



ELECTIVE COURSES OFFERED IN THE FALL SEMESTER OF 2020-21

ENG 505 SELF, TRUTH & LANGUAGE IN MODERN AUTOBIOGRAPHICAL TEXTS (18TH-19TH CENTURY)

Instructor: Evy Varsamopoulou

This course will investigate three major themes that are also critical issues in modern autobiographical writing: self, truth and language. The first text studied will be Jean-Jacques Rousseau's *Confessions*, a foundational text for modern European autobiography that foregrounds the aims and problems of the representation of the self in a literary/philosophical narration. The course comprises Anglophone writing from both sides of the Atlantic in the 18th and 19th centuries: Mary Hays, Frederic Douglass, Harriet Jacobs, Thomas de Quincey and Oscar Wilde. Equal focus will be given to the political significance of autobiography and of the autobiographical mode (whether in fictional autobiography or autobiographical fiction). We will consider the intervention an autobiography stages in the public sphere by raising questions of personal and social justice and offering the possibility for individuals to demand the attention and fair judgement of civil society. Other issues will include reading practices and the ethics of intimacy; concepts of identity, subjectivity and representation; emotional truth versus factual truth; childhood; race, gender, class and sexual orientation; trauma and confession; authority and authorship; self and community. Finally, we will attend to the specificity of historical conditions surrounding publication in each case as well as to questions of genre.

ENG 510 METAMORPHOSES: NARRATIVES AND THEORIES OF BECOMING IN CONTEMPORARY FEMINISM

Instructor: Maria Margaroni

The source of inspiration for this course needs to be traced back to Simone de Beauvoir's *The Second Sex*, a seminal text that has invited us to shift the emphasis in our understanding of (female) subjectivity from biology to history and culture. In arguing that "one is not born, one *becomes* a woman," Beauvoir does not simply draw attention to the social discourses/practices through which what is normally taken as an "essence" (i.e. "Woman") is constructed. She also throws light on the multiple *possibilities* of women (rather than "Woman"), their potential for what she calls "transcendence:" in other words, their ability to move beyond the limits imposed on them and imagine/re-create themselves *otherwise*. The aim of this course is to trace the legacy of Beauvoir's shift of focus from being to becoming in the work of contemporary women theorists, writers and artists. Particular effort will be made to examine how this legacy is revised and re-invested in the fast-changing scenery of our global, post-industrial society where the traditional

boundaries between man/woman, animal/human, human/machine, mind/body, natural/artificial are increasingly being transgressed.

ENG 513 EXISTENTIALISM IN LITERATURE AND FILM

Instructor: Evi Haggipavlu

The purpose of this course is to examine the significance of Existentialism for the Humanities by focusing on Existentialism's peculiar nature as fundamentally interdisciplinary. Existentialism is to be thought of not only as a perspective that is critical of metaphysical thinking (a reaction), but more importantly as a bridge that profoundly connects the various disciplines in question, namely Cinema, Philosophy, Literature and the Arts (an action). Existentialism's refusal to belong, or be attached to a single discipline posits it as a challenge to disciplinary thinking, its experts and inevitably the very compartmentalization of being that preceded and made such demarcations possible. In thinking of Existentialism as (a) an attitude, to use William V. Spanos' term, that surpasses disciplinary limits; and (b) a sensibility or a specific comportment towards being, the world and others, that allows for a committed, passionate, interested and ultimately thoughtful engagement with the world in which we live, our aim will be to *carefully* explore the main themes, trends and tenets of Existentialism found in the works of some of the most important "underground" thinkers, artists, writers and filmmakers and their temporal, un-homing, yet eerily human worlds.

ENG 519 THE TWENTIETH CENTURY ENGLISH NOVEL

Instructor: Thalia Trigoni

This course explores the modernist period (approximately 1900-1945), a revolutionary era in literary history, by placing the texts in a social, historical, cultural and formal context. Modernism encapsulated a broad spectrum of responses to the technological, political, cultural, and social changes that occurred at the turn of the last century. It was during this era that every conventional notion about literature was turned on its head. The course will focus on concepts of the "modern"; novelistic experimentation; subjectivity; questions of national identity; notions of empire, exile and expatriation; and redefinitions of gender roles; cosmopolitanism, liberalism, and the rise of fascism. Some of the questions we will be addressing are: What makes a text "modern"? How do literary forms reflect concerns of their time? How do the books we are reading draw from tradition? Break from tradition? How do we think about time, about the past/present/future, about consciousness and the unconscious in modernist literature? We will read and think about the epistemological question at the heart of Modernism and the ideological significance of its textual experimentations, especially modernist fiction's relationship with the early twentieth-century discourses of imperialism, gender and race. We'll look at the formal innovations in novels by Joseph Conrad, James Joyce, Virginia Woolf and D.H. Lawrence, as well as important critiques and defences of modernism's ideological positions by reading closely theoretical texts by Woolf, Lukacs, Simmel and Benjamin. Our main focus will be on prose

(novels and essays) but we will also study artwork to increase our understanding of Modernism. We will study these authors from multiple viewpoints, examining their works not only for themes, narratives and style, but also through application of a variety of critical theories.

ENG 527 LITERATURE AND TECHNOLOGIES OF THE SELF

Instructor: Anastasia Nikolopoulou

The Nuremberg Trials set up to prosecute Nazi military officials responsible for the death of Jews, Roma, Poles, and others considered racially or biologically "inferior," were seen as the beginning of an international system of justice against war crimes. However, to this day, and regardless of the efforts made by international tribunals to administer justice to perpetrators, wars are raging around the earth: from chemical warfare to planned famines, from the wars of Afghanistan and Iraq to the waves of refugees and genocides in Syria and Yemen.

In the absence of internationally accepted ethical norms and juridical systems to safeguard peace for future generations, what are the tools that might be used to understand the deeper causes of war? What are the limitations of ethical discourse when international bodies cannot agree on what constitutes human dignity and human rights?

In this course we will explore how philosophers, critics, playwrights, and filmmakers addressed these questions by exploring the mechanisms that reduce human beings to cogs in authoritarian regimes even as they maintain illusions of freedom and personal choice. Conversely, we will explore how "history" can be used and abused in ways that fuel illusions of justice and foster hatred among different groups. Finally, we will look at how playwrights and filmmakers of the twenty-first century have opted to show the fictions human beings cling to instead of engaging in action that would contribute to the possibilities for peace.

Theatre plays and films include J.T.Rogers' *Oslo*, Richard Norton-Taylor's *The Nuremberg Trials*, Quentin Tarantino's *Inglourious Basterds*, Leni Riefenstahl's *The Triumph of the Will*, Alain Resnais' *Night and Fog*, Elia Suleiman's *Divine Intervention* and Ada Ushpiz's *Vita Activa—The Spirit of Hannah Arendt*. Theoretical readings include Friedrich Nietzsche's "On the Use and Abuse of History for Life," Erich Fromm's *Escape from Freedom*, Walter Benjamin's "Theses on the Philosophy of History," and Hannah Arendt's *Eichmann in Jerusalem*.

ENG 543 MULTILINGUALISM

Instructor: Sviatlana Karpava

The focus of this course is on multilingualism and third language acquisition. It aims to familiarize students with the key concepts and emerging research topics in multilingualism: neurological and psychological aspects of L3/Ln acquisition, its relevance to L1 and L2 and heritage language acquisition, cross-linguistic interference and attrition; language use, knowledge, comprehension and production associated with memory, cognition and emotion.

The students will be introduced to cognitive, sociolinguistic and educational theoretical approaches to multilingualism, acquisition, processing and transfer in multilingual lexicon, phonology and morpho-syntax. They will learn more about multilingual's repertoires and dominant language constellations, code-mixing, code-switching and communication accommodation; societal multilingualism and its effects, language contact, maintenance and endangerment. Global perspectives and challenges of multilingualism will be discussed during the lectures and seminars as well as its close connection with the media, education, literacy and the law. The students will be acquainted with the basic issues, problems and solutions involved in conducting research on third language acquisition. A wide range of topics is going to be covered; such as research design, issues related to data collection and analysis. Students will also be able to design and conduct their own research project.

ENG 556 GRAMMATICAL FEATURES IN MORPHOLOGY AND SYNTAX

Instructor: Natalia Pavlou

Grammar consists of a set of primitive elements and rules for deriving complex objects, such as words and sentences. The primitive elements are part of a system responsible for combining them into complex structures in a systematic way, generating expressions that relate sound and meaning through syntax. In this course, we will be concerned with how word structure is built and how it relates to principles of syntactic computation, but also how functional elements contribute to syntactic operations based on their

interpretation at the interfaces. We will also focus on a deeper analysis of the language faculty and discuss whether the principles of syntax are a non-trivial component of the principles of morphology.

ENG 557 LANGUAGE IMPAIRMENTS AND LANGUAGE DISORDERS

Instructor: Kleantes Grohmann

Theoretical linguistics investigates the sound patterns, word structures, and syntactic combinations in natural language. One can view the output of the human language faculty processes, a sentence, to be the pairing of sound and meaning, which is derived from the combinatorics of a mental lexicon, computational rules of composition, and the two interface components responsible for the sound and meaning systems, respectively. These interact with other cognitive processes and brain structures. Coupled with further factors (e.g., pragmatics, sociocultural aspects, multilingualism), linguistics studies natural language in diverse contexts; and adding young children's development, we can apply linguistic insights to language acquisition as well. This course will introduce students to contexts in which language does not work as smoothly as in healthy, neurotypical populations. It will survey a range of developmental language impairments and acquired language disorders through the lifetime, including the impact of different syndromes on linguistics and cognitive development as well as the decline brought about by neurodegenerative diseases. Conditions, psycholinguistic research, and the theoretical underpinnings will be demonstrated by our own research carried out in Cyprus; they will be complemented by

readings of the classic literature and state-of-the-art research studies.

ENG 571 COMICS IN TRANSLATION

Instructor: Vasso Giannakopoulou

The study of comics alongside other forms of popular art had been dismissed until quite recently as a form of low culture. After the groundbreaking work of scholars such as Barthes and Eco, the study of popular culture has been legitimized to the point that today Comics Studies has become a fully fledged discipline in its own merit.

The study of sequential art in its various forms and genres can give us insight into the production and circulation of knowledge and ideology, which, in the case of translated versions, cross cultural and linguistic barriers.

This course will offer an introduction to the study of sequential art, with a particular focus on the combination of image and text, its genres, and its 'grammar'. Its primary focus will be in the study of particular problems that pertain to the translation of comics.

ENG 574 AUDIOVISUAL TRANSLATION

Instructor: Konstantinos Kritsis

By exploring the challenges of translating between English and Greek for the screen, it is the aim of this course to equip students with an understanding of the multimodal and multisemiotic nature of different modes of audiovisual translation (e.g. subtitling, surtitling, audio description, voice-over etc.) and allow them to critically assess the link(s) and the gap(s) between theory and practice by familiarising themselves with subtitling software and using it to produce work that meets the needs and expectations of diverse audiences.

ENG 586 TRANSLATION OF CHILDREN'S AND YOUNG ADULTS' LITERATURE

Instructor: Konstantinos Kritsis

By exploring the challenges of translating between English and Greek children's and young adults' literature through various genres (classic novel, historical and realistic fiction, contemporary novel, picture books, and folk and fairy tales), it is the aim of this course to straddle theory and practice in a) illustrating the distinctive character of literature written for younger audiences and b) highlighting the potential and limitations in crafting a convincing narrative of authentic experiences of childhood and adolescence in both source and target language.

ENG 591 TRANSLATION ETHICS

Instructor: George Floros

Translation ethics is a topic lying at the core of every translational activity, be it written (translation) or oral (interpreting). While it is true that translation ethics becomes particularly evident in *political* and *journalistic* discourses, it is relevant even for the translation and interpretation of seemingly 'innocent' instances, such as technical, creative (literary and advertising) texts, or even welcome speeches. Beyond being ubiquitous, translation ethics is also an extremely complex issue, not only because of the multidimensional theoretical thinking it requires, but also because it may acquire much different dimensions and importance, subject to the particular genre at hand.

This course attempts to provide a solid overview of the most important aspects of translation ethics, as well as to offer theoretical and practical guidance to resolving ethical issues that arise in an array of different genres. The first half of the weekly sessions aims at clarifying where translation ethics is rooted in, and what kinds of different ethical issues may arise (from purely professional ethics (such as remuneration, working conditions and actors involved) to ethics revolving around linguistic, cultural and ideological issues. Particular attention will be paid to ideological aspects and ways of viewing human products and actions, as well as to how translators and interpreters should approach specific dilemmas and impasses. The second half of the weekly sessions is dedicated to selected approaches to ethical problems and to particular contexts and hybrid professional contexts where translation meets other professions (e.g. international advertising, the news industry etc.).

The objective is to help students realize that translation is a particularly subtle, intriguing and sensitive activity with repercussions not only for themselves or their clients, but for the wider society as well. After discussing these important aspects, the course also attempts to address some of the most important future issues, concerning new technological developments and legal aspects, which will inevitably affect translational action from an ethical point of view.