



## **ELECTIVE COURSES OFFERED IN THE FALL SEMESTER 2017/18**

### **ENG 591 – RESEARCH METHODOLOGIES IN TRANSLATION**

**Maria Constantinou**

This course is an overview of existing research methodologies in Translation Studies. It promotes a critical approach to academic investigation by providing students with new and constructive insights into the research process in Translation Studies. It presents various research methodologies and discusses both their strengths and weaknesses and where they can or cannot be appropriate. It also focuses on issues of design, data collection/ elicitation, and research ethics, and aims to familiarize students with tools and methods which will enable them to design their own research corpus (comparable and parallel corpora, interviews, survey questionnaires, Think-Aloud Protocols). It offers practical examples which will enable students to cope with potential challenges in their prospective research projects.

### **ENG 576 – CRITICAL DISCOURSE ANALYSIS IN TRANSLATION**

**Maria Constantinou**

This course sets out to investigate the role and contribution of CDA in translation and language. Moving away from those debates that focused on translation equivalence at the sentence level, or even sometimes at the word level, translation is here viewed as a social and political activity and examined both as a process and product. This perspective entails a larger textual and intertextual approach which focuses on register and discourse level (Hatim and Mason 1990, Mason 2009).

It presents the principles of Critical Discourse Studies (Fairclough and Wodak 1997, Wodak 2001, Van Dijk 1993, 2006) while exploring critical discourse-analytical concepts such as ideology, stancetaking or positive and negative mediation (Vald eon 2007), etc. in translation and adopts approaches developed within Systemic Functional Linguistics (SFL) such as appraisal theory (Munday 2012), narrative theory of translation (Baker 2006) and Discourse Historical Approach (DHA). It examines strategies of translation such as coercion, legitimization / delegitimization (Sch affner 2004), re-contextualization (Bielsa and Bassnett 2009) or framing and selective appropriation (Baker 2006, 2007) and the role they may play (for instance manipulation of public opinion) in the translation process. It relies on corpora culled from online sources and focuses on both political and journalistic discourses.

## **ENG 548 – INTRODUCTION TO DISTRIBUTED MORPHOLOGY**

**Marijke De Belder**

The course offers an introduction to an internationally dominant and vibrant theory of word-formation, viz. Distributed Morphology. The theory has explicit proposals on how modules in the mind interface to create words. Students are introduced to the theory's foundations and current issues by means of articles and puzzles that enable them to contribute to today's morphological research.

## **ENG 550 – THE SYNTAX OF THE NOUN PHRASE**

**Marijke De Belder**

The course introduces students to the syntax of the nominal group. It will, for example, address the role of determiners, plurality, gender, etc. The course focuses on English, but it encourages students to apply the acquired knowledge to the Greek nominal group, which is well known to be an exciting empirical domain. The approach of the course is hands-on: students discuss data and solve puzzles to acquire theoretical insights.

## **ENG 506 – DEATH IN LITERATURE AND PHILOSOPHY**

**Tziovanis Georgakis**

The aim of the course is to investigate the concept of death, as it has been challenged and further developed by certain influential thinkers from Plato to Jacques Derrida, and its relation to specific works of world literature. In particular, the course is divided in four parts. The first part grounds the investigation by examining classical views of death by Plato and Epicurus and the way in which the practice of preparing for death relates to the search for truth and the obtainment of knowledge. The second part of the course considers the Christian perspective on death as it is preached by St. Paul in the mystery of the Second coming, an apocalyptic moment when death becomes the last enemy to be defeated and the dead are raised and inherit the Kingdom of God. The Christian view of death will be juxtaposed with Friedrich Nietzsche's critique of the Christian doctrine which claims that death is misrepresented by the Christian priests as the ultimate criterion of life and becomes the tool for tyranny, irrationality, and immorality. The Christian and anti-Christian Nietzschean views on death will be further explored by close readings of Leo Tolstoy's *The Death of Ivan Ilyich* and Jose Saramago's *Death at Intervals* and the manner in which these two literary pieces envision human freedom, rationality, and morality. The third part of the course considers an existential standpoint of death and its relation to metaphysical rebellion. Martin Heidegger's notion of death as Dasein's possibility for Being-a-Whole, and, thus absolutely and unconditionally free, will be associated with Albert Camus' figure

of the rebel who is willing to die in order to assert the conditions of his existence and practice that which he preaches, 'All of Nothing.' The figure of the metaphysical rebel will be also studied in relation to Julia Kristeva's idea of beheading and Richard Wright's novel *Native Son*, which entails a murderous act as a case of metaphysical rebellion. The final part of the course examines Maurice Blanchot's *The Writing of the Disaster* in which major disasters such as the Holocaust raise a number of questions related to death and termination such as the process of writing itself and its liquidation, the production of knowledge and the flight of thought, the infinite and its interruption, and the death of Oneself in terms of the death of the Other. Finally, Blanchot's text will be studied in relation to a piece of Holocaust literature by Tadeusz Borowski entitled *This Way for the Gas, Ladies and Gentlemen*.

## **ENG 551 – TRENDS & TOPICS IN LINGUISTICS**

**Kleanthes Grohmann**

This course introduces current developments in the linguistic study of language acquisition. It offers a general overview of Universal Grammar and the biolinguistic principles of language, and then proceeds to specific interests in the morphosyntax of first and second language acquisition, including bilingualism, heritage language, and language attrition. Students will be able to assess language variation from the vantage point of the Principles & Parameters framework and its contemporary version(s) with special reference to language development. They will also become familiar with basic notions of first language acquisition and advanced topics on language interfaces and processing along the way. The theoretical framework will help students appreciate the linguistic basis for much of the work done in first and second language morphosyntax over the past three decades.

## **ENG 533 – INTRODUCTION TO CHILDREN'S LITERATURE**

**Frosoulla Kofterou**

What is children's literature and who is it for? This course introduces students to the expansive and flourishing field of children's literature whilst exploring its diachronic evolution from the oral tradition through to pivotal texts such as *The Swiss Family Robinson*, *Tom Brown's Schooldays*, *Alice's Adventures in Wonderland*, *Lord of the Flies*, *Forever*, *Harry Potter* and the *Noughts and Crosses* series. Students will be encouraged to develop their critical thinking by exploring the relationship between texts and their epistemological, as well as sociocultural contexts, as a means of challenging mainstream assumptions about children and childhood. Understanding how these changes developed into popular narrative trends, such as didacticism, adventure and fantasy fiction, the school story, young adult fiction and the crossover phenomenon will be an essential learning outcome. Students will also have the opportunity to engage with the burgeoning field of picture books in their various

educational, wordless, postmodern and multimodal forms. Whilst focussing on well-known twentieth and twenty-first-century works, we will investigate the complex relationship between text and image, through a range of critical approaches drawing on narratology, psychoanalysis, semiotics and gender studies.

## **ENG 529 – SACRIFICE IN TWENTIETH-CENTURY LITERATURE**

**Christos Hadjiyiannis**

Welcome to 'Sacrifice in Twentieth-Century Literature', an elective course which will introduce you to texts – poems, novels, and plays – that engage with the question of sacrifice – broadly conceived. Sacrifice is an essential phenomenon of our ethical, political, and religious lives. The aim of this course is to investigate how sacrificial acts are manifested, portrayed, and questioned in literary texts composed in the twentieth century – and a little beyond.

## **ENG 582 – FILM ADAPTATION: CROSS CULTURAL TRANSFERS AND CREATIVE APPROPRIATIONS**

**Evi Haggipavlu**

Our aim in this course is to critically examine the rapidly expanding field of Film Adaptation from an interdisciplinary point of view that draws from the areas of Film Studies, Translation Studies, Literary Studies, Cultural Studies, Philosophy and the Arts. The varied and many connotations of Adaptation—both negative and positive, including but not limited to the notions of modification, doubling, evolution, re-telling, adjustment, transformation, conformation, mutation, accommodation, palimpsest, change, approach, dialogue, nearing, appropriation--will be explored through close readings of a number of case studies. Each of these will be based on a specific set of mutations/transformations that, for the purposes of this course, belong to one or more of the following categories: (a) crossings from various literary genres--short stories, fairy tales, novellas, poems, plays, nonfiction writing--to the screen; (b) transfers from different media and art forms--such as music, photography, mythology, dance, comics, painting--to cinema; and (c) cross cultural and/or ideological transfers of meaning--to Film. Our ultimate aim will be to (a) trace the creative transmutations texts undergo as they cross from one form and/or cultural context to another (or others) while at the same time (b) explore the complex relationship between Origin/Original and Copy that is presumed to underlie such transmutations. Consequently, we shall carefully examine a number of questions and issues pertinent to the study of Film Adaptation such as: the significance of intertextuality in Film Adaptation; the relevance of the question of fidelity in light of the evolutionary dynamics inherent in Adaptation; the ethics of "creative" appropriations but also the significance of playfulness in Film Adaptation; the significance of time, rhythm and movement in Adaptation; the question of authorship; and the politics of cross cultural

and ideological transfers of meaning.

## **ENG 391 – TRANSLATION SOCIOLOGY**

**Vasso Yannakopoulou**

This course constitutes an introduction to the Sociology of Translation. Translation will be viewed as a social practice within its wider sociopolitical context. More particularly, attention will be focused on the power mechanisms underlying the production and distribution of translation, as well as the various agents involved in the translation practice, who affect all stages from the choice of source text and the strategies employed in the translation process to the reception of translations as products. The theoretical discussions and research fields introduced will include questions of the translator as agent, translation as a process, and translation as a cultural product. The course draws heavily on the sociology of Pierre Bourdieu, Bruno Latour's Actor Network Theory, and Niklas Luhmann's systems theory.

## **ENG 580 – Shakespeare in Translation**

**Vasso Yannakopoulou**

Apart from the Scriptures, Shakespeare's works have been among the most widely translated texts in the Western World and his plays have been staged for centuries. Outside the English-speaking world Shakespeare has been received through translation. Due to the very particular features of his writing that have resisted taxonomies, the reception of his work has not been smooth altogether, but has stirred great debates among friends and foes. His works have been appropriated to accommodate ideological, cultural, and linguistic exigencies of various times and places and have been employed in order to shape nations, languages, and cultures. Shakespeare in translation has evolved into a sub-discipline at the cross of Translation Studies and Shakespeare Studies. This course will trace the reception of Shakespeare in Europe and particularly in Greece both for the page and the stage. In this framework, Greek translations of various Shakespearean texts will be scrutinized against their respective historic backgrounds with a particular focus on the language question from various periods of Greek history leading up to the present. Finally, special interest will be given to Shakespeare's particular literary features and how these can be dealt with in translation.