

**Symposium Abstracts and Bios**

**“How to Chant for a Thin Place”:**

**Borders and Bridges in World Literature and Art**

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**Adil, Alev**

Dr Alev Adil is Dean of the Faculty of Communication at ARUCAD, Arkin University of Creative Arts and Design in north Cyprus. Alev is a performance artist-poet who has performed extensively in London including at Tate Britain, The British Museum and The Royal Maritime Museum and internationally in Azerbaijan, Bangladesh, Belgium, Cyprus, Finland, France, Germany, Greece, Ireland, Kosovo, Lithuania, Romania, Russia, Switzerland and Turkey. Her poetry has been included in many anthologies of Cypriot poetry in English, Greek and Turkish and translated into eight languages. Her poetry collection *Venus Infers* (2004) was praised as “both a passport and a trip to new and unimagined communities”. Alev is also widely acknowledged as a leading literary critic and an established expert in film and literature and has reviewed for *The Times Literary Supplement*, *The Independent* and *The Guardian* and served on the jury panel for *The Independent Foreign Fiction Prize* in 2014.

**Akin, Oya**

Oya Akin is a London born (1975) Cypriot actor, director, educator, facilitator, translator, peace activist mum. Since 2003, she has taken part, collaborated and/or led more than 100 bicomunal, multicomunal, multilingual, multicultural theatre, feature-short-documentary-tv film, literature and peace education projects.

**Daruwalla, Keki**

*Two island poets: Nissim Ezekiel and Stephanos Stephanides*

Keki Daruwalla is an Indian English poet, short story writer, and novelist. He was born in Lahore, British India (today Pakistan) in 1937. He is a recipient of Sahitya Akademi Award and Commonwealth Poetry Award. Keki N. Daruwalla has published more than a dozen books including *Under Orion*, *The keeper of the dead*, *Landscapes*, *A summer of tigers* and *The minister for permanent unrest & other stories*. He also edited *Two decades of Indian poetry*.

**Davis, Geoffrey V.**

*Writers as Activists: the Botswanan writer Unity Dow.*

Abstract: In their seminal study *Postcolonial Ecocriticism* Helen Tiffin and Graham Huggan describe

their aim as “to strike a balance between the study of literature, the application of science, and the role of social activism,” and they draw attention to those postcolonial writers who have made “a valuable contribution to ongoing debates about social and economic development in many regions of the formerly colonized world.” Imaginative literature, they argue, can act as “a catalyst for social action.” In a recent paper for *South Pacific ACLALS I* followed their lead and discussed works by Ken Saro-Wiwa, Arundhati Roy and Amitav Ghosh, who have themselves become social activists and/or have intervened in urgent social debates through their literary work. In the present paper I will build on that approach by examining two works by the Botswanan writer Unity Dow, who has similarly used her writing to investigate social issues. In her novel *The Screaming of the Innocent*, she exposes the custom of ritual muti killing, while *Saturday is for Funerals*, written with Max Essex, Professor of Health Sciences at Harvard, juxtaposes her empathetic accounts of how the AIDS pandemic has impacted on the people of Botswana with Essex’s lucid explanations of the medical implications.

Geoffrey Davis read Modern Languages at Oxford, wrote his PhD on Arnold Zweig and his Habilitation on South African Literature. He taught for many years at the University of Aachen and has held research fellowships at Cambridge, Curtin University (Aus.) and the University of Texas. He has recently been working with the Bhasha Research Centre (India) on the culture of indigenous peoples. Among his recent publications are the co-edited volumes: *African Literature and Beyond* (2013), *Sources and Resources in African Literature* (2013), *Narrating Nomadism: Tales of Recovery and Resistance* (2013), *Knowing Differently: The Challenge of the Indigenous* (2014) and *Performing Identities: The Celebration of Indigeneity* (2015). He is co-editor of *Cross/Cultures: Readings in the Post/Colonial Literatures and Cultures in English* and of the African studies series *Matatu*. He was chair of the Association for Commonwealth Literature and Language Studies (ACLALS) from 2007-2010.

**Evangelou, Angelos**

*“Fluid Atmospheres: Stephanides’s Romantic Post/Modernism”*

Fluidity is, perhaps, one of the most prominent qualities of Stephanos Stephanides’s works; it is the condition which permeates the texts (poetry and prose) rendering them, at the same time, both powerful and vulnerable. This comes about effortlessly due to Stephanides’s craftsmanship in radically disturbing linguistic, generic, temporal, spatial, ideological, conceptual and ontological borders. It is, I believe, a common assumption amongst Stephanides’s critical readers and scholars that his writing defiantly interrupts and ruptures categorizations and crosses any kind of border.

The perspective from which I choose to explore this work of transgression is theoretical. What I have intuitive-

ly experienced and valued in my reading of Stephanides's creative work, I now tend to identify as a creative, playful and open relationship between atmospheres, moods and principles roughly associated with three distinct moments in the history of literary, cultural and philosophical movements: Romanticism, Modernism and Postmodernism. Concentrating mostly on his prose writings, I will illustrate Stephanides's affiliation with these movements' aesthetic as well as philosophical ethos. The organic way in which his writing forms while fluidly crossing through Romantic, Modernist and Postmodernist atmospheres further demonstrates, I argue, Stephanides's commitment to glocal politics.

Dr Angelos Evangelou is a Lecturer in Comparative Literature at the University of Kent, UK. He has studied English & Comparative Literature and Continental Philosophy at the Universities of Cyprus, Essex and Kent. His research areas include madness studies, literary and critical theory, border studies and theory, the architecture of borders, island poetics, post-Romantic aesthetics, and Cypriot and Palestinian literature, poetry and cinema. Dr Evangelou is also a literary translator from Greek to English and the author of *Philosophizing Madness from Nietzsche to Derrida* (Palgrave Macmillan, 2017).

### **Evangelou, Ellada**

Ellada was born and raised in Cyprus. She has studied in Cyprus and the United States (BA in English, MFA in Dramaturgy, PhD in Theatre Studies / Cultural Studies). She has worked as an educator, dramaturge, theatre director, workshop facilitator and independent consultant. She teaches theatre and dramaturgy in higher education in Cyprus and the USA. She is interested in the intersection of aRtivism and scholarship in post-colonial, post-conflict communities. She is co-founder and president of the board of Rooftop Theatre.

### **Garonzi, Marie Pouillès**

*“The materialization of conflictual history in Cypriot public space”*

Through the lines of «Broken Heart», Stephanos Stephanides exhales the scents of recollection, the memory of a capital and of a divided country where imagination holds a prominent place. The narrator is looking for an elegiac language during his double journey inward, within the Venetian ramparts of Nicosia. Throughout the poem, we can picture the mirage of a divided island that reconciles itself around elements shared by the separated communities. The author wrote this poem ten years before the opening of the first checkpoints. These lines resonate today in a Cyprus which is in a process of reopening, where conflicting memories and identities are convened

and confronted. « Broken Heart » and especially the evocation of memory enables me to tackle the subject of the burdensome memories and identities in contemporary Cyprus. In this presentation, I will emphasize the materialization of painful memories in the public space of the island and its effects on the formation of collective imaginary identities across the insular territory. This paper will focus on the themes and notions of identity and memory, transcultural memory, translation of heritage and Cyprus as real and symbolic space.

Marie Pouillès Garonzi is a French PhD student at the Université Lumière Lyon II and a member of the UMR5600 EVS laboratory. She is a former Erasmus student at the European University of Cyprus (2014-2015) and she was an intern at the Alliance Française of Limassol in 2016 and at the Association for Historical Dialogue and Research in Nicosia in 2017. She is currently in her first year of PhD and her thesis is entitled «Teaching conflicting history in divided societies, Cyprus testing its educational ethos».

### **Hoplaros, Miranda / Tseng, Calvin / Huang, Klein**

*“Where two rivers meet” (video installation, 2018)*

The mighty Yangtze and Jialing rivers intersect in the city of Chongqing, China. This meeting point is used to represent the union of Chinese and Cypriot culture. The Cypriot narrator takes a stroll through the constantly changing city with her local Chinese lover witnessing the destruction of old neighbourhoods, communities, markets and way of life. As a child of migrants, the narrator has a different understanding of home from her young escort. Rather than perceiving it as a fixed location, this story views home as the body, occupying different spaces simultaneously, the physical (China) and memory (Cyprus/Zimbabwe).

Miranda Hoplaros was born and grew up in Rhodesia (modern-day Zimbabwe) to Greek Cypriot parents. As such, she is interested in the Cypriot diaspora, identity, memory, geography, history and culture. Her first book, *Mrs. Bones* (2008) is set in war torn Rhodesia in the 70s. *The Sign-Maker* (2014) is a graphic novel connecting three cities (Salisbury, Pretoria and Nicosia) that witness apartheid, civil war and the changing politics of the time. Miranda is currently working on an illustrated book of poetry in Mandarin as well as on 'Unicorns not included', a journey through modern China delving into the bisexual community, who like mythical unicorns are thought to not really exist. Miranda has a Master's Degree from the University of Cyprus in English Literature and Comparative Cultural Studies. She is currently living and working in Chongqing, China.

**Ioannou, Erato***“Something Tiny” (reading)*

Erato Ioannou’s short story “Something Tiny” is included in the anthology *So Many Islands* (Telegram, 2018) which showcases 17 works by writers, poets and essayists from the island nations of the Commonwealth.

Editor Nicholas Laughlin in his Foreword writes: “They may be writing from and about small places [...] but their ideas and themes take their measure from the scale of the world histories.” In the Introduction Marlon James (Booker Prize Winner) notes that “It takes a big mind, or at least a big world view to write from a small space.”

Topos—place—has a crucial impact on a writer’s work. It is inevitable. Even when the work itself does not refer directly to it, Topos is haunting it. It reverberates silently through the sentences, and the reader will feel its vibrations. It’s certain. Topos, interwoven with History, is part of the author’s identity. It’s embedded in her every molecule. *Something Tiny* is a short story haunted by Topos, by trauma, by History. It is a local short story with a global outreach.

Erato Ioannou was born in Pafos and lives in Nicosia. She writes in Greek and English. Since the publication of *Cats have it All* (2004), her work has appeared in literary journals and anthologies in Cyprus, Greece, Romania, and the United Kingdom. Her short story, “Something Tiny” is included in the anthology *So Many Islands - Stories from the Caribbean, Mediterranean, Indian and Pacific Oceans*, with an introduction by Marlon James (Man Booker Prize 2015). Erato is a working mum of two, a wife, a writer, and an associate editor at *In Focus* literary journal. Website: [www.eratoioannou.com](http://www.eratoioannou.com)

**Jondot, Jacqueline***“I am a dragoman / courtesan of the wor(l)d”*

Abstract: Stephanos Stephanides’s ‘Rhapsody on the Dragoman’ evokes a well-known figure in orientalist literature, a figure transplanted into Anglophone Arab literature. From Gregory Wortabet in the late 19th century to Carl Gibeily in the early 21st century, the dragoman/translator/interpreter’s figure has moved from that of a servant to the west to a subversive subject. I propose to see to show how these and other Anglophone Arab novelists negotiate the thin bridge between loyalty and treachery, how ‘fortuitous choices’ and ‘precipitous moves’ in the creative passage from one language or culture to another generate discord and concord, grace and disgrace... and how, eventually, the only pleasure is in the unforbearing foreplay of language itself.

Jacqueline Jondot, former Professor at Toulouse 2 University (France), doctor in English literature, wrote a 3rd cycle thesis on Orlando by Virginia Woolf and a PhD thesis on Middle Eastern Arab authors who write in the English language; she wrote articles on Ahdaf Soueif, Edward Atiyah, Carl Gibeily, Yasmin Zahran, Jamal Mahjoub, Fadia Faqir, Susan Abulhawa... as well as on British women writers (Virginia Woolf, Penelope Lively, Mary Shelley). She has also translated *Outremer* by Nabil Saleh. Her photos of Cairene mashrabiyyas and Egyptian Revolution graffiti have been exhibited. She has coordinated an issue of *Horizons Maghrébins* on The Revolution in Egypt, including her photos of street graffiti on which she has written a number of articles. She is currently working on a book about the idea of nation in Anglophone Palestinian literature.

**Kapur, Anandana***A gift, a rupee, a touch*

The desk that I inherited from my Nana - my paternal grandfather - creaks under the weight of books stacked on it. These books span genres, sizes, themes. Some lie in neat piles, others in gravity defying awry towers and others have been wrapped in dust resistant cling film. Stephanos’ poetry and writing command a corner all to themselves in this island.

Years ago - it was the Devi, the goddess - that united us. He had seen and documented possession rituals and so had I continents and years apart. Yet, we both understand that trance is but meditation on the creative energy that flows in all beings. Since that unsaid, mutual recognition I find it easy to grab a camera and photograph what this gifted poet’s words say to me. Sometimes literal, sometimes experiential - these visual vignettes are postcards between friends and a response to an artist par excellence from a delighted reader.

Anandana Kapur is founder director, CINEMAD India. An award-winning filmmaker, she has worked extensively on films and social change initiatives focussed on oral cultures, gender equity, human rights and social innovation for UNICEF, UNDP, IYF, Sahitya Akademi and GOI. Anandana’s writing explores the history of cinema, local media practices, and culture. She also teaches courses on activist cinema in academic institutions and community outreach forums. A recipient of the Fulbright and Indo-Canadian Shastri Institute fellowships, Anandana’s work has received critical acclaim in India and overseas. Some of her notable films are *The Great Indian Jugaad*, *Jasoosni: Look Who’s watching you!*, *Much Ado About Knotting*, and *Blood On My Hands*.

**Karayanni, Stavros***Daytime Dragoman, Nighttime Dervish*

The title draws from “Rhapsody on the Dragoman,” a 2012 poem by Stephanos Stephanides. This poem’s images enable an exploration of the Dragoman as a portentous cultural figure of contrasts and shifting con-texts. A “courtesan of the word,” the Dragoman institutes and mediates, obeys and imposes, and elides the material with the spiritual. The poem’s profound meanings, rich images, and eloquent rhythms motivate this attempt to engage with it through language and movement.

Stavros S. Karayanni is Associate Professor of English at European University Cyprus. He is author of *Dancing Fear and Desire: Race, Sexuality and Imperial Politics in Middle Eastern Dance*, co-author of *Sexual Interactions; The Social Construction of Atypical Sexual Behaviors*, and co-editor with Stephanos Stephanides of *Vernacular Worlds, Cosmopolitan Imagination* (Brill, 2015). Since 2007 he is the Managing Editor of the multilingual journal *Cadences: A Journal of Literature and the Arts in Cyprus*.

**Korkmazel, Gürgeç**

Gür Geç (Korkmazel) is a poet, writer, and translator born in Paphos (1969). Between 1992 and 2016 he published six poetry books and two collections of short stories, as well as the *Anthology of Cypriot Greek Poetry* (Istanbul, 2010).

**Loizidou, Chrystalleni**

Chrystalleni is a cultural analyst who thinks a lot about memory, a writer who argues for the political necessity of personal writing, and an organiser of meaningfully unlikely things across realms and institutions. She first met Stephanos when Stavros danced in response to “Rhapsody on the Dragoman” as part of a curatorial programme she was developing with Re Aphrodite in 2012. She watched aghast as the two of them produced a sensuous bubble against odds and technologies, and far outside of expected categories of time, place, and identity. She is deeply influenced by Stephanos’ inspiration and warmth, and humbled by his friendship. She loses herself in his writings regularly, experiencing textures and sparks that put beautiful words to in-between states. It is an honour and a delight for her to help bring this symposium to reality.

allonan.com

Reaphrodite.org

**Merrill, Christopher**

“*Invisible Bridge: A Chant for Stephanos Stephanides*” is a poem in the form of versets (the long line used in the Psalms and the Book of Proverbs), which explores the achievement of a poet, prose writer, scholar, ethnographer, traveler, translator, and documentary filmmaker, who has made it his mission to understand not only what is essential in the human condition but what binds us together despite our differences. Images and ideas drawn from my reading of his work and travels with him in the Greek and Turkish communities of Cyprus provide the scaffolding of this meditation on a singular presence in the world of letters.

Christopher Merrill (born February 24, 1957) is an American poet, essayist, journalist and translator. Currently, he serves as director of the International Writing Program at the University of Iowa. He led the initiative that resulted in the selection of Iowa City as a UNESCO City of Literature, a part of the Creative Cities Network. In 2011, he was appointed to the U.S. National Commission for UNESCO.

**Meunier, Marine**

“‘*How to write thick poetry? How to chant for a thin place?*’ Translation as a Mapping Tool in Stephanos Stephanides’ *Memory Fiction*”

‘How to write thick poetry? How to chant for a thin place?’ In Stephanides’ poem “Karpassia,” the vision of Cyprus’ landscape under the rain opens up a spatial imaginary rich in sensations, emotions, and memories, which gives the poet an indescribable feeling of being-in-the-world that he wishes to express. A similar concern appears in Stephanides’ memory fiction, which recounts the narrator’s (fictional) story from his early life in pre-Independence Cyprus to the British metropole where he was displaced at the age of eight and where he later completed his education in European literatures. The narrator’s experiment with a “thick language,” able to render a being caught between languages, is reinforced by his pull towards the time predating his dislocation, the “thin place” of an almost mythical Cyprus still lingering in his memories: “I sense its überleben claiming me . . . dark and sticky like pekmez . . . I am in need of a methodology to trace it,” as he writes in his first fragment, bringing in a perspective of transcultural memory to which he gives a distinct movement of vernacularisation. As Stephanides’ work carries the translatability of his poetic language, I propose to show how the conceptual tool of translation (as it has been developed by contemporary Translation Studies) is a “methodology” or a mapping tool to locate Cyprus in the poet- dragoman’s personal geography.

Marine Meunier is a joint Ph.D. candidate in Comparative Literature at the University of Cyprus (Department of French and European Studies) and at Saint-Joseph University of Beirut (Department of French Literature). She is writing a thesis on translation in contemporary literatures from the Near East (Cyprus, Lebanon, Israel/Palestine) in the broader theoretical field of World Literature.

### **Pagnouille, Christine**

*“Karpassia: the Hues of Memory and the Shifts of Translation.”*

Abstract: Quoting the last three tercets of the poem ‘Karpassia’ in the presentation of this conference was both inspired and inspiring. The poem encapsulates a lot of what makes Stephanos Stephanides such an all-round remarkable person – loving-kindness, concern for life in all its forms and the many shapes of beauty, the haunting presence of a lost home and the certainty of uncertainties, the necessary singing together of different languages. He has long been involved in the convoluted process of translation, and I propose to add the layer of my own translation into French, but also to comment on the pervasive presence of translation in all aspects of our lives.

Christine Pagnouille is a practising translator and a now retired senior lecturer at the University of Liège (English literature and translation). Her fields of research include translation studies and postcolonial literature, mainly ‘Native Canadian’ and Caribbean (with several publications on Kamau Brathwaite). Next to articles and four collections of essays (on translation studies) she has published translations of poems in magazines and anthologies, a collection of poems by Michael Curtis; other translated collections are ready for publication. Her French version of Brathwaite’s *DreamHaiti* was published by *Mémoire d’encrier* in 2013 and staged by *Compagnie AWA* (Paris) under the title *Et ce n’était pas qu’on allait quelque part*. Her translation of Trinidadian novelist Lawrence Scott’s *Witchbroom* is in the press, as is her French version of David Jones’s epic poem *In Parenthesis*.

### **Pellapaisiotis, Haris**

*“Walking Narratives and the Archival Body”*

Video 15min

Walking collaboration with Stephanos Stephanides, 2016-2018

Haris Pellapaisiotis is a visual artist and Assistant Professor at the University of Nicosia, where he lectures on art

and photography. He works primarily with photography, video, narrative and walking. His forthcoming exhibition entitled, *Walking Narratives and the Archival Body* is to be launched at Point Centre of Contemporary Art, Nicosia in February, 2019.

### **Pirketti, Despina**

Manifestations of Greek in the original English of *The Wind under my Lips*: translating back into the mother tongue.

This paper seeks to show how, throughout S. Stephanides’ prose and poems, Greek (and the Cypriot dialect) is contained within the English original by way of occasional transliterated words, but most notably across a variety of tropes, images and rhythms that either directly or indirectly reverberate the author’s native tongue. Even though English is Stephanides’ dominant language, the paper proposes that his original writing is imbued with not only his polyglottic background but mainly with the linguistic skills he had acquired by the age of eight, before his dislocation from Cyprus to the United Kingdom. In spite of its natural attrition, the mother tongue is ingrained within the English original in ways that may not be readily discernible to Anglophone readers. This latent if uneasy bilingualism will be put forward, across specific examples drawn from the translational process, as a potent tool for understanding Stephanides’ verbal behavior as being, among other things, an act of resistance against linguistic and cultural Homogenization.

Despina Pirketti (b. 1973) holds a BA in Translation Studies from the Ionian University, Greece, and an MA in English Literature and Comparative Cultural Studies from the University of Cyprus. She works as a literary translator between Greek, English and French. She is the author of a novel, *Ajax*, (1999, Athens) and two plays, *Sommerfugl* and *Anesthesia*, staged by *Theatro Skala*, Larnaka in 2014 and 2016. Her conference presentations include: “Mother-Tongue Interference in English originals: the cases of S. Stephanides and G. Tardios”; “Translating literature: intratextual and extratextual dilemmas”; and “Translating Cypriot dialectal poetry into English: the case of Vassilis Michaelides’ “Anerada”.

### **Irini Savvides**

*“How to Chant for a Thin Place”:* *Borders and Bridges in World Literature and Art.*

The Paramithou, the Poet, and Pherepapha.

This is the story behind three narratives. It tells the tale of a meeting between a paramithou and a poet. It weaves, unweaves and reweaves threads to consider writing Cyprus by tracing echoes of the other worldly in Stephanos Stephanides' poem 'Requiem for Triкомо' (The Wind Under My Lips, 88-90. 2016) that beckoned across the seas. This paper listens to the stranger in 'Sentience,' (92-4) to the ghost in the conch shell in 'Dead Zone' (188) and considers '...a sea both imago and mirage,' in 'Ghost Town' (84). It considers an embroidery of threads warped and weft together, by reflecting upon how key tropes interwoven into my own stories. Stephanides proposes that '[i]t is the task of writing to bring home what is lost, or what we feel is lost, to where we feel might be home' ('I Land Home on the Waft of Sibyls with Their Rueful Smiles.' 271. 2012.) This paper meanders through the currents of mythical and real ghosts, memories and echoes of ancestors, secrets held silently waiting to be spoken and ends with Pherepapha as it searches for home. It is a playful palimpsest in homage to the tapestry of Stephanides' work.

Irini Savvides was awarded her PhD in 2013 with the Writing and Society Group at the University of Western Sydney. Entitled 'Harvesting Sophia - Re-Imagining the Cyprus Problem', the PhD was a hybrid thesis. It involved an exegetical work on six contemporary female Cypriots poets using a Penelopean poetic looking at their poetry as a tapestry. The accompanying novel set in Cyprus that spanned three decades, Images of the Missing was an ekphrastic novel that revolved around the character of Persephone (Plato's Pherepapha). Irini is an award winning published Young Adult Author. Her first novel, Willow Tree and Olive, received several awards including a White Raven in Bologna in 2002, and she was a finalist in the Sydney Morning Herald Young Writer of the Year Award. Her second novel, Sky Legs won the 2004 Peace Award. Other titles include: A Marathon of Her Own, Aliko Says, and a verse novel Against the Tide. Her picture book Hide and Seek was translated into Japanese and sent to child survivors of the tsunami. She was a judge for the Prime Minister's Literary Awards (2014-16) in the Young Adult and Children's sections. Her latest YA novel Becoming Athena is set between the village of Arsos and Sydney. Her picture book Kyp the Cat set in the Dead Zone is the last in her Cypriot suite.

### Staponkutė, Dalia

*"Circular motion: Lithuanian summers and everyday life in Cyprus"*

The presentation will be a reading of freshly written literary essay reflecting on Cyprus as symbolic and real place. Excerpt: "On coming to live in Cyprus, I tried to get used to the island cautiously, gradually, as if stepping into icy water. I was choosy and careful in weighing up every new thing and event which had an influence on me and changed me. It happened that I would publicly rebel against my new reality and would not back down until I understood that hostility to another culture does not make one stronger but weaker. The safe harbour and hiding

place of my self-confidence remained Lithuania. I protected her as if she were a buried secret kept in some hole not known to anyone else – I would lay the most beautiful blossoms on it, cover it with slivers of coloured glass, pour earth on it and when I uncovered it again and cleaned the glass I would revel in the unusual, rather unnatural beauty of the blossoms. This uncovering was fairly meaningless, a little absurd, but unavoidable.

Born in 1964 in Šiauliai, Lithuania, Dalia Staponkutė is an award-winning Lithuanian writer with international experience as a translator and scholar of comparative literature. She graduated from the Faculty of Philosophy of St. Petersburg [Leningrad] University and taught courses in Philosophy at Siauliai University, Lithuania. She moved to Cyprus in 1989, where she worked as a translator from Greek, Russian and English, did research on bilingualism and literary translation, and completed a PhD in English Literature and Comparative Cultural Studies (University of Cyprus). She has earned a reputation as a translator of Nikos Kazantzakis and Constantine P. Cavafy into Lithuanian, and often travels for work, teaching courses and speaking on cultural translation and the linguistic identities of Lithuania and Cyprus. These include seminars for the Association for the Advancement of Baltic Studies, USA, translation colloquiums at the University of Istanbul, Sufi conferences in Islamabad and Lahore, etc. She gave the Keynote speech at the Lithuanian Parliament [Seimas] on the European Day of Languages during the first Lithuanian EU Presidency. For the year 2012-2013 she was invited to work as Dean of Humanities at Kaunas University of Technology, restructuring the Faculty. In 2014 D. Staponkutė worked in Vilnius within the framework of the Summer Literary Seminars of the Canadian University of Concordia teaching creative writing to Lithuanian students. The same year her monograph in English, Exultant Forces of Translation in the Philosophy of Travel of Alphonso Lingis, was published in New York. She takes active part in the life of Lithuanian communities abroad, and writes a column for the journal The World Lithuanian. She has written two essay-novels: Rain Versus Sun (2007) on motherhood and travel; Faced with Two Options, I Choose the Third. My Personal Odyssey (2015) on a generation of floating identities. The latter received the Readers' and the Critics' Prizes in Lithuania and was published in German and Greek. Currently she is working on a novel of parallel histories.

### Tournay-Theodotou, Petra

*"Writing the City: Notes from Nicosia, the Last Divided Capital of the World."*

Within the lively Cypriot literary scene of works written in English, Nora Nadjarian, Aydin Mehmet Ali and Stephanos Stephanides constitute three of the most audible voices. In this paper, I will examine selected stories from Nadjarian's collection of short stories entitled Ledra Street (2006), two

pieces by Mehmet Ali, a short story titled "Women of Nicosia" (2004) and a graphic piece called "The Women of

Nicosienses” (2013) and a poem by Stephanos Stephanides titled “Broken Heart” (1993/ 2000). Nora Nadjarian’s collection takes its title from the main commercial street in the historical center of the capital of Nicosia, Ledra Street, which was severed in two following the island’s partition in 1974. In her stories Nadjarian, who as an Armenian-Cypriot writing in English embodies a split identity herself, addresses the various face(t)s of division, in which the private reflects the public and vice versa. If many of the stories deal with the legacy of colonialism, which led to the island’s division, Nadjarian equally takes into account the changed demographics and geopolitical shifts currently occurring in a globalised world as they affect the small island nation. Some of her stories offer an intervention into Cypriot memory politics while others provide a perspective on the current state of this historically and presently multicultural nation. Similarly, Turkish-Cypriot writer Aydin Mehmet Ali’s pieces offer a reflection on the changed and fluid demographics of Nicosia in recent years, paying special attention to the influx of large numbers of migrant workers, the majority of which are women from Sri Lanka and the Philippines who work as domestic helpers in Cypriot households.

Dedicated to the old city of Nicosia, Stephanos Stephanides’ poem weaves a dreamlike, haunting “journey inward” and “outward”, evoking the multiple layers that make up the memory of the now “severed arteries” of the city. In my talk, I wish to explore how these writers write the city as a locus of encounters in the contact zone - to speak with Marie Louise Pratt - or as a historical and contemporary “border landscape” (Süddeutsche Zeitung) - to use Saskia Sassen’s term - in which the paths of the mighty and the powerless cross and intersect.

Petra Tournay-Theodotou is Professor of English at European University Cyprus in Nicosia, Cyprus. She has published widely on contemporary Black and Asian British literature. Besides many book chapters in edited volumes, her work has appeared in journals such as *Transition*, *Wasafiri*, *Kunapipi*, *Atlantis* and she recently edited a special issue for the *Journal of*

*Postcolonial Writing*. She has also published on literature about Cyprus written in English and is currently Assistant Editor of *Cadences*, *A Journal of Literature and the Arts* in Cyprus.

### **Tsiakiris, Julia**

*“Odyssey as a State of Mind.”*

He travelled a lot from his early years, saw many cities and studied the thoughts of many people. He read a lot. All this moving and reading could not dissolve the hard core of his fondness for the thin place. One can navigate all the seas on this globe and not be detached at all from the thin place’s identity. How can such a strong tie leave the chant free to be heard by the whole world? This is the feat of Ulysses and Ulysses’ poet.

Julia Tsiakiris was born in Athens in 1950. Her father was a printer, publisher, and writer running the publishing house “Literary Corner” in Athens (1941- 1964). He encouraged her to study languages - French, Italian and English - and translate into Greek works by Albert Camus, Paul Claudel, Honoré de Balzac, Luigi Pirandello, Carlo Goldoni, G.T. di Lampedusa, Italo Svevo, and Philip Dick among others. She lived in Paris and New York during the years of the Greek Military Dictatorship, 1967-1974. She worked as an editor at the Athens Publishing House “Icaros” (1980-1990). Since 1976 she participated in the publishing of the literary quarterly “Ekivolos” directed by Vassilis Dioskouridis. In 1992 the same two partners founded “To Rodakio Editions” which continues to publish selected Greek and translated books of prose and poetry in its new location “Fotagogos” Books and Art Shop in the historical center of Athens.

### **Tsiailis, Christos**

Author C. R. Tsiailis was born in Nicosia, Cyprus, in 1974. He is an English teacher and graduated in English Language and Literature from the University of Cyprus. His publications include poems in literary magazines such as ‘Anagnostis’, ‘ArtAdsence’, ‘Aiolika Grammata’, ‘In Focus’, among others. He also has work published in anthologies. He has received numerous distinctions in Panhellenic literary contests, his latest was 1st prize in the UNESCO poetry contest for the return of the Elginian marbles. He is the author of “Throwing Dice On A Chessboard”, 2010, “The Green Divorce”, 2012, the sci-fi novel ‘Klotho Surfaces’, April 2016 and the short story collection “ΨΩΜΙ (Bread)” 2017. He also writes articles, interviews of artists and book reviews for *Literary Magazines* in Greece. He is occasionally a member of Panhellenic literary contests’ committees.

### **Visvanathan, Susan**

*“Diaspora and Time: Octavio Paz, Stephanos Stephanides and Ari Sitas”*

In my paper I intend to look at the writings, ethnographic, political and poetic of Stephanos Stephanides with the intention of understanding Diaspora and Time. What is truly interesting is the space that he sets up in terms of a global worldview, where languages, values, symbols and artifacts fly across borders. In the digital age, his understanding of religious and cultic expressions in working class contexts are presented in his documentary “Kali in the Americas” as a way of thinking about why devi puja, or the exaltation of the mother goddess, is presented to devotees as they are, contextualized by the boundaries they cross. So in Guyana, or in New York, or in Trinidad and Tobago, they articulate themselves as persons, compounded in their bodies, enacting out religious emotions,

which identify themselves collectively, as a unique entity, in much the metaphor that Rudolf Steiner used in his understanding of the bee hive. This compounding of selves with an ardour, which leaves the observer entranced and yet outside of it, is the presence of the translator. The conversation set up is essentially between the camera and the viewer and those who have permitted Stephanos to enter. It is this trust which Prof Stephanides demands of us as viewers. His power of assimilation in the communities that he participates in, makes him one of them, his loyalties are with them, and he sets up mutual spaces of conversation, where the participants linger, and explain themselves to the author as well as fellow participants. Similarly, Stephanos Stephanides uses poetry as mnemonic, where the sense of his own being is immersed in his experiences, he uses journeys as a way of reminding us that Hermes is ever present, and that our own will is squandered by the impulse to transcend. Fate for him is therefore a choice. How does the poet deal with the cards that fate delivers? The exquisite grace of words, of the double or triple bind of meanings, when living in a culture of “hybridization” or “creolization”, as he describes it, or of the oscillations of nostos...the return... is innate in his writing. I would try to understand in this paper, the role of the public intellectual, the ambassador sharing ideas and gifts between borders and countries, and the savant who immerses himself in the question of human rights. I simultaneously look at the writing of two other significant writers of our time, Octavio Paz and Ari Sitas. Like them, Stephanos presents the world through the prism of university, universe, universality using translation as his mercurial sign.

Prof Susan Visvanathan teaches at JNU and is a sociologist and fiction writer. Her best known work is “The Christians of Kerala: History, Belief and Ritual Among the Yakoba” (OUP 1993). Her first novel “Something Barely Remembered” published by Indiaink and Flamingo in 2000 was nominated for The Commonwealth Prize, and for the Crossword Prize. It is now taught in Literature departments of 200 colleges affiliated to Mahatma Gandhi University, Kerala. Prof Visvanathan is the recipient of the Professional Excellence Award to CEU, Budapest, in the autumn semester from mid September to mid December, 2018.

**ΦΧΨ** is a design team, initiated by curator Yianna Tsolaki and designers Marios Charalambous and Constantinos Economides. The team’s focus is on creating a visual and literal impact on aspects of heritage. The team has curated exhibitions for the Lithuanian company Contraforma and Lebanese collectible Bojka, the design section of Paperhunder 51 gallery in Hamburg, but also collaborated with designers from South Korea, Belgium, the Netherlands, France, Brazil (Campana Brothers) and the UK (Peter Marigold). Each creative has exhibited internationally, both individually and collectively in London, Hamburg, Frankfurt, Milan, Valencia and Athens. In 2018, a product designed by the team, was nominated for the German Design Award in the Excellent Product Design category. Moreover, the Worship Container has been selected to be showcased in the first Larnaca Biennale.