



MA Programme  
Department of English Language & Literature  
School of Philosophy  
English Studies: Literature and Culture  
“Nineteenth & Twentieth-Century Anglophone  
Literature and Culture”

# **Postgraduate Student Symposium**

## *Narratives of Marginality and Exclusion*

**Keynote Speaker**  
**Professor Ruth Livesey**

Royal Holloway  
University of London

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Saturday, 11 October 2025  
9:00 -18:00

National and Kapodistrian University  
of Athens  
Main Building  
30 Panepistimiou Ave., Athens  
Amphitheatre “I. Drakopoulos”

## Symposium Programme

### 9:00-9:30: Coffee and Registration

### 9:30: Welcome

Mina Karavanta  
Director, MA in English Studies: Literature & Culture

### 9:45-10:45 Panel 1: *Narrating Against 'Hostipitality'*

Antonia Antonakaki, "Hosting the Other in Caryl Phillips's *The Nature of Blood*"

Sophia Giannousiou, "Autoethnography as Resistance in Isabella Hammad's *Enter Ghost*, Hany Abu-Assad's *Paradise Now*, and Ibtisam Azem's *The Book of Disappearance*"

Avgerinos Tsalikis, "The Protomatter of Ruins in Tony Kushner's *Angels in America* and Christos Tsiolkas's *Dead Europe*"

Chair: Maria Arkouli

### 10:45-11:45 Panel 2: *Poetics of the Otherwise*

Irene Sala, "Maurice Merleau-Ponty and Harriet Martineau on the 'ambiguous life' of the ailing subject: 'where the outward and inward world seem [...] to be crumbling asunder'"

Konstantinos Tsoumpos, "Becoming Landscape: Trans-Corporeality, Fatness, and Queer Embodiment in Laura Aguilar's *Nature Self-Portrait*"

Maria Arkouli, "Re-Narrating Jamaican History: Creolizing Caribbean Practices in Erna Brodber's *Myal*, *The Rainmaker's Mistake* and *Nothing's Mat*"

Chair: Antonia Antonakaki

**12:00-13:00**

**Keynote Address**

Professor Ruth Livesey, “On Margins, Mobilities, and Middles: Revisiting the Bildungsroman as Novel Form”  
Royal Holloway, University of London

Chair: Anna Despotopoulou, Head of the Division of Literature & Culture

**13:00-14:30 Lunch and Coffee Break**

**14:30-15:45 Panel 3: *Dissident Affective Topographies***

Aurora Aliko, “Spelling It Out: Alexis Pauline Gumbs’ *Spill*”

Ermioni Avgoustoglou, “Transcribing Emotions in Spatial Journals: A Study of *Good Morning, Midnight* and *Voyage in the Dark* by Jean Rhys”

Maria Xydi, “Physical and Psychological Margins: The Interplay of Madness and Space in Modern and Contemporary Female Narratives”

Chair: Sophia Giannousiou

**15:45-16:45 Panel 4: *Rewriting the Past: Myths, Margins and Ruins***

Athina Bekou, “The Colonial Politics of Nineteenth-Century Philhellenism in Eliza Lynn Linton’s *Amymone: A Romance of the Days of Pericles* and Elizabeth Mayhew Edmonds’s *Amygdala: A Tale of the Greek Revolution*”

Panagiotis Karydas, “Subverting the Monomyth in J.R.R Tolkien’s *The Lord of the Rings* and J.D Salinger’s *The Catcher in the Rye*”

Katerina Kaminari, “From Modernist Disruptions to Contemporary Desires: Queer Poetics Revisited”

Chair: Irene Salas

**16:45 Discussion & Farewell**

Coordinators: Antonia Antonakaki, Sophia Giannousiou & Irene Salas

## Keynote Address

Professor Ruth Livesey, Royal Holloway, University of London

### **“On Margins, Mobilities, and Middles: Revisiting the Bildungsroman as Novel Form”**

This paper explores the formal traditions of the European Bildungsroman in which the core telos of the plot is leaving home and going out into the world. As many critics have noted, the intertwining of the Bildungsroman with narratives of nation formation in modernity involve protagonists realizing they are not free to remake themselves but must accept the connected nature of self to wider community. But leaving home is still key. I argue that in the context of mass literacy and democratization in late nineteenth-century Britain a new plot form became ascendent—that of provincial fiction. I centre the rise of provincial fiction alongside a still-present challenge of citizenship and belonging: how can we value the stories of those who never get to leave home? I argue the genre of provincial fiction offers as an alternative to the openness to experience and risk, desire, public performance, and the arts that we see laid out in Goethe’s *Wilhelm Meister* and the classic Bildungsroman. In the hands of George Eliot and others, provincial fiction models modes of aesthetic experience and growth in narratives of social and geographical immobility.

**Ruth Livesey** is Professor of Nineteenth-Century Literature and Thought and Pro-Vice-Chancellor (Research & Innovation) at Royal Holloway, University of London. Her publications include *Socialism, Sex, and the Culture of Aestheticism in Britain, 1880-1914* (2007); ed. *The American Experiment and the Idea of Democracy in Britain, 1770-1920* (2013) and *Writing the Stagecoach Nation: Locality on the Move in Nineteenth-Century British Literature* (2016). She was an editor of *Journal of Victorian Culture* for many years. Her recent work has focused on the idea of provincialism and the forms of provincial fiction with a particular interest in the work of George Eliot.

## Abstracts and Bios

### Aurora Aliko, “Spelling It Out: Alexis Pauline Gumbs’ *Spill*”

Alexis Pauline Gumbs’ *Spill: Scenes of Black Feminist Fugitivity* (2016) is a collection of poems that confront the colonial trauma experienced by Black female subjects. While the collection addresses the sexual and gendered violences of coloniality, each poem remains distinct, offering a unique narrative and voice. *Spill* destabilizes the fixity of colonial modernity by embracing fluidity, liminality, and continuous movement—forms that allow silenced histories and modes of connection to resurface. I argue that Gumbs transitions from theory to praxis through this poetic collection, enacting decolonial approaches to gender and femininity as lived, embodied practices. To examine both the trauma and resistance of the Black female subject within colonial contexts, I draw on Walter Dignolo and Catherine E. Walsh’s *On Decoloniality: Concepts, Analytics, Praxis* (2018), alongside Hortense Spillers’ *Black, White, and in Color* (2003). Additionally, to demonstrate how trauma and resistance are conveyed rhythmically and visually, I will engage Gumbs’ concept of “echolocation,” analyzing the sonic texture of the poems as well as their visual arrangement on the page.

Aurora Aliko recently earned an MA in 19th and 20th century Anglophone Literature & Culture from the Department of English Language and Literature at the National and Kapodistrian University of Athens, where she also completed her undergraduate studies. Her academic interests include gender and decolonial studies.

### Antonia Antonakaki, “Hosting the Other in Caryl Phillips’s *The Nature of Blood*”

Through its multiple interwoven narratives, *The Nature of Blood* explores the themes of home and hospitality. Spanning from the 15th to the 20th century, the novel brings together fragmented stories of diasporic subjects, including a young Holocaust survivor, her Zionist uncle, a blood libel case against a Jewish community, Othello in Venice, and Malka, a young Ethiopian Jewish girl relocated to the newly founded state of Israel. The novel engages with Jacques Derrida’s critique of the European tradition of hospitality—a hospitality that is always too conditional to be truly hospitable. This tradition, rooted in the relentless categorization of human existence, remains fundamentally unwelcoming to the Other. *The Nature of Blood* not only reflects this critique but also acts as a literary exercise in hospitality itself. It challenges fixed notions of home and the axio-ontological dichotomies it produces, ultimately privileging liminality and open-endedness as the groundwork for communities *à venir*. Finally, this presentation considers the novel’s most striking absence—the Palestinian voice—as a site of ethical inquiry. This absence compels readers to confront their own positionality in relation to the text and opens a broader conversation about the ethics of readerly hospitality.

Antonia Antonakaki was raised in Athens and Heraklion, Greece. She holds a Bachelor of Law (LLB) and a Bachelor of Arts in English Language and Literature, as well as an LLM in Philosophy of Law and an MA in 19th and 20th century Anglophone Literature & Culture. Her LLM thesis explores Ronald Dworkin’s general theory of interpretation and its application in both legal and literary contexts. Her second research project, undertaken as part of her MA in English Literature and Culture, examines Jacques Derrida’s theorization of hospitality in relation to two literary works by Caryl Phillips. Her academic interests include the intersections of law, ethics, literary theory, and decolonial thought.



**Maria Arkouli, “Re-Narrating Jamaican History: Creolizing Caribbean Practices in Erna Brodber’s *Myal*, *The Rainmaker’s Mistake* and *Nothing’s Mat*”**

Erna Brodber’s literary and academic oeuvre undertakes the challenging task of re-examining Jamaican postcolonial history through an Afrocentric lens that disrupts Western colonial narratives and resists the homogenizing tendencies of traditional ethnography. In her novels *Myal* (1988), *The Rainmaker’s Mistake* (2007), and *Nothing’s Mat* (2014), Brodber’s introspective storytelling elevates indigenous Afro-Jamaican knowledge systems and spiritual practices—such as kumina, myalism, and rain-making—not only as ethnographic markers of Afro-Caribbean diasporic identity but also as a literary poetics that contests the hierarchical framing of history within Western epistemologies. This presentation centers on these narrative elements of “opacity”—what Édouard Glissant defines as aspects that “do not fit within institutionalized modes of interpretation and representation” (Moore 25)—and examines their function within Brodber’s speculative neo-slave trilogy as expressions of decolonial aesthesis. These elements expand both literary and historical representations of the African diaspora, from the era of slavery to contemporary times. Through their engagement with ancestral folk traditions and their dynamic interplay with Western influences in modern sociopolitical contexts, Brodber’s works articulate an interdisciplinary vision of creole societies—one that resists marginalization within dominant frameworks of Western thought and cosmology.

Maria Arkouli is a graduate of the Department of English Language and Literature at the National and Kapodistrian University of Athens, where she earned her BA in 2022 and her MA in 19th and 20th century Anglophone Literature & Culture in 2025. Her postgraduate research focuses on issues of marginality, decolonial narratives, and philosophy, with a particular emphasis on Caribbean literature. She has worked as an EFL (English as a Foreign Language) teacher for the past five years in private language centers, integrating literature and theatre into her pedagogical practice. She is currently employed as an EFL teacher and Assistant Director of Studies at a foreign language center in Athens.

**Ermioni Avgoustoglou, “Transcribing Emotions in Spatial Journals: A Study of *Good Morning, Midnight* and *Voyage in the Dark* by Jean Rhys”**

This presentation explores the emotional transformation of space in Jean Rhys’s *Good Morning, Midnight* (1939) and *Voyage in the Dark* (1934). Drawing on Gaston Bachelard’s *The Poetics of Space*, Andrew Thacker’s theories of geographical emotion, and Deborah L. Parsons’s reading of the city as text, I examine how space in Rhys’s work becomes shaped by the psychological states of her protagonists. The novels center on marginal female figures—Sasha Jansen in Paris and Anna Morgan in London—who project their emotions onto their urban surroundings, dissolving the boundary between internal experience and external environment. In doing so, Rhys reconfigures the metropolis as a dynamic emotional landscape, where public spaces are transformed into intimate reflections of alienation, helplessness, and psychological fragmentation. I argue that space functions like a personal journal, inscribed with the protagonists’ inner turmoil. Through this lens, Rhys’s work offers a powerful exploration of spatial subjectivity and gendered marginality within the modern city.

Ermioni Avgoustoglou is a graduate of the National and Kapodistrian University of Athens, where she earned a BA in English Language and Literature. She also holds an MA in 19th and 20th century Anglophone Literature & Culture. Her academic interests include spatial theory, feminist studies, Victorian literature and modernism. Her MA thesis examines the emotional transformation of space in two novels by Jean Rhys, proposing that space functions as a kind of journal inscribed with the feelings of its inhabitants. Among her interests are creative writing and visual art.

**Athina Bekou**, “The Colonial Politics of Nineteenth-Century Philhellenism in Eliza Lynn Linton’s *Amymone: A Romance of the Days of Pericles* and Elizabeth Mayhew Edmonds’s *Amygdala: A Tale of the Greek Revolution*”

Following the Greek War of Independence, renewed political and cultural interest in Greece gave rise to a proliferation of British literary works that employed both Ancient and Modern Greece as a topos for projecting contemporary anxieties. In *Amymone: A Romance of the Days of Pericles* (1848), Eliza Lynn Linton cloaks Victorian sociopolitical concerns in the guise of Classical Athens during the Golden Age of Pericles. In *Amygdala: A Tale of the Greek Revolution* (1894), Elizabeth Edmonds uses the setting of the Greek War of Independence to interrogate the duplicitous nature of philhellenism and its colonial underpinnings through a romantic plot that exposes tensions in Victorian racial and gender ideologies. By critically analyzing these two novels, this study explores how representations of Ancient and Modern Greece serve as reflective surfaces for British imperial, racial, and gendered anxieties. Focusing primarily on the portrayal of female characters, it examines how Greek women either challenge or reinforce the prevailing sexist and racial politics of the period. Ultimately, the study aims to highlight the orientalist and fetishized portrayals of Greek femininity in Victorian literature, revealing the appropriative, colonialist, and often hypocritical dimensions of both British philhellenism and feminism.

**Sophia Giannousiou**, “Autoethnography as Resistance in Isabella Hammad’s *Enter Ghost*, Hany Abu-Assad’s *Paradise Now*, and Ibtisam Azem’s *The Book of Disappearance*”

At the intersection of silenced minor histories of the Palestinian people and the persistent misrepresentation of their struggle for sovereignty, Isabella Hammad’s *Enter Ghost* (2023), Hany Abu-Assad’s *Paradise Now* (2005), and Ibtisam Azem’s *The Book of Disappearance* (2024) constitute a counter-archival corpus that resists Eurocentric modes of representation and reframes the praxis of resistance through an autoethnographic lens. To interrogate the politics of resistance and problematize the (in)comprehensibility of the right to resist, I propose a comparative reading of these three works, which foreground alternative embodied forms of resistance against dominant discourses. Despite ubiquitous depictions of Palestinians through the lens of organized terrorism, these texts strive to bridge the aesthetic representation of Palestinian ontology with the political dimension of their claim to sovereignty and “equaliberty,” as conceptualized by Étienne Balibar. Drawing on Edward Said, Frantz Fanon, Judith Butler, and Sylvia Wynter, I further examine which claims to rights remain unacknowledged, distorted, or disavowed within hegemonic structures that create and sustain precarity, relegating certain bodies to the status of the “naturally deselected” (Wynter, *On How We Mistook the Map* 117). This presentation ultimately explores the ambivalence, ambiguity, and (im)possibility of resistance, advocating for new modes of representation that gesture toward a reimagining of humanness at large.

Athina Bekou holds an MA degree in 19th and 20th century Anglophone Literature & Culture. Her thesis focuses on Victorian Philhellenism examined through the lens of gender and racial studies. It also draws on decolonial theory to critically examine the colonial politics embedded in 19th century Victorian Philhellenism.

Sophia Giannousiou holds two BA degrees, one in English Language and Literature from the National and Kapodistrian University of Athens (NKUA) and one in Greek Philology, specializing in Medieval and Modern Greek Literature, from the University of Ioannina (UoI). She also holds two MA degrees from NKUA—one in Modern Greek Literature and the other in 19th & 20th century Anglophone Literature & Culture. She works as a copyeditor for *Conatus – Journal of Philosophy*, the international biannual journal of the Applied Philosophy Research Laboratory (NKUA). She is currently a PhD candidate in Anglophone Literature and Culture at the Department of English Language and Literature (NKUA). Her research interests include cultural studies, comparative literature and cinema, with particular emphasis on the politics of representation concerning resistance, violence, and memory.

**Katerina Kaminari, “From Modernist Disruptions to Contemporary Desires: Queer Poetics Revisited”**

Queer desire has long been inscribed not only in words but also in spaces—mapped across bodies, temporal landscapes, and the textures of everyday life. By examining poems from different eras, I trace how desire takes shape across diverse contexts: from metaphorical terrains that transform private yearning into public poetic space, to domestic settings and bodily experiences where intimacy is nurtured through tenderness and care, to contemporary environments where queerness is woven into the rhythms of ordinary life. Together, these poems demonstrate how queer poetry redefines desire as more than erotic impulse; it becomes a site of resilience and transformation. My aim is to navigate and chart the varied modalities of queer desire in dialogue with poetry’s radical power, revealing its capacity to subvert normative narratives, challenge conventional understandings of identity and love, and open space for expansive queer expression.

Katerina Kaminari was born and raised in Athens, Greece, and holds a degree from the Department of English Language and Literature at the National and Kapodistrian University of Athens. Her passion for feminist and queer studies, cultural theory, and decolonial studies led her to pursue postgraduate studies. Outside academia, she finds joy in poetry, literature, creative writing, cinema, theatre, art, escape rooms, board games, and live music. Currently, she is dedicating her time to caring for her aging dog with arthritis while exploring life beyond academia.

**Panagiotis Karydas, “Subverting the Monomyth in J.R.R. Tolkien’s *The Lord of the Rings* and J.D. Salinger’s *The Catcher in the Rye*”**

This presentation explores the role of myth and archetypes in modern literature through a comparative analysis of J.R.R. Tolkien’s *The Lord of the Rings* (1954) and J.D. Salinger’s *The Catcher in the Rye* (1951). Focusing on the narrative trajectories of Frodo Baggins and Holden Caulfield, the study engages Joseph Campbell’s theory of the Monomyth, as outlined in *The Hero with a Thousand Faces* (1949). While Campbell describes a universal heroic journey encompassing departure, initiation, and return, this project argues that both protagonists destabilize, resist, or fail to complete this cycle. Additionally, Carl Jung’s theory of archetypes—particularly the hero, mentor, and shadow—provides a framework for analyzing how the acceptance or rejection of these figures shapes the characters’ development. The analysis is structured into four parts: a theoretical overview linking Jungian archetypes with Campbell’s Monomyth, two chapters focusing on the individual case studies of Frodo and Holden, and a final comparative discussion. The study concludes that Frodo’s inability to reconcile with the shadow archetype leads to psychological disintegration, while Holden’s rejection of archetypal structures results in alienation and decline. Together, these characters highlight the limitations of Campbell’s Monomyth and Jungian archetypes in accounting for narratives of madness and psychological fragmentation.

Panagiotis Karydas graduated from the National and Kapodistrian University of Athens, earning a B.A. in English Language and Literature in 2023 and an M.A. in 19th and 20th century Anglophone Literature and Culture in 2025. His research focuses on myth, archetypes, and narrative structures in modern and contemporary literature, with particular attention to identity, trauma, and cultural memory. Fascinated by how stories shape and reflect psychological and social realities, he examines the limitations of Joseph Campbell’s Monomyth and Carl Jung’s archetypal theory in modern fiction, with a focus on the works of J.R.R. Tolkien and J.D. Salinger.



**Irene Sala**, “Maurice Merleau-Ponty and Harriet Martineau on the ‘ambiguous life’ of the ailing subject: ‘where the outward and inward world seem [...] to be crumbling asunder’”

Maurice Merleau-Ponty’s phenomenological reflections on the lived body and its inseparability from the life-world have deepened scholarly understanding of the complex experiences of the ailing subject. According to Merleau-Ponty, the lived body and life-world are intertwined through intentional action, forming a poetics of relationality described as “flesh applied to flesh.” When the lived body is afflicted by illness, these “intentional threads” become disrupted, prompting us to recognize the resulting shifts in body-world relations. In her autobiographical work *Life in the Sickroom* (1844), Victorian writer Harriet Martineau recounts chronic illness as a condition of seclusion and bodily incapacitation, but also as a source of unexpected authority, authorial autonomy, and “phantasmagoric” revelations. Drawing on *Phenomenology of Perception* (1945) and *The Visible and the Invisible* (1964), I argue that Martineau’s illness-induced withdrawal produces a profound contraction and inversion of her life-world, creating new modes of body-world relationality. Her radical reframing of lived experience exemplifies Merleau-Ponty’s concept of the phenomenological subject’s oscillation “between the epistemological subject and the object.” Finally, I contend that overlapping phenomenological body-schemata shape Martineau’s experience, binding the ill body and sickroom while revealing the contours of motility, intentionality, and the religious and scientific narratives surrounding the Victorian female body-subject.

**Avgerinos Tsalikis**, “The Protomatter of Ruins in Tony Kushner’s *Angels in America* and Christos Tsiolkas’s *Dead Europe*”

This presentation explores the intersection of Tony Kushner’s *Angels in America* (1991–1992) and Christos Tsiolkas’s *Dead Europe* (2005), focusing on cultural and sociological haunting alongside the ruinous spatiality enveloping the two protagonists. Prior, recently diagnosed with AIDS and designated as a prophet by angels in 1980s New York, and Isaac, a Greek-Australian photographer capturing eerie images and exhibiting vampiric appetites across a decaying early-2000s Europe, both navigate fractured, crumbling spaces. Despite existing in liminal states, these characters and their supporting figures transcend personal limbos, managing to mend not only the stories marginalized by history but also their own bodies, which verge on phantom-like dissolution. Drawing on Dylan Trigg’s *The Aesthetics of Decay* (2006) and other theoretical works, this study analyzes decayed spatiality as a site where memory, time, and fragile life converge—an im/material realm where haunting and embodied ruin coexist. It further examines how rubble and decay summon revenants, and how spectrality, in turn, evokes decrepitude with an eye toward revelation and catharsis.

Irene Sala was born in Athens, Greece, and divides her time between Athens and Berlin. She recently completed her postgraduate studies in Nineteenth- and Twentieth-Century Anglophone Literature and Culture at the Department of English Language and Literature, National and Kapodistrian University of Athens, where she also earned her bachelor’s degree. Her research interests include spatiality, psychoanalytic theory, photography, and medical humanities. Throughout her studies, she has explored literary representations of embodiment and their interpretive possibilities in texts ranging from the Victorian era to contemporary Anglophone fiction and autobiographies. Additionally, she has developed a keen interest in the philosophical intersections of narrativity, language, and subjectivity from a Derridean perspective.

Avgerinos Tsalikis holds an MA in 19th and 20th century Literature & Culture from the Department of English Language and Literature, National and Kapodistrian University of Athens, Greece. He completed his undergraduate studies in the same department. His academic interests include hauntology, ruin studies, and the potentiality of decay within literary and theoretical frameworks.

**Konstantinos Tsoumpos, “Becoming Landscape: Trans-Corporeality, Fatness, and Queer Embodiment in Laura Aguilar’s *Nature Self-Portrait*”**

In contemporary visual culture—whether scrolling through Instagram, briefly browsing Grindr for a hookup, or navigating university campuses plastered with diet advertisements—the message is unambiguous and pervasive: lose weight; only fit, athletic bodies are socially accepted. For fat individuals, this creates an environment of exclusion and hostility. Paradoxically, this fatphobic majority purports to prioritize health, yet visual representations tell a starkly different story. Health is framed as a moral imperative, while fat bodies are persistently subjected to ridicule, humiliation, and reductive associations with laziness and neglect. This presentation examines how Laura Aguilar’s photographic oeuvre, with a focus on *Nature Self-Portrait* (1996), subverts these dominant narratives. Aguilar’s work challenges the historically entrenched gaze that casts fat bodies as grotesque, pathological, or invisible, instead repositioning fatness as a space of fluidity and naturalized embodiment. Through this reframing, Aguilar offers a potent counter-narrative that destabilizes normative perceptions of corporeality and asserts fatness as a legitimate, embodied form of existence.

**Maria Xydi, “Physical and Psychological Margins: The Interplay of Madness and Space in Modern and Contemporary Female Narratives”**

My presentation examines how physical and psychological spaces shape the experiences of mental disorder and marginalization in the works of Sylvia Plath, Susanna Kaysen, and Ottessa Moshfegh. Each author portrays marginal female protagonists grappling with mental health challenges, deeply intertwined with the spaces they inhabit—whether institutional, domestic, public, or private. These spaces serve as dynamic projections of the characters’ inner struggles, illuminating their personal narratives and the evolving relationship between mental health and environment. The analysis highlights how spatial dynamics shift over time, from the dominance of psychiatric institutions to forms of self-imposed isolation, revealing how space not only frames these narratives but also influences the acceptance and understanding of mental difference.

Konstantinos Tsoumpos earned his BA in English Language and Literature and an MA in 19th and 20th century Anglophone Literature & Culture from the National and Kapodistrian University of Athens. His master’s thesis, titled “*Unruly Corporealities: Excessiveness and the Politics of Fatness in the Works of Samuel D. Hunter, Carmen Maria Machado, and Laura Aguilar*,” critically explores themes within fat and disability studies, focusing on fat oppression, liberation, and resistance. His academic interests also include poetry, theatre, performance, and creative writing.

Maria Xydi holds an MA in 19th and 20th century Anglophone literature and culture from the National and Kapodistrian University of Athens. With a keen interest in cinema, modern and contemporary literature and theory, and photography, she currently works as a culinary administrator. Her academic work primarily explores themes of cultural politics, identity, liminality, and mental illness. Notable projects include “Black Transatlantic Modernity and Lack: Claude McKay’s *Romance in Marseille* as a Paradigm of Marginal Unfulfillment,” “Graphic Solitude: The Healing Power of Visual Storytelling in *Seek You: A Journey Through American Loneliness*,” and “Autobiographical Elements in Sylvia Plath’s *The Bell Jar* and Sarah Kane’s *4.48 Psychosis: Constructing a Death Wish*.”





**Εθνικό και Καποδιστριακό  
Πανεπιστήμιο Αθηνών  
Τμήμα Αγγλικής Γλώσσας &  
Φιλολογίας  
Φιλοσοφική Σχολή  
Μεταπτυχιακό Πρόγραμμα  
«Αγγλικές Σπουδές: Λογοτεχνία και  
πολιτισμός»**



### **Συντονιστική Επιτροπή**

**Μίνα Καραβαντά, Διευθύντρια  
Άννα Δεσποτοπούλου, Αναπληρώτρια  
Διευθύντρια  
Σταματίνα Δημακοπούλου  
Άγγελος Ευαγγέλου  
Βασιλική Μαρκίδου  
Χριστίνα Ντόκου**



### **Οργανωτική Επιτροπή Συμποσίου**

**Μίνα Καραβαντά  
Αντωνία Αντωνακάκη  
Σοφία Γιαννούσιου  
Ειρήνη Σαλά**

