

# Curriculum Vitae with list of publications

DR. ELENA ANASTASAKI

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## Personal details

**Name:** Elena Anastasaki

**Date and Place of Birth:** 14.01.1975; Heraklion, Crete, Greece

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**Affiliation :** Assistant Professor of Comparative Literature at the Department of Language and Intercultural Studies of the University of Thessaly.

## Education

### Postgraduate

- 2016-2018** Professional training in **Logotherapy and Existential Analysis** at the Institute for Logotherapy and Existential Analysis Tübingen/Vienna. Two-year meaning-oriented psychotherapy advanced training with the following modules: Theory – Methodology – Supervision – Self-analysis. (Total: 662 hours)
- 1998-2001** **PhD and Doctorat (co-tutelle), in Comparative Literary Studies**, at the **University of Kent at Canterbury** and the **University of Paris 8**. Title of thesis: *Exercices of immortality. The theme of physical immortality in the French and Anglophone Literature of the first half of the 19th century: William Godwin, Charles Robert Maturin, Honoré de Balzac, Théophile Gautier and Nathaniel Hawthorne*.  
Grade awarded by Paris 8: très honorable avec les félicitations du jury.
- 1997-1998** **Master by research in comparative Literary Studies**, at the University of Kent at Canterbury, UK, entitled: *Women writing women. Charlotte Brontë, Jane Austen, Madame de Staël and George Sand*.

### Undergraduate

- 1997** **Literary Translation Diploma** (Diplôme du Centre de la Traduction Littéraire) of the French Institute of Athens (2-year course).
- 1996** **Professional translation Diploma** (Diplôme de traducteur bilingue du Centre Européen de Formation à la Traduction Professionnelle, C.E.F.T.P.), of the French Institute of Athens (3-year course).
- 1993-1997** **First Degree in French Language and Literature** from the National and Kapodistrian University of Athens. Within this 4-year degree programme there is a compulsory teacher's training module (4 semester courses: Pedagogics and Applied Linguistics on Didactics) that is valid for secondary and higher education. There exists no other teaching qualification in the Greek educational system).

## Funding and awards

- 2013-2015**                    **IEF Marie Curie Fellowship at the University of Tübingen** (Grant Agreement number 328029). Title of project: ***European myth(s) of the Artist: A Self-constructed Fantasy. (monograph currently under completion)*** This was a “Support for training and career development of researchers” project. This Fellowship consisted of a 2-year research position at the University of Tübingen (including training in research project management, conference organisational skills, academic administration skills, learning a new foreign language).  
**Total project fund: 161,968.80 Euros**
- 2000-2001**                    **Postgraduate Bursary** offered by the University of Kent for the academic year 2000-2001. Amount 1,500 Pounds
- August 2000**                **Colyer-Fergusson award**, for my participation at the XVIth Congress of the International Comparative Literature Association (I.C.L.A.) in Pretoria, South Africa, in August 2000. Amount: 750 Pounds
- 1999-2000**                Scholarship offered by the University of Kent for research purposes at the **École Normale Supérieure** in Paris from where I hold the title of **“Ancien Pensionnaire de l’Ecole Normale Supérieure”**. Full-board accommodation on the ENS campus for the academic year.
- Summer 1997**             Scholarship for a two-month stay at the **International College of Literary Translation** in Arles (France), for exceptional academic achievement from the Centre for Literary translation of the French Institute of Athens (C.T.L). Amount: 7,000 French Francs

## Language skills

- Greek:** native speaker  
**English:** near native, full professional proficiency (C2)  
**French:** near native, full professional proficiency (C2)  
**German:** professional proficiency (C1)

## List of publications and conference papers

### Books and Critical editions

- 2024** Théophile Gautier, *Excursion en Grèce*. Paris : **Éditions Champion (forthcoming)**. Editing, introduction and annotation of Gautier's travel in Greece as part of the volume of Gautier's travel literature for the series of his *Complete Works*. General Editor of Academic Series: Prof. Alain Montandon. (in French)
- 2022** *The Myth and Identity of the Artist in European Literature: A Self-constructed Fantasy*. (Forthcoming, **Routledge**, August 2022) ISBN 9780367759377 (pp.288)
- 2017** *Exercices d'immortalité. Le thème de l'immortalité physique dans l'œuvre de W. Godwin, C. R. Maturin, H. de Balzac, Th. Gautier et N. Hawthorne*. Saarbrücken : **Editions universitaires européennes**, 2017. (332pp. ; in French)
- 2015** Lord Byron, *Cain*. Athens: Odos Panos publications, 2015. Translation and post-face (160-175), with an introduction by Nikos Panagopoulos (175pp. in Greek).
- 2011** Nathaniel Hawthorne, *The elixir of Life Manuscripts*. Paris: **Classiques Garnier**, 2011. Translation of the text into French, 50-page introduction, scholarly annotation). General editor of Academic series: Prof. Alain Montandon, (354pp. in French)
- 2004** Lewis Carroll, *Alice's Adventures in wonderland*. Athens: **Ideogramma publications**, 2004. Translation editing and post-face "Carroll's Adventures in Alice's Land", 179-201. (in Greek)

### List of publications with peer review process:

- 2024** «*Matière à pleurer et catharsis au premier degré (à propos de Pauliska ou la perversité moderne de Révéroni de Saint-Cyr)* » Conference that I co-organise with the research centre CELIS of the University Clérmont-Auvergne, entitles "Les Larmes" wich will take place Charroux, from August 30th to Semtember 1<sup>st</sup>, 2023. There will be published proceedings that I will co-edit with Françoise le Borgne και Alain Montandon το 2024
- 2023** « *La conscience de soi et le dieu inconscient de Viktor Frankl: vers un nouveau paradigme de l'homme* » Conference « La fin de la Modernité et le refoulement de l'écriture » that I co-organised with Rosaria Caldarone, Marc Goldschmit and Éric Hoppenot, Paris, Collège International de Philosophie (22-23 June 2023) [Forthcoming peer reviewed proceedings in Epekeina](#).
- 2023** « *Qui a peur d'une femme qui pleure ? Hécube et le pouvoir subversif des larmes* » ανακοίνωση στο συνέδριο με θέμα « *En finir avec les Grecs ? Nicole Loraux : le travail de l'œuvre* » που οργανώνουν το πανεπιστήμιο Picardie Jules Vernes, το Collège International de Philosophie και το EHESS 30-31 Μαΐου και 1 Ιουνίου 2023 στο Παρίσι. [Forthcoming peer reviewed proceedings](#).
- 2022** *Literature and political action: the case of the Kurdish refugee Behrouz Boochani* (Greek title: «*Λογοτεχνία και πολιτική πράξη: η περίπτωση του Κούρδου πρόσφυγα Behrouz Boochani*»), Conference "Forced displacement of populations and education" organised by the Department of Primary Education of the University of Thessaly, Volos (December 2-4, 2022). [Forthcoming peer reviewed proceedings, Univ. of Thessaly](#).
- 2022** «*Construing acts of voicing in Christina Dalcher's Vox through Vulnerability Metaphors*», συμμετοχή με διεπιστημονική ανακοίνωση μαζί με την Σταυρούλα Κίτσιου στο διεθνές

συνέδριο “INTERFACES: Representing Human and Environmental Vulnerability in the Fourth Industrial Revolution,” που οργανώνεται από το Πανεπιστήμιο της Γρανάδας στις 9-10 Ιουνίου. Δημοσιεύτηκε στο περιοδικό *Revista de Estudios Norteamericanos (REN)*, Special Issue on *Representations of Human and Environmental Vulnerability in U.S. Literature and Culture*, guest editors: Dr. Ana Chapman (University of Málaga, Spain) and Lucía Bennett (University of Granada). vol. 26, 2022 Seville, Spain, ISSN1133-309-X, pp.73-92. DOI: <http://dx.doi.org/10.12795/REN.2022.i26.14>

- 2021 “The word dog does not bite (?): Literature, Language and Political Correctness”, Conference organised by the Department of Language and Intercultural Studies, at the University of Thessaly entitled *Intercultural Approaches to Literature*, on the 5<sup>th</sup> of May 2021. **Forthcoming Proceedings**
- 2021 “Rousseau’s Pygmalion and Vasiliadis Galatea, From the Privet to the Public Sphere: Two Versions of a Myth”, 7<sup>th</sup> International Conference of the Greek Association of Comparative Literature entitled *Myth/Myths in Literature*, which took place in Athens, 13-16 May. A. Vlavianou, L. Ioakimidou, A. Katsigiani (eds.). *Myth/Myths in Literature*. Proceedings of the 7th International Conference of the Greek Association of Comparative Literature, Hellenic Open University, pp. 89-102.
- 2021 « Espaces de poète(s): stratégies et stratagèmes pour l’élaboration d’une figure du poète dans la poésie de Gautier » *La poésie de Gautier : textes et postures. Bulletin de la Société Théophile Gautier*, no. 43, 27-42.
- 2021 « Identités expansives dans la migration: quelques réflexions sur le programme psychoéducatif pour migrants *MindSpring* », Online conference *The Mediterranean, Twenty-Five Years After Barcelona (1995-2020)* organised by Stiftung Wissensraum Europa – Mittelmeer (WEM) in collaboration with the Institut für Auslandsbeziehungen and the Fundacion Academia Europea e Iberoamericana de Yuste (Spain) and the University Jules Verne Picardie Amiens (France). **Electronic proceedings forthcoming.**
- 2020 “Nursery crimes: A tough egg to crack. Wordplay, genre and meta-fiction”, in *Journal of the Fantastic in the Arts*, Idaho State University, Vol. 30, No 2, 2020, Idaho State University, 238-256.
- 2018 “Théophile Gautier and Gustave Courbet: two facets of an artistic I” co-authored with Ephi Foundoulaki, in Nikos Daskalothanasis (ed.) *History and Theory of Art, Writings in honour of Niki Louizidou Professor Emerita of the Athens School of Fine Arts*, Athens: **Futura Publications in collaboration with the Technological University of Cyprus**, April 2019, 95-113. (in Greek) ISBN 978-960-9489-85-0
- 2013 “Embedded and embodied poetry in Edgar Allan Poe’s *Ligeia* and *The Fall of the House of Usher*”, *Connotations, A Journal for Critical Debate* 23.2 (2013/14), Waxmann Munster / New York, 207-229. Also accessible on line: <http://www.connotations.uni-tuebingen.de/anastasaki0232.htm>
- 2011 “Leaps and Bounds’: Hawthorne’s Strategies of Poetic Economy”, *Connotations, A Journal for Critical Debate* 21.2-3 (2011/2012), 177-197.  
Also accessible on line: <http://www.connotations.uni-tuebingen.de/anastasaki02123.htm>
- 2011 “When Science Meets Fiction: Immortality in Balzac’s *Les deux Béringheld*”, in Cedric Barfoot (ed.) *Restoring the Mystery of the Rainbow*. Amsterdam and New York: Rodopi publications, 275-289.

- 2011 “L’autobiographie du romantisme: histoire d’un mythe”, Z. I. Σιαφλέκης (ed.) *Γραφές της μνήμης. Σύγκριση – Αναπαράσταση – Θεωρία*, Athens : Gutenberg, 2011, 185-199. (in French)
- 2010 “Henry James’s double bind: chasing identity in ‘The Jolly Corner’”, *Connotations, A Journal for Critical Debate* 18.1-3 (2008/2009), 82-103<sup>1</sup>.  
Also accessible on line: <http://www.connotations.uni-tuebingen.de/anastasaki01813.htm>
- 2010 “A Paradox in Nathaniel Hawthorne’s last works: Pain as both creative stimulation and obstructive force”, *Lingue e Linguaggi*, no 4, Lecce: University of Salento, Pensa Multimedia, 7-18.
- 2009 « Danse macabre: corporalité et séduction fatale dans l’œuvre de Théophile Gautier », *Bulletin de la Société Théophile Gautier*, no. 31, 271-284. (in French)
- 2009 « Plus qu’une ‘coquetterie posthume’ : Matérialité et individualité, les multiples fonctions des objets dans *Emaux et Camées* », *Bulletin de la Société Théophile Gautier*, no. 31, 329-342. (in French)
- 2008 “Un “rêve... pour les éveillés”: les fonctions du rêve dans l’œuvre narrative de Th. Gautier”, *Bulletin de la Société Théophile Gautier*, no. 30, 305-322. (in French)
- 2007 “How to relate the trials and tribulations of the *revenants*. A study of the narrative techniques in some works of Mary Shelley and Théophile Gautier”, *Connotations, A Journal for Critical Debate*, 16 (2006/2007), 1-3, 26-46.<sup>2</sup>  
Also accessible on line: <http://www.connotations.uni-tuebingen.de/anastasaki01613.htm>
- 2007 « “Sept contre Paris”: tragédie en deux actes. Une lecture des *Tableaux de Siège* de Théophile Gautier », *Bulletin de la Société Théophile Gautier*, no. 29, 225-237. (in French)
- 2007 “Helen of Troy escapes: two attempts of liberation in the works of Giraudoux and Ritsos”, *Σύγκριση* (Journal of the Greek Comparative Literature Association), no. 18, 149-163. (in Greek)
- 2007 “Harry Potter Through the Looking-Glass: Wordplay and language in the works of Lewis Carroll and J. K. Rowling”, *The Carrollian, The Lewis Carroll Journal*, no. 19, 19-31.
- 2006 “Jeux de narration et de pouvoir dans Leone Leoni et Mauprat de George Sand”, *George Sand Studies*, no. 25, Kent State University, Ohio, 52-66. (in French)
- 2004 “The Metaphysical Hygiene of the Author”. Academic journal *Σημειώσεις*, no. 59, 44-65. (in Greek)
- 2003 « Η θητεία μας με τον Γιώργο Θαλάσση», (“Our fictitious military service with Giorgos Thalassis”), *ANTI*, vol.786, 44-47. (in Greek)

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<sup>1</sup> This paper generated a response by Shalyn Claggett (Mississippi State University), “Turning the Corner of Interpretation: A Response to Elena Anastasaki”, *Connotations*, 21 (2011/2012) number 1, 72-85. This response is accessible on line : <http://www.connotations.uni-tuebingen.de/claggett02101.htm>

<sup>2</sup> This paper generated two responses within the very active scholarly dialogue the journal of *Connotations* is promoting by providing a forum for further discussion : Claire Raymond (University of Virginia), *A Response to Elena Anastasaki’s “The trials and Tribulations of the revenants”*, *Connotations*, 17 (1007/2008) numbers 2-3, 257-262; and Graham Allen (University College Cork, Ireland) *Reanimation or Reversibility in “Valerius: The Reanimated Roman”*: *A Response to Elena Anastasaki*, *Connotations*, 19 (2009/2011) number 1-3, 21-33. Both responses are accessible on line: <http://www.connotations.uni-tuebingen.de/raymond01723.htm>, and <http://www.connotations.uni-tuebingen.de/allen01913.htm>

## Unpublished conference papers

- 2016** “From Poet to Poet: Shelley’s Poetic Self-Making in “To Wordsworth” and “Lines to ---” (“Sonnet to Byron”)”. Paper presented at the research Colloquium organized by Prof. Matthias Bauer at the University of Tübingen on the 8<sup>th</sup> of February 2016
- 2015** “The grotesque and the sublime as identity construction tools in Poe’s Tales of the Grotesque and the Arabesque.” Paper presented at the 26<sup>th</sup> Annual Conference of the American Literature Association that took place in Boston, Massachusetts, 21-24 May 2015.
- 2014** “Byron’s Mythmaking Strategies in English Bards and Scotch Reviewers”. Presented at the international conference *Lord Byron and the Margins of Romanticism*, organised by the University of Vechta, 19-21 June 2014.
- 2014** “Le mythe de l’artiste selon Balzac et Gautier”. Paper presented at the *journée d’étude* on Gautier et Balzac, organised by the Société Théophile Gautier and the museum of Balzac, in Paris, November 27<sup>th</sup> 2014.
- 2013** “A Multi-Level Approach to Annotating Literature in the Digital Era” a presentation of *Explanatory Annotation, A Research Project in Digital Literary Annotation* founded and supervised by Professor Matthias Bauer and Dr. Angelika Zirker (University of Tübingen) at the 3<sup>rd</sup> Workshop in Scholarly Annotation and Commentary “Annotating in the Digital Age”, organised by the School of Advanced Study - University of London via Institute of English Studies (IES), 15 April 2013.
- 2008** “‘The Madonna of the future’ or the painter of words”. Paper presented at the International conference *Artistry and Industry. Representations of Creative Labour in the visual arts c. 1830-1900*, organized by the University of Exeter, 18-20 July 2008.
- 2000** « St Leon: aventurier de naissance ou malgré lui? ». Paper presented at the XVIth Congress of the International Comparative Literature Association (I.C.L.A.), Pretoria, South Africa, August 2000. (in French)



## Work experience

- 06.2017-present** employed at the County District Office of Böblingen, Germany, Department of Migration and Refugees, first as a social worker for refugees and then as **Responsible for the Implementation of the Integration Plan.**
- Co-coordination and training for the “Mind-spring” project, a psycho-educative project for and by refugees designed to help them tap into their own resources and regain control of their lives. In this program we train and support refugees to give a series of 8 seminars to groups of 8-12 people who do not speak German. The trainees conduct these seminars in their own language with classroom support from our team. These seminars address the following subjects: Normal reaction to an abnormal situation (refugee status); Stress and stress-coping strategies; “how am I today?” (assessing method for a better understanding of one’s situation), Mourning; RET (Rational Emotive Therapy); Identity in the new country (cultural clashes); Personal resources; Balance and Empowerment.
- I was Co-organizer of the 1. International Conference on the psycho-educative project for refugees “Mind Spring”, which will take place on the 17<sup>th</sup> of June 2019 at Böblingen.

## Teaching experience

- 01.2017-05.2017** Conceived and conducted weekly 6-hour seminars for unemployed single mothers as part of a state funded Program for their reintroduction in the job market “Alleinerziehende bringen Chancen”(ABC); employer “Team training Ltd.” This was a comprehensive support program (including identification of the participants’ strengths and talents, job-orientation and possibilities for further training and/or education, job application writing, interview skills, communication skills, empowerment, and psychological support). (teaching language: German)
- 2016-2017** French Language Tutor at the language School for adults „Vivat Lingua“. The company offered an initial 2-day training concerning the latest methods of language acquisition to all new employees.  
Levels A1-C2.

## University of Thessaly, Department of Language and Intercultural Studies (current position as Assistant Professor of Comparative literature)

- 2021-today** Summer semester: First-year course entitled “**World Literature an Aesthetic Currents**” and second-year course entitled “**Literature, Education and Intercultural Studies**”.

Winter semester: First-year course entitled “**Introduction to Comparative Literary Studies**” and third-year course entitled “**Texts and Authors of Contemporary Literature II**”.

**University of Tübingen, Germany, Department of English Literature (2 years- teaching language: English)**

**2012-2013**

Winter semester: second-year seminar (Proseminar II and Cultural Studies) “**Landmark texts**” at the Department of English Studies at the University of Tübingen, Germany. This was a course on the meaning of the canon, what makes a text a canonical text, what is a classic, what makes those texts important for the national literature they belong to, how do these texts shape national identity and what impact do they have on the international readership. We read works such as Jane Austen’s “Pride and Prejudice”, Charles Dickens’ “Great Expectations” and Nathaniel Hawthorne’s “The Scarlet Letter”. I designed, taught, evaluated and had full responsibility for the courses and seminars.

Summer Semester: two second year seminars at the Department of English Studies at the University of Tübingen

- “**Science Fiction and Ethics**” (Proseminar II and Ethics)

This course aimed to investigate the genesis and evolution of the genre of Science-Fiction and its interdisciplinary perspective. The focus was on the relation between science, literature and philosophy, and more specifically how can literature contribute to the ethical debates that arise from scientific progress. We read literary texts of the 19<sup>th</sup> and 20<sup>th</sup> centuries (Mary Shelley, Hawthorne, Poe, Wells and George Bernard Shaw) and theoretical texts on the subject.

- “**Gender stereotypes in 20<sup>th</sup> Century Fiction**” (Proseminar II and Cultural Studies)

The aim of this course was to explore gender stereotypes and their importance as cultural constructions as they are perceived and discussed through the fiction of a selective corpus of women authors of the 20th century. We read texts by Charlotte Perkins Gilman, Virginia Woolf, Joanna Russ and Angela Carter, as well as theoretical texts on gender and literature.

I designed, taught, evaluated and had full responsibility for the courses and seminars.

I was also an **examiner** for the **general oral exams (Zwischenprüfung)** that students take after the completion of their second year on the entire corpus of literary texts which they studied during their first two years, in order to continue their studies.

**2013-2014**

Winter semester: second-year seminar “**Myth(s) of the Artist**” (Proseminar II) at the Department of English Studies at the University of Tübingen.

This seminar was partly based on my research project and explored the notion of the artist as a construct through a variety of literary texts as well as the representations

of figures such as the Romantic hero, the promethean rebel and the aesthete during the long 19<sup>th</sup> century. I designed, taught, evaluated and had full responsibility for the courses and seminars.

Summer semester: second-year seminar **“Romantic Poetics”** (Proseminar II) at the Department of English Studies at the University of Tübingen.

This seminar focused on the romantic poetics and aesthetics and the theoretical and philosophical framework within which they developed. We read poetry by the English romantics (Charlotte Smith, William Blake, William Wordsworth, Samuel Taylor Coleridge, John Keats, Percy Shelley and Byron) as well as a selection of theoretical writings of the poets, and critical texts of the time. I designed, taught, evaluated and had full responsibility for the courses and seminars. I was also an examiner for the general oral exams (Zwischenprüfung) that students take after the completion of their second year.

**Athens School of Fine Arts, Department of History and Theory of Art (4,5 years – teaching languages: French and Greek)**

**2007-2010**

I taught courses on **“French language and Civilisation”** at the Department of History and Theory of Art at the Athens School of Fine Arts, with the status of Lecturer. I designed, taught, evaluated and had full responsibility for the courses. The higher-level course focused on comprehension and translation of theoretical texts on art theory and art criticism (Full time Lecturer – Annually renewable contracts).

**2010-03.2012**

**Full-time maternity cover** for the Associate Professor in Literature of the Department of History and Theory of Art at the Athens School of Fine Arts, with the status of Lecturer. I taught the following literature courses:

- **“European Literature I”** and **“European Literature II”**

These are first year compulsory courses that combine an introduction to literary concepts and tools, a general overview of literary currents and schools, and textual analysis of texts belonging to different genres; and

- **“Critical approaches to Art and Literature I”** and **“Critical approaches to Art and Literature II”**

These are third year optional seminar courses. Seminar theme: the artist as a literary hero. In the first semester the focus was on 19<sup>th</sup> century European literature and in the second on the 20<sup>th</sup> century. I designed, taught, evaluated and had full responsibility for the courses and seminars.

**Hellenic Open University (6 years – teaching language: Greek)**

**2006-2012**

I taught the course “**History of European Literature**” at the Hellenic Open University, **Department of European Culture Studies** (Lecturer, annually renewable contracts). At the Open University we worked on a canvas of common teaching subject material, covering the history of European literature from the Middle Ages to today, but had the freedom and responsibility to design our own seminars for our allotted group, as well as evaluating our students independently both on their essay course-work and on the final exam, which is set collectively by our staff committee. This system requires extensive collaboration with colleagues and has provided me with valuable experience in dealing with both administration and educational issues arising within the module. The mixed system of distance learning teaching methods combined with traditional class seminars throughout the academic year, is conceived to allow students to balance their professional and family life with their studies.

**Summer School (teaching language: English)**

**2006**

(summer): I taught the course “**Analyzing the Fairy Tale**” at the Summer School *Hyphenology*, an academic and travel summer program designed for high school American students between the ages of 14-18. This summer program takes place on the island of Lesbos, Greece. The course consisted of ten lectures, of 1 ½ hour duration each. My other duties included student supervision and conducting educational excursions. <https://www.greecetravel.com/schools/hyphenology/>

**Panteion University, Athens (3 years part time – teaching language: Greek)**

**2003-2006**

(second semester): European literature course entitled “**Gender and Literature**”, at the Department of Communication, Media and Civilisation at Panteion University, Athens, with the status of Lecturer. This was part of a three-year European funded program to introduce Gender Studies in the Universities of Greece. I designed, taught, evaluated and had full responsibility for my courses.

**The American University of Athens (1 semester part time – teaching language: English)**

**2001-2002**

(second semester): introductory literature course entitled “**Language in Literature**” at The American University of Athens. This course was conceived for students that studied business related majors and had no prior literature training. It covered elementary terminology and text analysis. I designed, taught, evaluated and had full responsibility for the course.

**University of Kent at Canterbury (2 years – teaching languages: French and English)**

**1998-1999** as a PhD candidate I taught second-year courses on **French language and translation** in the Department of French Studies at the University of Kent. The course was designed by the course Convenor. I taught and evaluated the course work but not the final exams.

**2000-2001** as a PhD candidate I taught an introductory first year **European literature** seminar entitled *The Tale* in the Department of Comparative Literary Studies at the University of Kent. Taught second year courses on **French language and translation** in the Department of French Studies at the University of Kent. This core module comprises international tales from antiquity to the present. It addresses issues of genre (Aesopian fables, myths, fairy tales, folktales, tales of the fantastic and the short story) and is designed to give the first year student an overview and an introduction on the genre as well as a training in close text analysis. The course was designed by the course Convenor, I had the responsibility to teach the course and evaluate the course work but not the final exams.

**Guest Lectures**

- 22.05.2019** Open lecture on “Victor Frankl. Existential Analysis and Freedom” at Metaichmio publishing House, Athens.
- 13.04.2016** Guest Lecture “Strategies in the construction of the myth of the artist” at the School of Fine and Applied Arts at Cyprus University of Technology, Limassol.
- 28.11.2013** Introductory lecture for first-year Students: “George Gordon, Lord Byron, Manfred (1816/17): The Romantic Self” at the University of Tübingen.
- 20.01.201** invited by Kostas Ioannidis, Associate Professor of Theory of Art Criticism at the Department of History and Theory of art at the Athens School of Fine Arts. Title of talk: “Gautier, Romanticism and Art Criticism”.
- 25.5.2009** invited by Professor Niki Louizidou to participate at a round table at the School of Fine Arts. Title of talk: “Famous literary Trials in the 19<sup>th</sup> Century”.
- 27.04.2009** invited by Professor Niki Louizidou. Title of talk: “The artist as literary Hero in the 19<sup>th</sup> Century”.
- 11.01.2008** invited by Niki Louizidou, Professor of History of Art at the Department of History and Theory of art at the Athens School of Fine Arts. Title of talk: “Emile Zola and the Impressionists”.
- 17.12.2007** invited by Kostas Ioannidis, Associate Professor of Theory of Art Criticism at the Department History and Theory of art at the Athens School of Fine Arts. Title of talk: “Théophile Gautier and the Art of Criticism”.
- 29.05.2007** invited by Aristidis Chatzis, Associate Professor at the Department of Methodology, History and Theory of Science at the University of Athens. Title of talk: “When Science Meets Fiction”.

## Organising Workshops / Conferences

### 1. May 2021: co-organised a conference on “Intercultural Approaches to Literature”

Together with Associate Professor Yiannis Papatheodorou, I co-organised at the Department of Language and Intercultural Studies of the the University of Thessaly a conference on *Intercultural Approaches in Literature*. The conference was held online on the 5th of May 2021. Forthcoming Proceedings

### 2. September 2015: organised a workshop on “Identity and Genre”

Within the frame of my Marie Curie project I organised a one-day workshop on “Identity and genre” which took place at the University of Tübingen on the 18<sup>th</sup> of September 2015. This workshop brought together researchers from different universities (Cyprus, Israel, Germany) who have been working on various aspects of identity in literature and/or on genre.

### 3. June 2019: in the organising committee of the 1<sup>st</sup> International Conference on the psycho-educative prevention programme for refugees “Mind-Spring”

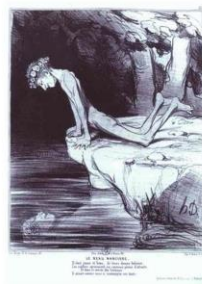
At my current position as Responsible for the Implementation of the Integration Plan for Refugees I co-organised this international conference which brought together psycho-educative trainers from four countries (Denmark, Belgium, Holland and Germany) to exchange experiences and suggest further development both in the theory and praxis of the Dutch preventive programme “Mind-Spring”. The conference took place on the 27<sup>th</sup> of June 2019 in Böblingen, Germany.



FP7 Intra-European Fellowship (IEF)  
Marie Curie Action



## International Workshop Genre & Identity



Honoré Daumier: "Le Beau Narcisse", 1842, Lithograph

Friday, 18th September 2015

Brechtbau (Wilhelmstr. 50), room 215

09:00	<b>Matthias Bauer</b> (Eberhard Karls University Tübingen)	Welcome
09:15	<b>David Fishelov</b> (The Hebrew University of Jerusalem)	"Generic Roles and Individual Identity: Miss Morland, Don Quixote, and a Petrarchan Lover"
10:15	<b>Sarah Heinz</b> (Humboldt University of Berlin)	"The Individual Subject and the Freedoms of Genre"
11:45	<b>Paniyoti Chrysochou</b> (The University of Cyprus)	"Oedipal Traumas and Fragmented Identities: The S(eye)ight of Trauma: Oedipal Wounds, Tragic Visions and Averted Gazes from the Time of Sophocles to the 21 <sup>st</sup> Century"
13:45	<b>Georgia Christinidis</b> (University of Rostock)	"Creativity, the Entrepreneurial Individual, and the Contemporary Bildungsroman"
14:45	<b>Elena Anastasaki</b> (Eberhard Karls University Tübingen)	"Identity Construction in Edgar Allan Poe's <i>Tales of the Grotesque and the Arabesque</i> "
16:15	<b>Roundtable Discussion</b>	on Genre & Identity, based on Anis Bawarshi's "The Genre Function"
19:30	<b>Conference Dinner</b>	

Organiser: Dr. Elena Anastasaki, contact: [elena.anastasaki@uni-tuebingen.de](mailto:elena.anastasaki@uni-tuebingen.de)  
Universität Tübingen - "Englisches Seminar" - Lehrstuhl Prof. Dr. Matthias Bauer

This project has received funding from the European Union's Seventh Framework Programme for research, technological development and demonstration under grant agreement no 328029 (PIEF-GA-2012-328029).

## Translations

into Greek:

- **Eugène Labiche**, *Edgard et sa bonne*, produced by the theatrical society “Μέτοικοι”, directed by Aspa Kyrimi, 1999.
- **Lord Byron**, *Cain*, Omvros and Tetraktis publications, Athens, 2002.
- **Esteban Buch**, *La neuvième, Une histoire politique*, Christos Dardanos publications, Athens, 2003.
- **Giuseppe Pitre**, *Le prince d’amour*, Apopeira publications, Athens, 2004.
- **Sonya L. Jones (ed.)**, *Gay and Lesbian Literature since World War II: History and Memory*, Polychromos Planitis publications, Athens, 2007.
- **John Mortimer**, *The Dock Brief*, produced and directed by Aspa Kyrimi, at Alekton Theatre, Athens, 2008.
- **Laurence Bertrand Dorléac**, *L’ordre sauvage. Violence, dépense et sacré dans l’art des années 1950-1960*, Nefeli Publications, Athens, 2009.
- **Boglarka Hadinger**, *Mut zum Leben machen: Selbstwertgefühl und Persönlichkeit von Kindern und Jugendlichen stärken*, Metaichmio Publications, Athens, 2018.

I have also worked as a freelance proof-reader for various publishing houses from 2002 until 2007.

## I am a member of

- *Société Théophile Gautier* (since 2005)
- *The Greek Comparative Literature Association* (since 2006)
- *Connotations Society* (since 2007)
- *CELIS: Centre de Recherche sur les Littératures et la Sociopoétique* (since 2008)
- *REELC/ENCLS: Réseau européen d’études littéraires comparées / European Network for Comparative Literary Studies* (since 2008)
- *The Poe Studies Association* (since 2015)
- *Nathaniel Hawthorne Society* (since 2015)

## Research projects

1. **2013-2015 IEF Marie Curie Fellowship at the University of Tübingen** (Grant Agreement number 328029). Title of project: *European myth(s) of the Artist: A Self-constructed Fantasy*. (monograph currently under completion) This was a “Support for training and career development of researchers” project. This Fellowship consisted of a 2-year research position at the University of Tübingen (including training in research project management, conference organisational skills, academic administration skills, learning a new foreign language)

**Total project fund: 161,968.80 euros**

### **Current research project – monograph under completion**

#### **Short description:**

This study investigates the construction and workings of the myth of the artist as a collective identity and as a personal myth-making construct through a vast range of strategies, used by the artists themselves, that are based on a European cultural, social and artistic heritage perceived as identity relevant in the period of Romanticism. Identity formation and the promotion of the artist’s self-image in a social setting through the aesthetic means of literature involves intricate procedures implicating artistic, social, cultural and psychological mechanisms. The expansion of the press and its availability to a large portion of the public at the beginning of the 19th century offered a platform for the first “celebrities” to handle and promote their own image (one of the most striking cases being Lord Byron).

Identity is, in its very essence, an abstraction and a fiction, and there is a lot to be gained by applying in its study a wide array of research tools used in the field of literary studies. For the purpose of this study I use the concept of national literatures as a larger framework for the understanding of how the notion of the Romantic artist, as it is being formed and expressed through language in general and in its literary use in particular, has concurrently worked as a basis for the emergence of a European identity of the artist. This focus on the construction of identity is, in my approach, inherently linked to the use of interpretative tools of text analysis to detect and uncover a variety of practices which are consolidating forms of identity, ranging from narrative and rhetoric strategies to symbol, and extending even to the notion of “poetic license.” Moreover, I include in my research analysis any public “posture” and deliberate self-presentation of the artist as a social individual that contributes to the construction of his personal myth. This posture constitutes an aesthetic praxis which draws its tools in both the collective and the individual literary world and acts as a bridge between this ideal fictional world and the world of reality.

There is a strong aesthetic factor running through this construct which is vital to the analysis of the identity of the artist because it seems to dominate over the numerous other identity defining aspects present in the daily life of the individual by making possible a selective account of what, within the individual’s interaction with the world, is deemed part of his own identity as an artist and what not. In order to analyse this aesthetic value of the constructed identity we need to have recourse to a combination of perspectives reaching from rhetoric and narratology to literary history and comparative literary studies, as well as philosophy and sociology. Because of the overall imaginative and fictive character of identity as a



construct, my hypothesis is that it is its aesthetic value that makes it into a dominant narrative of self-perception and accounts for its power as a “myth” that manages to persuade and to dominate the public image of the artist. The construction of the artist’s identity (be it collective or personal) rests on a series of aesthetic praxes.

The works composing the corpus of my study were chosen with a view to present a representative account of the image of the artist in fiction, but also according to their contribution in the making of the myth of the artist in both the national and the European frame. Using a comparative approach, my aim is to trace the different strategies in the construction of the myth of the artist as they are inscribed within the various writings of these authors, and attempt to uncover the reasons behind them and the way they function, allowing for a better understanding of the various interconnected factors in play within the construct of their identity.

This study aspires to produce a body of knowledge applicable also outside the field of literature. It aims to provide a deeper understanding of what, at first glance, often seems like an unaccountable feeling of belonging to a group (i.e. the “artistic community” drawn on the model of “the Republic of Letters”), a feeling that is a shaping agent of identity. This study intends to show that language and fiction have a decisive role in the construct of artistic identity provoking an emotional response which is reshaping the individual by being experienced as personal, univocal and even instinctive, while, in fact, it owes a lot to an assemblage of aesthetic aspects drawn together, with a specific rhetoric, narrative techniques and images that determine how we define and see ourselves.

#### **International conference participations related to the project:**

During my Marie Curie Fellowship I also participated at the following International conferences:

1. **Vechta, June 2014.** Conference on ‘Lord Byron and the Margins of Romanticism’ at University of Vechta. Title of my talk: “Byron’s mythmaking strategies in British Bards and Scotch Reviewers”
2. **Paris, November 2014.** Journée d’étude *Gautier/Balzac, Parcours croisés*, at the Maison de Balzac in Paris. Title of my talk: “Le mythe de l’artiste selon Gautier et Balzac”
3. **Boston, May 2015.** ALA (American Literature Association) 26th Annual Conference in Boston. Title of my paper: “The grotesque and the sublime as identity construction tools in Poe’s *Tales of the Grotesque and the Arabesque*.”
4. **Tübingen, September 2015.** “Genre and Identity International Workshop”, which I organized within the frame of the EMOTA project. For this workshop I extended and revised my talk on identity construction in Poe that I had presented at the ALA conference.
5. **Tübingen, February 2016.** Paper presented at the research Colloquium animated by Professor Matthias Bauer “From Poet to Poet: Shelley’s Poetic Self-Making in “*To Wordsworth*” and “*Lines to ---*” (“*Sonnet to Byron*”)”
6. **Limassol, April 2016.** Guest Lecture “Strategies in the construction of the myth of the artist” at the School of Fine and Applied Arts at Cyprus University of Technology, Limassol.

These papers have not been published because they are presentations of parts of the final monography.