

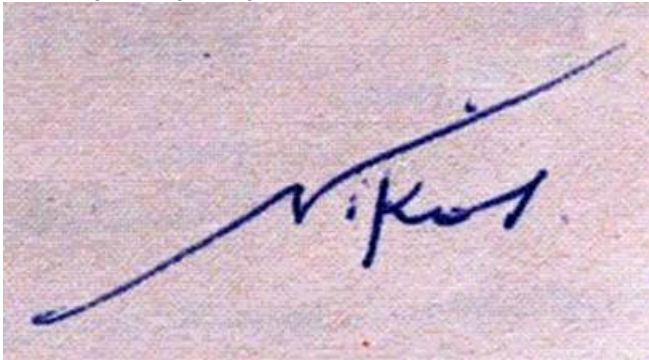
THE UNIVERSITY OF SYDNEY  
SCHOOL OF LANGUAGES AND CULTURES  
DEPARTMENT OF MODERN GREEK AND BYZANTINES STUDIES

CALL FOR PAPERS

Deadline: July 30th, 2017

SIXTY YEARS AFTER NIKOS KAZANTZAKIS' DEATH: AN  
INTERNATIONAL SYMPOSIUM

The University of Sydney, October 27-28, 2017



Convenors : Professor Vrasidas Karalis & Dr Nick Trakakis

The Department of Byzantine and Modern Greek Studies organises a two-day symposium dedicated to the work of Nikos Kazantzakis (1883-1957), the most celebrated and popular Modern Greek writer. Speakers are invited to approach Kazantzakis' work from new interdisciplinary perspectives exploring his works through the interpretive strategies of interstitiality, post-colonialism, intersectionality, diacritical hermeneutics, religious syncretism, trans-culturalism or in more traditional approaches translation studies and post-truth political theories.

The multifaceted work of Kazantzakis invites for such new approaches in its trans-generic hybridity, its formal complexity and its linguistic marginality (in the original). The adaptation of his two famous novels *Zorba the Greek* (Michael Cacoyannis, 1964) and *The Last Temptation of Christ* (Martin Scorsese, 1988) is another topic to be discussed, vis-à-vis the adaptability of novels into films and the semantics emerging in the process. Finally, the important aspect of the novelist as a moral thinker in a world without stable beliefs or crystallised cultural norms can find a deep ground for research in Kazantzakis' oeuvre.

The central postulate of the Symposium is to present Kazantzakis as a modernist writer, and dissociate his artist work from the folk-loric and orientalising interpretations that have essentially limited its semantic potentialities. A close, historical and contextual reading of his works shows the extreme complexity of its structural configurations, as we see in his early novels *Toda Raba* and *The Rock Garden*, written originally in French, or in the hybrid prose of his post-communist manifesto, *The Saviors of God*. The experimentation with form

can be also seen in his epic poem *The Odyssey: a Modern Sequel*, with its paradoxical formal oscillations as well in his grand forays in playwriting culminating with his flawed theatrical masterpiece *Buddha*.

Together with them, the strange world of his novels must be approached from new and fresh perspectives beyond the claustrophobic conceptual schemes of a vague and indeed imaginary Greekness. Finally, the most unexplored part of his work remained to this day his travel writings a body of trans-cultural interpretive writings constructed around a complex amalgam of essay-writing, reportage, travelogue, autobiography and cultural criticism. We believe that sixty years later a new approach is warranted in order to re-consider Kazantzakis' cultural contribution.

Please submit title and abstract (approx. 250 words) to

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