0&amp;list=PLFEuShFvJzBxR9y2bIHjXIP2IkI3TYoqc</a></p> <p>"The Minotaur': The Myth" (<i>Royal Ballet and Opera</i>, Composer: Harrison Birtwistle, Libretto: David Harsent, 2008, London): <a href="https://www.youtube.com/watch?v=P-w3M_aqWBw">https://www.youtube.com/watch?v=P-w3M_aqWBw</a></p>
<b>Week 7</b>	<p><b><i>The Return to Myth: Durrell's Islomania/Cretomania – Part III</i></b> (Revision-The Durrell Canon on Greece)</p> <p>Durrell, Lawrence. <i>The Dark Labyrinth</i> (1961; First Published as <i>Cefalû</i> in 1947) London: Faber and Faber, 2001.</p> <p><b>Secondary Readings:</b></p> <p>Durrell, Lawrence. "Crete," <i>The Greek Islands</i>. London: Book Club Associates, 1978, 58-101.</p> <p>[The Introductory part on Hellenism/Orientalism] Gifford, James. "Mary Stewart's Greek Novels: Hellenism, Orientalism, &amp; the Cultural Politics of Pulp," <i>Greece in British Women's Literary Imagination, 1913-2013</i>, edited by Semele Assinder, David Holton, and Eleni Papargyriou, London: Peter Lang, 2017, 99-118.</p>

<p><b>Week 8</b></p>	<p><b>Midterm Exam and “Lolita” Meets Contemporary Greece</b></p> <p><b>A: Midterm Exam</b></p> <p>Written Examination – One Comparative Question (Students will have 60 minutes to complete the exam).</p> <p><b>B: “Lolita” Meets Contemporary Greece - Part I</b></p> <p>Zinovieff, Sofka. <i>Putney</i> (2018) London: Bloomsbury Circus, 2018. Part I: Chapters 1-10</p> <p><b>Secondary Readings:</b></p> <p>Wills, David. “British Accounts of Residency in Greece, 1945-2004,” <i>Journal of Modern Greek Studies</i> 23:1, 2005, 177-197. <a href="https://dx.doi.org/10.1353/mgs.2005.0011">https://dx.doi.org/10.1353/mgs.2005.0011</a>.</p> <p>Bethanne, Patrick. Review: “‘Putney’ is the Perfect Book Club Pick for the #MeToo Moment.” <i>The Washington Post</i> (2018): <a href="https://www.washingtonpost.com/entertainment/books/putney-is-the-perfect-book-club-pick-for-the-metoo-moment/2018/08/28/90044968-a156-11e8-93e3-24d1703d2a7a_story.html">https://www.washingtonpost.com/entertainment/books/putney-is-the-perfect-book-club-pick-for-the-metoo-moment/2018/08/28/90044968-a156-11e8-93e3-24d1703d2a7a_story.html</a></p>
<p><b>Week 9</b></p>	<p><b>“Lolita” Meets Contemporary Greece – Part II</b></p> <p>Zinovieff, Sofka. <i>Putney</i> (2018) London: Bloomsbury Circus, 2018. Part II: Chapters 11-20</p> <p><b>Secondary Readings:</b></p> <p>Zinovieff, Sofka. “Inside Out and Outside In: Gossip, Hospitality and the Greek Character,” <i>Journal of Mediterranean Studies</i> 1:1, 1991, 120-134.</p> <p>Tripney, Natasha. Review: “<i>Putney</i> by Sofka Zinovieff Review – a Lolita for the Age of #MeToo.” <i>The Guardian</i> (2018): <a href="https://www.theguardian.com/books/2018/jul/16/putney-sofka-zinovieff-review">https://www.theguardian.com/books/2018/jul/16/putney-sofka-zinovieff-review</a></p> <p><b>Link:</b> “Sofka Zinovieff: ‘Three Anglo-Greek Families: Three Books’” (The Hellenic Centre, London, 2019): <a href="https://helleniccentre.org/event/sofka-zinovieff-three-anglo-greek-familiesthree-books/">https://helleniccentre.org/event/sofka-zinovieff-three-anglo-greek-familiesthree-books/</a></p>
<p><b>Week 10</b></p>	<p><b>“Lolita” Meets Contemporary Greece – Part III</b></p> <p>Zinovieff, Sofka. <i>Putney</i> (2018) London: Bloomsbury Circus, 2018. Part III – Revision</p>

	<p><b>Secondary Readings:</b></p> <p>Papargyriou, Eleni. “‘Perfidious Albion’: Axis Occupation and Civil War in Sofka Zinovieff’s <i>The House on Paradise Street</i>,” <i>Greece in British Women’s Literary Imagination, 1913–2013</i>, edited by Semele Assinder, David Holton, and Eleni Papargyriou, London: Peter Lang, 2017, 147-161.</p>
<b>Week 11</b>	<p><b><i>Postmodern Hellenism: Crypto-Colonials, Tourists, Terrorists, and Murder Cults – Part I</i></b></p> <p>DeLillo, Don. <i>The Names</i> (1982) London: Picador, 1987.  Part I “The Island” (1-134)  Part II “The Mountain” (135-250)</p> <p><b>Secondary Readings:</b></p> <p>Herzfeld, Michael. “The Absent Presence: Discourses of Crypto-Colonialism,” <i>The South Atlantic Quarterly</i> 101:4, 2002, 899-926. <i>Project MUSE</i>.  <a href="https://muse.jhu.edu/article/39112.13">https://muse.jhu.edu/article/39112.13</a>.</p>
<b>Week 12</b>	<p><b><i>Postmodern Hellenism: Crypto-Colonials, Tourists, Terrorists, and Murder Cults – Part II</i></b></p> <p>DeLillo, Don. <i>The Names</i> (1982) London: Picador, 1987.  Part III “The Desert” (251-331)  Part IV “The Prairie” (333-339)</p> <p><b>Secondary Readings:</b></p> <p>Gourgouris, Stathis. “DeLillo in Greece Eluding the Name.” <i>Nation, Language, and the Ethics of Translation</i>, edited by Sandra Bermann and Michael Wood, Princeton, Princeton University Press, 2005, 289-310.</p> <p>Dyer, Geoff. “<i>The Names</i> by Don DeLillo Should Have Won the 1982 Booker Prize,” <i>The Guardian</i> (2014): <a href="https://www.theguardian.com/books/2014/sep/12/booker-don-delillo-the-names">https://www.theguardian.com/books/2014/sep/12/booker-don-delillo-the-names</a></p> <p><b>Video:</b> Don DeLillo’s <i>The Names</i>: Visualization of the Settings: “Don DeLillo’s The Names Lofi Beats You Can Vibe/Be Literary To” (Books You Haven’t Read, 2021):  <a href="https://www.youtube.com/watch?v=uf7O6jZL93c&amp;t=373s">https://www.youtube.com/watch?v=uf7O6jZL93c&amp;t=373s</a></p>
<b>Week 13</b>	<p><b><i>Student Presentations – Exam Preparation</i></b></p>

## Primary Sources:

### Novels

*Aleko* (1934), Kenneth Matthews  
*The Dark Labyrinth* (1961; *Cefalû* in 1947), Lawrence Durrell  
(Excerpt) *A Fairly Honourable Defeat* (1970), Iris Murdoch  
*The Names* (1982), Don DeLillo  
*Putney* (2018), Sofka Zinovieff

### Short Stories

"Albergo Empedocle" (1903; Posthumously), E.M. Forster  
"The Classical Annex" (1930-31, Published Posthumously), E.M. Forster

### Travel Narratives

(Excerpt) *The Colossus of Maroussi* (1941), Henry Miller  
(Excerpt) *Reflections on a Marine Venus: A Companion to the Landscape of Rhodes* (1953), Lawrence Durrell

### Essays

"On Not Knowing Greek" (1925), Virginia Woolf

## In-Class Student Presentations (Optional, extra credit):

Students can undertake a class presentation individually or in pairs. The presenters will be awarded up to two extra points (for each student) to be added to their passing grade from their final exam. The presentations will take place on the last day of class and will be open to discussion and feedback from peers. The presentation should be related to at least one of the primary texts studied. Students must demonstrate analytical and interpretative critical skills. They must choose a topic/theme/object/image or a particular extract from the studied texts. They can also relate it to other twentieth or twenty-first-century literary, critical, and/or artistic explorations of Hellenism/ contemporary Greece drawing connections or unconcealing points of departure and differential treatments.

The in-class presentation should be the outcome of serious academic research. Students must read the primary and secondary sources critically and present them synthetically. All sources will have to be acknowledged (separate PowerPoint slide). All students' work is scanned through the plagiarism detector application Turnitin. The penalty for Plagiarism and for the submission of AI-generated texts/assignments as the work of students will be a failing grade.

### Presentation Guidelines:

**Duration:** 18 mins approximately.

**Delivery:** Students can read from their notes but the manner of delivery must be lively.

**References:** Bibliography must be included. Each slide should include a parenthetical reference to the source used.

**Format:** Presentations will be projected onto the class screen (Recommended format: PowerPoint or any similar application).

**Submission:** The presentation (including all the primary and secondary sources consulted) must be submitted via email (adimakis@enl.uoa.gr) by Week 13.

The presentation topic and the primary sources chosen must be first approved.

**Deadline for the submission of Presentation Proposals: Monday, December 2.** Students will receive feedback before they start preparing (online or live meeting).

### Possible Topics for Presentation:



Weird, Odd, Supernatural Greece  
 Dark Imagery and Landscapes (all genres)  
 Myth  
 Plato's Allegory of the Cave  
 Resonances of the Orphic  
 Queer Hellenisms  
 Hellenism and Feminism  
 Reconfigurations of "Greek Love"  
 (Post-)Modernists in Greece  
 Islomania  
 Physical and Human Geography  
 Travel Writing  
 Gender Politics  
 Urban/Rural Greece  
 Hybridities  
 Tensions/Conflicts  
 (Crypto-)Colonial Politics (British Intelligence, Propaganda)  
 Racial Politics (Whiteness, Dark Bodies)  
 Primitivism, Racism, "Savage" Greeks  
 Film Adaptations

#### **Bibliography (Primary and Secondary Sources):**

- Aldrich, Robert. *The Seduction of the Mediterranean: Writing, Art and Homosexual Fantasy*. London and New York: Routledge, 1993.
- Beaton, Roderick. "Minoans and The Postmodern Critique of National History: Two Novels by Rhea Galanaki," *Cretomania. Modern Desires for the Minoan Past*, edited by Nicoletta Momigliano and Alexandre Farnoux, London and New York: Routledge, British School at Athens, École Française d'Athènes, 2017, 173-179.
- Brigham, James A. "The Uncommon Ground," *Into the Labyrinth: Essays on the Art of Lawrence Durrell*, edited by Frank L. Kersnowski. Ann Arbor: UMI Research Press, 1989. 23-29.
- Clawson, James M. "Urban Flight and Rural Reception: Modernist Refuge in *Panic Spring* and *The Dark Labyrinth*," *Durrell and the City: Reconstructing the Urban Landscape*, edited by Donald P. Kaczvinsky, Madison, NJ: Fairleigh Dickinson University Press, 2012, 3-11.
- DeLillo, Don. *The Names* (1982) London: Picador, 1987.
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