

Angels and Demons in Anglophone Literary and Filmic Narratives

Seminar 2020/21

This MA seminar is devoted to representations of angels and demons (including Satan and his devils) in Anglophone narratives, both literary and filmic.

We are going to look at how these supernatural beings have been portrayed in literature: from the biblical model and its medieval and Renaissance interpretations – well known from visual arts – through John Milton's *Paradise Lost* and early Gothic novels (e.g. *The Monk*), to Victorian demonic vampires (e.g. *Dracula*), the weird tale in the manner of H.P. Lovecraft, and the novels of Stephen King (e.g. *The Stand*), Anne Rice (*The Vampire Chronicles*), and Neil Gaiman (e.g. *Neverwhere*). We are also going to discuss several filmic representations of angels and demons, including Roman Polanski's *The Ninth Gate*, Taylor Hackford's *The Devil's Advocate*, Brad Silberling's *City of Angels*, and the like.

The students will become acquainted with several approaches to the concept of *supernatural* in literature as well as with the related notions of the fantastic, the numinous, and the uncanny. Such background is to help the students analyse and interpret – in academic terms – particular literary and filmic renditions of angels and demons.

Christopher Garbowski

World Building and Alternative Worlds in Cinema

One of the challenges Ridley Scott claimed he particularly enjoyed while filming *Gladiator* was world-building – the film was set in the ancient Roman Empire. One can argue all narrative cinema builds a world on the other side of the screen. As one film scholar puts it, “the world in film is a complex amalgamation of real and fantastical elements, but crucially the existence of both does not compromise the existence of the fictional world as a world.” This seminar will explore films where the cinematic world draws greater attention to itself, such as in historical films or period pieces in literary adaptations, or where the world is literally an alternative one to our own, like in the science fiction or fantasy genres.

In most fiction, including in cinema, the external world is related to the protagonist and characters and their development. In films where an “alternative world” coexists with our own, this relationship can correlate with a sense of discovery and exploration on the part of the protagonist, e.g. Dorothy in the classical *The Wizard of Oz*. Naturally the journey would be a key motif in such a narrative, which is often a symbolic rite of passage or self-discovery.

The seminar will encourage its participants to view and analyze selected films from the perspective of such and related concerns. During the introductory phase a number of films will be viewed in accordance with how they realize the created or alternative world and how the protagonist or characters are affected.

Dr hab. Katarzyna Sokołowska

M.A. seminar – Literary translation in English (British and Anglophone literature)

The principal objective of the translation seminar is to provide students with the opportunity to develop their skills in translating literary texts as well as to acquaint them with the fundamentals of translation theory, strategies used by translators and make them realize basic problems such as, among others, equivalence at word level and above word level, tension between accuracy and naturalness, loss and gain in translation, the role of a cultural transfer, translating collocations, idioms and fixed expressions. Emphasis is placed not only on rendering the literary text adequately but also on considering various factors which influence the process of translation, both linguistic and non-linguistic ones. The point of departure for translation is a literary interpretation of chosen texts from British and Anglophone literature, which enables students to establish their priorities as translators.

During the seminar students will be expected to write an MA thesis which includes a translation of a chosen literary text **from English into Polish** (about 30 – 40 pages) and a commentary on the process of translating.

MA theses on British literature will be also acceptable.

Agnieszka Bryła-Cruz

SEMINAR PROPOSAL

The course focuses on the notion of **non-standard accent** in English (or, more specifically, **foreign-accented speech**), and how it affects the way people communicate in public discourse, advertising and film. This relates to the common-sense observation that however fluent, Agnieszka Radwańska does not make a difference between *courts* and *cords*, Maria Sharapova happens to pronounce *let's* as if /l/ was the initial sound in the Polish *lipa*, and Krzysztof Cugowski's English songs are difficult to follow altogether.

The content of the course will, then, be largely based on perceptual studies, that is, how **we hear** what other **people tell us**, what is it that lets us recognize a non-standard speech (foreign accentedness) and what it is that makes us believe that we know which/what accent this is that someone speaks (accent discrimination). The mechanism of employing standard or non-standard variety of English for persuasive purposes will be discussed with the aid of **selected films, animated cartoons and TV commercials**. Students will be able to undertake their own research into the ways in which **phonetics is used in the media** to evoke certain associations in the target viewer (listener) and convey meaning. They will learn basic methodology to design and conduct their own perceptual studies.

Because a foreign accent, resulting from interference between L1 and L2 phonological systems, may hinder communication, **phonetic instruction** is a very important (yet, often neglected) element of **language teaching**. That is why, another area which the students of the present seminar are invited to investigate is the quality and quantity of the **phonetic component present in coursebooks** approved by the Polish Ministry of Education and used at different levels of school education. This study includes sections dedicated to teaching pronunciation as well as audio texts for developing listening skills. Students will have a chance to design their own proposals for integrating pronunciation instruction with other areas of language (e.g. grammar, vocabulary, listening, etc.) within a given coursebook.

Dr Ewelina Prażmo

Conceptual phenomena in language and picture. An integrated approach.

The present seminar aims at investigating the relationship between **language and cognition** by adopting the cognitive linguistics and semiotics methodology. Issues to be undertaken by the students include, but by no means are limited to: conceptual integration in **advertisements** (*why if your dog has a wardrobe, Volvo probably isn't for you*), conceptual metaphor in **specialised discourse** (*why medicine is war, but we still can't combat the virus*), conceptual phenomena and intertextuality in political **cartoons** (*what happens when Trump meets Hitler*), wordplay based on conceptual integration (*Why does Britain like tea so much? Because tea leaves*) conceptual blending and humour in **Internet memes** (*One does not simply walk out of Europe*), metaphorical framing of selected social phenomena in e.g. the British **press**, online fora, and comments sections (*Why Britain should be worried by this flood of young male migrants...*), multimodal representation of selected social problems in e.g. the British **tabloids** (e.g. visual dehumanisation and depersonalisation of refugees), conceptual creativity in metaphorisation of abstract phenomena, such as e.g. Brexit, in visual genres (political posters, cartoons, memes) as well as lexical creativity in neologisms found in contemporary English (*Brexititis, Brexchosis, Brextard*).

In general, then, we will need to investigate a number of linguistic theories, including George Lakoff and Mark Johnson's (1980) conceptual metaphor and metonymy theory, Gilles Fauconnier and Mark Turner's (2002) theory of conceptual integration, and Ronald Langacker's (1989, 1991, 2008) cognitive grammar paradigm. We will emphasise the importance of conceptual phenomena (metaphor, metonymy, integration) in selected types of discourse, scrutinise the manipulative, persuasive and opinion-moulding power of metaphor in political and social discourse, investigate the way in which metaphors and metonymies serve as tools shaping public opinion, and analyse various manifestations in blending - both in language and picture. This **integrated multimodal approach** aims to show the true conceptual nature of selected phenomena which can be observed in linguistic and non-linguistic modes. We will also discuss the basic assumptions of the cognitive semiotics paradigm as proposed by, among others, Jordan Zlatev (2012) and pursue the multimodal approach to metaphor and blending formulated by Charles Forceville and Eduardo Urios-Aparisi (2009).

All are welcome.

Selected references:

Fauconnier, Gilles; Mark Turner. 2002. *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*

Forceville, Charles; Eduardo Urios-Aparisi. 2009. *Multimodal Metaphor*

Lakoff, George; Mark Johnson. 1980. *Metaphors We Live By*

Langacker, Ronald. 1987. *Foundations of Cognitive Grammar, vol. 1: Theoretical Prerequisites*

Langacker, Ronald. 1991. *Foundations of Cognitive Grammar, vol. 2: Descriptive Application*.

Langacker, Ronald. 2008. *Cognitive Grammar. A Basic Introduction*

Zlatev, Jordan. 2012. Cognitive semiotics: An emerging field for the transdisciplinary study of meaning. *Public Journal of Semiotics* 4 (1): 2–24.