

Introduction

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It has been the aim of this volume of *Gramma* to invite Greek graduate students and young scholars to share their original contributions in the field of English and American studies. The selected papers cover a wide range of literary research and reflect an essentially interdisciplinary perspective. Exploring current critical trends and literary texts, this volume highlights the vigorous research activity conducted in Greek universities and the young scholars' attempt to respond to the increasing sociopolitical and cultural challenges facing the twenty-first century. Indeed, the variety of approaches and perspectives running through this special issue delineate the multiple critical, generic, and theoretical contexts within which our young scholars operate, highlighting in this manner the diverse interpretative tools and intellectual flexibility pervading their work. The authors engage critically with various theoretical developments and rarely follow any single approach: cognitive poetics, gender studies, theatre and performance studies, literary and cultural studies. They focus on contemporary issues combining close textual study with comparative

Over the past two decades, young scholars in Greece have undertaken innovative research in English and American literature and culture studying in depth the subtle nuances and particularities of various forms of cultural expression, such as literature, theatre, film, and

popular culture. Their work has increasingly sought to broaden the field's research scope as a response to contemporary challenges and current debates over issues of gender, race, ethnicity, class, sexuality, and nationality. The interpretation of texts from different historical periods and sociopolitical contexts as well as the analysis of the inter- and transcultural implications of their production have given prominence to an ever-developing and theoretically-informed body of scholarship. The assiduous critical and interdisciplinary analysis of literature, art, and culture has given rise to a thriving and dynamic research environment in Greece within the wider area of Anglophone studies. The papers that comprise this volume are a telling sample of this development.

By examining the historical trajectory of camp's emergence and popularization from the literary work of Christopher Isherwood to the Costume Institute exhibition held by the Metropolitan Museum of Art in 2019, **Constantine Chatzipapathodoridis** explores the transition of camp from the margins to the mainstream. The article captures the intricate nature of camp as queer cultural expression which has evolved alongside the LGBTQ+ movement and has become inextricably linked to concepts of identity, gender, sexuality, art, and fashion. As Chatzipapathodoridis argues, camp's visibility through the mainstream media coverage of the fundraising Met Gala event marks a historic moment for the future development of camp as a distinct form of popular culture, even to the extent of becoming canonized.

Using the insights of Cognitive Poetics, **Alexandra Christakidou** investigates the linguistic expressions of the domain of LOVE in William Shakespeare's famous tragedy *Romeo and Juliet*. The paper proposes that the two major cognitive processes, metaphor and metonymy, interact in a number of expressions in the play, which makes us reconsider the way we categorize them since their deeper conceptual structure may be based on both cognitive processes.

Aikaterini Delikonstantinidou explores Digital Theatre in Education as an innovative and effective way of teaching EFL to adult learners. Her paper describes her research project in-progress which focuses on adult learners studying in Greek Second Chance schools and brings together Digital Theatre in Education; Classical Reception (contemporary Anglophone reception of Greek tragic literature); Adult Education; English as a Foreign Language (EFL) education. Delikonstantinidou delineates the pioneering aspects of the project as well as its future practices and implementations.

Panos Gerakis presents an analysis of Christos Tsiolkas's novel *Barracuda* focusing on the central character's struggle into reaching Olympic achievement. Gerakis reads Danny's rise as a potential Olympic athlete and his subsequent fall and crisis within the theoretical framework of Michel Foucault's *Discipline and Punish*. The latter's ideas about discipline and the "carceral," Gerakis suggests, lend important insight into Tsiolkas's novel and help us understand how the Olympic Games work as a mechanism of discipline and compliance towards a kind of hegemonic masculinity and its inevitable crisis.

Penny Koutsi's paper draws upon the role of theatre as a public platform where social values and political ideas are debated and challenged. By examining the American theatre's representation of a deep-rooted punitive measure, the death penalty, Koutsi touches upon delicate issues such as democracy, justice and human rights. Her paper focuses on Bruce Graham's play, *Coyote on a Fence*, arguing that the United States' judicial system has long relied upon the practice of capital punishment with a startling rise in executions in the 1990s and early 2000s, as a result of the political upheaval and the social fear caused by the concerted terrorist attacks on American ground.

Glikeria Selimi discusses the complex power dynamics of the child-adult relationship in Maurice Sendak's picture book *Where the Wild Things Are*. To do so, Selimi deploys Clementine Beauvais's reconceptualization of the notion of power as the foundation of Maria

Nikolajeva's "aetonormativity," a theory used widely in children's literature criticism. It is argued that the examination of the nuanced relationship between the child and the adult character in the text effectively serves a twofold purpose: it demarcates the complications in the representation of childhood subjectivity in the picture book, and, simultaneously, highlights the inherent problematics of adult power in children's literature.

Theodora Valkanou explores the discursive construction of national identity through translation. Her paper focuses on the transmission of cultural images of Ireland in the Greek translations of four twentieth-century Irish poets: William Butler Yeats, Patrick Kavanagh, Seamus Heaney, and Brendan Kennelly. Drawing on the insights of imagology, the paper compares the literary representations of Irishness as they are constructed in the original compositions and reconstructed in translation, and argues that certain aspects of Irish cultural identity are maintained and even further stereotyped in the Greek translations, while others are under-represented, or domesticated to adapt to the target-culture norms.

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