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[Κατσιγιάννη, Άννα Μαρίνα. Η σχεδία του λόγου: μελέτες για την κινητικότητα των λογοτεχνικών έργων]

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persons suffering from famine- and prison-induced malnutrition, as the recruiter coordinating a young agent's work, as a parent, worried about her family's and especially imprisoned children's well-being.

These little acts, some of which are displays of worry and fear, self-doubt, and perhaps even regret, are an invaluable contribution to both this monograph and nowadays discourse, both of which are otherwise liable to reiterating unproductive *topoi* of heroisation. These emotions give us a glimpse at what might have been the 'real' Lela Karayanni, and they are the cause why Perrakis has indeed succeeded in contributing to the remembrance of an outstanding human being such as her: Leaving repetitive instances of glorification aside that sometimes seem to swallow up the human and instead leave 'the heroine' and a 'heroic death' (pp. 5, 317, 346), the portrayed instances of emotional 'weakness' underline Lela Karayanni's courage and serve to truly celebrate her commitment to patriotism, altruism and perhaps humanitarianism. By intertwining these displays of an ambiguous, conflicted and very human nature (in the best sense of the word) with conscientious research and studiously outlined contextualisation, Perrakis has created a remarkable piece of work that, despite occasional debatable word choice and displays of subjective judgement, is a valuable addition to the discourse on resistance in general and Lela Karayanni's commemoration in particular.

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**Άννα Μαρίνα Κατσιγιάννη. Η σχεδία του λόγου. Μελέτες για την κινητικότητα των λογοτεχνικών έργων. Αθήνα: Gutenberg, 2022, 360 σελ. ISBN 978-960-01-2286-2.**

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The syncretic 'raft of discourse' in Anna Katsigianni's collection of studies presupposes that risky moment of unplanned wandering through texts, guided by one's reading sensitivity but also by the confidence of 'sailing' in a solid hull that has to do with philological solidity, research, knowledge. The stakes have been described, in his unsurpassed style, by Roland Barthes: he has called it 'navigation'. This navigation, which seems to lie behind the choice of the word 'raft' in the title, is never unconditional and boundless, but it certainly begins with the crossing of boundaries. It always moves in-between, along the waterline of the reader's horizon, overturning, on occasion, fixed critical or grammatical

hierarchies, discovering new hermeneutical ‘sails’, charting new textual waters, and, to recall the hidden Barthes again, opening up dozens of intertextual perspectives “whose light flickers until they fade”.

The book in question brings together earlier and more recent studies, written over the course of about twenty years, bibliographically updated and supplemented, organized in thematic cycles that traverse their dates of birth by shuffling texts and papers anew for new correlations to emerge through which we can follow the evolution of the comparative perspective.

Today, when the humanities are affected, challenged, marginalised, their weight measured by numerical and statistical scales, when our fields of knowledge and our disciplines are called upon to redefine themselves and their subjects, sometimes by external imposition and sometimes because they themselves are evolving as living organisms; today, when a collection of studies appears, in a science that has always had at its heart the relationship with the ‘Other’, and has always served a humanist vision, even within the national literatures that have been acting, to a certain extent, as its ‘hosts’, even as humanism has become suspect and *Weltliteratur*’s cosmopolitanism a bourgeois luxury subsequently criticised; today, then, it is very timely, it is imperative, to discuss, in a true interdisciplinary fashion, our ‘navigation’. And Anna Katsigianni’s book reminds us of this in a very eloquent way.

At the core of the book runs a cohering question, despite its many particular manifestations. This question has to do with the “mobility of literary works” and genres, on which the scholar reflects from her first decisive engagement with the genre of *poèmeen prose* (prose poem) to her more recent interest in the dialogue between the arts, between history and literature, between cultural identities. The sections that make up the book are entitled:

I. “Artistic Hybridisms. The Syneresis of the Arts” – This section explores mobility, focusing on the relationships between different art forms and media, as in the hermeneutically fruitful study of the film theory underlying Andreas Embirikos’ surrealist prose poem-manifesto «Αμούρ-Αμούρ» [Amour-Amour].

II. “Aspects of Lyricism. A Prosaic Muse” – Here, Katsigianni returns to an area that she has helped cultivate in exemplary scholarly manner, the field of formal metrical and rhythmological reforms that were taking place at the end of the Greek 19<sup>th</sup> century, always in relation to the European context. Here, her love for the poet Palamas, whose oeuvre is one of her main interests, is clearly evident.

III. “Elective Affinities” – Here, one recognises the traditional comparative approach – ‘in good time’ – through the exploration of poetic conversations, such as those between Angelos Sikelianos and Maurice de Guérin or Paul Claudel, but also a recording of poetic genealogies in the field of the reception

and transformation of mythological themes and motifs from Antiquity to the present day, in her study “Metamorphoses of the Myth of Icarus in Modern Greek Literature”, a subject on which Katsigianni generously offers us richly documented materials for us to unpack.

IV. “Intercultural Relations. Places of Division and Bridges of Writing” – In this section, the “gymnastics of the gaze” – to use a phrase from the scholar’s preface – is tested in the exploration of hybrid identities, multilingualism, and the channels of writing that cross geopolitical borders; here, Katsigianni focuses on Balkan and Turkish Cypriot writing, in dialogue with history and the political ethics of literature. The intersection with the newest developments in the field of comparative studies and the theory of cultural hybridism, or even ethnosymbolism, is done wisely and always with respect to the texts and their historicity, as is the case in the study of Turkish Cypriot writing and its multilingualism, the importance of translations and the exchange of the cultural capital ‘invested’ in the mnemonic trauma of the partitioning of Cyprus.

V. “Historical Poetics: Literature and Madness” – The term ‘historical poetics’, originating in Russian theorists, was turned into a conceptual tool for a history of literary modes, their origin and development as systems with a genealogy, again by Roland Barthes. From this section, I ought to draw attention to “The Line of the Touched”, where Katsigianni focuses, with great sensitivity, on the theme of madness and deviant characters in Palamas’ oeuvre, in the light of Romantic influences, intertextual relations with French poets such as Hugo and Prudhomme, as well as the poet’s relationship with psychiatric science. Her enquiry suggests the idea of an evolutionary movement from madness as a metaphor to madness as an allegory of the relationship between the intellect (Science) and the emotions (Art), under the influence of antipositivist philosophers, notably Nietzsche, but also Bergson – as indicated by Palamas’ later critical writings.

The order chosen by the scholar allows us, on the one hand, to recognise aspects of comparative literature, such as the tracing of elective authorial affinities, historical poetics, the history of ideas, the investigation of instances of intercultural and interartistic osmosis; on the other hand, if we move away from a linear reading and trace the temporal stratifications of the individual research questions in the various sections, we can simultaneously identify a history of comparative literature in the context of Greece.

The mobility of genres, modes, and identities serves as a thread that links together the studies in this book, insofar as we follow the dynamics of the evolution of a question from a more formalistic, text-centred configuration to one which is formed in the light of new tools provided by cultural studies. However, each time, it is the ‘Other’ – the alien in terms of morphology, stylistics or

identity – that comes into focus. Comparative studies, we are well aware by now, were from the outset – i.e. *de facto* and *de jure* – a hybrid, liminal and un-disciplined discipline (a non-disciplinary discipline; after all, it has often been treated as non-science or as a mere tool/method etc.) because it has never had a fixed definitive identity, other than its revisionist character. But if literature, which remains its object, is itself by definition mobile, itinerant, then its study cannot but adopt an itinerant comparative perspective.

If comparative literature has anything to offer today, it is our encounter with the otherness that marks and preserves what is foreign in the language, in any language, history and culture of the other. That is, what Gayatri Spivak called with critical glee “the inalienable hybridity of all languages”. And this is clearly offered to us by *The Raft of Discourse*. In this sense, the collection of Anna Katsigianni’s studies is appropriate to its very object, as I already underlined before, as long as she undertakes risky navigation through a discourse “full of holes and lights...”, again according to the phrase of Roland Barthes, whose spectre is firmly discerned behind the explorations of the scholar.

An important book therefore, for the journey and reflection of the science of Comparative Literature, valuable for teachers, students and those who love the study of literature.

**Σπύρος Α. Μοσχονάς (επιμ.). Συγγραφική ομάδα: Γιώργος Σιμόπουλος, Ειρήνη Παθιάκη, Ρίτα Κανελλοπούλου, Αγλαΐα Παυλοπούλου. Ελληνικά Α'. Μέθοδος εκμάθησης της ελληνικής ως ξένης γλώσσας. Αθήνα: Εκδόσεις Πατάκη, 2010, 312 σελ. ISBN 978-960-16-2815-8.**

**Σπύρος Α. Μοσχονάς (επιμ.). Συγγραφική ομάδα: Ειρήνη Παθιάκη, Γιώργος Σιμόπουλος, Γιώργος Τουρλής. Ελληνικά Β'. Μέθοδος εκμάθησης της ελληνικής ως ξένης γλώσσας. Αθήνα: Εκδόσεις Πατάκη, 2012, 392 σελ. ISBN 978-960-16-2816-5.**

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