

advantage of Kazantzakis's success, Greek writing is still awaiting a landmark publication that might effect a breakthrough into the English-speaking world.

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Further Reading

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Greek, Modern: Women Writers in English Translation

Numerous critics of Greek literature consider songs and folk tales the founding texts of Modern Greek literature. In presenting Greek women's literature in translation, one might begin by noting how this oral tradition is divided along gendered lines. While heroic ballads about history have been composed for the most part by male rhapsodes, laments for the dead and songs revolving around emotions have been most often composed by women. With its roots in this rich oral tradition, Modern Greek literature has always been half women's. For translations of this body of literature one can turn to the many excellent studies of women's role in this oral tradition. Translations of important texts by women are embedded in Margarer Alexiou's pioneering study, *The Ritual Lament in Greek Tradition* (Cambridge University Press, 1974) and in more recent studies such as Nadia Seremetakis's *The Last Word: Women, Death, and Divination in Inner Mani* (Chicago University Press, 1991), Gail Holst-Warhaft's *Dangerous Voices: Women's Laments and Greek Literature* (London and New York: Routledge, 1992), and Janet Hart's analysis of women's oral histories *New Voices in the Nation: Women and the Greek Resistance, 1941-64* (Ithaca, New York: Cornell University Press, 1996).

If one chooses to separate literary and oral traditions it is still clear that women have played a crucial part. For the past two centuries women have always written and been published in Greece (see Varikas 1993), though anthologists and critics have only recently begun to recover and analyse this body of literature as "women's literature". Similarly, only in the past three decades have some of these texts become available in translation. The introduction and translation of Elisavet Moutzan-Martinengou's fascinating autobiography, written in the early 1800s, is noteworthy in this respect. It is an important alternative view of the same period that the more famous *Memoirs* of General Makriyannis chronicles. The best general guide to translations of Modern Greek literature is Philippides (1986). Coriolano-Likourezos (2001) will usefully include excerpts and reviews of available translations. Below is a first attempt to survey translations of women's writing.

Since the dictatorship (1967-74) women writers have been setting literary trends in Greece. Quite a few novels by women

have been translated and acclaimed by critics in England and the United States. Margarita Karapanou's *Kassandra and the Wolf* is a landmark in the recent rise of Greek women's writing. Maro Douka's novel *Fool's Gold* actually grounds the possibility of women's writing in the historical conditions of growing up under the dictatorship. The Kedros series of Greek writers in English includes this as well as other novels by important contemporary women writers such as Alki Zei's *Achilles' Fiancée*, Eugenia Fakinou's *Astradeni*, and Margarita Liberaki's *Three Summers*, a classic tale of three sisters growing up outside of Athens. Rhea Galanaki's *The Life of Ismail Ferik Pasha* was chosen for the Unesco Collection of Representative Works in 1996.

Translations of the poetry of C.P. Cavafy, George Seferis, Odysseus Elytis, Yannis Ritsos and other male poets of the generation of the 1930s have had a profound influence on the English-speaking world, much greater than that of Greek prose, which is often thought of by Greek and foreign critics alike as the poor relative. It is striking, therefore, that women's poetry remains less translated and less known than the Greek women's novels mentioned above. The pathbreaking work of poets such as Zoe Karelli and Maria Polydouri has yet to be translated. Mellisanthi's poems have recently been published in English but are difficult to obtain outside of Greece. Collections by Eleni Vakalo and Katerina Anghelaki-Rooke, the best represented Greek women poets in English, though published by important small presses are now out of print. The only real source for contemporary Greek women's poetry by these and other poets are anthologies (Barnstone, Connolly, Dalven, Friar, Fourtouni, Ricks, Siotis, Siotis / Chioles and Van Dyck). These anthologies for the most part offer individual, representative poems, though Van Dyck's includes three complete collections of poetry by Rhea Galanaki, Jenny Mastoraki and Maria Laina. The 1996 English selection of two of Kiki Dimoula's collections was very welcome.

If the translation of women's poetry has lagged behind that of women's prose slightly, the translation of women's drama has even more catching up to do. Plays by women dramatists such as Loula Anagnostaki and Margarita Liberaki have been

performed with great success in France but are virtually unknown to English-speaking audiences. Although the 1980s and 1990s have witnessed a wave of interest in translating Greek women's writing, there is still a long way to go to making this literature available and vital in English.

In discussing the translation into English of the work of Greek women writers, it would be misleading not to include Greek women writers of the Diaspora since in many ways they have paved the way for an interest in and translation of Greek women's writing from Greece. From the work of the popular writer and translator Demetra Vaka-Brown in the early part of this century to the short stories and novellas of Kay Cicellis, one of Greek literature's best translators today, through the anthologies of Fourtouni, herself publisher and translator as well as poet, to the more recent literary success of Greek lesbian writers such as Spanidou and Broumas (Broumas is also a translator), Greek writing in Greece is only part of the story. The reader is particularly referred to Vaka-Brown's *A Child of the Orient* (Boston: Houghton Mifflin, 1916), Cicellis's *The Easy Way* (New York: Scribner, 1950), *The Way to Colonos* (New York: Grove Press, 1961) and her short story "Translation", published in *Shenandoah* (30/4, 1979), Thalia Cheronis Selz's "The Education of a Queen" published in the *Partisan Review* (5-6, 1961), Olga Broumas's *Beginning with O* (New Haven: Yale University Press, 1977), and Irini Spanidou's *God's Snake* (New York: Norton, 1986). In England, and, perhaps most strikingly, in Australia, similar trends are evident.

Since the translation of Greek women's writing is a relatively new endeavor, the critical literature on issues of translation and gender is still an open field. The list of Further Reading includes exemplary texts that introduce the issue of women's writing in Greece, even if the topic of translation is not explicitly addressed in all of them. Hart's and Seremetakis's accounts of women's oral history and laments, referred to above, also involve interesting self-conscious attempts to address the problem of translating this tradition of women's texts. Anthropology, generally, has been more attentive to the question of gender and translation in Greece than has literary criticism. For an initial attempt to address questions of the sexual politics of translation and the authority of the translator with regard to translating contemporary Greek women's poetry, however, see Van Dyck 1990, 1998 and 1998. If the recent interest in Greek women's literature and in translation studies continues, we can look forward in the next decade to more studies by feminist literary critics on the issue of translation.

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Julian Green 1900–1998

French novelist, short-story writer, dramatist and diarist

Biography

Born in Paris, 6 September 1900, the youngest of the eight children of American Protestant parents from the south living in Paris, where the father worked in the US Chamber of Commerce. Julian (as he was baptized) was bilingual in French

and English but published mainly in French as Julien Green. Most of his life was spent in France. As a boy he attended the Lycée Janson-de-Sailly in Paris. From 1919 to 1922 he studied at the University of Virginia. Green served in both world wars: in 1917 as an ambulance driver for the French Red Cross, then