MARIA SIDIROPOULOU

Translation
& intercultural awareness



English vs Greek

ΚΑΛΛΙΠΟΣ
Σειρά ακαδημαϊκές συμπαγείς εκδόσεις

Εθνικό Πρόγραμμα Ανάπτυξης 2021-2025

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Translation and Intercultural Awareness

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Cover image. Bottom image: Michalis Economou, Martigues (South France), 1913-1926 National Gallery, Athens, permanent exhibition. The reflection of the building in the water may simulate intra-cultural translation, where features may be reshaped in the reflection, depending on various contextual parameters.

Upper image: A version of the bottom image (after filter application) symbolizing inter-cultural transfer where certain features are reshaped to match the needs of a target environment. The reflection in the water of the upper image may suggest a retranslation of the work in the target environment, where certain features may also appear modified through time.

Translation and Intercultural Awareness

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[1] The author is indebted to Ms. Georgia Kostopoulou and Ms. Eleni Tsakmaki for the effort they put into this work.

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KALLIPOS,
National Technical University of Athens
9 Iroon Polytechniou St., 15780 Zographou

www.kallipos.gr

ISBN: 987-618-5726-89-8

Citation: Sidiropoulou, Maria. (2023). *Translation and Intercultural Awareness* [Postgraduate courcebook]. Kallipos Open Academic Publications. http://dx.doi.org/10.57713/kallipos-217

To the Department of English Language and Literature,
School of Philosophy,
National and Kapodistrian University of Athens,
for the growth opportunities it offered,

and to my translation studies colleagues
for being a helpful companion.

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Table of abbreviations

AD	Audio Description
AI	Audio Introduction
AIA	Athens International Airport
CofP	Communities of Practice
CSR	Corporate Social Responsibility
CTF	Corpus of Translated Finnish
GNTO	Greek National Tourism Organization
ECtHR	European Court of Human Rights
EC	European Commission
ΕΔΟ	Ελληνικό Δίκτυο Ορολογίας
ENPC	English-Norwegian Parallel Corpus
EFL	English as a Foreign Language
FLPA	Foreign Language Publishing Administration
JoSTrans	Journal of Specialized Translation
L1/L2	First/Second Language
LSP	Language for Special Purposes
MMR	Mixed Methods Research
NKUA	National and Kapodistrian University of Athens
SDH	Subtitling for the Deaf and the Hard-of-hearing
SFG	Systemic Functional Grammar
SI	Special Issue
SSHT	Semantic Script Humor Theory
SO	Semantic Opposition
ST	Source text
SVO	Subject-Verb-Object
TEC	Translational English Corpus
TEGMA	Translated English-Greek MAterial
TT	Target text

Preface

Postgraduates often reveal an immense potential for creatively handling theoretical issues, manifesting themselves in practice. The skill is highly desirable because it favours theoretical thinking and boosts research.

This was the case with postgraduates of the MA 'English Language, Linguistics and Translation' (2018-2020, 2020-2022) and of the Inter-departmental Postgraduate Study Programme (MA) of the School of Philosophy, 'Translation: English, Greek, Russian' (2020-2022), organized by the Department of Philology, the Department of English Language and Literature, and the Department of Russian Language and Literature and Slavic Studies. Their innovative work developed into publishable material, which is worth exploring for enlightening newcomers.

The book uses the potential of translated material to manifest intercultural variation, in order to raise awareness of interculturality, which is a highly crucial type of sensibility for translation practitioners. Pragmatics gives the project a theoretical background and explains matters of intercultural preference, as confirmed through target receivers' insight. Advancing understanding of aspects of real-world translation may induce more innovative research ideas, better research designs, more critical self-assessment procedures, more creative translations.

The study has another less explicit parallel intention permeating the whole project, namely, to elucidate concepts and notions relating to methodological issues in empirical research. This is done more explicitly in chapter 1 and comes back in chapter 5. The goal is to raise trainees' awareness of how intercultural variation may be researched, namely, how the research projects in this study have reached their meaningful conclusions.

Part of the material in this pragmatically oriented book has been piloted over the past four years and the outcome, presented here, summarizes instruction material, discussion questions and occasionally postgraduate research production.

*

I would like to extend a special thanks to the Kallipos project for initiating this opportunity for a free-access publication.

A special thanks goes to my colleagues, in the Department and beyond it, for appreciating and enjoying educational outcomes achieved through high concern for improvement. Their contribution has been most encouraging, resourceful and engaging.

I owe another thanks to the students who answered questionnaires, providing their own valuable insight for the benefit of the project.

The work done at postgraduate level, at the Department of English Language and Literature, National and Kapodistrian University of Athens, owes a lot to external contributors, from Greek or other universities, who kindly offered their time and expertise, whenever an opportunity occurred. I would like to cordially thank them for their contribution and engagement, which has been highly appreciated.

Maria Sidiropoulou,
Athens, September 2022.

Introduction

> "[O]ne of the defining features of human life-world is variety and diversity, with different members coming from various and diversified backgrounds (e.g., linguistic, cultural, educational, religious, ethical, cognitive, etc.)" (Xie, Yus and Haberland 2021:7).

1 On pragmatic variation

One of the fundamental issues, which a translation project may primarily touch upon, is variety (Baker 1992/2011) and diversity in the way we communicate, because the various and diversified conventions, which human communication may conform to, are crucial in the way we shape discourses. Translators are intuitively highly sensitive to intercultural variety and diversity and are assumed to register their awareness of intercultural variation in translated (target) versions of texts. Translators are also readers themselves and are considered privileged readers because they have access to the source versions of the texts they translate.

Registering their bilingual awareness makes translated texts a rich resource of linguistic, cultural, educational, religious, ethical, cognitive preferences and identities which translators intuitively register in target versions. Translation scholars are often concerned with manifestations of translators' bicultural awareness, as registered in target versions of texts, and this is what this book will do, namely, highlighting the instrumental value of translated texts, in raising awareness of intercultural variation, which translator trainees should develop in performing the task of transferring messages across languages.

The book has a societal pragmatic orientation. When pragmatic aspects of meaning change cross-culturally, they often go unnoticed, as target readers do not have access to the source versions of the translated texts they read. If the transfer of information does not take into account cultural conventions of a target environment, which is occasionally the case, a target reader may simply sense some odd effect in target discourses, although they may receive the message. The book focuses on what translators do to eliminate a potential odd effect for the sake of appropriateness – which, in fact, is a manifestation of their intercultural awareness at work.

As pragmatic information is mostly background information, shifts in the background context of messages may not be straightforwardly noticed, unless highlighted from a theoretical perspective and in juxtaposition with source texts. For instance, pragmaticists may speak of "pragmatic universals of contextualization" (Fetzer 2021:13), context-specific background meaning and degrees of 'multi-layeredness and boundedness' which are inherent in contextualized discourse.

Parallel textual data can offer an opportunity of juxtaposition. A job that parallel translation data can do quite well is allow conclusions about how *identities* may be reshaped across versions. In agreement with the emergence principle of Bucholtz and Hall's (2005) identity framework[2], "identity is conceptualized as emerging from linguistic and other practices rather than being a pre-determined category that impacts on people's language use" (Schnurr 2013:123). This means that translators may shape and reshape discourses for constructing intended identities. For instance, three Greek versions (1963, 1986, and 2002) of Arthur Miller's play *Death of a Salesman* (1949) shaped the identity of the two sons differently, with the differences readily distinguishable by a Greek target audience (Sidiropoulou 2015). Translators intuitively made use of varied manifestations of pragmatic phenomena to construct intended identities.

[2] Bucholtz and Hall (2005) framework for studying identity construction comprises five principles: the *Emergence* principle (identity is emerging from linguistic and other practices), the *Positionality* principle (identities encompass macro-level, locally specific and temporary/interactionally specific cultural positions, stances and participant roles), the *Indexicality* principle (interlocutors are constantly engaged in identity work, with discoursal features functioning as indexes of roles and stances), the Relationality principle (identities are relational phenomena, not constructed in isolation, but in relation to identities of others), and the Partialness principle (identity construction is not always conscious, it may be habitual).

The constructionist paradigm suggests that we may construct our own and our interlocutors' identities through discourse. An instance, I can recall from the English-Greek tourism context, where the identity of interlocutors is shaped differently is when the Greek National Tourism Organization (GNTO) shapes the identity of addressees differently in English and in Greek. It becomes evident through discourse that English-speaking (foreign) tourists are expected to be more adventurous and ready to discover features of the destination, whereas the Greek tourists are shaped through discourse as more passive, and willing to be taken to destinations by hosts. This doesn't need a complex representation of the tourist-addressee: suffice it for the GNTO to invite foreign tourists to *discover* the destination, whereas when the Organization addresses local tourists, it invites them to enjoy the destination which is presented to them: e.g., *discover x* implies more of an active tourist figure, *ελάτε να σας δείξουμε_x* shapes a more passive figure of a tourist (Kefala and Sidiropoulou 2016). The book will come back to this shift, further down.

The study will show quite a few instances where translation practice would reshape identities in translated versions of discourses by manipulating manifestation of pragmatic phenomena.

As mentioned, translation scholars have attempted to account for variation, in the transfer of messages, drawing on the study of pragmatics. Hickey's (1998) edited volume seems to be the first to have associated translation with pragmatics, dealing with how translation is affected by pragmatic phenomena like speech acts, politeness, old and new information, presupposition, hedging, etc. The book blurb described the attempt as follows:

> [the book deals with] pragmatic factors such as "the acts performed by people when they use language, how writers try to be polite, relevant and cooperative, the distinctions they make between what their readers may already know and what is likely to be new to them, what is presupposed and what is openly affirmed, time and space, how they refer to things and make their discourse coherent, how issues may be hedged or attempts made to produce in readers of the translation effects equivalent to those stimulated in readers of the original. Particular attention is paid to legal, political, humorous, poetic and other literary texts. (Hickey 1998)

After almost 20 years, the landscape of the study of translation and pragmatics has expanded – and continues to grow. *The Routledge Handbook of Translation and Pragmatics* (Tipton and Desilla 2019) has a much longer and detailed story to tell: it does deal with pragmatic phenomena like speech acts, im/politeness, implicatures, cognitive aspects of pragmatics, but also highlights the importance of corpora in investigating interpretation issues, examines experimental approaches to translation and pragmatics and presents various application studies in different genres e.g., in the news, in advertizing, in the creative arts (poetry, theatre/sign language), in scientific and technical discourse, in counselling, in healthcare and legal interpreting, in interpreting in the classroom, on social media and audio description (AD). The picture has expanded exponentially and there is much more to be discussed, as new topics and discourse types emerge and societies develop.

With the above plethora of topics touching upon the interface of translation and pragmatics, the book confines itself to translation, rather than interpreting, and attempts to show a diversity of shifts in English-Greek printed and multimodal sources. In addition, the book occasionally draws on postgraduates' work, who have studied translation research methodology in their courses and most often come up with highly appealing ideas about research topics, data types and contexts, which is publishable material. As mentioned, the book focuses on the Greek-English pair of languages. This is because (a) quite a few of the postgrads – whom the book addresses – in the Department of English Language and Literature are bilinguals with Greek as L1, who have developed an acute insight into judging the pragmatic validity of options (e.g., in re/translations into Greek), and (b) it is highly enjoyable to view one's own L1 through the lens of pragmatic theory and translation, and in contrast to an English version of the same text. The approach is highly appealing and yields fruitful results.

2 About the organization of the book

As mentioned, the book addresses readers who are interested in translation and would benefit from an overview of pragmatic aspects of meaning generation and transfer, between English and Greek, in real-world translation practice.

Chapter 1 starts in *medias res*. It presents (pragmatic) translation shifts across source and target discourse fragments of texts, in various genres, to elucidate perception of the notion of 'translation shift'. Section

2 of the chapter tackles the theoretical area the study draws on, in researching parallel (translation) data, namely, intercultural pragmatics and, perhaps, interlanguage pragmatics. It then focuses on what a pragmatics of translation may offer translation studies and practice. It takes into consideration the potential of various translation modalities, inter- and intra-cultural variation, professional and out-sourcing contexts (e.g., fansubbing), translating both verbal and visual material (multimodality). Section 3 takes into consideration the significance of genre (text-type) advancing understanding of what may be examined in pragmatically oriented translation research per genre. It tackles fiction translation as a rich resource for researching pragmatic shifts per se and presents instances of research in the field, e.g., examining pragmatic variation in Greek versions of English novels, plays, and multimodal data. The section goes on with non-fiction translated genres, namely, political discourse translation/interpreting, tourism translation, corporate communication translation, crisis and medical translation/interpretation. Section 4 selectively tackles certain methodological research issues, in the social sciences, which are relevant to pragmatically oriented translation research. It shows how aspects of methodological guidelines have been used in a set of case studies researching im/politeness in playtext translation for the Greek stage, e.g., how observation of naturalistic/unelicited data and elicited data (e.g., questionnaires) have been used in certain case studies to raise awareness of the methodological significance of these techniques and devices, in translation research. The section also discusses a few other methodological issues like the distinction between theoretical and conceptual frameworks in social sciences and in translation studies, deductive and inductive reasoning, sampling, receiving feedback and revising.

The discussion questions, at the end of Chapter 1, ask translation trainees to (1.1) identify and discuss shifts in ten source English and target Greek text fragment pairs, (1.2) judge whether ten abstracts from translation journals, like *The Translator*, *Translation Spaces*, *Targe*t, *inTRAlinea*, *JoSTrans*, *Meta*, conform to abstract-writing conventions and, (1.3) skim a list of translation journals volumes and issues to identify three projects they would be interested in engaging in.

The next chapters are devoted to particular pragmatic notions and phenomena and show how they may play out in intercultural or intracultural transfer, e.g., pragmatic variation which may go unnoticed by an average bilingual speaker (like, for instance, the specificity/vagueness variable in deixis), or variation in the realization of pragmatic notions, like speech acts and implicated information.

Chapter 2 tackles the pragmatic variable of vagueness/specificity in language, and how it may be manifested through the phenomenon of deixis, in/definiteness, discourse cohesion (Sidiropoulou 2019). English-Greek translation practice seems to display interesting variation in the realization of these phenomena cross-culturally. A sample genre the chapter uses is economic discourse. It aims at identifying realizations of vagueness/specificity instances and trace their rendition into Greek. The chapter, then, highlights the mutual benefit the disciplines of linguistics and translation studies may enjoy, if the two fields interact. Another manifestation of the vagueness/ specificity variable manifests itself in the phenomenon of discourse cohesion and coherence. The chapter examines variation in the way English and Greek communities of practice establish coherence by making use of English-Greek parallel textual data. There seems to be a vagueness/specificity continuum which discourses conform to cross-culturally, which the chapter parallels to the vagueness of impressionistic brushstrokes in painting vs. the strong neat lines of Japanese painting, favouring specificity. The chapter suggests that translator-trainees should sensitize themselves to cross-cultural discoursal preferences with respect to deixis, in/definiteness and loose/tight cohesion in order to reshape target discourses accordingly in translation contexts and in their interlanguage. Even in cases when translators would deliberately like to resist appropriate cohesiveness (e.g., on stage, to shape the identity of a character with disorganized thinking), awareness of preferred patterns of discourse make-up is highly instrumental.

The discussion questions, at the end of Chapter 2, use six advertizing and news parallel data fragments (2.1) and ask trainees to identify instances of variation with respect to the vagueness/specificity variable, across versions; (2.2) uses translated poetry fragments (Drosinis, Dimoula, Evangelou, Sofas) and asks the same as above.

Chapter 3 focuses on another pragmatic phenomenon, namely, speech acts and examines variation in speech act rendition. It shows how cross-cultural transfer of speech acts may raise awareness of cultural variation. The chapter first associates speech acts with the phenomenon of interpersonal proximity/distance in (a) stage translation, and (b) in English-Greek academic discourse translation, highlighting aspects of facework enacted by academic experts addressing academic audiences. It examines a diachronic rendition of aspects of facework to show that tendencies may shift over the years. Findings show (Sidiropoulou 2017) that the *relational* aspect is probably the most important aspect of facework in this context. The chapter further focuses on genre: it presents potential features of variation between academic discourse in the humanities and in the

sciences. For instance, findings show that connectivity markers are twice as high in the humanities, rather than in the sciences, whereas certainty is the feature which predominates in the sciences. From politeness, the chapter then turns to rendition of impoliteness on the Greek stage by using Watt's (2003) 'non-/politic' zones describing in/appropriate behaviour. It finds that what is appropriate in polite and impolite contexts, in non-/fiction translation, varies significantly across English-Greek as manifested through translation practice and elicited data. Findings enhance intercultural awareness in translator-trainees and foreign language users.

The discussion questions, at the end of Chapter 3, offer (3.1) twelve text fragment pairs (fiction) and ask trainees to identify which aspect of facework is prioritized cross-culturally, (3.2) sixteen instances of non-fiction fragment pairs and ask trainees to trace the meaning of cross-cultural shifts, (3.3) another set of nine pairs of text fragments, where speech acts are transferred modified and ask trainees to discuss variation in pragmatically theoretical terms.

Chapter 4 deals with what is said and what is implicated and how this is handled in translation practice. It examines how scalar implicatures are transferred cross-culturally, enhancing the communicative potential of target discourses. It tackles the genre of poetry and theatre, focuses on implicatures generated multimodally and ends up with implicatures prevailing in tourism discourses. More specifically, the chapter examines how implicatures are treated in target versions of Greek poems, anthologized and translated into English by Prof. Karen Van Dyck (University of Columbia, New York) and others. Van Dyck has been relatively more transparent in her approach than translator-trainees have been, in the same poems. The chapter then proceeds to the theatre genre to examine how implicatures may be transferred. Beckett's play *Happy Days* and two Greek target versions of it (1961, 2013) indicate transfer of implicatures, associated with Winny's tolerance, thankful attitude and godly grace, in the barren landscape the couple finds themselves in: pragmatically, it is rather a matter of politeness transfer cross-culturally. The chapter moves to rendition of the implicatures of offensiveness and aggression in a dramatic and humorous playtext. It examines Eugene O'Neill's play *Desire Under the Elms* to show that the transfer of implicatures may be affected diachronically (Pollali and Sidiropoulou 2021). The chapter further identifies instances of offensiveness rendering, in two Greek-English transfer contexts on stage diachronically, namely in two Greek translations of *Lysistrata* (Varnalis 1965, and Myris 2011) and two English ones (Sommerstein 1973 and Einhorn 2005 (Karavelos and Sidiropoulou forthcoming). Findings show that the latest (Greek and English) target versions are more offensive and more amusing. Another topic is how visuals may complement verbal messages in shaping implicatures in the news and on screen (in audiovisual contexts). A final section of the chapter highlights the generation of implicatures in tourism advertizing, namely, that the hosts are in a 'bilingual state of mind' and available to welcome visitors to the country, or the 'all is well' assumption, manifested – among other things – by headline punning, often disambiguating the two layers of meaning verbally or visually. The chapter shows that particularized implicatures are ubiquitous both in verbal and multimodal communication and complement the communicative intention of texts and images in interlingual transfer.

The discussion questions, at the end of Chapter 4, give (4.1) a set of six tourism advertizing fragment pairs and ask trainees to trace assumptions following from discourse make-up cross-culturally, (4.2) W.B. Yeats' poems translated to Greek (Iliopoulos and Sidiropoulou 2000) and ask trainees to identify how implications shifted in the target versions of poems, and (4.3) diversified renditions of one of Victoria Hislop's novels and ask trainees to use their insight into Greek and, judge which rendition is preferable according to their taste.

Chapter 5 complements methodological issues dealt with in chapter 1 (induction/deduction, sampling, theoretical and conceptual frameworks, un/elicited data) to advance understanding of the potential of empirical research to identify and describe data, to theoretically explain findings and predict translation phenomena under certain circumstances. The chapter makes use of three articles from the free-access online translation journal, *JoSTrans* (Journal of Specialized Translation) tracing theoretical models which may account for the findings of the three studies. It further discusses their descriptive/prescriptive, qualitative/quantitative nature, elaborates on the importance of tracing non-/causation between variables, and discusses some specifics of research designing. The chapter then turns to the interface between an educational perspective in academia and translation to show that translation/interpreting have been highly appreciated in other learning contexts (e.g., language teaching/learning), for the potential translation has to combat discrimination and hegemony, to mitigate or cancel race/gender bias and to raise socio-ecological awareness. The chapter also draws a parallel between translanguaging in pedagogy and translation practice.

The discussion questions of the chapter draw attention to a set of other articles from *JoSTrans* and ask trainees to tease out their research make-up and design. After going through various English-Greek translation

shifts throughout the book, with respect to pragmatic phenomena, the assumption is that observing how scholars have handled their selected topics methodologically, may take trainees a step further towards conducting their own research, which – experience has shown – is highly insightful.

Chapter 6 summarizes the concluding remarks and reviews areas which may provide valuable data for research purposes.

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Chapter 1. On translation shifts

Chapter 1 starts with presenting various (pragmatic) translation shifts between source and target discourse fragments, in various genres, to elucidate perception of the notion of 'translation shift'. Section 2 focuses on intercultural pragmatics and, perhaps, interlanguage pragmatics, as the theoretical area the study draws on is researching parallel (translation) data. It then selects two volumes in the area of the pragmatics of translation, one entitled The Pragmatics of Translation *(Hickey ed. 1998) and a special issue of the* Journal of Pragmatics *entitled* Pragmatics of Translation *(Locker and Sidiropoulou eds. 2021). It outlines how the scope of the discipline has expanded over the years to include various translation modalities, inter- and intra-cultural variation, in professional and out-sourcing contexts (e.g., fansubbing), translating both verbal and visual material or sign language. It started as a highly promising scope of investigation and has become an exciting new field which embraces more disciplines and continents. As the chapter is meant as an introduction to researching pragmatic perspectives in translation practice, the section outlines the type of pragmatic research attempted in these volumes, leaving – of course – an awful lot unsaid, out of the developments that occurred in between. Section 3 advances understanding of what may be examined in pragmatically oriented translation research per genre. It starts with the potential of fiction translation as a rich resource for researching pragmatic shifts in translation and presents instances of postgraduate research in the field, examining pragmatic variation in Greek versions of English novels, plays, and multimodal data. The section goes on with non-fiction translation genres, namely, political discourse translation/interpreting, tourism translation, corporate communication translation, crisis and medical translation/interpreting. Section 4 selectively tackles certain methodological issues of research in the social sciences, which are relevant to the pragmatically oriented translation research. It shows how aspects of methodological guidelines have been used in a set of case studies researching im/politeness in playtext translation for the Greek stage, e.g., how 'observations' and 'questionnaires' have been used in certain case studies to raise awareness of the methodological significance of these techniques and devices in translation research. The section tackles the distinction between theoretical and conceptual frameworks in social sciences and in translation studies, deductive and inductive reasoning, sampling, receiving feedback and revising. Section 5 offers the concluding remarks.*

1.1 Rhetoric in translation

Translation is never a straightforward task. There are certain items in source discourses which translator expertise quite often changes in a target version to improve the communicative force of messages. This is because the translators' bicultural awareness, their bicultural understanding, motivates certain shifts in target versions, which are highly valuable in socio-cultural research and in translation-training. Example 1 presents shifts an institution thought should probably be made. It is an extract from the *Ready2board* magazine of Athens International Airport (Oct. 2020). Here is a non-exclusive list of shifts between the two versions: Why has the English version not included the pieces of information which appear in bold in the Greek version of example 1? Why does the *έτοιμο να σας υποδεχθεί* (*ready to receive you*) item, in the Greek version, did not make it in the English version?

The same seems to be the case with the item

δίνοντας μεγάλη σημασία στη λεπτομέρεια, πάντα με σεβασμό προς τον επισκέπτη και κατανοώντας τις ανάγκες του (*always with respect to the visitors* and *understanding their needs*).

Perhaps, the host-visitor relation in Greek appears too close for English taste and does not leave the visitor some mental space? What might be wrong with the item *attaching great significance to detail*, which does not appear in the English version? Shifts the book will analyze may give an answer to such questions. What is particular about the English item *aspires to offer* which does not appear in the Greek version? Perhaps it does not carry enough certainty for meeting the needs of Greek travellers. If you agree that the Greek version more

eloquently promises to offer satisfaction to traveller, then the two versions seem to differ in the certainty with which they promise homely atmosphere to the traveller. The English item *aspires to offer* may not be carrying enough certainty, for the Greek taste.

1. Το Tobacco Hotel αποτελεί την μεταμόρφωση ενός από τα παλαιότερα καπνομάγαζα της Θεσσαλονίκης σε παραδοσιακό ξενοδοχείο Α΄ Κατηγορί ας (4 αστέρων), στο κέντρο της πόλης, **έτοιμο να σας υποδεχτεί. Δίνοντας μεγάλη σημασία στην λεπτομέρεια, πάντα με σεβασμό προς τον επισκέπτη και κατάνοώντας τις ανάγκες του**, δημιουργήσαμε ένα ζεστό και ευχάριστο περιβάλλον όπου κύριο μέλημά μας είναι η προσφορά υπηρεσιών φιλοξενίας υψηλού επιπέδου.
   Οι προσεγμένοι χώροι, οι εξειδικευμένοι συνεργάτες και το φιλικό περιβάλλον είναι κάποιοι από τους λόγους που αξίζει να μας επισκεφθείτε.

   The Tobacco Hotel is the transformation of one of the oldest tobacco houses of Thessaloniki into a first-class hotel. Opened in the autumn of 2004, The Tobacco Hotel **aspires to offer** you a home away from home whether you visit Thessaloniki for business or recreation.
   Its location offers the unique advantage of being at the city centre while at the same time in a quiet neighborhood.

   Athens International Airport (Oct. 2020) *Ready2board* magazine.

The book raises intercultural awareness by studying shifts which various professional translators have introduced in published translations of various genres, between English and Greek. The task may raise intercultural awareness in readers or improve advanced levels of language learning with respect to phenomena which are not dealt with in grammars and coursebooks. Even native speakers are not always aware of certain features in their native language, because they have taken them for granted through their socialization process, in the native environment. The book studies shifts in parallel versions of data, in English and Greek, and attempts to highlight the value of parallel data (i.e. original vs. translated) in language research and in translation studies.

It is widely acknowledged that discoursal features within a language vary with respect to genre, let alone across cultures. The book confirms the significance of genre in shaping discourse and agrees that communities of practice may favour variability in the use of discourse phenomena. It intends to examine the use of pragmatic features across genres (through translation) to show that certain discourse preferences are so strongly rooted in a cultural context that permeate the discourse of quite a few genres, in present day translated communication practice. This positioning may seem to contradict the theoretical significance of the notion of 'community of practice' and to point towards a holistic perception of culture. However, it only aims at creating awareness of discoursal preferences which permeate genres cross-culturally and are manifested through translation.

There seem to be two types of translation shifts, obligatory and optional ones (Baker 1992/2011). Optional shifts may be attributed to some preferred feature of a target language or a target community of practice: for instance, a target community of practice may favour impersonal structures in certain genres, when the source version may favour personal structures. Translators' linguistic insight may guide them to use impersonal structures in that genre in order to meet the expectations of a target readership. The same may hold with other linguistic choices; a source language (SL) or community of practice may favour contrastiveness in argumentation, whereas the target language (TL) or community of practice (CofP), may not tolerate as many contrastive links in adverbial connection as the source version may do. Likewise, a target language may favour specificity and definiteness (see the Greek version of example 2), when a source version may privilege vagueness and indefiniteness. The parallel extract in example 2, shows that the Greek version favours definiteness and specificity; this is manifested through the additional definite articles in the Greek version; zero occurrence in the English version is signalled by **Ø**. The shift is rather systematic and has been grammaticalized: Greek does not use a definite article with generics. A random sign for the preference for specificity in Greek seems to be the item *κατά τη διάρκεια των **400 χρόνων** χρήσης του*, which translates the less specific time span *over the centuries*.

2.	The corset – **a** garment with a rigid, boned bodice that is laced together in order to shape the torso – has a controversial history. […] Corsets were worn by **Ø** women – and sometimes **Ø** men – in the Western world from the 16th to the early 20th century, although corset-like garments can be traced as far back as **Ø** 1600 BC. […] The shape of the corset evolved **over the centuries**, alternating between longer varieties that covered the hips and shorter versions that centred on the waistline. […] **Ø** Discussions about the corset being detrimental to **Ø** women's **Ø** health came to a head in the 19th century, when the popularity of the corset was at its peak. […] corsets were worn by **Ø** upper and middle-class **Ø** women and, increasingly, by working-class women as well.	Ο κορσές, αυτό **το** άκαμπτο ρούχο που δένει σφιχτά και διαμορφώνει τον κορμό, έχει αμφιλεγόμενη ιστορία. […] Κορσέ φορούσαν **οι** γυναίκες – και μερικές φορές **οι** άνδρες – στον Δυτικό κόσμο από τις αρχές του 16ου έως τις αρχές του 20ου αιώνα, ωστόσο ανάλογα ενδύματα υπήρχαν ήδη από **το** 1600 π.Χ. […] Το σχήμα του εξελίχθηκε και αυτό κατά **τη** διάρκεια **των 400 χρόνων χρήσης του**, άλλοτε καλύπτοντας μόνο τη μέση και άλλοτε φτάνοντας μέχρι τους γοφούς […] Σε όλη αυτή **τη** μακρά περίοδο **της** κυριαρχίας του κορσέ δεν έλειψαν **οι** συζητήσεις για **τη** ζημιά που προκαλούσε σ**την** υγεία **των** γυναικών, ειδικά κατά τον 19ο αιώνα, όταν ήταν εξαιρετικά δημοφιλής. Τον φορούσαν **οι** γυναίκες **της** ανώτερης και μεσαίας τάξης, με εκείνες **της** εργατικής να ακολουθούν σιγά-σιγά **το** παράδειγμά τους.
	The Corset's Recurring Comeback Goes Further Than 'Bridgerton', *British Vogue.*	Η ιστορία του κορσέ, *Vogue Greece*.

As mentioned, these varying preferences are highly valuable, partly because native speakers may not be aware of them, at all, but still use them. Shifts may become manifest by juxtaposing the parallel versions. If a shift is fairly systematic in the parallel data, there may be some kind of linguistic norm (or tendency, Toury 1995) operating in that genre cross-culturally. The book will highlight a number of features which Greek texts may favour vs. their English language parallel version.

Shifts may simply have ideological motivation. Translators may intentionally disseminate narratives to do justice to certain themes and ideological positions which they and the institution, they translate for, may intend to privilege. The following example shows a different ideological positioning in the way the headline of the *Economist* magazine was transferred in the *Kathimerini* newspaper (Sidiropoulou 2021b:325):

> The Greek society is reminiscent of the woes emanating from refugee experience. The population exchange between Greece and Turkey after the Lausanne Treaty in 1923 left a trauma in Greek society which is still deeply distressing. For instance, the target version of the headline below shows awareness of refugee suffering by accentuating power imbalance […] whereas in the English version this is undercover and the inference is not easily calculable.

ST	TT
Tackling the other Taliban	*The Economist*: Στο έλεος των εξτρεμιστών το βόρειο Πακιστάν. Εκατοντάδες οι επιθέσεις των Ταλιμπάν, εκατομμύρια οι πρόσφυγες
The Economist October 15, 2009	*Η Καθημερινή* October18, 2009

Needless to say that in-between the two ends of the shift-type continuum, there are numerous hybrid shift-types. The book intends to start with the seemingly linguistic-only shifts and then expand to instances where the shifts have an obvious ideological motivation – not a very demanding task, I would think, because ideology permeates all discourse.

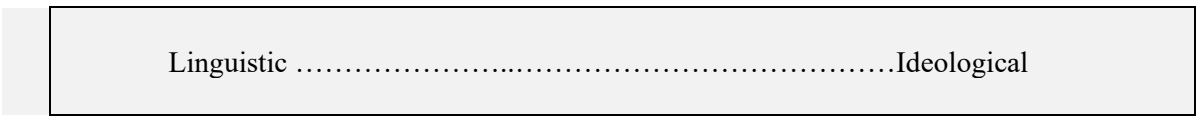


Figure 1.1 *A shift-type continuum*

The next section focuses on methodological issues related to researching translation shifts, both because it is useful for researching intercultural awareness and because it advances understanding of the rationale of the following chapters.

1.2 On pragmatic shifts and translation

Pragmatic shifts manifested through translation are the various changes translators introduce in target versions to account for different norms and conventions operating in source and target communities of practice, which are likely to also manifest themselves in discourse.

1.2.1 Instances of pragmatic variation

Wierzbicka (2010) calls these varied norms 'cultural scripts' and gives an extreme example of cultural script variation by quoting Burmese-English writer Pascal Khoo Thwe (2002:28, *From the Land of Green Ghosts*) who writes about the experiences of an elderly tribal woman from Burma who was taken to England for a few years to be shown in circuses to display their 'giraffe-necks' (artificially elongated by neck-rings):

> They suffered from the cold of England. […] 'The English are a very strange tribe', said Grandma Mu Tha. 'They paid money just to look at us – they paid us for not working. They are very rich, but they cannot afford to drink rice-wine. […] They say "Hello," "How are you" and "Goodbye" all the time to one another. They never ask, "Have you eaten your meal?" or "When will you take your bath?" when they see you.' Grandma Mu Tha gave up trying to account for these strange habits, which afforded her great amusement. If we had had the notion of 'freaks', I suppose she would have put the whole English race into that category.

The extract brings up cross-cultural variation in the perception of what work is, where the line between wealth and poverty is to be drawn, where the boundary between solidarity and intrusion to be set, which is a politeness issue.

Likewise, Chen (2010a/b) conducted a survey of cross-cultural research on the speech act of compliment and compliment responses in different languages, highlighting linguistic relativity, like variation in cross-cultural norms associated with this politeness-oriented type of speech act. Chen (2010a:180) highlights "connections between the linguistic relativity movement in linguistics and the movements in other fields in the humanities. In literary theory, for instance, cultural studies has been the approach of the day, which, among other things, denies the stability of meaning and promotes the diversity of human experience". I would suggest that another discipline which celebrates the linguistic relativity movement is translation studies, the study of intercultural variation manifested through translation data. At the very least, it can do hypothesis testing.

Spencer-Oatey (2010) views pragmatic research on variation from the point of developing intercultural competence in business environments and suggests that it is worth-while to be making "our pragmatics research findings relevant to the needs of professionals (such as business people) who work and communicate across cultures, and to try to help them prepare more effectively for such work" (2010:212).

Raising pragmatic awareness is also relevant to translation training, because it may fruitfully develop translator trainees' intercultural competence and enhance understanding of what is to be adjusted in cross-cultural transfer. In fact, the very notion of parallel data (source and target versions of texts) is an extremely rich resource for studying intercultural variation and raising intercultural awareness in prospective translators.

The next section gives a glimpse into how this may be attempted by making use of translator expertise as manifested in parallel data. Studying parallel data is even useful for amending problems in interlanguage pragmatics, namely, the "confluence of pragmatics and second language acquisition" (Bardovi-Harlig, 2010: 243). Exposing learners to parallel translation data is highly operative in raising intercultural awareness.

1.2.2 Instances of pragmatic variation with a translation context in mind

As mentioned, pragmaticists have quite early drawn attention to the interface of translation and pragmatics back in 1998, in Leo Hickey's edited volume *The Pragmatics of Translation.* Hervey (1998) concerned himself with the transfer of illocutionary force across languages like English, German and Hungarian, House

(1998) discussed translation equivalence in politeness across English-German. Hatim (1998) noticed that Western translators tended to impose order in texts (e.g., by use of connectors etc., which may be considered a politeness move); doing so may be risky because it may jeopardize the politeness of the source text. Knowles (1998) showed how inflection (rather than word order) signals theme-rheme structure in Russian, suggesting that translators will have to decide how to negotiate the theme-rheme distinction in a target version. Fawcett (1998) examined how presuppositions may be transferred across versions, using French and German examples; he suggested that the translator will have to decide whether, or to what extent, the target audience may need hints as to what is presupposed rather than explicitly conveyed in the ST. Richardson (1998) examined spatial, temporal and personal deictic dimensions of a source text and suggested that translators should avoid imposing ST deictic patterns onto a TT.

Since then, a lot of water has passed under the translation bridge and the pragmatic translation research has proliferated with important publications in the field, charting the development in the discipline. I would just like to contrast a recent special issue of the *Journal of Pragmatics*, with almost the same title (*Pragmatics of Translation* 2021) to show how the pragmatics of translation has widened its scope, e.g., by including:

- interpreting [and sign interpreting, e.g., British Sign Language and Australian Sign Language]
- film subtitling
- multimodal translation (where the visual material shifts in addition to the verbal)
- more translated genres (political discourse, fiction)
- the intra-cultural dimension (rather than only the inter-cultural one)
- fansubbers' interaction and understanding of fictional reality (through comments)

and became less Eurocentric in that it extended to the Asian context.

The special issue (2021), on the pragmatics of translation, approaches translation from a broad perspective, as the editors suggest,

> including written textual translation as well as other modalities such as signing, oral simultaneous translation or audiovisual translation. The combination of classic pragmatic topics such as the study of im/politeness and identity construction with translation studies shows the challenges that interpreters and translators face in the attempt of rendering the nuances of a source text in a target text. The papers focus on the interaction between cross-cultural pragmatics and the study of the translation as product in its own right (Locher and Sidiropoulou 2021:121).

For instance, Dayter (2021) examined self-praise, a speech act that gives credit to the speaker for some attribute or possession that is positively valued by the speaker and the potential audience. She explored the presence of self-praise in Russian and English political discourse and the choices made by simultaneous interpreters when interpreting the speech act. To perform self-praise, both English and Russian political speakers choose mild intensification. When strong intensification does occur, it is attenuated in interpreting. The interpreters most commonly render self-praise in the same intensity as it occurred in the source. The runner-up is the strategy of mild attenuation while preserving explicit self-praise. Very seldom, self-praise is omitted completely in interpreting. Interpreters into Russian, in this corpus, attenuate self-praise more often, although the difference between the directions of interpreting is not significant.

Pollali and Sidiropoulou (2021) explored two Greek versions (1947, 2017) of a playtext to heighten awareness of alternative identity representation patterns of the same character, on stage, intra-culturally: target discursive options assume a shifting gender position in the target societal environment and a different perception of societal values within the family. The paper advances understanding of pragmatic aspects in fictional identity formation and im/politeness through translation. It shifts attention to cross-cultural pragmatics, highlights the relational dynamic in the characters' communication and the translator evaluation intention, manifesting how intra-cultural variation affects the translator's task.

Mapson and Major (2021) explored conditions which foster interpreters' ability to process meaning: their familiarity with participants. They showed how latent networks (Watts 2003) inform the interpretation of relational work (Locher and Watts 2005, 2008) and rapport management (Spencer-Oatey 2007) by two independent studies. Data in the first study were generated through semi-structured group discussions with eight experienced British Sign Language/English interpreters identifying contextual influences on their choice of interpreting strategies around im/politeness. The second study used observational recordings of two naturally occurring general practice consultations, interpreted between Australian Sign Language and English, in addi-

tion to reflective interviews with the participants. Familiarity emerged as a strong theme and background knowledge across both studies. The authors suggest that familiarity 'reduced interpreters' cognitive load and facilitated their greater focus on the relational aspects of the interaction'.

Guillot (2020) explored film subtitles, and their representational potential comparatively across different languages (Romance [French, Italian, Spanish] and Germanic [English and German subtitle data]), with a dual objective: to explore the distinctiveness and creativity of subtitling as a mode of expression, and to make a start on inspecting how different languages may harness their own specificities to the demands and opportunities of interlingual subtitling, in Lonergan's 2016 feature film, *Manchester by the Sea*. Representation of source dialogues is explored qualitatively across these languages from a broad cross-cultural pragmatics perspective, in a subset of scenes from across the film and with particular focus on functional pragmatic markers. The study advances our understanding of audiovisual translation as intercultural mediation.

Locher and Messerli (2020) dealt with the pragmatics of fiction through a website that makes Asian drama series and movies accessible to an international audience by means of fan generated subtitles in over 150 languages (www.viki.com). Next to producing subtitles in teams, members can comment on episodes and actors, rate shows, produce their own videos, write to each other, etc. The authors focused on the viewing of the first episode of two series and show how the commenters negotiate a number of issues, which include expectations about genre, character development, intertextuality and culture. The authors suggested that engaging with the video through written comments, engaging with each other in these comments and participating cross-linguistically are highly interactive, pragmatic achievements among different modes of communication of which the video itself is the starting point. The timed comments also contributed to translating and making sense of the cultural 'other' as rendered in the videos.

Locher (2020) explored rendition of relational work and im/politeness in the English fan subtitles of Korean dramas, as provided by the platform www.viki.com. The study focused on character positioning, character development, relationship development and (indirectly) reflection of cultural norms and expectations. The case of Korean is challenging for subtitlers for its grammaticalized politeness forms and a set of honorific morphemes and vocabulary. The Korean nuances often cannot be translated, as there is no straightforward correspondence to indexes of politeness in the target languages. Nevertheless, the English subtitles give access to an abundance of foregrounded *relational work moments*. The paper analyzed 215 scenes (from 4 dramas) and explored in what ways the complex Korean politeness system and the fictional play with this system is made accessible in the subtitles for non-Korean audiences. The results demonstrated that (a) these relational work moments are intricately connected with (character) identity construction in the fictional artefact and (b) the subtitlers take an active role in translating cultural assumptions about relational work and lean towards foreignization rather than domestication.

Sidiropoulou (2020b) showed that there are also non-verbal modes in which pragmatic meaning may be negotiated: translation may also be done multimodally, by examining how, along with the verbal message in press news headline translation, the visual image accompanying the translated headlines changed in meaningful ways, on a par with the intended ideological shifts carried by the verbal message.

1.3 How to research intercultural variation through translation

As suggested, parallel data (aligned original and translated versions of texts) are a valuable resource for both language and translation research. Contrasting source and target versions of texts may identify shifts translator expertise has favoured in target versions, which are worth examining and interpreting, for research purposes in linguistic pragmatics and translation studies. Another set of worth examining data are multiple translations of the same source text. This may be frequent in theatre translation, for instance, where the multiple translations of a source play into a target language may highlight intra-cultural (rather than inter-cultural) variation, diachronically. Phenomena are researched per genre, in this book, and the following sections will show instances of juxtaposed source and target versions of texts displaying shifts which are meaningful for language study and translation research.

It has been widely acknowledged, in translation studies, that genre is a crucial parameter for researching ST and TT discourse pairs. Speaking of 'communities of practice' is another way of saying that there are fine generic conventions operating in discourse types, as manifested across communities of practice.

Fiction

In discussing fictional characterization, i.e., how characters are constructed, Culpeper and Fernandez-Quantanilla (2017:93) suggest that there are three key dimensions in fiction, namely, "the narratorial control, the presentation of self or other and the explicitness or implicitness of the textual cue". The assumption is that translators should be aware of how these dimensions play out in a fictional text, because they have to make decisions about the appearance and intensity of these dimensions in a target version.

Another pragmatic phenomenon, in the transfer of fictional texts, is taboo items (Baker 1992, Valdeón 2017) whose offensiveness has to be adjusted to meet the expectations of a target audience. For instance, Sidiropoulou (1998) has shown that the treatment of taboo items in translation depended on the type of genre they appear in. Taboo items of English press material were toned down in the Greek translated press, as if the genre in Greek did not tolerate offensiveness. In the English version of a Greek novel, the level of offensiveness was retained, whereas on stage (comedy), offensiveness was heightened when transferred into Greek. Findings show that genre is highly important in how taboo phenomena may be treated across cultures.

Similarly, Valdeón has shown that "the Spanish version of the American series *Will and Grace* replaced a number of neutral to moderate expressions by swearwords" (2017:383). Kizelbach (2017) draws attention to im/politeness in fiction, both at the horizontal diegetic plane of communication (between film characters) and at the vertical plane of communication (between film makers and recipients). Translators make decisions on how nuances of the relational dynamics (between fictional addressees or between author and recipients) will be rendered in another language, because translation reception relies on these features (on power, distance, level of imposition etc.)

The study of im/politeness may be extended to telecinematic discourse. Dynel (2017) draws attention to non-fictional telecinematic discourse genres in the context of im/politeness. These may be political broadcasts, quiz and talent shows, reality game genres, documentaries etc. Non-fictional texts will be dealt with, further below. She highlights the significance of film dialogues for the study of im/politeness and brings up the issue of film translation.

> Film talk may serve as a basis for inter-cultural and cross-cultural pragmatic studies, a strand of research which has already been followed in research on reality television (Culpeper and Holmes 2013; Lorenzo-Dus, Bou-Franch and Garcés-Conejos Blitvich 2013). Comparisons may be made concerning the chosen manifestations/forms of (im)politeness in films from different countries, whether or not English-speaking. Similar studies can be conducted with respect to *film translation* (2017:476, emphasis added).

Landert (2017) highlights the pragmatic phenomenon of stance or narratorial voice in fiction, expressed by either authors or fictional characters. The question arises as to what extent translated fiction should render stance in a target version. Likewise, Langlotz draws attention to the language of emotion in fiction: the aim is "to outline a set of central parameters for researching the interface between language, emotion and fiction from the perspective of linguistic pragmatics" (2017:516). I would add the layer of translation to Langlotz' aims. I would assume that translators would have to make a decision, if at all, emotions have to be modified in target versions of fictional texts.

Langlotz (ibid) suggests a few questions relevant to the socio-constructionist framework, which –I assume– are relevant to translators who are to transfer emotional discourse across cultures.

> From this theoretical perspective the following questions are particularly relevant for a pragmatic analysis of language and emotion in fiction:
>
> 1. *Repertoire:* What are the particular communicative means and strategies through which fiction grants its recipients access to emotional experiences?
> 2. *Narrative forms:* How are emotional experiences staged in fiction?
> 3. *Appraisals*: How can the audience be moved by fictional displays of emotion? What kinds of emotional connections to the fictional world can fictional discourse trigger in its audiences? (2017:522-523)

The questions translators may ask themselves, in transferring the language of emotion in another context, are:

1a. Does the target version have similar communicative means and strategies through which fiction grants its target recipients access to emotional experience?

2a. How are emotional experiences staged in target fictional texts?

3a. How can target audiences be moved by fictional displays of emotion?

Scholars need not take for granted that strategies are identical across versions. A valuable resource for informing decisions on strategies is translator insight.

1.3.1 Novel

Researching the pragmatics of novel translation is a highly fruitful field of study, because it draws attention to tangible instances of intercultural variation which translator expertise spotted and amended in target versions, enhancing the communicative force of the message. The phenomenon of im/politeness is a case in point. Below are topics researched in MA translation programmes of the School of Philosophy, NKUA (2020-2022) presented at the 'Translation, Education and Pragmatics I' postgraduate symposium (organized by four universities, two Greek and two Italian ones, in 2021) (https://conferences.uoa.gr/event/24/overview).

For instance, Kyriakou (2022) examined the use of impoliteness in the relational dynamics between two characters in three Greek translations of Edgar Allan Poe's short story *The Fall of the House of Usher*, spanning from 1995 to 2013. It was not a research project on impoliteness per se. The study intended to trace diachronic evidence of attitudes towards madness in translated fiction and how they have changed through the years. Attitudes towards madness, in discourse, may be manifested through an im/politeness model testing the following hypothesis: Using the notions of offensiveness, interpersonal distance and explicit references to mental illness, the study hypothesized that the degree of impoliteness of the first-person narrator towards his mentally ill friend, Roderick Usher, will decrease in the latest translation, as a result of the disability movement, suggesting that the Greek society's attitudes towards mental illness are becoming more tolerant and inclusive. A questionnaire addressing Greek-English bilinguals, between twenty and thirty years of age, confirmed the madness-inclusive attitude in the third translation, suggesting that representations of mental illness in fiction underwent a major shift, as it did in society. The research showed that translators need to construct identities relevant to societal tensions (which is a pragmatic variable) to regulate the implications they allow from verbal choices they make.

Vlachou (2022) examined another pragmatic aspect of identity formation and how it may be shifting across versions. The study explored how the identity of the main character emerges in two translations of Oscar Wilde's novel *The Picture of Dorian* Gray (1947, 1989) and which aspect of identity may be highlighted in each one of them. The study made use of Brewer and Gardner's (1996) three levels of identity: the individual, interpersonal and group levels and explored the level of identity potentially favoured in the translations, which are 42 years apart. Shaping the identity of Dorian Gray in each translation is the outcome of manipulating the use of a number of pragmatic phenomena. Findings show that each translator intuitively drew on a different level of Brewer and Gardner's (1996) model, diversifying Dorian Gray's social reality. The 1947 version rather highlights the interpersonal level of identity, while the 1989 version highlights the individual level, presumably drawing on prevailing ideological positions emerging in the context of their time. The study was an attempt to apply Brewer and Gardner's theory in the translation of fiction and advance understanding of aspects of culture which may contribute to improving audience reception of plays. This is intra-cultural variation, but it may well appear cross-culturally and translators are expected to benefit from distinguishing such pragmatic shifts through translation.

Koursoumpogera (2022) explored female identity construction in two Greek translations of Margaret Atwood's novel *The Handmaid's Tale* (in 1990 and 2018) in the Greek context. She observed that, when referring to females, the second translation used options which assume power. The first translator seems to have the tendency to neutralize aspects of female power by raising religious connotations, whereas the second translator shows a preference for empowering them, through discoursal choices. Assigning power is a pragmatic phenomenon. A questionnaire addressing MA participants confirmed findings of the study. Results indicate that the second translation takes a more feminist translation approach, critically adjusting the representation of characters. The significance of the study lies in that it shows the potential of discourse to do justice to issues emerging in target societies.

Zacharia (2022) examined how aggression emanating from Heathcliff and Catherine's unfulfilled love, in *Wuthering Heig*hts, and its dramatic consequences, hatred and revenge, can be shaped cross-culturally and

intra-culturally through the use of impoliteness strategies. The study also considered the role of social class and gender in shaping characters' impolite behaviour which had emotional consequences and caused offence (Culpeper 2011). She found that the 1984 version made use of less offensive and aggressive language, in contrast to the more recent version of 2020. As translated discourse constructs the period each translation was created in, the two target versions register a change in how society viewed offence in 1984 as opposed to nowadays. A questionnaire addressing 13 postgraduate students at NKUA confirmed the findings. The study showed that impoliteness is a significant tool for shaping characters in target versions and seems to creatively interact with social class and gender.

The following three research studies examine target versions in Greek and Russian, that enrich the intercultural perspective of readers. Volchenko (2022) tackled cross-cultural pragmatics through translation, in examining how social reality is constructed across the Russian and Greek target versions of the English novel *The Shell Seekers* by R. Pilcher (1987). She used naturalistic evidence (the translated versions of the novel) in order to trace shifts in speech act performance, which will be referred to later, as a pragmatic phenomenon. She also used experimental research methodology in addressing questionnaires to three respondent types (one examining English-to-Greek shifts, another examining English-to-Russian ones, and a third one examining perception of shifts across all three languages). Findings showed that speech act performance manifests itself through variation in interpersonal distance (Brown and Levinson 1978) between interlocutors and their relational dynamics or in the dimension of power distance (Hofstede, Hofstede & Minkov 2010). Power distance was higher in the Russian version rather than in the Greek or English texts. Moreover, power distance was lower in the Greek version manifesting itself through idiomatic expressions, lower tenor vocabulary and allowing the characters to express opinions and feelings more freely. The significance of the study lies in that it showed a pragmatic phenomenon, i.e., interpersonal distance in communication, to be a cultural variable reshaping social reality in intercultural versions of fiction.

Gavra (2022) focused on portrayal of two central themes, oppression and revolution, in George Orwell's novel *Animal Farm* (1945) and especially in Old Major's speech. Old Major, the wisest and oldest of the animals unites the farm against humans and inspires animal rebellion. Gavra explored a Russian (1989) and a Greek (2005) target version of Old Major's speech to highlight differences in the way the target versions shape oppression and revolution and to account for these differences in terms of pragmatic theoretical concepts. Findings showed that oppression and revolution are more vividly shaped in the Russian target version than in the Greek one, along with pessimism about the situation in the farm, implications of hard work and exhaustion, and optimistic prospects of a revolution. Trilingual participants answered questionnaires confirming data analysis. The research offers insight into how relevance awareness (high in Russian because the novel alludes to Soviet Russia, low in Greek) may shape translator intention to adapt target versions to respective audiences.

Smyrli (2022) explored differences in the way a Greek and a Russian target version of Agatha Christie's novel *Murder on the Orient Express* shaped the detective, Hercules Poirot. She used a theory of identity (Schwartz, Luyckx, Vignoles 2011) to highlight aspects of the detective's character as manifested in the two translations. The study showed how Greek and Russian translators renegotiated Poirot's pragmatic aspects of behaviour. The detective appears more polite, elegant and gentle, in Greek, while in Russian more humorous, perceptive and simple. The study showed that translation practice is a rich resource for studying pragmatic phenomena in operation cross-culturally.

1.3.2 Theatre data

In discussing the potential of dramatic texts and performances, Short (1998) acknowledges that performance can give a full understanding of a play, but he would like to highlight the potential of reading a play text: "one can gain a rich and sensitive understanding of a play by analysing the text" (1998:6), because a lot of performance features can be inferred from the dialogue. On the basis of this assumption, the section outlines a number of topics researched in the two MA translation programmes of the Department of English Language and Literature, NKUA (2020-2022) and presented at the 'Translation, Education and Pragmatics I' postgraduate symposium, in February 2021.

Vasileiadis (2022) explored the degree to which the concept of destiny and fate surfaces in two Greek translations of Shakespeare's *The Tragedy of Macbeth*. Whether people rely on fate and destiny or on their own free will and achievement is an issue of pragmatic nature. Hampden-Turner and Trompenaars (2000) have measured inner/outer direction (in corporate cultures) related to self-determination and inner control vs.

contingency, luck, fate, and circumstance. The study showed how the concept of destiny is of major significance in the target versions of the play, which favour impactful items when referring to fate, whereas Shakespeare's ST used more loose terms. Results showed that especially performance versions (2 out of the 4 versions) seem to assign high significance to the notion of destiny, while others may tone it down appearing more optimistic as to whether people can determine their own future. The study used both unelicited and elicited data (through a questionnaire) in drawing out information on whether the current Greek reader would appreciate awareness of destiny in fiction and theatre. Translation seems to be a powerful channel conveying aspects of ideological meaning and registering widespread narratives of a target society.

Karavelos (2021) examined the pragmatic phenomenon of profanity (toleration of impoliteness, taboo items) in two Modern Greek and two English translations of the ancient Greek comedy *Lysistrata* by Aristophanes. The play is known for its bad language and is a very useful resource for an analysis of how English and Greek translators of the play have rendered profanity during different time periods. Karavelos examined the degree to which offensiveness was tolerated in the four translations of the play, which were selected for interlingual and intralingual comparison. The study used the participants' linguistic insight into assessing appropriate degrees of profanity. The data confirmed that there is higher tolerance of taboo language in the recent translations (Modern Greek and English) vs. the older ones. In addition, there was a tendency of Modern Greek to engage in profanity more often than the modern-day English translation did. The analysis advances understanding of taboo language and im/politeness norms prevalent at particular times and cultures and is a valuable tool for translation training.

Sarafi (2022) goes on with impoliteness examining three translations of Harold Pinter's *The Birthday Party* (1957) for the Greek stage. The essence of the comedy of menace is the ominous, threatening feeling in the subtext, whilst the dialogue is mundane with some humorous moments. The question arises as to how the three Greek versions (1969, 2013, 2016) register this 'ominous threatening feeling', in a language – like Greek, which favours positive politeness in interaction (Sifianou 1992). Results indicate that the translators adjust aggression and interpersonal dynamics in order to render the violence in the subtext. A questionnaire, addressing 15 English-Greek bilingual postgraduate researchers, examined target reception of these devices. The significance of the study lies in that it shows how pragmatic variables in social interaction are highly significant in establishing communication with a target audience.

Dimitrakakis (2022) dealt with in-yer-face theatre (*Attempts on her Life* by Martin Crimp 1997), which used provocative and aggressive material on stage, in order to shock audiences and raise public consciousness. It was innovative in terms of content and form and established a new theatre language which was more direct, raw and offensive. This study examined a representative play of this genre and two Greek translations of it (1999, 2007) to investigate how impoliteness and the shock effects are rendered, and whether the primary aim of in-yer-face theatre is achieved in these translated texts. The study elicited questionnaire data from both (a) translation postgraduates and (b) professionals related to the theatre industry. Results showed that both groups perceive impoliteness in a similar way: the latest translation (2007) seemed to fulfill the goals of in-yer-face theatre a bit more eloquently. Stage translation data can shed light on pragmatic phenomena (like im/politeness) cross-culturally, for the benefit of both researchers and theatre practitioners.

1.3.3 Multimodal data

The analysis of multimodal texts (verbal signs accompanied by acoustic and/or visual material) is gaining momentum both in monolingual discourse studies and in translation studies. Here are four perspectives of how the visual affects discourse construction: Starc, Jones and Maiorani (2015:109) highlighted the significance of multimodal discourse analysis in various genres. They selected the following multimodal texts to present the complexities of the strategies in multimodal meaning-making. The contributions they selected, in the multimodality part of their volume, concern (a) reader positioning in a modern Swedish garden book, (b) a Hitchcock classic film to shed "new light on the way films can be analysed as interactive multimodal messages" (ibid), (c) a multimodal study of three images from comparable holiday advertisements on websites, each one in a different language (English, Spanish and Romanian), and (d) the question of access to audiovisual texts, such as films or television programmes, "for people disadvantaged by being deaf, hard of hearing, blind or sight impaired, from a cultural perspective" (ibid). I would think that the last two studies are related to translation and would be of interest to translation studies. For instance, the comparable data of theme (c) involve and raise awareness of intercultural variation. Likewise, theme (d) also concerns intersemiotic translation (audio description: from visual to text) for the blind or sight impaired.

Out of the papers presented at the 'Translation, Education and Pragmatics I' postgraduate symposium (2021) and later published with Springer (2022), two contributions concerned multimodal texts and translation.

Given the universal appeal of animation films and the importance of the messages they convey to young audiences, Karatzis (2022) examined songs, which play a significant role in the filmmaker's intention to summarize the plot of animation films for young audiences and convey the film message. The case study focused on the ways sociocultural awareness is raised through songs in children's films, which address a rather ambivalent audience, namely, children and parents. The study analyzed four Disney film songs and their Greek dubbed versions to examine if and how sociocultural values, in these songs, have been transferred in the dubbed Greek versions. It focused on pragmatic shifts which translators allowed into the target versions to enhance the summarizing function of the songs in a culturally familiar manner. Findings show that dubbers interfere with the religion, race and gender narratives of animation films to match those circulating in target environments. The significance of research lies in that it shows the liberties dubbers take in rendering animation film songs.

Blana (2021) examined cinematic and televisional trailers specifically designed to advertize two temporally distinct films of the Harry Potter Saga, i.e., *Harry Potter and the Philosopher's Stone* (2001), *Harry Potter and the Deathly Hallows Part 2* (2011), to Greek viewers. The assumption is that there are separate diegetic patterns based on their trans-media differences (the broadcasting medium of these trailers, cinema/television) and the temporal distance between trailer release. On the one hand, trailer transfer into another language seems to display variation owing to the gradual immersion of the target audience into the fantasy world of Harry Potter, and on the other, trailer translations commissioned for television are more in line with the target movie narrative than those commissioned for cinema distribution, presumably because they address a different set of audiences – cinema goers as opposed to a more generic viewing public. The study highlighted the importance of pragmatic parameters in shaping the discourse of translated products.

Multimodality also involves studying the contribution of the image in supporting the message, in source and target texts, in cases when the source image is not transferred intact in target versions. Change in visuals may showcase a shift in the illocutionary force of the image message (which is a pragmatic translation) or a shift in potential inferences following from visuals, which is also a translation strategy. Sidiropoulou (2020b) examined pragmatic variation in twenty pairs of web-retrieved English source and Greek target press news headlines and accompanying images, on the European refugee crisis in 2015. The study highlighted how inference-drawing, through verbal and visual discourses, changes the meaning of the news. The study first showed that verbal discursive strategies re-narrate (rather than simply transfer) news stories for the target audience, to reshape their perception of reality. The study then showed that reshaping the news is realized multimodally (rather than simply verbally), i.e., with shifts in the visual message, while mediators critically re-narrate news items by interfering with the inference-drawing mechanism, the *us/*them strategizing in the reception environment, and by avoiding unintended connotations which may be disseminated globally. Shifts in the visuals accompanying digital texts seem to be vital in re-narrating the divide between Northern Europe and the Mediterranean area, which reshapes 'Europeanness' and reassigns an *us*/*them* status to stakeholder roles by managing the content and aesthetic value of images. Translation scholars often focus on the transfer of verbal messages. However, translating the visual code is another crucial layer of signification generating pragmatic inferences which reshape the meaning of the news.

Non-Fiction

Non-fiction data are extremely useful in identifying intercultural variation. The following three research designs also involve studies conducted in the context of the 'Translation, Education and Pragmatics I' postgraduate symposium (2021). Brief outlines are presented below for showing the huge potential juxtaposition of parallel material may have for the study of intercultural awareness.

1.3.4 Political discourse: translation and interpreting

Political discourse is a highly rich resource for studying the potential of translation to disseminate ideologies. See for instance the source news headline *Nearly 150 killed* vs. the target headline *At least 150 killed*.

ST (news headline)	TT (news headline)
Nearly 150 killed in suspected Boko Haram attacks in NE Nigeria	Νιγηρία: Τουλάχιστον 150 νεκροί σε επίθεση της Μπόκο Χαράμ. AFP.
July 2, 2015, http://news.yahoo.com/least-97-dead-boko-haram-attack-nigeria-witnesses-161053965.html	*Η Καθημερινή*, August 18, 2015

There also seems to be variation between translated and interpreted versions of messages. For instance, Alafuzova (2022) showed how meaning-transfer may shape the image of a political leader. She analyzed the translated and interpreted English versions of four speeches by President Putin, on the coronavirus (COVID-19) outbreak delivered at the beginning of the pandemic (March-June 2020). The study focused on the pragmatic phenomenon of power distance between speaker and audience, the strategy of building trust in the power of the state, the conceptualization of the pandemic, which shaped the roles of society members and the image of the President. The analysis demonstrated that while the official written translations are close to the source speeches in most respects, interpreting displays a higher negotiating intention. It shapes a positive public image of the President and the authority he represents, which the study claims to be emerging from an awareness of audience profile. Translating and interpreting on the political stage assumes an interdisciplinary perception of cross-cultural and political awareness which permeates the communicative situation.

Antoniou (2022) focused on translation as a resource for constructing ideological narratives in the Russian and English versions of two museum websites, namely, *The 'Bunker 42' Museum of Cold War*, in Moscow, and *The Museum of the Occupation of Latvia*. The theoretical framework in the study is the critical discourse theory (Fairclough 1997, Wodak 2001) studying discursive manifestations of ideologies. The data sets comprised a source text of 1,965 words translated into English (2,413 words). They show how translators disseminate intended historical narratives, which are aligned with the ideological transition of societies which the museums are a channel of. The study showed that the English translations are 'westernized' versions of the source slavo-centric Russian discourses, manifesting that the 'iron curtain' between the East and the West has been drawn, regardless of substantial ideological shifts traced in Russian and English translated museum discourses.

1.3.5 Tourism

Melikidou (2021)[3] explored English translations of Russian advertizing tourism texts with respect to prevailing cultural norms of preferred ways of self-representation and ways of approaching the consumer. The data comprise parallel texts unveiling how tourist perception may be reshaped in terms of power distance, self-representation, and cosmopolitan orientations. Findings showed that English target versions avoid impersonal forms, interpersonal distance and higher formality and widely use personal pronouns, active verbs and closeness. The data demonstrated that English assumed a more active participation of the tourist in the travel experience, whereas in the Russian version a more passive approach dominated. Results indicated that prevailing politeness patterns renarrate the prospects of a rewarding travel experience and the relational dynamics between host-traveller, cross-culturally.

Greek tourism texts are highly operative in attracting visitors and are often multimodal in nature (Kefala 2021, Kefala and Sidiropoulou 2016). Kefala (2021) analyzed pragmatic phenomena in tourism advertisements, linking the relational turn in politeness research and the notion of self-representation to the way roles of host/tourist and group membership are assigned, in versions of Greek-English online tourism advertising data. She links shifts in (im)politeness strategies and the social dimension of face to Schwartz's value chart (1992, in Spencer-Oatey 2007) in an attempt to raise awareness of different approaches to self-representation and interaction conventions, across cultures. The work offers insight into how self-representation is constructed along with images of a tourist destination, and on how values are shaped and projected within host/visitor power relations. Likewise, Greek-English tourism discourse is described in terms of orientations of a critical cosmopolitan model: mobility, consumption, risk-taking, aesthetic reflection, openness to other cultures etc. (Kefala and Sidiropoulou 2016).

[3] A year later, the study appeared as Melikidou and Malamatidou (2022), see references.

1.3.5.1 Corporate culture communication

Corporate culture communication has been an area which linguistic pragmatics has considered a valuable data resource (e.g., recordings from corporate meetings). Thomsen (2010), for instance, examined the pragmatics of Corporate Social Responsibility (CSR) across cultures and Yli-Jokipii (2010) examined the pragmatics of corporate communication, as a strongly goal-oriented genre geared towards making profit:

> Corporate communication may be defined as strongly goal-oriented communication that takes place in organizations geared towards making a financial profit. The purpose of such communication is to achieve primarily higher-level goals associated with the mission of the organization, or what Scollon and Scollon (1995:173) aptly refer to as "corporate branding" Yli-Jokipii (2010:490).

In translation studies, Sidiropoulou (2018) used a set of value dilemmas traced in corporation management strategies worldwide, to explore whether and how automobile industry advertizing, on UK-Greek corporation websites, creatively employs these values. Findings showed that automobile digital advertizing is an eloquent paradigm of cross-cultural variation in entrepreneurial communication with clients. The study focuses on variation in the implementation of value dilemmas in intercultural transfer. 'Culturalising' economic life, in terms of raising awareness of culture-specific norms in communication, seems to be of paramount importance in wealth creating environments. The model assumes six dimensions of cultural diversity, namely, universalism/particularism, individualism/communitarianism, specificity/diffusion, achieved/ascribed status, inner/ outer direction, and sequential/ synchronous time (Hampden-Turner and Fons Trompenaars 2000:11) and the study shows that these values are favoured across the English and Greek website advertisements in automobile industry. For instance, the Nissan advertisement favours collectivism on the UK homepage, whereas the Greek version of the Nissan webpage favours individualism (Sidiropoulou 2018, see *ideal companion*: the assumption is that the driver is alone in the driving experience.)

BUILT FOR THE WAY YOU LIVE - GET YOUR **FAMILY** AN UPGRADE THE AWARD-WINNING **FAMILY** CAR A NEW EXPERIENCE - THE AWARD WINNING **FAMILY** CAR Pulsar's best-in-class rear legroom and safety features makes it the perfect **family** car – but don't just take our word for it... https://www.nissan.co.uk/vehicles/new-vehicles/pulsar.html	ΜΟΝΤΕΡΝΟ ΚΑΙ ΚΟΜΨΟ - ΣΧΕΔΙΑΣΜΕΝΟ ΓΙΑ ΝΑ ΕΛΚΥΕΙ ΤΑ ΒΛΕΜΜΑΤΑ. ΟΔΗΓΗΣΤΕ ΕΞΥΠΝΑ - Ο ***ΙΔΑΝΙΚΟΣ ΣΥΝΤΡΟΦΟΣ*** ΓΙΑ ΑΣΦΑΛΗ ΟΔΗΓΗΣΗ ΑΚΟΜΑ ΚΑΙ ΣΤΑ ΣΤΕΝΑ ΤΗΣ ΠΟΛΗΣ [...] *(BT) MODERN AND ELEGANT - DESIGNED TO ATTRACT ATTENTION [...]* *DRIVE SMART - AN **IDEAL COMPANION** FOR SAFE DRIVING EVEN IN NARROW CITY STREETS [...]*

Likewise, Hampden-Turner and Trompenaars measure inner/outer direction by questions highlighting the advantages of self-determination and inner control vs. "the advantages of contingency, luck, fate, and circumstance" (2000:238). The following example, from (Sidiropoulou 2018), shows that the source version alludes to 'control' (see *balance*), whereas the Greek version alludes to fate, also favoured in the Greek version of *Macbeth*, above.

Balanced design for a balanced life. [...] http://subaru.co.uk/vehicles/forester/	ΓΕΝΝΗΜΕΝΟ ΝΑ ΕΞΕΡΕΥΝΑ. **ΠΡΟΟΡΙΣΜΕΝΟ** ΝΑ ΤΑΞΙΔΕΥΕΙ. *(BT) BORN TO EXPLORE. **DESTINED** TO TRAVEL.*

Corporate culture communication is thus a rich resource for studying pragmatics through translation or studying translation freedom in translation training contexts.

1.3.5.2 Crisis and medical interpreting

The fairly recent interest in studying crisis translation emerged because "[t]he need for more efficient inter-

cultural communication among international humanitarian field operators begins to be acknowledged in those reports that focus on the consequences of inefficient communication in responding to international crises" (Declercq and Federici 2020:1). The migration wave of the 2010s also accentuated the need for proper intercultural communication. Sidiropoulou (2019, 2020a, 2021a) used English-Greek press data to identify varied strategies of disaster reporting, in disasters triggered by natural hazards and man-made disasters (Alexander 2002/2012). Below are examples of natural disaster crises headlines and a pair of press headlines on a man-made disaster where the translator behaviour is different in the two subgenres (Sidiropoulou (2020b:220-221)

ST (news headline)	TT (news headline)
Strong earthquake rattles Tibet but only minor damage reported. *Reuters* Nov. 18, 2017	Σεισμός 6,3 βαθμών στο Θιβέτ. *Η Καθημερινή*, Nov. 18, 2017 *BT. 6.3 magnitude earthquake in Tibet*
Nigeria bombing: 50 killed in early-morning attack on mosque. *CNN* Nov. 21, 2017	Νιγηρία: Δεκάδες νεκροί από επίθεση αυτοκτονίας σε τέμενος. *Η Καθημερινή*, Nov. 21, 2017 *BT. Nigeria: Tens of dead by suicide attack at a mosque*

The table below (ibid: 224) summarizes the tendencies in the discoursal conventions:

> The focus on earthquake magnitude and number of casualties in disaster headlines) manifests a proxy, authoritative perspective, assessed on a global scale and technologically oriented (which may also be enforced through the added seismograph photos in the TT). The sample data provided above manifest implementation of the support function principle (with expressiveness and interpretation tendencies made explicit in the TT), which are more culture-specific.

Table 10.1 *Greek conventions in natural and human induced disaster reporting manifested trough translation.*

	Natural	**Human induced**
Approach	etic	emic
Space resonance	global	local

(Sidiropoulou 2020b:220-221)

Needless to say that these texts are also multimodal and the visuals accompanying them are highly eloquent in registering ideologically meaningful shifts across source and target versions. For instance, refugees appear less vulnerable, more resilient figures in the Greek version (the solidarity, participatory approach to reporting) in contrast to the English visuals, which connote vulnerability and helplessness.

Medical translation/interpreting in crisis situations is another issue discussed in the context of crises. Resurreccio (2020) mentions epidemics, pandemics, wars, ethnic cleansing, terrorist and bioterrorist attacks, mass shootings and bombings, mass transport accidents, tsunamis, storms, hurricanes, droughts, cold and heat waves and other types of crises where translators should have presence:

> In sharp contrast with other disciplines and professions, such as doctors, nurses or anthropologists, translators as scholars and consultants have no discernible presence in medical humanitarian situations. […] how translators use translation, interpreting and mediation in humanitarian contexts. More research, training programmes and critical thinking are needed in many areas regarding medical translation in crisis situations (2020:121)

Some of the questions may be beyond the scope of this book, but it seems that intercultural awareness *can* be raised through medical translation or interpretating contexts. Hofer (2020) suggests that "the interactions between patients and doctors may proceed smoothly interpreted, but a look at the transcripts of the consultations reveals that the patients' complaints about pain and anxieties are not always transferred to doctors or to nurses, because the interpreters cut them out, and the doctors do not have the opportunity to respond to them. The assumption is that some of the omissions may be justified on the grounds of intercultural variation in expressing distress, which may be handled differently across cultures.

Radicioni (2020) also did justice to intercultural variation in humanitarian crisis situations. She reported on cultural differences in interpreter-mediated medical encounters in complex humanitarian scenarios. Differences in culture can be a serious barrier to effective humanitarian communication. Radicioni (ibid) focused on the interpreters and cultural mediators working for the Italian NGO Emergency ONG Onlus, which provided medical assistance to migrant communities in Southern Italy at its Castel Volturno clinic. The aim was to highlight the importance of a shared culture between interpreters/mediators and their clients, and adequately deal with existing cultural differences in order to enact a so-called "cultural compromise" between migrant patients and health professionals to facilitate prevention, health promotion/education and treatment.

1.4 Some methodological issues

In advising readers how to go from the initial idea about a research project to the plan, Williams and Chesterman (2001) suggest that readers should refine their initial idea, talk to someone who knows, check out other resources which they should read critically, determine the scope of their research and talk to the supervisor. Previous examples of research projects are also helpful. The research plan will then be easier to reach.

Blaxter, Hughes and Tight (2010) suggest that, at this rather initial stage, it is helpful to think of the methodology to be used and the personal potential of the researcher, for instance, if they like to talk to people for collecting data or not.

> In choosing a research topic, it makes sense to think about the methods you will use to collect and analyse data as soon as possible. If you have a choice, consider the methods you will enjoy using and those you will not. For example, if you like talking to people, you might be well advised to make use of interview methods. If, on the other hand, you don't like talking to people, you might think about undertaking library, internet or document based research. And if you like carrying out statistical or multivariate analyses, you might consider a more quantitative methodology (Blaxter, Hughes and Tight 2010:28-29).

The following research methodologies are summarized in Blaxter, Hughes and Tight (2010:64). Practically, fieldwork involves going out to do research (e.g., in refugee camps where translators and interpreters work) and deskwork involves staying in the office, library or laboratory. Questionnaires may be assumed to be quantitativetechniques, whereas interviews and observations are more qualitative in nature.

Research families
• Quantitative or Qualitative
• Deskwork or Fieldwork
Research approaches
• Action research
• Case studies
• Experiments
• Surveys
Research techniques
• Documents
• Interviews
• Observations
• Questionnaires

Blaxter, Hughes and Tight (2010:64)

Action research "is well suited to the needs of people conducting research in their workplaces, and who have a focus on improving aspects of their own and their colleagues' practices" (ibid: 69). In a translation studies context, the translation trainer who may want to improve trainees' response to certain translation problems may resort to action research to improve trainees' practices. Action research has a participatory nature in that the researcher alone does not suffice to complete the task; trainees or colleagues are meant to participate. It relates to evaluating the impact of some intervention to the practice.

Case studies focus on one example, one text which may have been translated several times by different translators whose techniques the study intends to analyze: e.g. one translator and the translation approach they deliberately or intuitively tend to use to enforce the communicative force of the target text. For instance, the special issue entitled 'Impoliteness and Stage Translation' of the journal of *Translation and Translanguaging in Multilingual Contexts* comprises case studies on Greek translations of English playtexts, one translator of which was Errikos Belies; the intention was to explore the technique which Belies might have used to heighten the communicative force of the message in the target Greek environment. Part of the secret must have been his manipulation of impoliteness: toning it down at points, to heighten it elsewhere in the play, thus creating contrasts of tension and solidarity.

These methodological distinctions are good to know for raising methodological awareness but usually research uses mixed methods and research projects, rather combining a number of approaches and techniques. Cohen, Manion and Morrison (2018) highlight the complementarity mixed research methods bring to research:

> It is claimed that MMR [Mixed Methods Research] enables a more comprehensive and complete understanding of phenomena to be obtained than single methods approaches and answers complex research questions more meaningfully, combining particularity with generality, 'patterned regularity' with 'contextual complexity', insider *and* outsider perspectives (*emic* and *etic* research), focusing on the whole *and* its constituent parts, and the causes of effects […]. Creswell and Plano Clark (2011) note that MMR can yield insights into, and explanations of, the processes at work in a phenomenon and the multiple views of the phenomenon […], thereby increasing the usefulness and credibility of the results found, indeed affording the opportunity for unexpected results to be found (Cohen, Manion and Morrison 2018:32).

The next section presents a number of case studies researching rendition of im/politeness in two Greek translations of English plays.

1.4.1 Observations and questionnaires in a set of im/politeness case studies

All case studies based their conclusions on researchers' observations (qualitative perspective, an etic approach to the data) and on questionnaires which the authors distributed to respondents (an attempt at quantification, an emic approach to the data) to verify or falsify aspects of meaning carried in the two versions. Documents and interviews as methods of data collection were not used in these case studies, except perhaps when researchers read translators' introductions to the plays or received additional information about the time of writing, other historical records or about previous performances and literary critics' views, etc. The set of studies in this section appeared in a special issue (SI) of the *Translation and Translanguaging in Multilingual Contexts* journal, entitled 'Impoliteness and Stage Translation' and was dedicated to the Greek theatre translator Errikos Belies, one of the translators whose target versions were considered in all these studies. The special issue suggested that what made Belies so successful was his heightening the contrast between politeness and aggression.

Stamouli (2020) authored the first case study, to investigate how im/politeness shapes gender identities in two Greek stage translations (1977, 2006) of Edward Albee's *Who's Afraid of Virginia Woolf?* (1962), through analysis of how the translators reshape the im/polite behaviour in the interaction of the main couple to capture the audience's attention. An emic approach to the analysis of the two translations (the researcher's point of view), along with a glimpse into multimodal aspects of interaction, namely, the body language as manifested in the film adaptation of the play (1966), indicate subversion of gender roles and different levels of aggression in the two Greek versions, highlighting the significance of chronological distance between the two translations. The study reveals that impoliteness theories can be applicable to stage translation, that body language may be another factor contributing to the shaping of im/politeness, while there is a growing awareness that relationships and gender roles, in the sphere of the spectacle, continuously embrace aggression for entertainment purposes. The author distributed questionnaires to measure reception of aspects of impoliteness through body language, i.e., made an attempt to make use of the visual data available through the film.

The second case study, authored by Rigalou (2020), intended (a) to heighten awareness of how impoliteness scholarship may enlighten translation research and practice, and (b) to broaden the scope of research in impoliteness studies by considering stage translation data. It examined Tennessee Williams' play *The Glass Menagerie* ([1944] 2018) and two of its Greek translated versions (by Nikos Spanias, 1946/1987, *Γυάλινος Κόσμος* [Glass World] and by Errikos Belies, 2001/2014, *Ο Γυάλινος Κόσμος* [The Glass World]). The case study attempted an intra-cultural comparison of the two translations to examine how translators rendered impoliteness in family interaction, taking into account their chronological gap. The study first took an etic perspective to the data (the author's own evaluation of the impoliteness weight the options carry), designed a questionnaire eliciting respondents' evaluation of impolite options (emic perspective) and used Garcia-Pastor's (2008) model of face-aggravating strategies to account for the findings. Results show that the second translation conveys the conflict between the main characters in more concrete terms, using more face-aggravating strategies in relation to the first translation. The study also shows that the respondents favoured

more impolite renderings by considering the characters' intimate relationships, confirming the connection between intimacy and impoliteness. The case study broadened the scope of (im)politeness research to include another field that could provide data for researching such instances of interaction, namely, translation, and showed the validity of pragmatics in enlightening translation practice.

Maria-Nikoleta Blana (2020) pointed to the significance of ideology in the use of im/politeness phenomena. Her case study focuses on Eugene O'Neil's dramatic trilogy *Mourning Becomes Electra* (1931) and on two Greek stage translations of the play (1986 and 2007). The study takes both a second/ first order (or etic/ emic) approach to the data, to gain further insight into how im/politeness plays out in the target versions. It also considers in/appropriateness of social behaviour (Locher and Watts 2008) to further understand aspects of the relational work enacted by the protagonists. Findings highlight the use of different im/politeness strategies in the translated interaction between the siblings, Orin and Lavinia, which affect respondents' judgements. Respondents appreciated a higher tension between intimacy and aggression as manifested in one of the two translations. The study underscored the value of translation data in im/politeness research and of im/politeness research to translation practice by showing that im/politeness options may exert influence on audience response.

The fourth case study (Lamprou 2020) drew on the 'point of view' in dramatic texts as a concept which permits an authoritative voice to enter the narrative and arise in discourse. She examined how im/politeness contributed to renegotiating some special themes like, for instance, how the human-animal relationship was to be portrayed in two Greek translations (1995, 2015) of Edward Albee's play *The Zoo Story* (1958). The claim is that translators' ideological positioning regulated the use of aggression and intimacy in the translated versions. TTa (by Chistodoulou 1995) used im/politeness strategies which indicated lower esteem for animals and higher esteem for humans. By contrast, TTb (by Belies 2015) shaped a different identity of the human-animal relationship: it indicated higher esteem for animals, doing justice to the zoo imagery. The findings suggest that the narratives that permeate discourse, crucially affect the use of im/politeness by fictional interactants and that im/politeness is a powerful tool in the hands of translators. Im/politeness research may also benefit from translation data in that they can provide multiple contexts in which im/politeness can be studied cross-culturally.

The fifth case study (Mavrigianaki 2020) focused on manipulation of im/politeness in relation to gender, in target versions of a playtext, and showed how humour may be facilitated through such shifts. She confirmed that impoliteness did interact with gender (Mills 2003), and that humour creation drew on reversed gender stereotypes (powerful females, powerless males). Oscar Wilde's *Lady Windermere's Fan* (1892) is a comedy and a satire targeting the aristocratic society of the time. The two Greek translations of the play (2006 by Karhadakis and 2010 by Belies) are a most suitable context for examining how impoliteness interacts with power distance and gender to create humour in cross-gender talk. The case study also intended to show impoliteness scholarship that translation has a rich potential for deciphering pragmatic aspects of the phenomenon, which has been elsewhere pursued through monolingual research.

The sixth case study, by Skrempou (2020), explored im/politeness in fictional political discourse, which has attracted relatively little attention in im/politeness scholarship (Tracy 2017). The study examined the use of im/politeness strategies in two Greek versions (Belies 1997, Karthaios 2004) of William Shakespeare's play *Julius Caesar*, namely, how the character of a leader may be intra-/cross-culturally reshaped, in translated drama, through the use of im/politeness strategies. Etic and emic approaches to the data show differences in the way the character of Brutus is portrayed, by the translators' manipulating im/politeness strategies in his discourse. The study used the 'horizontal' dimension of intimacy/distance and the 'vertical' dimension of power (Spencer-Oatey 1996) to show that the first translation (Karthaios 2004) shows Brutus to be making use of a less impressive persuasive strategy when addressing the public; the second translation (Belies 1997) showed Brutus' potential to express intimacy towards the public, which made the persuasive force of his discourse more convincing. The study showed that im/politeness is a significant tool in the hands of translators who shape the identity of the leader and that translated versions of a playtext can fruitfully show preferred patterns of behaviour which may be pointing to cultural patterns of interaction.

1.4.2 Theoretical and conceptual frameworks

Williams and Chesterman (2001), in discussing kinds of translation research, distinguish between conceptual and theoretical, empirical research, which is further distinguished into the naturalistic and experimental subtypes of research, as shown in Figure 1.2.

A theory describes, explains and predicts phenomena. Im/politeness is a theoretical framework, because it can *describe* shifts (e.g., between source versions and translated versions of a play), it may *explain* them (e.g., the English source text favours negative politeness, whereas the Greek text favours positive politeness) and it can *predict* that, in this genre, English speech acts, for instance, are likely to privilege negative politeness and Greek speech acts are likely to favour positive politeness. A conceptual framework identifies potential relationships between concepts (e.g., translating is like painting, or translating is like performing a music work (Kentrotis 2021: 67)[4]. Cohen, Manion and Morrison (2018) describe the difference between theoretical/empirical and conceptual research as follows:

> Theoretical frameworks differ from conceptual frameworks. Conceptual frameworks specify the key concepts being employed in a particular study, how they are used to explore the phenomenon in question, the sequence in which the concepts figure in the research and the direction of relationships of the variables and concepts in the framework. A conceptual framework indicates the relationships of concepts which are concrete and specific to the piece of research in question. By contrast, theoretical frameworks seek to explain and predict, and are at a higher level of abstraction and generality than conceptual frameworks; indeed, they appeal to generalizability, which is not the stuff of conceptual frameworks. They are based on the accumulated wisdom of multiple tests and research; they are the general ideas which underpin the conceptual relationships and are not specific to the study in question. […]
>
> ■ A theory is based on, and guides, empirical research, typically in hypothesis testing or testing by making systematic, objective predictions and observations;
> ■A theory is testable and, therefore, falsifiable and provisional, such as a scientific theory;
> ■A theory is conjectural, suggesting relations (e.g,. correlational or causal) between two or more items (however defined, for example, variables, factors, observations). (Cohen, Manion and Morrison 2018:69-70).

We may draw conclusions about the data, deductively and inductively. The distinction concerns whether we start with a rule and characterize our data, or whether we start by observing the data and coming up with some rules, as the study will suggest further down.

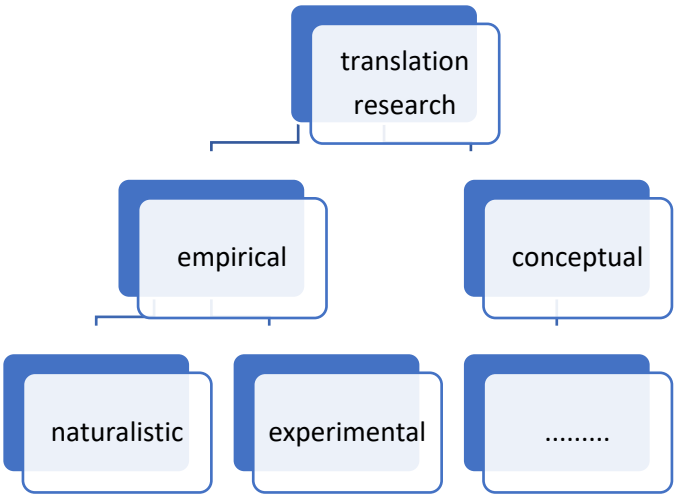


Figure 1.2 *Translation research types*

1.4.3 Deduction and induction

In *The Sage Handbook of Qualitative Data Collection*, Kennedy and Thornberg (2018) describe deduction and induction by making use of Charles Pierce's 'bean examples'. The assumption is that we take a deductive or inductive approach to reasoning, but in fact we rarely do one or the other:

[4] "Ο μεταφραστής μεταφράζοντας κάνει ό,τι και ο εκτελεστής ενός μουσικού έργου: η παρτιτούρα είναι το πρωτότυπο και η εκτέλεση εκ μέρους του μουσικού είναι το μετάφρασμα" (Kentrotis 2021:67)

> *Deduction* begins with a specific theory or rule and examines how the raw data support the rule (Reichertz, 2007). It can substantiate or disconfirm existing understandings. To illustrate deduction, induction, and abduction, the American pragmatist philosopher Charles S. Peirce (1960) gave examples of how to reason and make inferences using beans. Here is his example of deduction: If the general rule is that all the beans from a certain bag are white, and the beans in a certain case are from this particular bag, we can from the rule draw the conclusion that the beans in the case are white. In quantitative research, a hypothesis could be deduced from theory and then empirically tested in order to confirm or falsify the hypothesis, and thus the theory. In qualitative research, deduction often means that data are analyzed according to an existing theoretical framework. The aim is usually not to 'test' the theory but to adopt the theory as an analytical tool or lens when collecting and analyzing data. However, the write-up of such a procedure might give the impression that the theory is 'true' or has been 'proven' or 'supported' by the data (Kennedy and Thornberg 2018:50).

If I decide that my theory is im/politeness and categorize my data in terms of distinctions anticipated in im/politeness theory, this is deduction. If I have no idea what theory is probably suitable for explaining the data I have collected, the reasoning is inductive. We are supposed to do the latter, but we may implicitly take a hybrid approach.

> In *induction* researchers use a series of empirical cases to identify a pattern from which to make a general statement. Inductive logic consists of inferring categories or conclusions based upon data (Thornberg and Charmaz, 2014). Induction sticks closely to the data and can reveal new understandings of existing knowledge and conclusions (Reichertz, 2007). Continuing the bean example above (cf. Peirce, 1960), we can think about a sealed bag with a small tear on the top. Each time we take out a couple of beans, we find that the beans in our hand are white. After repeating this ten times with the same outcome, we conclude that it is plausible to assume that all the beans in the bag are white, a general statement based on the pattern found in the data. In qualitative research, induction means that patterns, concepts and theories emerge from data through the researchers' interactions with the data without presupposing such outcomes *a priori*. However, inductive conclusions are always hypothetical and fallible. Although it seems to be the case that the sealed bag contains only white beans according to our empirical observations, one or more red beans might be inside the bag even though we have not observed them yet (2018:51).

1.4.4 Random, purposive and convenience sampling

Another crucial issue is how we collect data. Schreier (2018) distinguishes three approaches, namely, random, purposive and convenience sampling. Whether referring to a population sample (e.g., in a survey), or to a discourse sample (e.g., in a case study), randomness is crucial in quantitative research, while purposive sampling may prevail in qualitative research:

> *Random sampling* is typically used in quantitative research, especially in survey-type research, in order to support empirical generalization, that is, generalizing from a sample to a population […]. This is possible to the extent that the sample is indeed *representative* of the population. The importance of random sampling in quantitative research derives from its role in generating such a representative sample (Schreier 2018:87).
> […] The term *purposive sampling* (also called purposeful sampling) refers to a group of sampling strategies typically used in qualitative research. The key idea underlying purposive sampling is to select instances that are *information rich* with a view to answering the research question (Schreier 2018:88).

Smyrli (2022), in 3.1.1.1, for instance, who was examining the representation of Poirot in Greek and Russian target versions, took her data from the two last chapters of Agatha Christie's novel *Murder on the Orient Express*, because reference to Poirot was ubiquitous and unfolding his reasoning powers. This is rather purposing sampling.

Convenience sampling (also called ad hoc sampling, opportunistic sampling) constitutes the third type of sampling strategy. Here cases are selected based on availability. Asking one's fellow students, for example, to participate in a study for this semester's research project would constitute a case of convenience sampling. This sampling strategy has a 'bad reputation' with both quantitative and qualitative researchers: from the perspective of quantitative research, it fails to produce a representative sample (Daniel 2012, chapter 3); from the perspective of qualitative research, it has been criticized for insufficiently taking the goal of the study and the criterion of information richness into account (Schreier 2018:89).

I would assume that a counterargument to fellow students being used as respondents, producing data for translation research, is the fact that fellow students are often quite attentive, very alert to meaning shifts, and highly interested in contributing to fellow students' research.

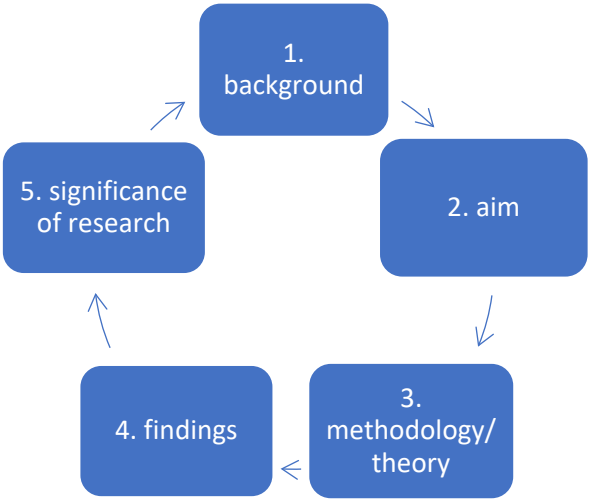


Figure 1.3 *Writing the research report*

1.4.5 Receiving feedback and revising

As prospective scholars, trainee researchers may need to get used to receiving feedback from reviewers or supervisors. If one has followed the guidelines on how to structure the research project, as Figure 1.3 shows, feedback may spot aspects of a trainee researcher's work which may need some clarification. Reviewers may identify a drawback in the approach to data collection. If you have the luxury of having reviewers reading and assessing your work, try to make the most out of it. A reviewer's point of view may improve your work, even if you disagree with their viewpoint. At the very least, they may help you become more analytic at points, where you may have taken things for granted.

As an author, never has it occurred to me to submit my work to be considered for publication, and not get thorough feedback from reviewers. As a reviewer, never has it occurred to me to recommend a paper for publication without suggesting amendments. When a reviewer reads a paper critically for making a publication decision, they value your effort and aim at improving your work; it is up to you to make the most out of the reviewers novel perspective and suggested bibliography, or – if you disagree with the recommendation – explain why you are reluctant to follow the advice, as thoroughly as possible. You may convince the editor, if not the reviewer.

1.5 Concluding remarks

The chapter focused on pragmatically oriented translation shifts and related cross-cultural preferences in the relevant genre, starting from preferences which have been grammaticalized in Greek (e.g. definiteness) and others which are socio-culturally motivated, like in example 1, which may be subsumed under im/politeness in that the Greek version more openly invites a prospective consumer, promising respect to their needs etc., whereas the English version simply highlights the host's intention to meet the consumers' needs, as if it may

not be certain. The assumption is that the speech act of inviting the consumer is performed differently across versions, namely, in a rather indirect manner in English.

As mentioned, the book intends to improve awareness of pragmatic variation manifested through translation, which aims at helping translators realize their freedom (and boundaries) in meaning transfer across versions. The methodological tips mentioned above are intended to advance understanding of how trainee qualitative researchers may conduct their translation research, especially when they let readers know how the methodological part was designed and executed. Taylor, Bogdan and DeVault (2016) draw researchers' attention to securing the credibility of their account by providing enough methodological details:

> As a qualitative researcher, in contrast to a fiction writer, poet, or creative writer, you owe it to your readers to explain how you collected and interpreted your data. […] Provide enough information about how your research was conducted to enable readers to discount your account or to understand it in the context of how it was produced. Many people tend to gloss over the specifics of their methodology. When we read their studies, we have no way of knowing whether their interpretations came from cultural knowledge, prior theoretical frameworks, direct personal experience, or actual fieldwork or interviewing. Hence, we do not know how to judge the credibility of their accounts (Taylor, Bogdan and DeVault 2016: 200).

The next section poses a few discussion questions some of which rely on material discussed in the chapter and others which ask for your critical thinking.

Methodological issues will be further explored in chapter 5, after examining a set of pragmatic phenomena, like for instance, deixis rendition, speech act rendition, implicature transfer. Evidently, these are not the only pragmatic phenomena to be examined in translation practice. Students are invited to consider what other pragmatic phenomena may be transferred differently across English-Greek, owing to pragmatically oriented intercultural variation.

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Discussion questions – Chapter 1

Question 1.1

Please identify translation shifts in the following English-Greek fragment pairs, which you think might be meaningful theoretically. Shifts may be lexical, grammatical, thematic, of a pragmatic value (Baker 1992)

1.1.1	L'oreal Paris UK_retrieved 2/5/2019	L'oreal Paris GR_retrieved 2/5/2019
	CASTING CREME GLOSS 1021 Light Pearl Blonde Semi Permanent Hair Dye Achieve natural-looking colour with visible shimmering tones using Casting Crème Gloss. The no-ammonia crème formula blends away grey hair, and provides a luscious smell.	CASTING CREME GLOSS Βαφή Μαλλιών χωρίς Αμμωνία 10.21 Pearly Light Blonde Η Casting Crème Gloss είναι μια βαφή χωρίς αμμωνία για ευχάριστο άρωμα που θα χαρίσει στα μαλλιά σας ιριδίζουσα, αστραφτερή λάμψη, καλύπτοντας πλήρως τα λευκά. Περιποιηθείτε τα μαλλιά σας με μια ολοκληρωμένη θεραπεία ομορφιάς, για πλούσιο, φυσικό χρώμα και εκτυφλωτικά αστραφτερή λάμψη.
1.1.2	*Emirates* (EN website) retrieved 5/12/2020	*Emirates* (GR website) retrieved 5/12/2020
	EMIRATES DESTINATIONS *Flights to France* […] Of course, if you'd rather escape the hustle and bustle of city life, France is also home to some glorious countryside, like the iconic rolling hills and fields of Provence. Alternatively, head for the coast – the French Riviera (Côte d'Azur) more than lives up to its reputation for beautiful scenery (and people)	ΠΡΟΟΡΙΣΜΟΙ ΤΗΣ EMIRATES *Πτήσεις προς Γαλλία* […] Βέβαια, αν θέλετε να αποδράσετε από τη βοή της πόλης, η Γαλλία διαθέτει ονειρεμένη ύπαιθρο, όπως οι εμβληματικοί κυματιστοί λόφοι και τα λιβάδια της Προβηγκίας. Εναλλακτικά, κατευθυνθείτε προς την ακτή. Εκεί, η Γαλλική Ριβιέρα (η γνωστή Κυανή Ακτή) με τα όμορφα τοπία (και τον όμορφο κόσμο της) προσφέρει μια εμπειρία αντάξια της φήμης της.
1.1.3	*The Guardian* 11/3/2020	*Η Καθημερινή* 12/3/2020
	[…] This winter was the warmest ever recorded in Europe "by far" […]. Moscow Zoo has been preparing to deal with the emergence of two Himalayan bears a month early, while a grizzly bear sighting was reported on 3 March in Banff national park in Canada, the earliest such sighting in a decade.	[…] Στην Ευρώπη και σε άλλες περιοχές του βόρειου ημισφαιρίου, ο φετινός χειμώνας ήταν μακράν ο θερμότερος που έχει καταγραφεί ποτέ, […] Στον ζωολογικό κήπο της Μόσχας το προσωπικό προετοιμάζεται για το ξύπνημα δύο αρκούδων Ιμαλαΐων (υποείδος της καφέ αρκούδας) έναν μήνα νωρίτερα από το αναμενόμενο, ενώ δασοφύλακες είδαν μια αρκούδα γκρίζλι να περιφέρεται στο εθνικό πάρκο Μπανφ του Καναδά, στις 3 Μαρτίου. Επί μία δεκαετία είχε να καταγραφεί θέαση αρκούδας τόσο νωρίς.
1.1.4	Avaaz org_retrieved 20/3/2021	Avaaz el_retrieved 20/3/2021
	[…] They shot his dad 13 times across his entire body and left him to die. Ramón's father, who was defending his family's land in Colombia's rainforest from powerful palm oil companies, was murdered in broad daylight. Now Ramón's mum worries for her son's life. At the same time, companies across the world are profiting from the murder of environmental defenders like Ramón's dad -- while hundreds of	[…]Τον πυροβόλησαν 13 φορές σε όλο του το σώμα και τον άφησαν να πεθάνει. Ο πατέρας του Ραμόν δολοφονήθηκε μέρα μεσημέρι, επειδή τόλμησε να υπερασπιστεί τη γη της οικογένειάς του στο τροπικό δάσος της Κολομβίας απ' τις τεράστιες εταιρείες φοινικέλαιου που την είχαν βάλει στο μάτι. Τώρα η μητέρα του Ραμόν φοβάται και για τη ζωή του γιου της. Την ίδια στιγμή, εταιρείες τροφίμων και καλλυντικών συνεχίζουν να κερδοσκοπούν απ' τον θάνατο ακτιβιστών όπως ο πατέρας του Ραμόν, ενώ εκατοντάδες εκατομμύρια ευρώ φοινικέλαιου καταλήγουν στα ράφια των σούπερ μάρ-

millions of dollars of palm oil ends up on our supermarket shelves. EU: PROTECT PEOPLE BEFORE PROFITS

κετ μας. ΕΕ: ΒΑΛΤΕ ΤΟΥΣ ΑΝΘΡΩΠΟΥΣ ΠΑΝΩ ΑΠ' ΤΑ ΚΕΡΔΗ

1.1.5 Nescafé / Coffee Culture/ Soluble Coffee_retrieved 27/11/2017

Νεσκαφέ /Κουλτούρα Καφέ/ Στιγμιαίος καφές_ retrieved 27/11/2017

SOLUBLE COFFEE

[…] The beauty of soluble coffee is that it gives you a 100% pure coffee experience in a 100% convenient way. You can enjoy soluble coffee anywhere, all you need is hot water.

Ο ΓΡΗΓΟΡΟΤΕΡΟΣ ΤΡΟΠΟΣ ΝΑ ΑΠΟΛΑΥΣΕΙΣ ΤΟΝ ΚΑΦΕ ΣΟΥ

[…] Το ωραίο με τον στιγμιαίο καφέ είναι ότι σου προσφέρει την εμπειρία ενός 100% φυσικού καφέ με έναν 100% βολικό τρόπο. Μπορείς να τον απολαύσεις παντού, αφού το μόνο που χρειάζεσαι είναι ζεστό νερό!

1.1.6 Ο ΠΟΕ ΣΥΝΘΕΤΕΙ ΜΙΑ ΑΠΑΡΑΜΙΛΛΗΣ ΟΜΟΡΦΙΑΣ ΕΙΚΟΝΑ ΓΙΑ ΤΗ ΖΑΚΥΝΘΟ ΜΕΣΑ ΑΠΟ ΤΗΝ ΑΝΑΜΝΗΣΗ ΤΟΥ ΓΙΑ ΕΝΑΝ ΧΑΜΕΝΟ ΕΡΩΤΑ

Reading the Shakespearean sonnet "To Zante" that the great American poet and writer dedicated to the island of Zante, leaves a bittersweet taste. Partly based on a fragment from Chateaubriand's *Itinéraire de Paris à Jérusalem et de Jérusalem à Paris*, the sonnet contrasts Zante's beauty, with a difficult –for Poe– memory of a lost love.

Η ανάγνωση του σαιξπηρικού σονέτου «Το Zante» που αφιέρωσε ο σπουδαίος Αμερικανός ποιητής και πεζογράφος στο νησί της Ζακύνθου αφήνει μια γλυκόπικρη επίγευση. Εν μέρει βασισμένο σε απόσπασμα από το *Οδοιπορικόν: Εκ Παρισίων εις Ιεροσόλυμα και εξ Ιεροσολύμων εις Παρισίους* του Σατωβριάνδου, το σονέτο φέρνει σε αντίθεση την ομορφιά της Ζακύνθου με μία στενάχωρη –για τον Πόε– ανάμνηση ενός χαμένου έρωτα.

Fair isle, that from the fairest of all flowers,
Thy gentlest of all gentle names dost take!
How many memories of what radiant hours
At sight of thee and thine at once awake!
How many scenes of what departed bliss!
How many thoughts of what entombed hopes!
How many visions of a maiden that is
No more– no more upon thy verdant slopes!
No more! alas, that magical sad sound
Transforming all! Thy charms shall please no more–
Thy memory no more! Accursed ground
Henceforth I hold thy flower-enameled shore,
O hyacinthine isle! O purple Zante!
"Isola d'oro! Fior di Levante!" Published in The Works of Edgar Allan Poe, The Raven Edition, Volume 5. NY: P. F. Collier and Son (1903)

Ωραίο νησί που απ' τ' ομορφότερο άνθος
το τρυφερό σου τ' όνομα έχεις πάρει!
των φωτεινών ωρών μας πόσες μνήμες
όταν σε βλέπω μέσα μου ξυπνάνε!
Πόσες στιγμές χαμένης ευτυχίας
και των νεκρών ελπίδων πόσες σκέψεις
και πόσα οράματα της κόρης που ήταν
στις σμαραγδένιες κάποτε πλαγιές σου!
Και πια ποτέ! Λέξη θλιμμένη που όλα
τ' αλλάζει! Πια ποτέ η δική σου χάρη
κι η μνήμη σου ποτέ! Και τώρα ακόμα
Και τ' άνθη των ακτών σου καταριέμαι,
υακίνθινο νησί κι από πορφύρα!
Isola d' oro! Fior di Levante!
Από τη συλλογή Ποιήματα: Τα Ανάλεκτα , εκδόσεις Gutenberg (2015), μτφ. Γιώργος Βαρθαλίτης

Athens International Airport *Ready2board* magazine, Oct. 2020:58.

1.1.7 OSCAR WILDE ON GREECE – IMPRESSION DU VOYAGE

The sea was sapphire coloured, and the sky
Burned like a heated opal through air;
We hoisted sail; the wind was blowing fair
For the blue lands that to the eastward lie.
From the steep prow I marked with quickening eye
Zakynthos, every olive grove and creek,
Ithaca's cliff, Lycaon's snowy peak,
And all the flower-strewn hills of Arcady.

Σαν το ζαφείρι ήταν της θάλασσας το χρώμα
κι έμοιαζε οπάλιο πυρωμένο τ' ουρανού το δώμα.
Σηκώσαμε πανιά... Και πρίμο φύσαγε τ' αγέρι,
στις ανατολικές γαλάζιες χώρες να μας φέρει.
Απ' την ολόρθη πλώρη, βιαστικό το βλέμμα
τη Ζάκυνθο αγναντεύει, το κάθε της ρέμα
και το κάθε λιοστάσι,
της Ιθάκης τ' ακροθαλάσσι,
του Λύκαιου τα κορφοβούνια χιονισμένα,

The flapping of the sail against the mast,
The ripple of the water on the side,
The ripple of girls' laughter at the stern,
The only sounds: – when 'gan the West to burn,
And a red sun upon the seas to ride,
I stood upon the soil of Greece at last!

της Αρκαδίας τα βουνά μ' ανθούς σπαρμένα.
Κανείς άλλος ήχος τη σιωπή δεν ταράζει,
παρά το πανί που στο κατάρτι παφλάζει,
το νερό που στα πλάγια του πλοίου φλοισβίζει
και γέλιο κοριτσιών που στην πρύμνη αναβρύζει.
Την ώρα που άρχιζε να φλέγεται η Δύση
κι ήλιος πορφυρός στα νερά είχε καθίσει,
τη γη της Ελλάδας είχα τέλος πατήσει.

Athens International Airport *Ready2board* magazine, Oct. 2020:64.

1.1.8 ΜΙΑ ΔΙΗΓΗΣΗ…

Ένα μελτέμι σε λούζει με ένα κύμα δροσιάς, ενώ το θρυλικό «Εξπρές Σκοπελίτης» κάνει μανούβρες γύρω από την Κέρο, τόπο όπου οι αρχαίοι πίστευαν ότι φιλοξενούσε μια πύλη για τον Κάτω Κόσμο. Δύσκολα δένει καράβι στους τέσσερις κρυφούς παραδείσους του Αιγαίου. Εδώ δεν έχει ενοχλητικά πλήθη τουριστών ούτε και πολυτελή ξενοδοχεία – αν και αυτό εξαρτάται από το πώς ορίζεις την πολύτέλεια. Η ανταμοιβή σου για τον κόπο σου προκειμένου να φτάσεις στις δυσπρόσιτες Μικρές Κυκλάδες είναι η ανεκτίμητη εμπειρία της απλής, γαλήνιας, νησιωτικής ζωής, που συνεχίζεται αδιάκοπα εδώ κι αιώνες. Ναι, εδώ μπορείς να είσαι Ροβινσώνας στο Αιγαίο.

A NARRATION…

The northern breeze will afford you some coolness, while the legendary "Express Skopelitis"
is manoeuvring around Keros, which the ancients believed hosted a gate to the Lower World.
Ships rarely make landfall at the four hidden treasures of the Aegean. There are no annoying swarms of tourists or luxury hotels here - although it depends on how you define luxury.
Your reward for the trouble you go through to get to the inaccessible Lesser Cyclades, is the priceless experience of the simple, peaceful island life, which has continued for centuries.
Yes, right here on Gala beach and around you can have some time alone, a Robinson Crusoe in the Aegean.

Athens International Airport *Ready2board* magazine, Oct. 2020:126.

1.1.9 Capitalism Triumphant

This is a book about economics: but economics inevitably takes place in a political context, and one cannot understand the world as it appeared a few years ago without considering the fundamental political fact of the 1990s: the collapse of socialism, not merely as a ruling ideology, but as an idea with the power to move men's minds.
That collapse began, rather oddly, in China. It is still mind-boggling to realize that Deng Xiaoping launched his nation on what turned out to be the road to capitalism in 1978, only three years after the Communists victory in Vietnam, only two years after the internal defeat of radical Maoists who wanted to resume the cultural revolution. […] In fact, as late as the early 1990s China's transformation had failed fully to register with the chattering classes; in the best-sellers of the time, the world economy was an arena for "head to head" struggle between Europe, America and Japan – China was thought of, if at all, as a subsidiary player, perhaps part of the emerging yen bloc.
Paul Krugman, 1999/2008. *The Return of the Depression Economics and the Crisis of 2008*. New York: Penguin, pp. 10-11.

Ο ΘΡΙΑΜΒΕΥΤΗΣ ΚΑΠΙΤΑΛΙΣΜΟΣ

Τούτο το βιβλίο ασχολείται με την οικονομία· Η οικονομία όμως αναπόφευκτα λαμβάνει χώρα μέσα σε ένα πολιτικό πλαίσιο και δεν μπορούμε να καταλάβουμε τον κόσμο όπως ήταν πριν από ελάχιστα χρόνια, χωρίς να εξετάσουμε το θεμελιώδες πολιτικό γεγονός της δεκαετίας του 1990: την κατάρρευση του σοσιαλισμού, όχι μόνο ως κυρίαρχης ιδεολογίας, αλλά και ως ιδέας που είχε τη δύναμη να συναρπάζει το νου των ανθρώπων.
Όλως περιέργως, η κατάρρευση άρχισε από την Κίνα. Είναι ακόμη πολύ δύσκολο να συνειδητοποιήσουμε ότι ο Ντενγκ-Χσιαοπίνγκ οδήγησε τη χώρα του στο δρόμο του καπιταλισμού το 1978, μόνο τρία χρόνια ύστερα από την κομμουνιστική νίκη του Βιετνάμ, μόνο δύο χρόνια ύστερα από την ήττα των ριζοσπαστών μαοϊκών που ήθελαν να αρχίσουν ξανά την Πολιτιστική Επανάσταση. […] Στην πραγματικότητα, μέχρι τις αρχές της δεκαετίας του 1990, ο μετασχηματισμός της Κίνας δεν είχα ακόμα κατάγραφεί πλήρως στις ακαδημαϊκές συζητήσεις· στα μπεστ σέλερ της εποχής, η παγκόσμια οικονομία ήταν στίβος «μετωπικού» αγώνα μεταξύ Ευρώπης, Αμερικής και Ιαπωνίας – η Κίνα θεωρούνταν δευτερεύων παίκτης, αν την έβλεπαν καν ως παίκτη, που θα εντασσόταν ίσως σε μια αναδυόμενη ζώνη του γιεν.

Πωλ Κρούγκμαν. Η κρίση του 2008 και η επιστροφή των οικονομικών της ύφεσης. Μτφρ. Αριάδνη Αλαβάνου. Αθήνα: Καστανιώτης, 2009, σ. 40-41.

1.1.10 Successful comedians display symptoms of psychosis, study says

[…] Denis Campbell, health correspondent

Comedians are able to make people laugh because they often display characteristics usually found in people with schizophrenia or bipolar disorder, research published on Thursday claims.

Their talent to amuse people lies in having unusual personalities and displaying what researchers say are high levels of psychotic characteristics, according to findings which appear to support the widely held belief of a link between madness and creativity. […]

"The creative elements needed to produce humour are strikingly similar to those characterising the cognitive style of people with psychosis – both schizophrenia and bipolar disorder," said Professor Gordon Claridge from Oxford University's department of experimental psychology. […].

In the study, the 404 male and 119 female comedians filled in a short online version of the Oxford-Liverpool Inventory of Feelings and Experiences (O-LIFE), […]
Comedians' scores were then compared to those of 364 actors and 831 people in non-creative occupations.
While the actors scored higher than the general group on three of the four measures, the comedians came out "significantly higher on all four types of psychotic personality traits" compared to them, the researchers reported. […]

The researchers believe that the comedians' mindsets as revealed by their high ratings on all four counts helps to explain why they can entertain audiences.
Manic thinking, a feature of bipolar disorder, emerged as one of their key traits.

The Guardian, 16 January 2014

Οι κωμικοί είναι ψυχωτικοί

Του DENIS CAMPBELL / THE GUARDIAN

Οι κωμικοί ηθοποιοί καταφέρνουν να κάνουν το κοινό τους να σκάει στα γέλια επειδή πολύ συχνά επιδεικνύουν χαρακτηριστικά και συμπεριφορές που συνήθως αποδίδονται σε άτομα που πάσχουν από σχιζοφρένεια ή διπολική διαταραχή, αναφέρει βρετανική μελέτη που δημοσιεύεται στο British Journal of Psychiatry.

Το ταλέντο του διασκεδαστή που διαθέτουν οι κωμικοί βασίζεται στις ασυνήθιστες προσωπικότητές τους, αλλά και στην επίδειξη αυτών που οι ερευνητές αποκαλούν «υψηλά επίπεδα ψυχωσικών χαρακτηριστικών». Σύμφωνα με τους ειδικούς, η έρευνά τους αποδεικνύει, εν μέρει τουλάχιστον, ότι υπάρχει σχέση που να συνδέει την παραφροσύνη και τη δημιουργικότητα. […]
«Τα δημιουργικά στοιχεία που απαιτούνται για την παραγωγή χιούμορ είναι παρόμοια με αυτά τα γνωσιακά χαρακτηριστικά ανθρώπων που πάσχουν από ψύχωση, δηλαδή από σχιζοφρένεια ή διπολική διαταραχή», εξηγεί ο καθηγητής Γκόρντον Κλάριτζ του τμήματος πειραματικής ψυχολογίας του Πανεπιστημίου της Οξφόρδης. […]

Για τις ανάγκες της μελέτης, 404 άνδρες και 119 γυναίκες κωμικοί συμπλήρωσαν το ερωτηματολόγιο συναισθημάτων και εμπειριών Οξφόρδης - Λίβερπουλ, […]
Στη συνέχεια, οι βαθμολογίες των κωμικών συγκρίθηκαν με αυτές που είχαν συγκεντρώσει 364 ηθοποιοί και 831 άνθρωποι που δεν είχαν καμία σχέση με τις Καλές Τέχνες.
Ενώ η βαθμολογία των ηθοποιών ήταν υψηλότερη από αυτή των απλών ανθρώπων σε 3 από τις 4 κατηγορίες, οι κωμικοί κατέγραψαν υψηλότερη βαθμολογία και στις τέσσερις κατηγορίες χαρακτηριστικών ψυχωσικής προσωπικότητας, αναφέρουν οι ερευνητές . […]

Σύμφωνα με τους επιστήμονες, αυτά ακριβώς τα χαρακτηριστικά μπορούν να αποτελέσουν μια θαυμάσια ερμηνεία γιατί είναι τόσο διασκεδαστικοί όταν εμφανίζονται μπροστά στο κοινό τους.
Η μανία, χαρακτηριστικό της διπολικής διαταραχής, αποδείχθηκε ως ένα από τα βασικότερα χαρακτηριστικά των κωμικών ηθοποιών.
Η Καθημερινή, 17 January 2014.

Question 1.2

The following are abstracts of highly interesting research projects published in translation studies journals. Authors may not have fully conformed to abstract writing norms and I would like you to showcase violation of the norms. Please notice how the following abstract has been structured. It comes from the special issue of *The Translator*, on 'Retranslation, Multidisciplinarity and Multimodality'. The guest editors are professors of translations studies at Boğaziçi University, Turkey.

1.2.0 https://www.tandfonline.com/doi/abs/10.1080/13556509.2019.1696727?journalCode=rtrn20
Year/Journal: 2020, Special issue 'Retranslation, Multidisciplinarity and Multimodality', Editors Özlem Berk Albachten & Şehnaz Tahir Gürçağlar, *The Translator* 26 (1) 61-76.

Title: **Resubtitling Italian cinema classics: case studies of De Sica's Ladri di Biciclette (1948) and Fellini's *La Strada* (1954)**

Author(s): Francesca Raff

Retranslation has received far less attention in the audiovisual translation field than in the literary domain, where it is deemed a positive phenomenon. Within the audiovisual field, retranslation tends to be either negatively received or overlooked. While some research over the past decade has focused on redubbing, resubtitling (i.e. comparing two or more sets of subtitles of the same source text, dating back to different periods) has long remained neglected from a retranslation perspective. The present paper aims to address the issue of retranslation using the case study of two Italian films distributed in the UK as an empirical basis: Vittorio De Sica's Ladri di Biciclette (Bicycle Thieves) and Federico Fellini's La Strada. Two sets of English subtitles produced for each film, 43 years apart on average, are compared according to a two-level analytical framework, technical and translational. The study shows that, although major improvements can be observed on a technical level, the more modern retranslations seem to depart further from the original dialogue than the older subtitles. Therefore, the notion of 'retranslation as improvement' and the retranslation hypothesis are questioned.

Problem/situation | Purpose | methodology/theory | results/findings | research significance

Please, notice that the author has described their research by following the suggested guidelines, except perhaps that no reference has been made to the theoretical framework used. Your task is to review the following abstracts and say whether the authors have followed an appropriate abstract-writing format (see also Figure 1.3) above.

1.2.1 https://www.tandfonline.com/doi/abs/10.1080/13556509.2019.1588932
Year/Journal: 2019, *The Translator* 25 (2) 118-129.

Title: **Autobiographical self-translation – translator as the author, narrator and protagonist**

Author(s): Tomoko Takahashi

In this article, I examine the process of autobiographical self-translation from narratological perspectives, using examples from the self-translation process I experienced translating my autobiography from Japanese into English. The main question asked is: What is the self-translation process like when the translator is also the author, narrator and protagonist? Self-translation is a complex process, and it becomes even more so, as in my case, when the author-translator serves as a historian, family biographer, autobiographer and nostalgic storyteller. Although the narrator remains constant throughout the story, her role, tone and persona change as the story develops, events occur, stages shift and different participants come and go. By depicting such complexities, the paper aims to demonstrate that autobiographical self-translation is a process in which the translator lives his or her life once again while translating the self from one language to another.

1.2.2 https://benjamins.com/catalog/ts.10.1

Year/Journal: 2021, Special issue 'Transnational Image Building – Linking up Translation Studies, Reception Studies and Imagology', Editors Paola Gentile, Fruzsina Kovács and Marike van der Watt, *Translation Spaces* 10 (1) 26–47.

Title: **The translation of images and West Indian creole into Spanish in Sam Selvon's *The Lonely Londoners***

Author(s): Pilar Castillo Berna

Sam Selvon's *The Lonely Londoners* is considered a classic of West Indian literature in the style of Migrant Modernism (Brown 2013). First published in post-war London in 1956, it was not translated into Spanish until 2016, probably due to the challenging features of the novel and its language. A case of text creolisation (Buzelin 2000), the translation of the novel required an active effort to construct a language variant that could convey Selvon's peculiar literary style and sociopolitical intent. The present work aims to investigate the images of West Indians portrayed in the original novel and, more specifically, how they are transposed into the Spanish text. The research method includes an account of the editorial process, an interview with the translator, and an analysis of the paratexts and translation excerpts. Finally, the reception of the translation in literary reviews shall also be discussed.

1.2.3 https://benjamins.com/catalog/ts.20015.pin

Year/Journal: 2021, Special issue 'Transnational Image Building – Linking up Translation Studies, Reception Studies and Imagology', Editors Paola Gentile, Fruzsina Kovács and Marike van der Watt, *Translation Spaces* 10 (1) 138–160.

Title: **Translating images of Hong Kong in news coverage on BBC Chinese**
A corpus-based critical discourse study

Author(s): Yuan Ping

This study investigates how the image of Hong Kong is presented in translated news in the case of the 2014 protests, adopting an imagological approach. The corpus consists of translated news articles on the BBC Chinese website and their English-language source texts from a variety of British press articles published between 28 September and 15 December 2014. The study is a corpus-based critical discourse analysis focusing on aspects of the labelling and semantic prosodies in relation to Hong Kong. It also assesses aspects of image-building, including the selective appropriation of texts for translation, the institutional procedures, and target readership reception, that together contribute to the discursive construction of sociopolitical images of Hong Kong.

1.2.4 https://benjamins.com/catalog/target.21066.du

Year/Journal: 2021, Special issue 'Legal and institutional translation: Functions, processes, competences', Editor Fernando Prieto Ramos, *Target* 33 (2), 341–367.

Title: **The mediated voice**
A discursive study of interpreter-mediated closing statements in Chinese criminal trials

Author(s): Biyu (Jade) Du

This article examines how the voices of trial participants are mediated by court interpreters. The research focuses on closing statements articulated by defendants in Chinese criminal trials, the last chance for their voices to be heard prior to sentencing. Drawing upon the concept of voice and theories of speech acts and pragmatic equivalence, and based on the discourse analysis of seven authentic trial recordings, this study reveals how the discursive performance of the defendant is constructed, altered, and sometimes undermined through interpreting. The findings reveal that speech acts performed by the defendant are often not maintained in the

interpreted renditions and that the concept of closing statements is difficult to convey. It is argued that when interpreters fail to convey the pragmatic force of defendants' utterances, the voice of the defendants is not fully heard, which places them at a disadvantage and impacts upon their right to equality and justice. The article also reveals system-bound constraints on the effective provision of language assistance and the safeguarding of defendants' legal rights.

1.2.5 https://benjamins.com/catalog/target.19076.nar

Year/Journal: 2021, *Target* 33 (1) 132–156.
Title: **In and out of tune: The effects of musical (in)congruence on translation**
Author(s): Beatriz Naranjo and Ana María Rojo López

This study explores the potential effects of musical congruence and incongruence on translation quality and creativity. An experiment was carried out in which participants translated excerpts from happy and sad narratives while they listened to source-text congruent and incongruent soundtracks. Statistical analyses were performed to compare translation performance under three different sound conditions: musical congruence, musical incongruence, and silence. The results reveal a positive influence of congruent musical stimuli on translation creativity. Correlations are also found between levels of empathy and creativity, suggesting that an increase in translation creativity under the effects of music could be mediated by reported high levels of empathy under the musical congruence condition.

1.2.6 https://www.intralinea.org/index.php/specials/article/2465

Year/Journal: 2019, Special Issue 'The Translation of Dialects in Multimedia IV', Edited by Klaus Geyer & Margherita Dore, *inTRAlinea*
Title: **Revoicing otherness and stereotypes via dialects and accents in Disney's Zootopia and its Italian dubbed version**
Author(s): Margherita Dore

Since the founding of the Walt Disney Company in 1923, animated feature films have been a pillar of the cinema industry, telling fascinating, timeless stories, and appealing to children all over the world. Over the years, however, these tales have undergone significant changes, variously due to sociocultural development, different perceptions of childhood, and above all the economic need to broaden their target audience. Mono-dimensional drawings and fairy tales have evolved into the computer-generated imagery of films, completely modern in their cinematography and narrative approach.
The growing importance and popularity of these movies has also attracted the interest of translation scholars who have turned their attention to the study of audiovisual texts for children and analysed at length the needs of this specific audience and the strategies adopted in dubbed and subtitled versions. As far as translation is concerned, one of the most interesting and challenging aspects of animated movies in general and Disney animated films in particular is the use of linguistic variation to construct the characters, highlight their geographical origins or generate humorous effects. Therefore, this study investigates how foreign accents and diatopic varieties of US English have been employed in the 2017 Academy Award-winning movie *Zootopia* (Byron Howard and Rich Moore, 2016) and dealt with by the Italian dubbing team during its translation. As the analysis demonstrates, some of the translation choices adopted for the Italian target text (i.e., using local dialects and accents) seem to foster stereotypes regarding the receiving culture and its social stratification, thus subverting in part the ST's original moral message of inclusion and mutual tolerance.

1.2.7 https://www.intralinea.org/index.php/archive/article/2348

Year/Journal: 2019, *inTRAlinea* 21
Title: **How to deal with intertextuality in AD?**
Almodóvar's *The Skin I Live In*: a case study
Author(s): Raquel Sanz-Moreno

In 1997, Navarrete, one of the first professional Spanish audio describers, defined audio description (AD) as 'the art of translating images into words'. Since then, the academic, social and professional interest that this service has steadily increased. The Spanish regulation *Audiodescripción para personas con discapacidad visual. Requisitos para la audiodescripción y la elaboración de audioguías* (AENOR 2005) establishes the guidelines for the AD of theatre, cinema and museum guides in Spain. The guidelines state that the aim of every AD is that the receptor should perceive the audiovisual content 'in as similar a way as possible to that perceived by a person who sees'[1] (2005: 4). In other words, the goal is to eliminate the barriers imposed by sensory impairment when enjoying an audiovisual product and to place the person with a visual impairment as close as possible to a normal viewer, having the same information and also enjoying the film in the same way. The role of the describer is both essential and complex because they have to decide which elements they want to describe, taking into consideration the time restrictions imposed by the film itself, and also determine the adequate wording to use. In this sense, the intertextual elements of a film constitute an interesting challenge for the describer. The aim of this article is to analyse the AD of the film *The Skin I Live In* (2011) by the La Mancha director Pedro Almodóvar, paying special attention to intertextuality. We will identify the audio described elements (and those which have been omitted in the AD) and we will determine the translation strategies used by the describer, in order to consider whether, in fact, the analysed AD puts the visually impaired receptor in a better position to understand the film, than the average viewer.

1.2.8 https://jostrans.org/issue36/art_wang.pdf

Year/Journal: 2021, JoSTrans 36b
Title: **Building virtual communities of practice in post-editing training: A mixed-method quasi-experimental study**
Author(s): Lyu Wang, Hunan University/Changsha University of Science and Technology & Xiangling Wang, Hunan University

Since post-editing of machine translation has become a widespread practice in the language service industry, post-editing training has been increasingly included in translation courses. The purpose of the study is to investigate the feasibility of implementing a virtual community of practice (VCoP) in training future post-editors that meet the market's needs. A VCoP refers to a social group sharing a common interest in an argument or a problem, interacting with each other by networks (Davis and Goodman 2014). Based on this concept, a VCoP method is postulated to facilitate online post-editing courses. It is a method in which students learn how to post-edit and how to manage a post-editing project by actively engaging in a VCoP. To test the feasibility of this method, a quasi-experimental study was carried out at Hunan University in China. Thirty first-year translation postgraduates participated in the study. Fifteen students were taught virtually using the VCoP method, while fifteen students were taught by the same tutor in a face-to-face classroom. A comparison of students' performance in the two post-editing classes indicated that the VCoP method fostered students' self-reflection and self-assessment, and ultimately helped improve post-editing quality. Students' perceptions of the VCoP method were generally positive, showing its usability.

1.2.9 https://www.erudit.org/fr/revues/meta/2020-v65-n2-meta05892/1075843ar/
Year/Journal: 2020, *Meta* 65 (2), 420–439

Title: **A multimodal model of analysis for the translation of songs from stage musicals**
Author(s): Beatrice Carpi

Song translation has only recently become an area of interest for research purposes, with the development of studies on opera, films, folk music, cover songs, and more. Not many scholars have researched stage musicals, even though songs play a fundamental role in this type of performance, conveying meaning via verbal, audio and visual semiotic resources.
A few studies on song translation can be identified, such as Low's (2003; 2005) Pentathlon Approach and Franzon's (2005) functional approach. These models of translation offer valuable guidelines on how to treat the lyrics, but what is missing is a systematic and multimodal model of analysis that can be applied to the song in its entirety. Kaindl (2005; 2013) takes into consideration the multimodality of songs, but only focuses on popular music and opera. Acknowledging the lack of substantial research on the interaction between modes, which is typical of stage musicals, this paper focuses on the development of a model of analysis that considers the semiotic complexity of songs. A new approach based on themes will allow for a more holistic view of the song and of its content.

1.2.10 https://www.erudit.org/fr/revues/meta/2019-v64-n3-meta05400/1070538ar/
Year/Journal: 2019, *Meta* 64 (3), 748–775.
Title: **Seeing the image of one's culture through the image of another: Translating images of national identity**
Author(s): Marcello Giugliano and Victòria Alsina Keith

In this article we combine the frameworks provided by Imagology and Translation Studies in order to analyze how translation can work as a tool of image formation and manipulation. Our paper focuses on the main features of the image of Irish national identity as it is represented in Brian Friel's play Translations and on the way these features have been translated into Catalan. Through a contrastive analysis of the source text and the target text, we examine the changes to these features that occurred during the translation process and the impact they have had on the constitution of the image of Irishness in the Catalan culture. We then consider the relationship established in the target culture between the self-image of Catalan national identity and the hetero-image of the Irish one. Finally, we propose a refinement of the taxonomy commonly used to describe images of national identities and their relationship of reciprocity or opposition.

Please read the article "Seeing the image of one's culture through the image of another: translating images of national identity" from *Meta – The translator's journal* to fill in the missing parts in the abstract. Please, produce an abstract which displays all the pieces of information expected to appear in an abstract.

Question 1.3

Please visit the following journal sites and skim through the abstracts of any volume and issue to trace three projects that you could possibly be interested in pursuing in your own linguistic setting. Please think of the research questions you would be interested in asking yourself, for each one of the projects.

	Translation
Meta – The Translator's Journal	https://www.erudit.org/fr/revues/meta/#back-issues
JoSTrans – Journal of Specialized Translation	https://jostrans.org/archive.php
Translation Studies	https://www.tandfonline.com/loi/rtrs20
The Translator	https://www.tandfonline.com/loi/rtrn20/current

Translation and Translanguaging in Multilingual Contexts	https://benjamins.com/catalog/ttmc
The Interpreter and Translator Trainer	https://www.tandfonline.com/loi/ritt20
Translation Spaces	https://www.jbe-platform.com/content/journals/2211372x/browse?page=previous-issues
inTRAlinea	https://www.intralinea.org/index.php/archive/show/category/volume_22_2020
Across Languages and Cultures – A Multidisciplinary Journal for Translation and Interpreting Studies	https://akjournals.com/view/journals/084/084-overview.xml
	Pragmatics
Languages in Contrast International Journal for Contrastive Linguistics	https://benjamins.com/catalog/lic
Journal of Language and Politics	https://benjamins.com/catalog/jlp
Journal of Politeness Research – Language, Behaviour, Culture	https://www.degruyter.com/journal/key/jplr/html
Pragmatics and Society	https://www.ingentaconnect.com/content/jbp/ps
Intercultural Pragmatics	https://www.degruyter.com/journal/key/iprg/html
Journal of Pragmatics	https://www.sciencedirect.com/journal/journal-of-pragmatics/issues
Journal of Intercultural Communication Research	https://www.tandfonline.com/loi/rjic20
Journal of Language Aggression and Conflict	https://benjamins.com/catalog/jlac

Chapter 2. On deixis in translation

Chapter 2 focuses on the pragmatic deictic variable of vagueness/specificity in language, which may be manifested through the phenomenon of in/definiteness, discourse cohesion, etc., and examines how the variable may be handled in English-Greek translation practice. The chapter first focuses on the phenomenon of deixis and in/definiteness in linguistics and examines their cross-cultural manifestation through English-Greek translation. It first selects a sample genre, i.e., economic discourse, to showcase a rather broad range of vagueness/ specificity instances and their rendition into Greek via published translation data. Through juxtaposition of English source and Greek target text fragments, the chapter then highlights the relationship of linguistics and translation and the mutual benefit of an interaction between the two disciplines. The chapter then focuses on the phenomenon of discourse cohesion and coherence as a manifestation of in/definiteness and examines variation in the way English and Greek communities of practice establish coherence, by making use of English-Greek parallel texts. The chapter suggests that the vagueness/specificity continuum in discourse may be paralleled with the vagueness of impressionistic brushstrokes in painting vs. the strong neat lines of Japanese painting, favouring specificity, and to certain of Brown and Levinson's (1987) strategies of negative/positive politeness, respectively. Translator-trainees should be sensitized to cross-cultural discoursal preferences with respect to deixis, in/definiteness and loose/tight cohesion in order to adjust messages to preferred levels of vagueness/specificity in target versions of texts, establishing appropriateness. Even in cases when translators would deliberately like to resist appropriateness and widely preferred discourse make-up, being aware of preferred patterns of discourse connectivity is highly instrumental for their purposes.

2.1 Translation and the variable in language

The unit tackles pragmatic meaning in discourse patterns across English-Greek which may be identified as a locus of variation in contrastive linguistic research. Contrastive research is often done with comparable corpora (original data in both versions) but the results may be somewhat distorted as Aijmer and Lewis (2017) suggest:

> Texts are comparable if they are produced in comparable situations for comparable purposes, but establishing comparability is problematic. Extreme care is called for in building comparable corpora, and since true equivalence of genre is rarely possible across language communities, the analyst must settle for approximation (Aijmer and Lewis 2017:4).

As mentioned, the book uses parallel texts, occasionally in both directions, English-Greek and Greek-English, when available. A bidirectional parallel corpus allows researchers to measure intensity of tendencies in the use of pragmatic phenomena at large: Parallel corpora were first used for lexical and grammatical phenomena but are now also used as a resource to study discourse and pragmatic phenomena.

The chapter intends to raise awareness of a range of intercultural variation instances manifested in discourse, which may have to be adjusted in translation (especially in L1 to L2 transfer), where the speaker's linguistic insight may not be as acute as in L1. The assumption is that training programmes developing translators' intercultural sensitivity may probably need to take into consideration certain unacknowledged types of shifts in cross-cultural transfer, which may only tentatively be connected to phenomena discussed in contrastive linguistic analysis. The chapter shows the potential of parallel texts to contribute insights to contrastive linguistic analysis.

Languages may differ in the degree in which they favour various phenomena, like specificity or vagueness in communication. Specificity-vagueness is a pragmatic variable which may have various grammatical manifestations in discourse, and beyond, e.g., in social behaviour. Hofstede and Hofstede (2005) have classified cultures along five dimensions in communication style, although the model is social rather than linguistic. Below I suggest some grammatical phenomena which may relate to the communicative dimensions, namely,

(a) high/low power distance cultures: grammatical phenomena which may be relevant to this dimension, which describe levels of interpersonal distance, may relate to active voice and passive voice;
(b) collectivist vs. individualistic cultures: the *tu*/*vous* distinction in Greek is a manifestation of a collective perception of the communicative situation, where speakers consider the status of addressee in the linguistic choices they make, e.g., if the social status of the addressee is higher, the speaker's plural forms address may be more appropriate;
(c) masculine vs. feminine cultures: masculine cultures are those where the roles of men and women are separate, while, if the roles in social behaviour overlap, then the culture is 'feminine';
(d) uncertainty avoiding vs. uncertainty tolerant cultures: certain cultures value certainty in communication, more than e.g. the use of hedges. The focus on deixis and coherence, in this chapter, rather relates to this dimension. The assumption is that the 'uncertainty avoiding' cultures would favour specificity, whereas the 'uncertainty tolerant' cultures may value vagueness. Manifestation of the preference for specificity in Greek may emerge in the preference for definiteness (in contrast to English, which the translation data below will reveal that vagueness or 'uncertainty tolerance' is a feature favoured in the English version of the parallel texts)
(e) long-term vs. short-term orientation cultures, which may be manifested in the way cultures view time.

As suggested, a grammaticalized manifestation of the specificity variable in Greek might be a higher preference for definiteness (for instance higher than Italian or English). Example 1 below are from Samuelson and Nordhaus' bestseller *Economics* and its Greek translation *Οικονομική* (2000) and shows two instances of definite article use, the first of which would have been ungrammatical in English (because proper names do not receive definite articles), the second would be tolerated. In Greek, omission of both articles would have resulted in ungrammaticality

ST1 ***[Ø]*** *Adam Smith proclaimed that the invisible hand of* ***[Ø]*** *markets would lead to …→*
TT1 ***Ο*** *Άνταμ Σμιθ υποστήριξε ότι το αόρατο χέρι των αγορών θα οδηγεί σε …*

The section does not wish to focus on in/definiteness across English-Greek, but simply to suggest that the specificity/vagueness variable may have been grammaticalized in languages to various degrees. In fact, the unit intends to focus on *non-grammaticalized* instances of specificity/vagueness, which may slip the attention of discourse analysts, as random phenomena. Another manifestation of the vagueness/specificity variable across English-Greek, respectively, is the preference for enforced adverbial cohesion in Greek (Sidiropoulou 2004, Koutsantoni 2005). See, for instance, the preference of the Greek text, below, to employ contrastive connectives where English uses none, in order to enforce the communicative potential of discourse; or see the general-purpose English connective *and* turned into TT *ενώ* (while) which is more specific than *and*, as to the type of relationship the speaker acknowledges between connected propositions:

English ST2	Greek TT2
[Ø] a rise in the price of a complementary good [...] will in turn cause the DD curve to shift downward and leftward. **[Ø]** Still other factors – changing tastes, population or expectations – can affect demand. (*Economics* unit summary 5.5)	**Απεναντίας**, μια άνοδος της τιμής ενός συμπληρωματικού αγαθού [...] θα μετατοπίσει την καμπύλη ζήτησης DD προς τα κάτω και αριστερά. **Αλλά και** άλλοι παράγοντες, όπως η μεταβολή των καταναλωτικών προτιμήσεων, ο πληθυσμός ή οι προσδοκίες μπορούν να επηρεάσουν τη ζήτηση *(Οικονομική 2000*:263).
the rate of productivity growth has slowed markedly **and** real wages have stopped growing. (*Economics* unit summary 6.A6)	Ο ρυθμός αύξησης της παραγωγικότητας έχει επιβραδυνθεί σημαντικά , **ενώ** οι πραγματικοί μισθοί έχουν σταματήσει να αυξάνονται (*Οικονομική* 2000:307).

Such instances where adverbial sentence connection is enforced in Greek may be accounted for in terms of theories which describe relevant anthropological features of language (e.g. positive politeness, uncertainty avoidance etc., as shown further down in this chapter). Translation practice has the potential to eloquently identify intercultural preference in the use of phenomena and translator training may greatly benefit from this contrastive approach.

Enhanced temporal and spatial deixis can be another manifestation of the specificity preference in Greek, which may be avoided in English. Example 3 shows a small press extract which displays spatial (see deictic marker *there*) and temporal deixis enforced in the Greek version of the extract (see *immediately* and *after a little while*, which do not seem to be necessary in English).

English ST3	Greek TT3
He ate two spoonfuls of caffeine powder he'd bought online and washed them down with an energy drink. He began **Ø** slurring his words, then vomited, collapsed and **Ø** died. "Generation jitters: are we addicted to caffeine?" *The Guardian* Mar 7, 2014.	Εκεί, αστειευόμενος, κατανάλωσε δύο κουταλάκια του γλυκού καφεΐνης σε σκόνη, που είχε αγοράσει μέσω Διαδικτύου, για να τα ξεπλύνει με ένα ενεργειακό αναψυκτικό. Ο Μάικλ, που πρέπει να είχε καταναλώσει συνολικά 5 γραμμάρια καφεΐνης, άρχισε **αμέσως** να εμφανίζει προβλήματα στην ομιλία, προτού κάνει εμετό και λιποθυμήσει. **Λίγη ώρα αργότερα**, ο 23χρονος ήταν νεκρός. "Πόσο εθισμένοι είμαστε στην καφεΐνη;" *Kathimerini* Mar 8, 2014.

It is as if time and space are more prominent in the idealized cognitive model of the Greek speaker and this is manifested in interlingual transfer through translation. The use of deictic markers "is an egocentric phenomenon grammaticalized and lexicalized in language" (John Lyons 1977: 637-638) with egocentricity being the tendency of the speaker to relate everything to his/her own perspective. The specificity/vagueness variable may also be adjusted in English-Greek translation through lexical deictic marker shifts highlighting specificity in the Greek version of the texts. The example below shows that the deictic marker *that* in ST item *that input* is rendered in Greek as TT *that particular input*, with the *particular* item enhancing specificity.

ST4	TT4
the amount of that input increases (*Economics* unit summary 6.A2)	θα αυξάνει η ποσότητα της **συγκεκριμένης** ροής (*Οικονομική* 2000: 306).

Another manifestation of the specificity/vagueness variable may even appear in a type of shift across English-Greek which relates to rendering English low-force modal verbs into Greek higher-force modal items. The example below shows a low-force (and thus vaguer) modal verb *may* translated into a high-force (and thus more specific as to what action it may result into) modal item *ought to* (*οφείλει να*). The shift is rather significant in that it seems to modify the power distance between interlocutors: high-power distance in Greek.

ST5	TT5
The government **may** step in to correct these failures (*Economics* unit summary 2.C7)	Το κράτος **οφείλει να** παρέμβει για να θεραπεύσει αυτές τις αποτυχίες (*Οικονομική* 2000: 148)

The inventory of shifts in this section shows that there may be a range of manifestations in a language which may favour one or another value of a variable across languages. Translators are encouraged to use their acute insight arising from advanced intercultural and critical awareness, to ensure an appropriate balance between values of variables.

Translator trainees need to be made aware of the globalizing effect of English on local norms of discourse production. Translating is a type of linguistic activism, whereby translators are asked to discourage English linguistic imperialism from flowing into local discourse environments. They are encouraged to do justice to target discourse norms. The focus on the vagueness-specificity variable/continuum in this chapter shows, for instance, that translator-trainees who translate into L2 should ensure they make appropriate use of in/definite articles, and discourse connectives. They may also need to make sure they use spatio-temporal deixis appropriately or avoid numerous deictic adjectives in the English target version, and to mitigate certainty levels in their (e.g., academic) production, when they translate into English. In addition, perhaps not all *particular* adjectives are necessary in the English target version of texts. International students are encouraged to identify features which are used differently between English and local languages as these would have to be adjusted in linguistic transfer through translation.

The mutual relevance of translation studies and linguistics was widely acknowledged, even before the 1980s and the beneficial relationship between the two disciplines and is still discussed and explored in translation studies and in linguistics (Malmkjær 2018) especially in pragmatics (Locher and Sidiropoulou 2021). Malmkjær's (2018) edited volume, *The Routledge Handbook of Translation Studies and Linguistics*, starts with the following concession: "This handbook highlights, explicitly and unapologetically, in each of its chap-

ters, relationships that obtain between Translation Studies and Linguistics; and each chapter generally assumes that this relationship is mutually beneficial" (ibid:1).

In the context of acknowledging the beneficial relationship between translation and linguistics, intercultural variation in the use of certain language phenomena may be contrastively and interculturally approached and accounted for, through translation data, allowing translator scholars a different view into phenomena, and translator-trainees to advance understanding of how appropriateness may be achieved in a target version, among other factors.

As suggested, the focus is on translation shifts of 'option', rather than of 'servitude' (Vinay and Darbelnet 1995). The dichotomy refers to obligatory transpositions (translation shifts of servitude) brought about by the differences between the two languages. For instance, *έδωσε το βιβλίο ο Νίκος* (VOS) may be rendered as *Nikos gave me the book*, because of the Subject-Verb-Object (SVO) word order constraint of English. This is an obligatory shift and disregarding it will result in ungrammaticality. Translation shifts of 'option' are non-obligatory shifts which cannot cause ungrammaticality if disregarded, but only unacceptability or an odd effect according to native speaker insight. Examples of shifts of 'option' appear in the first example of section 1.1, below, which could have been placed at the position the source text suggests without causing ungrammaticality. The translator simply thought that giving them sentence-initial position in the Greek version would improve textual quality and normal TT patterns, i.e. achieving appropriateness.

2.1.1 On the phenomenon of deixis

This chapter focuses on the phenomenon of deixis and in/definiteness through English-Greek translation data and the present section tackles the phenomenon in linguistics as a way of introduction. In explaining what deixis is about, John Lyons (1977) referred to a number of grammatical categories which may be indexical, namely, pronouns (personal and demonstrative), tense, spatial and temporal adverbs etc.

> The term 'deixis' (which comes from a Greek word meaning "pointing" or "indicating") is now used in linguistics to refer to the function of personal and demonstrative pronouns, of tense and of a variety of other grammatical and lexical features which relate utterances to the spatiotemporal co-ordinates […] By deixis* is meant the location and identification of persons, objects, events, processes and activities being talked about, or referred to, in relation to the spatiotemporal context created and sustained by the act of utterance and the participation in it, typically, of a single speaker and at least one addressee (John Lyons 1977: 636-637).

Deixis is realized differently across languages. Instead of necessarily using a pronoun (in place of a noun or a noun phrase, like English), certain languages inflect the verb, like Greek, where verb suffixes may have pronominal use. Lyons refers to other aspects of variation in deictic manifestations, for instance, that in English the third person pronouns are not marked for proximity[5], but they are marked for gender, whereas in Turkish, demonstratives may be marked for proximity, but not in terms of gender: "In English, as we have seen, the third-person pronouns are neutral with respect to proximity but distinguished in terms of gender. Turkish, by contrast, has three demonstratives distinguished in terms of deictic proximity, but neutral with respect to gender" (John Lyons 1977:669). These are linguistic features of deictic item use, which if violated may result in ungrammaticality. These are features the learner of the language may struggle with, in achieving grammaticality.

This chapter intends to go beyond un/grammaticality in dealing with deixis (and in/definiteness); it is rather concerned with cross-cultural tendencies in the use of deictics which, if violated, may not result in ungrammaticality, but the target version may simply carry an odd effect in the target environment, which translators would like to avoid, especially if they are not translating into a mother tongue. Let me present phenomena of deixis used differently across English and Greek, which may appear to be random but on a closer look, this may not be the case. For instance, the parallel fragment below starts the Prologue of Victoria Hislop's (2011) novel *The Thread* and its Greek translation (*To Νήμα*) in the same year. The emphasized adverbs in the English and Greek versions of the fragment, do not hold the same position in the structure of the sentence. They

[5] In Greek proximity may be manifested in phrases like *Έλα κάτσε εδώ να/ εδώ πέρα*, etc.

are all thematized in Greek, the first is temporal, the second is special and the third is almost created, rather than simply thematized.

English ST6

IT WAS SEVEN thirty in the morning. The city was never more tranquil, than **at this hour**. Over the bay hung a silvery mist and the water beneath it, as opaque as mercury, lapped quietly against the sea wall. […] With the lifting haze, Mount Olympus gradually emerged far away across the Thermaic Gulf and the restful blues of sea and sky shrugged off their pale shroud. Idle tankers lay like basking sharks offshore, their dark shapes silhouetted against the sky. One or two smaller boats moved **across the horizon**. […] On the opposite side of the road, in the narrow space between the little table and the kerb, an elderly couple walked slowly to the usual café. […] Dimitri and Katerina Komninos were greeted by the owner of **the Assos café** and they exchanged a few words concerning the day's general strike.

(V. Hislop, *The Thread*, 2011: 3-4)

Greek TT6

ΗΤΑΝ ΕΠΤΑΜΙΣΙ ΤΟ ΠΡΩΙ. **Αυτή την ώρα**, η πόλη ήταν πιο γαλήνια από ποτέ. Πάνω από τον Θερμαϊκό κρεμόταν μια ασημένια ομίχλη και το νερό από κάτω, παχύρρευστο σαν υδράργυρος, πάφλαζε απαλά στο μόλο. […] Καθώς ο ήλιος διέλυε την αχλή, στην απέναντι όχθη του Θερμαϊκού άρχισε να αναδύεται ο Όλυμπος, και το απαλό γαλανό της θάλασσας και του ουρανού άρχισε να ξεπροβάλλει πίσω από το ωχρό σάβανο της αυγής. **Στα ανοιχτά του κόλπου,** ασάλευτα δεξαμενόπλοια λιάζονταν σαν νωθροί καρχαρίες, διαγράφοντας το σκοτεινό τους περίγραμμα στο φόντο του ουρανού, αρμένιζαν κανα-δυό μικρά πλεούμενα. […] Στην απέναντι πλευρά του δρόμου, ένα ζευγάρι ηλικιωμένων διέσχιζε αργά και προσεκτικά το στενό πέρασμα που είχε απομείνει ανάμεσα στα τραπεζάκια και το κράσπεδο του πεζοδρομίου, για να φτάσει στο αγαπημένο του καφενείο […] **Στο Άσσος Καφέ**, τον Δημήτρη και την Κατερίνα Κομνηνού καλωσόρισε ο ίδιος ο ιδιοκτήτης και κουβέντιασε λίγο μαζί τους για τη γενική απεργία που είχε προκηρυχθεί εκείνη την ημέρα.

(V. Hislop, *To Νήμα*, 2011: 13-15)

The question arises as to what made the translator reshape the indexical structure of the fragment, although a close rendition of the ST would have been grammatical in Greek. It seems that meaning-making and the flow of information in the discourse fragment becomes more appropriate when time and place deixis are highlighted.

In supervizing and editing a Greek translation of Virginia Woolf's short story *The Mark on the Wall*, by postgraduate students, Sidiropoulou (2003:85-86) noticed that translator trainees interfered both with person-social deixis and with spatio-temporal deixis. See that the ST *one* pronoun becomes first-person singular suffix in Greek (*φαντάζ<u>ομαι</u>*) rather than the equivalent option (*κάποιος*/*κανείς*) followed by a *we*-inclusive reading of the first-person plural suffix (*ξαναδ<u>ούμε</u>*, *μάθ<u>ουμε</u>*). The *he* pronoun is deictically elaborated (*εκείνος ο τύπος*), the second occurrence of *one* turns into a second-person singular suffix (*χάνεις*), while spacio-temporal deixis is also highlighted in the Greek target version, with *εδώ* (here) and *τότε* (then) emerging in the target version to make the memory of the experience more tangible.

ST7

That is the sort of people they were – very interesting people, and I think of them so often in such queer places, because **one** will never see them again, never know what happened next. They wanted to leave this house because they wanted to change their style of furniture, so **he** said, and he was in process of saying that in his opinion art should have ideas behind it when we were torn asunder, as **one** is torn from the old lady about to pour out tea…(ll.29-37)

…but these generalizations are very worthless […] Generalizations bring back somehow Sunday in London, Sunday afternoon walks […] There was a rule for everything. (ll.143-154)

TT7

Τέτοιοι άνθρωποι ήταν – πολύ ενδιαφέροντες τύποι, και τους σκέφτομαι πολύ συχνά και σε πολύ περίεργα μέρη, γιατί δε φαντάζ**ομαι** να τους ξαναδ**ούμε**, να μάθ**ουμε** τι απόγιναν. Ήθελαν να φύγουν από αυτό το σπίτι για να αλλάξουν το στυλ της επίπλωσής τους, έτσι είχε πει **εκείνος ο τύπος**, κι ενώ είχε αρχίσει να λέει ότι η τέχνη είχε μια ιδεολογία από πίσω, τον έχασα, όπως χάν**εις** μπροστά απ' τα μάτια σου μια μια τις σκηνές καθώς τρέχει το τρένο: την ηλικιωμένη γυναίκα που ετοιμάζεται να σερβίρει το τσάϊ,…

…αλλά τέτοιες γενικεύσεις δεν έχουν καμία αξία **εδώ** […] Οι γενικεύσεις μας πάνε πίσω στο Λονδίνο, σε απογευματινές κυριακάτικες βόλτες […] **Τότε**, που υπήρχαν κανόνες για όλα.

2.1.2 On the phenomenon of in/definiteness

Griffiths (2006:158) summarizes potential definite and indefinite forms in a noun phrase, as follows:

indefinite	*definite*
	Proper names *Aberdeen, Zoroaster*
Determiners *a, an, some, another, several, most, no, enough, any* Absence of determiner when head noun is plural *_cities worth visiting, _famous people*	Determiners *the, this, that, these, those, its, their, her, his, your, my, our*
Indefinite pronouns *something, someone, somebody, anything, anyone, anybody*	Personal pronouns *it, they, them, she, her, he, his, you, I, me, we, us*

In/definiteness is a rather messy area. In discussing definiteness and indefiniteness Abbott (2004/2006) suggests various distinctions which rather resist a neat categorization.

> We have examined a number of distinctions and attempts to characterize them with varying degrees of formality: uniqueness vs. non-uniqueness, familiarity vs. novelty, strength vs. weakness, specificity vs. non-specificity. Each has a foundation in intuition, as well as some degree of grammatical effect. However, it is not clear that any of them corresponds cleanly to formal categories. As so frequently seems to be the case, grammar is willfully resistant to attempts at tidy categorization. (2006:147)

The chapter takes a contrastive approach to the phenomenon. In examining the evolution of definite articles from a comparative and theoretical point of view, Christopher Lyons (1999) suggests that diachronically languages have made varied use of definiteness and of the definite article, in particular. Some languages favour definiteness more than others, which implies that the level of in/definiteness will have to be adjusted in translation.

Modern Greek seems to display more stages of evolution towards definiteness than other languages do: Mycenean Greek displayed no apparent definite article, Homeric Greek exhibited some uses of it, until expanded usage displayed definite article use with proper names and generics (Manolessou and Horrocs 2007). Other languages display fewer of these stages in the evolution of definiteness. For instance, in examining the distribution of the definite article in Modern Greek and Italian, Giannoulopoulou (2007) suggests that the Italian definite article is less lexicalized than the Greek one, thus displaying fewer stages of evolution. English displays even fewer stages of evolution than Italian.

Greek uses the definite article with generics (*το βαμβάκι είναι καλό προϊόν)*, possessives (see *το σκοτεινό τους περίγραμμα*) and proper names (*ο Όλυμπος*):

> Other languages use the definite article yet more than French. Italian and Portuguese, AG languages, use it with definite possessives, while Greek and Catalan use it with proper nouns. Interestingly, Italian and Portuguese also use the article with generics, and Greek and Catalan use it with generics and definite possessives. This gives, for these languages, a neat progression in respect of definite article use:
>
> *1* (English): simple definite
> *2* (French): simple definite, generic
> *3* (Italian): simple definite, generic, possessive
> *4* (Greek): simple definite, generic, possessive, proper noun
>
> It is almost certainly too much to suggest that this represents a universal implicational scale, and by extension a series of diachronic stages languages may pass through. Examination of

> further languages would make the picture much less neat. But there is a diachronic progression reflected here, in that, for example, a language is only likely to start using the article with proper nouns when it already makes extensive use of it; this is true of Greek, and indeed Italian, which has limited use of the article with names. (1999: 355).

The tendency for favouring definiteness in Greek is manifested in the tendency of Greek speakers of English to overuse the definite article (*the*) and other deictic items (e.g., demonstratives) in their English production, which a native English speaker would avoid. Definiteness shows up in their English production prominently, as mother tongue interference. Sidiropoulou (2019:264) suggests that learners of English overuse the definite article:

> When translator trainees try their hand at translating Greek financial LSP into English, they also seem to heighten definiteness, at the points indicated by Ø, depending on their pragmatic competence level:

Greek ST8	English TT8
Ο Κώδικας Εταιρικής Διακυβέρνησης, ο οποίος είναι αναρτημένος στην ιστοσελίδα **της** Τράπεζας, περιγράφει αναλυτικά **τη** δομή και **την** πολιτική εταιρικής διακυβέρνησης της ΕΤΕ, προάγει **τη** συνέχεια, **τη** συνέπεια και **την** αποτελεσματικότητα του τρόπου λειτουργίας του ΔΣ, αλλά και γενικότερα της διακυβέρνησης της ΕΤΕ και του Ομίλου.	The NBG Corporate Governance Code, which can be viewed on the Bank's website, sets out in detail **Ø** NBG's corporate structure and **Ø** policy, fosters **Ø** continuity, **Ø** consistency and **Ø** efficiency in the modus operandi of the Board of Directors, and generally the governance of the Bank and its Group. (*Feb. 2016. Greek trainee production*)

The higher the level of linguistic competence, the most successful translator trainees were in giving up their much appreciated specificity vs. a relative vagueness rather favoured in English. Figure 2.1 (Sidiropoulou 2019:275) shows the ratio of definite/zero/indefinite article occurrence in the source English version of economic discourse, in the target Greek version of it and in original Greek economic book descriptions from a Greek publisher's website. The first column shows the frequency of the definite article in English, which increased in the Greek target version (favouring definiteness) and it increased even more in original Greek production of book descriptions. The second column shows the use of the zero article in English, which decreases in the target Greek version and decreases even more in original Greek production. The third column represents indefinite article use which decreases even further in Greek.

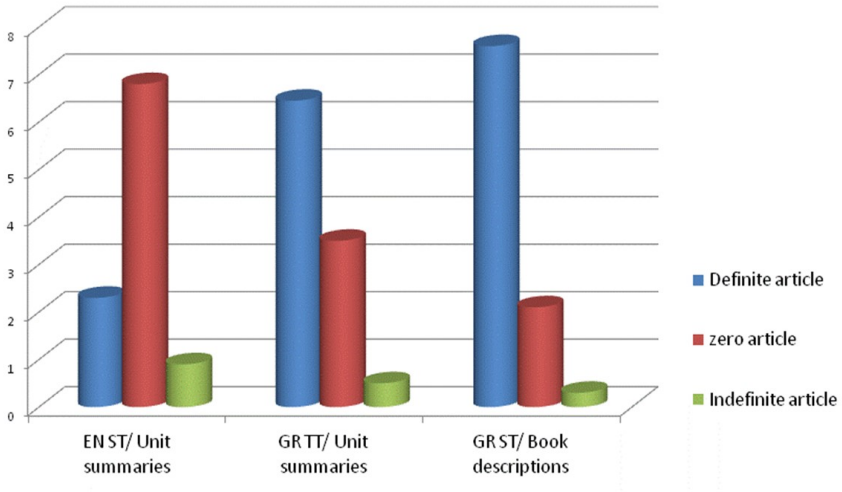


Figure 2.1 *Ratio of definite/zero/indefinite article occurrence in samples from two economic discourse sub-genres (chapter summaries and book content descriptions) (2019: 275)*

The definiteness/indefiniteness dichotomy seems to parallel other contrasts of communicative dimensions, which are manifested through translation practice, like explicitness/implicitness and directness/indirectness. Kranich (2019) refers to the explicitness/implicitness contrast between English and German following House

(1996, 2015) who sees a link between the explicitness of German and Hofstede and Hofstede's uncertainty-avoidance communicative dimension:

> As House (1996, 1997, 2015) has shown, German rather tends towards explicit information whereas English rather tends towards the implicit site of the spectrum. She relates this to Hofstede's (1980) cultural contrast of "uncertainty avoidance" (a concept which has attracted some criticism recently, cf. e.g. McSweeney [2002], but still seems like a useful tool […] According to Hofstede (1980) cultures may differ in the importance they accord to the avoidance of uncertainty. Hofstede (1980) sees German culture as ranking rather high on the dimension of uncertainty-avoidance (2019:118).

Sidiropoulou (2019) identified alternative manifestations of the preference for the explicit and the definite in the Greek version of English-Greek translation practice, vs. some preference for the implicit and the indefinite (relative to Greek), in English. Such contrasts concerned the manifestation of phenomena like logical discourse connection, which was made more definite and specific in Greek, spatio-temporal deixis which was also made more specific in Greek, adverbial movements where Greek thematized the adverbial and lexical manifestations of the preference for the specific in Greek.

2.1.2.1 More on spatio-temporal deixis made specific in Greek

Instances of spatial and temporal deixis, which are given a sentence-initial position, have been shown in the first example of section 1.1 of this chapter. The preference for specific place and time reference may not solely be manifested through thematization. In examining the Greek translated version of Bruce Clark's book *Twice a Stranger*, which is about the population exchange of 1923, between Greece and Turkey, Sidiropoulou and Berk-Albachten (2018) noticed that there is some spatial awareness which is given prominence in the target Greek version, through metaphorical conceptualizations which alluded to space, or by rendering ST items in terms of target options which were spatially-aware: see, for instance, rendition of *pocket of the Greek wealth* rendered as islet of the Greek community (*νησίδα Ελληνισμού στο άκρο της Ανατολίας*). Likewise, the ST item *the place where we were* becomes *Nepien, where we were* (in which Nepien, the placename, appears in Greek, as if there some stronger attachment to it implied.

> The Greek target version seems to give more prominence to spatial considerations in describing the population exchange. The English metaphor 'pocket of the Greek wealth' (2006: 110), which describes the city of Trebizond, is rendered as 'islet of the Greek community' ('νησίδα Ελληνισμού στο άκρο της Ανατολίας'; 2007:138–139). […]
> ST The Turkish army came to the place where we were. (2006:65)
> TT Ήρθε ο τουρκικός στρατός στο Νεπιέν, όπου ήμασταν. (2007:88).
>
> (Sidiropoulou and Berk-Albachten 2018:96)

Spatial awareness in this work tallies with the nationalist territorial debate surrounding the population exchange and contributes to the representation of the experience by making lost homelands cognitively salient in the collective memory of the Greek target audience. The preference for spatial specificity in the Greek target version is manifested in various other ways, for instance when the English ST item *place* (2006:82) becomes TT *village* (*χωριό*, 2007:105), or when *survivors* (2006:10) is transformed into the more explicit lexical frame *inhabitants* (*κατοίκους*, 2007:28), which points to spatial awareness ignoring the *matter of life and death* binary opposition implied by the lexical item *survivor*.

2.1.2.2 Lexical manifestations of the specificity and modality in Greek

In Greek academic discourse, using specificity markers is a typical tendency, my experience suggests. Items like *in particular, more specifically, this particular* [phenomenon/chapter] etc. abound in Greek academic production, even in academic production written in English by Greek scholars. It is as if being specific is a highly appreciated value and, I guess, the English hedges which connote academic modesty, may not be appreciated as much in Greek.

Another manifestation of the vagueness/specificity variable are tendencies manifested in transferring modal markers across English-Greek, in the process of translation. The Greek target version tends to heighten

certainty (as a manifestation of the preference for the specific), at points where English favours probability, rather than certainty (as a manifestation of vagueness). Sidiropoulou (2015) used the 2013-2014 **T**ranslated **E**nglish-**G**reek **MA**terial (TEGMA) press parallel data set of the META-FRASEIS Laboratory to suggest that rendition of modal markers is not straightforward in the press and that the alleged equivalence between markers like *can*/*may*/*μπορεί*, *could*/*might*/*θα μπορούσε*, *must*/*πρέπει*, *should*/*θα έπρεπε* should not be taken for granted. The following example shows insertion of the adverb *σίγουρα* (certainly) in the Greek target version, but the tendency for higher certainty in the Greek target version may be realized through elimination of hedging and shifts from low force modal markers (e.g., *may*) to high force ones (e.g., *will*).

I have seen generations of children with their familiar, monstrous deformities. John Kerry with his own blood-soaked was record, will remember them **Ø.** "The silent military coup that took over Washington" *The Guardian* Sept 10, 2013	Έχω δει γενιές και γενιές παιδιών με τερατώδεις δυσμορφίες. Ο Κερι με το προσωπικό του ρεκόρ πολέμων που έχουν πνιγεί στο αίμα θα το θυμάται **σίγουρα**. "The Guardian Η Ουάσινγκτον κατελήφθει με ένα αθόρυβο πραξικόπημα" *Η Αυγή* 14 Sept 2013 (Sidiropoulou 2015: 36)

The chapter now moves to manifestations of the vagueness/specificity variable in discourse cohesion.

2.2.2 On discourse cohesion and coherence

Discourse coherence is a huge area in pragmatics-semantics and affects the way discourse relationships may be interpreted. After dedicating a whole chapter on discourse coherence, Kehler (2004/2006) suggests that the study of discourse coherence involves understanding how discourse markers operate, whether their presence is necessary optional or redundant, how they operate with other larger connectives, what lexical manifestations they may potentially have etc.

> Much remains to be accomplished before we have a fully adequate analysis of discourse coherence. We have only scratched the surface with respect to understanding the answers to many questions: the detailed workings of the inference mechanisms that underlie relation establishment; how a preferred interpretation emerges from a set of alternative proofs of coherence; the manner in which these mechanisms operate during on-line, left-to-right processing; in what contexts a discourse connective is necessary, optional, or even redundant; what the basic principles of coherence are and how they interact with the large set of connectives that a language makes available; how deeply embedded these basic principles are not only with respect to discourse but also at the levels of the lexicon and clause; and many, many others (2006:262).

I would assume that the contrastive approach in this book, through translation, may manifest some instances which may provide some answers to these questions, for instance, whether the presence of discourse makers are necessary optional or redundant across English-Greek, the degree of specificity discourse markers may display cross-culturally, what potential lexical manifestation may there be which may adjust levels of the specific cross-culturally.

Halliday and Hasan (1976) define cohesion (the surface manifestation of coherence) in terms of relations of presupposition and interpretation of items:

> Cohesion occurs where the INTERPRETATION of some element in the discourse is dependent on that of another. The one PRESUPPOSES the other, in the sense that it cannot be effectively decoded except by recourse to it. When this happens, a re1ation of cohesion is set up, and the two dements, the presupposing and the presupposed, are thereby at least potentially integrated into a text (1976: 4)

By cohesion Halliday and Hasan mean relations of *reference*, *substitution* and *ellipsis*, *conjunction* (additive, adversative, causal etc.), lexical cohesion. Intonation may also have a cohesive function.

Regarding the relation between cohesion and coherence, the section assumes that COHESION is the set of surface realizations of text connectivity, whereas COHERENCE relates to the flow of ideas in discourse. Because cohesion is neither necessary nor sufficient condition for establishing coherence, the question arises *how cohesion is used cross-culturally* in what are considered to be coherent texts. Perception of coherence shifted at the end of the 20th century when its co-operative perspective became more prominent. It is perceived "as a multifaceted phenomenon comprising conceptual connectedness, evaluative and dialogical consistency, and textual relatedness" (Dontcheva-Navratilova and Povolná 2017:4).

> At the end of the twentieth century, it was possible to notice a considerable change in the conceptualization of coherence by most linguists, namely a shift from a static text-based descriptive approach, regarding coherence as the product of textual connectivity and cohesion, to a more dynamic understanding, which views coherence as a potentially variable co-operative achievement of the speaker/writer and the hearer/reader (Dontcheva-Navratilova and Povolná 2017:2)

Indeed, in discussing preconditions of coherence, Jang (2015) refers to the Expectation of Discourse Coherence, which readers have, i.e., they are expecting stereotypical relations in a successive discourse:

> The construction of discourse is the result of rational action. That is to say, the participants are required to be cooperative and rational. Readers have an expectation of discourse coherence. In constructing a discourse, in line with the linear order of the discourse and based on the stereotypical relations triggered by information from the preceding sub-discourse, the listener will first construct a mental model, and hence induce a certain expectations of the successive discourse. If the expectation is satisfied, then this discourse would be regarded as a coherent discourse, if not, it is not a coherent one (2015:133).

Cross-cultural variation in the use of some text organizing devices has attracted the attention of scholars, but mainly in *comparable* corpora (both versions originally written in different languages) rather than in *parallel* texts, which this work focuses on (one version of the data being a translation of the other). The findings are highly illuminative in that they reveal that there are cross-cultural tendencies in the way text producers (speakers and writers) establish coherence in texts. They are highly illuminative because awareness of variation in the use of text-organizing devices advances texture of translated versions of texts. Povolná (2017) examined the use of discourse markers (conjuncts) in academic discourse, written by native and non-native speakers of English, namely, listing (additive) conjuncts, summative (*thus, to summarize*), appositive (e.g., *in other words*), resultive/ inferential (*thus, therefore*), contrastive/concessive (however*, although*) and transitional conjuncts (*now, initially*). She found that there is variation in the use of conjuncts between native speakers of English and Check speakers of English in that Czechs use apposition more than other conjunctions, whereas native speakers more frequently use the appositive e.g., and the resultive/inferential *then,* in their argumentation:

> Czech writers frequently apply conjuncts expressing apposition (*i.e., e.g.* and *namely*) and native speakers of English resort to the appositive *e.g.* and resultive/inferential *then* not only to exemplify their arguments and support their reasoning, but also to enhance the interaction and dialogue between the author of the text and the prospective reader(s) on the one hand and on the other those between the author and the relevant previous research including their own previous standpoints (2017: 55).

These results show that there are cross-cultural preferences in the use of fairly straightforward category of grammar, conjuncts, between native English and Czech writers' academic production, which are worth identifying because they highlight cross-cultural tendencies (or norms) in academic writing. Variation does not only pertain to conjuncts in academic discourse. Sidiropoulou (1995) also examined parallel texts (abstracts) written by Greek and non-Greek academic writers in the Proceedings of a conference held in Thessaloniki, Chalkidiki (1995) and found that Greeks had a more interpersonal stance in the way they structured their English abstracts, whereas researchers from English-speaking countries favoured a more transactional approach to the task.

The present book uses *parallel* (source and target texts), rather than *comparable* data (both versions originally written in English) in the investigation of its topics. Both data types are crucial in developing cross-cultural awareness, but the focus here is on highlighting the instrumental potential of translation to raise that awareness.

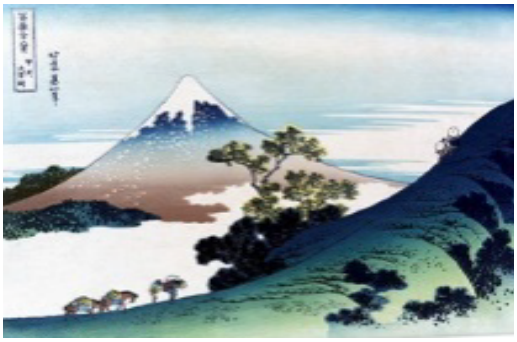
The Greek version of English-Greek translation practice often favours specific logical connection in Greek, when they are vague in the English source text. The following examples (Sidiropoulou 1994: 74) are a case in point: the Greek version has highlighted and made specific every implicit logical link which occurs in the source version, through added logical connectives in Greek (in bold) and added evaluation items (underlined).

English ST	Greek TT
NATO is far from resolving its post-cold-war identity crisis. The 44-year-old transatlantic alliance is struggling to define its new role in a world of multiple small wars and unpredictable crisis. It lacks anything remotely like "The Book" – the manual that regulated every step in defending against the Warsaw Pack attack through the Fulda Gap. (NATO Identity Crisis, *Newsweek*, Nov. 1, 1993)	Μέσα σε αυτό το κλίμα, το NATO ψάχνεται προσπαθώντας να προσδιορίσει την μεταψυχροπολεμική ταυτότητά του. **Διότι** μπορεί μεν να διαλύθηκε ο μπαμπούλας, **αλλά** δυστυχώς οι πόλεμοι δεν σταμάτησαν, **αντίθετα** πολλαπλασιάστηκαν σε επικίνδυνο βαθμό, **ενώ** παγκοσμίως έχουν ξεσπάσει κρίσεις σε άνευ προηγουμένου αριθμό. Και το χειρότερο είναι ότι το NATO δεν διαθέτει σήμερα «λυσσάρι» όπως το περίφημο εκείνο εγχειρίδιο που ανέλυε διεξοδικά όλες τις ενέργειες που πρέπει να γίνουν στην περίπτωση που θα εξαπέλυαν επίθεση εναντίον του ελεύθερου κόσμου οι σκοτεινές δυνάμεις του Συμφώνου της Βαρσοβίας. (Η χαμένη ταυτότητα του NATO, *Το Βήμα*, Οκτ. 31, 1993)

Hardly is this tendency a surprise, because using explicit discourse connectors and evaluative items is a manifestation of a positive politeness (Sifianou 1992) approach to interaction in Greek, because it manifests the intention of *Conveying that S and H are co-operators* (Brown and Levinson 1978/1987) and speakers are thus entitled to facilitate addressees via added connectives or evaluative items. In examining strategies of translating academic discourse, Sidiropoulou (2017:315) confirms that "instances of enforced cohesion, namely, the concern of the Greek version to highlight cause-and-effect or contrastive relationships, although the language does have a readily available option for the source text (ST) items" appear in the Greek version, as a manifestation of positive politeness. She first made a pilot study identifying a set of shift types between the English and Greek versions of John Stuart Mill's essay *On Liberty* (1869,1983) tracing a prevailing set of positive politeness shifts in the Greek target version, like the ones above, which may be balanced by some negative politeness ones. An experiment followed, examining rendition of three politeness devices which are claimed to realize 'quality face', 'social identity face' and relational aspects of facework (Spencer-Oatey 2007), in samples from two Greek versions (1990, 2005) of John Locke's *The Second Treatise*. Results show that the tendency for specific discourse connection is not constant; there is variation between the first and the second translation in the treatment of these devices over the years. The study concluded that the relational aspect of facework, which is prioritized by native Greek informants, undergoes some 'degeneration' over the years, which seems to suppress the local balance of positive/negative politeness patterns, in political science discourse. The finding is assumed to be an effect of globalization suppressing locally prioritized aspects of facework.

I would assume that the preference of Greek for the specific may be represented in art by the neat lines of Japanese painting, whereas the relative vagueness of the English source versions may resemble the vagueness of the impressionist brushstrokes, as shown in Figure 2.2. The assumption is that the audience, which the Japanese painting addressed, may not appreciate the vagueness of the impressionist work, as much.





The Inume Pass in Kai Province, Japan, with Mount Fuji in the Background, by Katsushika Hokusai



European impressionism



Under the Wave off Kanagawa, from the series Thirty-six Views of Mount Fuji, by Katsushika Hokusai

Figure 2.2 *A parallel with language: vagueness-specificity in painting*

2.2.3 On tracing systematic variation in data sets

The chapter dealt with the phenomena of deixis (in/definiteness and discourse cohesion/coherence) in translation, to highlight aspects of modifications the phenomena undergo in real-world translation practice. As the aim of the book is to raise intercultural awareness of variation in the structure of discourse across cultures, the phenomena in this chapter reveal aspects of native preference in English and Greek discourse construction showing that translation data is a rich resource for raising awareness of socio-linguistic identities. The tendencies observed in source and target versions of texts cumulatively make an inventory of preferable features, in target versions, which shed light on and reveal aspects of prominent features of the source and target features.

This is highly useful not only for showing the potential that translation data sets (and parallel corpora) may offer to the study of language and pragmatics, but also for assisting translation practice (especially into L2), by making text producers aware of the features their translation production may or may not have, as a manifestation of mother tongue interference, which may create an odd effect in target versions, according to target reader insight.

The discussion questions of the chapter offer instances of real-world translation data and asks readers to identify instances of the phenomena discussed in the chapter, confirming or contradicting the tendencies the chapter discussed. As mentioned, the whole point of the chapter was to help readers and translators identify the operation of the vagueness/specificity variable in discourse, which the chapter claimed may be attributed to English and Greek, respectively. We are not making universal claims about the Greek language, not even about the relevant genre, we simply observe that a small random set of parallel texts registers a noticeable tendency for favouring specificity in the Greek version of the data.

The observation material, below, brings in data from various genres. Discussion question 1 comprises translated material (with its source version) from advertizing and the press, where emphasis is placed on the persuasive force of the arguments put forward in the text fragments. The persuasive function of the texts seems to be a factor that triggers implementation of argumentative discourse, across English-Greek. For instance, in translating argumentative discourse into Greek, translators' concern may be to highlight the logical relations of discourse in order to heighten the persuasive force of advertisements or press articles.

One may wonder what the case would be like in poetry, which is a highly condensed genre. Does the specificity end of the specificity/vagueness continuum prevail when translators transfer poems into Greek? Drew (1959/1965) suggests that "poetry is the most concentrated and intense form of communication among the arts of language" and Wolosky (2001) speaks of intricate patternings in poetry which determine its unique form: "[t]hese intricate patternings of poetry are what generate the essential nature of poetry: its intense figurative power, to always point beyond one meaning or possibility to further ones" (ibid: 3).

I wouldn't be surprised if a text so tightly interwoven as a poem allows a translator to freely reshape it, in cross-cultural transfer and at the same time create analogous means of signification to those operating in the source language. The layers of signification are of various types. Jones (2011), in discussing cross-cultural poetry translation, summarizes the features of poetry as sound-based, syntactic or structural or pragmatic in nature which also involves cognition.

The intention of bringing in poetry translation data, in this chapter, is for readers to draw conclusions as to whether poetry parallel textual data sets carry signs of the specificity/vagueness variable in the tightly interwoven discourse of poetry. Any variation in the reflection of the variable would confirm Vermeer's (1989/2004) 'skopos' theory, namely that the function of a text affects the way it may be translated.

Although texts are functionally hybrid and some of their functions may overlap across genres, poems have a somewhat different predominant function, than those discussed above, namely, communicating ideas to readers and entertaining them through the texts' artistic qualities. The question arises whether signs of specificity arise in Greek translations of English poems, in translating poetry. Greek is a free word-order language and thematization preferences may arise fairly easily, while discourse cohesion may be strengthened, as shown in the transfer of prose data, in this chapter.

Below is an extract of W. B. Yeats' poem *His Phoenix* from his 1919 collection *The Wild Swans at Coole*, translated by Professor Spyros Iliopoulos (2000), Department of English Language and Literature, National and Kapodistrian University of Athens. Yeats compares Maud Gonne, his partner, with a beautiful queen or with actresses and dancers, who may be equally beautiful, but his own heart is given to Maud. *Γκάμπυ* is Gaby Deslys (1984-1920) a French actress of the time, *Ρουθ* is an American dancer, Ruth St. Denis (1887-1968) and *Παύλοβα* is Anna Matveyevna Pavlova (1885-1931) a famous Russian ballerina (Iliopoulos and Sidiropoulou 2000). Variation in the poem versions appears in bold in the poem extract below.

W. B. Yeats (1915)

His Phoenix	Ο φοίνικάς του
There is a Queen **in China**, or maybe it's in Spain,	**Στην Κίνα** μια βασίλισσα, ή και στην Ισπανία,
And birthdays and holidays such praises can be heard	Στις σχόλες, ναι, και στις γιορτές ο κόσμος την παινεύει,
Of the unblemished lineaments, a whitness with no stain,	Γιατί έχει τόσην ομορφιά, λευκότητα σπανία,
	Λες θα 'ναι η κόρη η ζωηρή που κύκνος την παιδεύει.
And there is a score of duchesses, surpassing womankind,	Και είναι κάτι δούκισσες, σαν τις θεές πλασμένες –
Or who have found a painter to make them so for pay	Ή βρήκαν ένα μάστορα που έκαν' το πρόσωπό τους
And smooth out stain and blemish with the elegance of his mind:	Πολύ απαλό στις ζωγραφιές τις καλοπληρωμένες;
I knew a phoenix **in my youth**, so let them have their day.	**Νιος** ήξερα ένα φοίνικα – ε! ας πάνε στο καλό τους.
The young men **every night** applaud their Gaby's laughing eye,	**Κάθε βραδάκι** όλ' οι νιοι την Γκάμπυ αποζητούνε,
And Ruth St. Denis had more charm although she had poor luck;	πιότερη χάριν είχ' η Ρουθ, κι ας είχε κακιά τύχη,
From nineteen hundred nine or ten, Pavlova's had the cry,	μ' από το δέκα και μετά, την Παύλοβα υμνούσε.
And there is a player in the States who gathers up her cloak	Μια αμερικάνα ηθοποιός το πέπλο της το σφίγγει,
And flings herself out of the room when Juliet would be bride	με φούρια βγαίνει απ' τη σκηνή σαν παίζει Ιουλιέτα
With all a woman's passion, a child's imperious way,	μ' ολο το πάθος γυναικός και του παιδιού τους τρόπους.
And there are – but no matter if there are scores beside:	Είναι πολλές οι όμορφες, μ' ας είναι χίλιες δέκα.
I knew a phoenix **in my youth**, so let them have their day.	**Νιος** ήξερα ένα φοίνικα – ε! ας πάνε στο καλό τους. …
…	

Trans.Spyros Iliopoulos (2000)

The sample shows that space deixis (*Στην Κίνα*), time deixis (*Κάθε βραδάκι, [όταν ήμουν] Νιος*) and logical relations (*Γιατί έχει τόσην ομορφιά*) do get prioritized through thematization (see preposing of time and place deixis) and by highlighting the causal relation which in the source version is implicit. More data should be examined until a valid conclusion is reached, but the sample shows that the specificity tendency may hold in poetry translation, as well.

Another question is whether the same phenomenon holds in the reverse translation direction, namely, whether in Greek-English translation, the specificity markers appear in the English target version. If they do, enhancing specificity in Greek target versions is likely to be a result of explicitation[6]. If, in the Greek-English direction, the specificity markers emerge in the Greek source version and do not show up in English, the assumption is that it is more likely to be a preference of the language and that English may be resisting specificity.

[6] Baker (1992) suggests that no matter the direction of translation, translators seem to always manifest a tendency to explain things for the addressees.

After the prose data in discussion question 1, which require readers to identify vagueness/specificity markers, in texts, if any, discussion question 2 brings in Greek-English poetry translation data, to check the operation of the vagueness/specificity variable across Greek English. The poetry translation data are by:

(a) M. Byron Raizis, professor of the English Department, National and Kapodistrian University of Athens, from his *Greek Poetry Translations* (1981) – also published in US outlets earlier, and

(b) David Connolly, professor of translation studies, English Department, at Aristotle University of Thessaloniki, translator of Greek literature and of Kiki Dimoula's poems (e.g., fragments from *Χαίρε Ποτέ/ Fairewell Never* 1988 and *Η Εφηβεία της Λήθης/ Lethe's Adolescence* 1994). Experienced translators have their own view as to how text are to be rendered cross-culturally. Raizis (1981) suggests that neither literal nor free translation suffices for translating literature: literal translation would cross out artistic qualities, whereas free translation may produce readable, even enjoyable texts, at the expense of meaning.

> In translating poetry, in particular, the literal method yields a text that cannot have artistic qualities, as it sounds contrived, with unnatural mannerisms, unidiomatic usage, alien cultural allusions, unfamiliar forms and so on. It follows then that a *literal* method is almost never used effectively in translating literature, and is out of the question in translating verse, since measures and versification schemes rarely correspond in two poetic compositions in two different tongues […] *Free* is a translation that conveys the meaning of the original into the target tongue by paying only *partial attention* to the details of the medium, or just the opposite: it respects the means (medium) at the expense of meaning. In contrast to the literal method, the free method invariably yields very readable, even beautiful texts in the target tongue. But the price is high: often a free translation carries only a small fraction of the features of the original (Raizis 1981:17-18, emphasis in original).

The observation material in the discussion questions of chapter 2 provides further instances of the operation of deixis and cohesion across English-Greek. The significance of chapter 2 and of the additional observation material in the discussion questions lies in that it raises awareness of variation in the operation of certain phenomena across English-Greek. Such tendencies may affect the English production of Greek users and translators, as mother tongue interference, who may need to curb their impetus for enhanced discourse connection (cohesion/coherence), definiteness and deictic specificity, when they translate into English (L2). Dimitroulia and Goutsos (2017) acknowledge the didactic potential of the parallel corpora, claiming that "traditional concordances and parallel corpora continue to be of great help not only to translators, but also to researchers and *translation teachers*" (emphasis added) (ibid: 1).

Chapter 2 makes use of a small fraction of what could have been an English-Greek parallel corpus of literary texts. In discussing computer-assisted literary studies, Zanettin (2017) refers to stylometry and the potential of tracing the hidden signature of literary writers through frequency counts of certain phenomena:

> More quantitatively-oriented approaches involve the use of statistical methods of analysis, based on frequency counts of any textual feature that can reliably be identified. Such studies are generally known as stylometry and have been successfully used in authorship attribution, both for legal purposes (forensic linguistics) and in literary-linguistic studies. They are based on the idea that each text bears the hidden signature of its author, the trace left by unconscious linguistic habits which is recoverable by comparing patterns in the use of textual features. (Zanettin 2017)

This chapter was concerned with tracing the operation of a variable across English-Greek parallel data sets, rather than with authorship attribution, as Zanettin (2017), Lynch (2017), Wang and Li (2012) did, with tracing features of translators' fingerprints.

The discussions questions ask readers to manually identify specificity/vagueness markers across English-Greek and Greek-English text fragments and to say in which version the specificity markers are more frequent.

2.2.4 On im/politeness and the variable

As systems of language are interconnected, the section intends to highlight the interconnection of the specificity/vagueness variable with the phenomenon of im/politeness, to which more phenomena may be associated with, further down.

Brown and Levinson (1987:101-211) summarized positive and negative politeness strategies, suggesting that the politeness intention may be universal but the ways in which it may be implemented across cultures may be different. As culture cannot be assumed to be a homogeneous system, language research made use of the notion of 'communities of practice' acknowledging the heterogeneity of culture, e.g., the variant forms linguistic interaction may favour depending on linguistic conventions. Sifianou (1992) had suggested that Greek favours positive politeness devices in interaction, which has often been confirmed through translation (Sidiropoulou 2012, 2021).

Translation practice has also shown instances of interpersonal communication where 'addressee' is a collective entity (e.g., as in the press or in academic writing and translation), where Greek may favour formality (i.e., potentially a manifestation of negative politeness). The assumption is that the preference for specificity in the Greek version of the parallel texts, which the chapter has shown that it may be manifested in the grammaticalization of the definite article, in thematizing spacio-temporal deixis or in enforced discourse cohesion, is in fact a tendency of the translators to implement positive politeness devices in interaction, because this is how they sense the message may improve its communicative force. If part of it is due to the explicitation strategy, it may only partially be so, because in the Greek-to English translation direction specificity markers are rarely transferred.

The tendency for definiteness in the Greek version of the data may manifest a positive politeness strategy in Brown and Levinson's (1987:101) model, namely, 'attend to hearer' (be specific for the sake of the hearer, do not 'be indirect'), the tendency for enforced cohesion or the tendency for thematizing spacio-temporal deixis, may both be manifestations of the second strategy of Brown and Levinson's (1987) model, 'Exaggerate' (in the sense of exaggerating with respect to the temporal or spatial markers in speaker's discourse) for meaning to be clearer for hearer to perceive.

Positive and negative politeness strategies

Negative	**Positive**
1. Be indirect	1. Notice/attend to hearer
2. Question/hedge	2. Exaggerate
…	…

(Brown & Levinson 1987:101-211)

In terms of Grice's Co-operative principle, heightening definiteness, thematizing spacio-temporal deixis and enforcing cohesion seem to manifest the operation of the maxim of manner.

The next chapter, which addresses the implementation of speech acts across English-Greek translation data, will suggest that cross-cultural transfer of speech acts may manifest more of Brown and Levinson's (1987) positive politeness strategies.

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Discussion questions – Chapter 2

Question 2.1

Please identify translation shifts in the following English-Greek fragment pairs, which you think might be meaningful theoretically in that they relate to the operation of the vagueness/specificity variable. Shifts may be lexical, grammatical and/or thematic, of a pragmatic value (Baker 1992).

2.1.1

New species of ancient four-legged whale discovered in Egypt

By DR ROBERT W. BOESSENECKER

Although the area is now desert, it was once covered by sea and is a rich source of fossils.

"Phiomicetus anubis is a key new whale species, and a critical discovery for Egyptian and African palaeontology," the study's lead author, Abdullah Gohar, told Reuters news agency.

While this is not the first time the fossil of a whale with legs has been found, the Phiomicetus anubis is believed to be the earliest type of semi-aquatic whale to be discovered in Africa.

https://www.bbc.com/news/world-middle-east-58340807 28/08/2021

Ανακάλυψαν αρχαία τετράποδη φάλαινα

Παρ' όλο που η περιοχή είναι πλέον τμήμα της ερήμου, κάποτε ήταν καλυμμένη από θάλασσα και για τον λόγο αυτό είναι μια πλούσια πηγή απολιθωμάτων για τους παλαιοντολόγους. «Η Phiomicetus anubis είναι ένα βασικό νέο είδος φάλαινας και μια πολύ σημαντική ανακάλυψη για την αιγυπτιακή και την αφρικανική παλαιοντολογία», δήλωσε ο επικεφαλής συγγραφέας της μελέτης, Αμπντουλάχ Γκοχάρ, στο πρακτορείο Reuters. Αν και δεν είναι η πρώτη φορά που βρέθηκε το απολίθωμα μιας φάλαινας που διέθετε πόδια, η Phiomicetus anubis πιστεύεται ότι είναι ο πρώτος τύπος ημι-υδρόβιας φάλαινας που ανακαλύφθηκε ποτέ στην Αφρική.

https://www.kathimerini.gr/world/561477763/anakalypsan-archaia-tetrapodi-falaina, 28/08/2021

2.1.2

Galaktos

The milk chocolate that comes first in mind. A flavour we 've grown up with, one that "makes you feel you 're eating chocolate for the very first time", as an ION Milk Chocolate TV commercial said back in the '60's and remains true to this day.

https://www.ion.gr/index.php/en/products#-36 26/11/2021

ION Γάλακτος

Η πρώτη σοκολάτα γάλακτος που σου έρχεται στο μυαλό! Γιατί η πλούσια γεύση της μας συντροφεύει από τα παιδικά μας χρόνια. "Νιώθεις πάντα σαν να τρως σοκολάτα για πρώτη φορά", λέει μια διαφήμιση της ION Γάλακτος από τη μακρινή δεκαετία του '60, αλλά η αλήθεια της είναι διαχρονική!

https://www.ion.gr/el/products#-36 26/11/2021

2.1.3

SkinGuard Technology

The SkinGuard feature is positioned between the blades to smooth skin and protect it from the blades.

https://gillette.com/en-us/products/razors-trimmers-and-blades/skinguard-sensitive-skin-razor (SkinGuard Features) 02/07 /2021

Τεχνολογία SkinGuard Sensitive

Το μοναδικό προστατευτικό SkinGuard είναι τοποθετημένο ανάμεσα στις λεπίδες, ώστε η ξυριστική μηχανή να προσφέρει βαθύ ξύρισμα, ενώ ταυτόχρονα προστατεύει την επιδερμίδα.

https://www.gillette.gr/el-gr/products/skinguard-sensitive (Οφέλη προϊόντος) 02/07 /2021

2.1.4

Sephora. gr [EN]

An anti-aging serum that helps visibly improve lines and wrinkles in 2 weeks, and visibly addresses loss of firmness, uneven skin tone, rough texture and moisture loss to reveal fuller, plump skin. Helps visibly reduce lines and wrinkles. Helps to boost firmness, smooth skin and revive skin's bounce with Crithmum, Bamboo and Pea Extract. Helps even skin tone and calms and refreshes the mind with an essential oil blend. For All skin types.
https://www.sephora.gr/en/antirutidiko-kai-antighrantiko-serum-proswpou/24284-plantscription-anti-aging-power-serum-30-ml.html, 28/6/2018

Sephora. gr [ΕΛ]

Ένα serum αντιγήρανσης που συμβάλλει στην ορατή λείανση λεπτών γραμμών και ρυτίδων σε διάστημα 2 εβδομάδων, ενώ παράλληλα παρέχει σύσφιγξη, ομοιομορφία χρωματικού τόνου, βελτίωση υφής και ασπίδας ενυδάτωσης για να αποκαλύψει ένα ορατά πιο λαμπερό και όμορφο πρόσωπο. Λεπτές γραμμές και ρυτίδες εξαλείφονται και η συνολική όψη βελτιώνεται αισθητά και ορατά από τις 2 κιόλας πρώτες εβδομάδες. Κατάλληλο για όλους τους τύπους δέρματος.
https://www.sephora.gr/el/antirutidiko-kai-antighrantiko-serum-proswpou/24284-plantscription-anti-aging-power-serum-30-ml.html, 28/6/2018

2.1.5

To Address the Climate Crisis, Focus on More Than Carbon Dioxide

Aug. 9, 2021
Jessica Lutz for The New York Times

By Kathy Castor
Ms. Castor is the chair of the House Select Committee on the Climate Crisis.

In conversations around the climate crisis, there's often a focus on carbon dioxide. It is trapping heat and warming our atmosphere, fueling deadlier climate disaster than normal and costing billions year after year. We are right to focus on carbon dioxide. In 2019, it made up about 80 percent of human-caused, heat-trapping pollution in the United States. Reducing it remains the key to achieving as soon as possible a net-zero economy.

But an alarming new report, released today, by the United Nations-backed Intergovernmental Panel on Climate Change, sheds light on the urgent need to cut down on another harmful pollutant: methane. Over 20 years, methane has more than 80 times the heat-trapping power of carbon dioxide, making it a major contributor to the climate crisis.
The new report makes it clear: If we are to keep global temperatures in check, we urgently need to focus on cutting methane pollution. […] And because of methane's

Κλιματική αλλαγή: Στο προσκήνιο τώρα και οι εκπομπές μεθανίου

Το φυσικό αέριο, που χρησιμοποιούμε κατά κόρον, αποτελείται κατά 85% έως 90% από μεθάνιο. Αυτός ο υδρογονάνθρακας έχει 80 φορές μεγαλύτερη ικανότητα παγίδευσης θερμότητας συγκριτικά με το διοξείδιο του άνθρακα. (Φωτ. SHUTTERSTOCK)

KATHY CASTOR*/THE NEW YORK TIMES
Στο επίκεντρο κάθε συζήτησης για την κλιματική αλλαγή βρίσκεται, πάντα, το διοξείδιο του άνθρακα. Παγιδεύει τη θερμότητα αυξάνοντας τη θερμοκρασία της ατμόσφαιρας, πυροδοτεί κλιματικές θεομηνίες και κάθε χρόνο μας κοστίζει δισεκατομμύρια δολάρια. Το 2019 προκάλεσε το 80% της ρύπανσης από ανθρώπινη δραστηριότητα. Ο περιορισμός του, λοιπόν, είναι αυτονόητο ότι διαδραματίζει κομβικό ρόλο στην επίτευξη της οικονομίας μηδενικού ισοζυγίου άνθρακα.

Ωστόσο, η δημοσιοποίηση της έκθεσης της Διακυβερνητικής Επιτροπής του ΟΗΕ (IPCC) για την κλιματική αλλαγή, δείχνει ότι υπάρχει επείγουσα ανάγκη να περιοριστεί ένα ακόμα τοξικό αέριο: το μεθάνιο. Σε βάθος χρόνου εικοσαετίας, αυτός ο υδρογονάνθρακας έχει 80 φορές μεγαλύτερη ικανότητα παγίδευσης θερμότητας συγκριτικά με το διοξείδιο του άνθρακα. Αποτελεί, λοιπόν, πρωταγωνιστή της κλιματικής κρίσης.
Το συμπέρασμα της έκθεσης των επιστημόνων του ΟΗΕ ήταν σαφές: αν θέλουμε να διατηρήσουμε τον έλεγχο των παγκόσμιων θερμοκρασιών οφείλουμε, άμεσα, να εστιάσουμε την προσπάθειά μας στη μείω-

relatively short life span – it lingers in the atmosphere for around 12 years, while carbon dioxide hangs around for hundreds of years – bringing down our methane emissions will help clear the atmosphere, helping to moderate temperatures and making a real impact on our near-term climate goals.[…]

The science is clear on the need to keep greenhouse gases like methane out of our atmosphere. A global methane assessment released in May showed how reducing its emissions by 45 percent this decade could help us avoid nearly 0.3°C of warming globally as early as the 2040s.

That doesn't sound like a lot, but it would make a world of difference for vulnerable communities in America and across the globe. […] We're already living with the devastating consequences of having warmed the planet more than 1°C. From the deadly heat domes in the Northwest to the harmful alga blooms killing the fish that we see washed up on the shores of Florida, humans have caused this problem. But we have the tools to fix it.

We can expand climate solutions and clean energy, which have the incredible potential to create millions of good-paying jobs, lower energy bills, strengthen our national security, and provide clean air and water for communities hurt by environmental injustice.

To solve this crisis, Congress must act. […]

Kathy Castor is the chair of the House Selec Committee on the Climate Crisis. She represents Florida's 14th Congressional District.

ση της ρύπανσης από μεθάνιο. Καθώς αυτός ο άκυκλος κορεσμένος υδρογονάνθρακας έχει βραχύ χρόνο ζωής (περί τα 12 χρόνια, ενώ το διοξείδιο του ανθρακα ζει για εκατοντάδες χρόνια), η μείωση των εκπομπών του θα συμβάλει στον καθαρισμό της ατμόσφαιρας και τη βελτίωση της θερμοκρασίας, επηρεάζοντας θετικά τους βραχυπρόθεσμους κλιματικούς στόχους μας. […]

Αναμφίβολα πρέπει να κρατήσουμε αέρια όπως το μεθάνιο μακριά από την ατμόσφαιρα. Η παγκόσμια αξιολόγηση των εκπομπών μεθανίου, τον Μάιο, έδειξε ότι η μείωσή τους κατά 45% μπορεί να βοηθήσει στον περιορισμό της παγκόσμιας υπερθέρμανσης κατά 0,3 βαθμούς Κελσίου ήδη από το 2040.

Μπορεί κάτι τέτοιο να μη φαίνεται σημαντικό, αλλά θα βοηθήσει τις ευάλωτες κοινότητες σε όλο τον κόσμο. Ήδη βιώνουμε τις κατακλυσμιαίες συνέπειες θέρμανσης του πλανήτη κατά έναν βαθμό Κελσίου. Από τους φονικούς θερμικούς θόλους στις βορειοδυτικές ΗΠΑ, μέχρι την έξαρση επιβλαβούς φυτοπλαγκτού που σκότωσε τα ψάρια που ξεβράστηκαν στις παραλίες της Φλόριντα, όλα είναι αποτελέσματα της ανθρώπινης δραστηριότητας. Προκαλέσαμε το πρόβλημα, αλλά πλέον διαθέτουμε τα όπλα για την αποκατάστασή του.

Ο ρόλος του Κογκρέσου

Μπορούμε να επεκτείνουμε τις κλιματικές λύσεις και τη χρήση καθαρών καυσίμων. Κάτι τέτοιο θα δημιουργήσει εκατομμύρια θέσεις εργασίας, θα μειώσει τους λογαριασμούς ηλεκτρικής ενέργειας, θα ενισχύσει την εθνική μας ασφάλεια, ενώ ταυτόχρονα οι κοινότητες που έχουν πληγεί σκληρότερα από την κλιματική κρίση θα απολαύσουν καθαρό νερό και αέρα.

Όμως, για να επιλυθεί η κρίση, πρέπει να δράσει άμεσα το Κογκρέσο. […]

** Η κ. Kathy Castor, βουλευτής της Φλόριντα, είναι πρόεδρος της Επιτροπής της Βουλής των Αντιπροσώπων για την κλιματική αλλαγή.*

2.1.6

Mild winter spurs bears to emerge from hibernation earlier

An unusually warm winter has caused bears to stir early from hibernation in several countries, […] early March in Russia, Finland and the US, a situation apparently triggered by the mild winter experienced in

Η κλιματική αλλαγή ξυπνάει τι αρκούδες

Ο ασυνήθιστα θερμός εφετινός χειμώνας έκανε πολλές αρκούδες να ξυπνήσουν πολύ νωρίτερα από το κανονικό από τη χειμερία νάρκη τους, σύμφωνα με αναφορές από Ρωσία, Φινλανδία, Καναδά και ΗΠΑ.

many countries.
This winter was the warmest ever recorded in Europe "by far", according to scientists, with the US just experiencing its hottest December and January on record.
Moscow Zoo has been preparing to deal with the emergence of two Himalayan bears a month early, while a grizzly bear sighting was reported on 3 March in Banff National Park in Canada, the earliest such sighting in a decade.

'Bears are also on the move in the Yellowstone National Park in the US, with a grizzly spotted prowling around the park's famed Grand Prismatic Spring on 7 March. […] Although there is scarse data on hibernation trends, experts have warned that the climate crisis could be spurring a harmful mismatch in seasons for animals, especially those who hibernate through the cold winter months when food is scarce. […]
https://www.theguardian.com/world/2020/mar/11/mild-winter-bears-emerge-from-hibernation , 11/3/2020

Στην Ευρώπη και σε άλλες περιοχές του βόρειου ημισφαιρίου ο φετινός χειμώνας ήταν μακράν ο θερμότερος που έχει καταγραφεί ποτέ, […]

Στον ζωολογικό κήπο της Μόσχας το προσωπικό προετοιμάζεται για το ξύπνημα δύο αρκούδων Ιμαλαΐων (υποείδος της καφέ αρκούδας) έναν μήνα νωρίτερα από το αναμενόμενο, ενώ δασοφύλακες είδαν μια αρκούδα γκρίζλι να περιφέρεται στο εθνικό πάρκο Μπανφ του Καναδά, στις 3 Μαρτίου. Επί μία δεκαετία είχε να καταγραφεί θέαση αρκούδας τόσο νωρίς.
Στο εθνικό πάρκο του Γέλοουστοουν, στις ΗΠΑ, οι δασοφύλακες εντόπισαν μια αρκούδα στις 7 Μαρτίου. Αν και δεν υπάρχουν πολλά επιστημονικά στοιχεία για τις τάσεις που επικρατούν αναφορικά με τη χειμερία νάρκη, ειδικοί προειδοποιούν πως η κλιματική αλλαγή θα μπορούσε να προκαλέσει το ξύπνημα ζώων από τη χειμερία νάρκη σε εποχή του χρόνου κατά την οποία υπάρχουν λιγοστά θηράματα για να τραφούν. […]

https://www.kathimerini.gr/1068796/article/epikairothta/perivallon/h-klimatikh-allagh-3ypnaei-tis-arkoydes , 12/3/2020

Question 2.2

Please skim through both versions of the poems 2.1-8 below to trace markers of specificity/vagueness which the translator's insight thought should be added or erased from the target version.

2.2.1

Γεώργιος Δροσίνης
Ο θάνατος του κύκνου

Εκεί που μαύρη φαλαρίδα κι η άγρια πάπια
Χειμαδιό βρίσκουν στην προσηλιακή στεριά,
Στης λιμνοθάλασσας τα ακρόνερα τα σάπια
τι ήρθες ζητώντας, λευκέ Κύκνε, του βοριά;

Τον κύκνο κοσμοπλάνευτη πλάνεψε κάποια
Της λιμνοθάλασσας νεράιδα, η Λευτεριά.
Παλάτι στεριανό του κάστρου είχε την τάπια,
Κι αντί στολίδια νύφης, άρματα βαριά.

Αητός ο λευκός κύκνος θέλησε να γίνει,
Κι αητού φτερά και νύχια τάνυσε για κείνη·
μα ήταν θανάσιμη η παράτολμή του ορμή…

George Drosinis
The Death of the Swan

Where the black coot and the wild duck
Find a wintering place upon the sunny land,

White Swan of the north, what did you seek to pluck
By the lagoon's decaying wateredge and sand?

The world-seducing Swan, by the lagoon Mermaid
had been seduced – Freedom he was called

For her palace on earth the battery had made,
bedecked not like a bride but in a panoply bold.

The White Swan then tried an eagle's form to take,
Eagle-like winds and talons stretching for her sake;
But his foolhardy attempt proved to be fatal…
And when, in mid spring, the waterfowl flew forth

Και τα μαγιάπριλα όταν γύρισαν και πάλι τα νεροπούλια προς το βοριανό ακρογιάλι, συνοδιά γίνηκαν στου Κύκνου το κορμί…	Returning to the far distant shore of the north, An escort they became to the Swan's funeral…
Transl.	M.V. Raizis, 1979. *Balkan Studies*, XX (2), 305-306

2.2.2

Ανέστης Ευαγγέλου	***Anestis Evangelou***
Το φως	**The Light**
Και στα πιο σκοτεινά λαγούμια Τα πιο βαθιά Τα πιο λησμονημένα Έρχεται κάποτε Ωσάν σε διάλειμμα και όταν κανείς πια τίποτε δεν περιμένει θαυματουργό παρήγορο το φως	Even into the darkest burrows The deepest The most forgotten ones, Sometimes As if an intermission And when nobody expects anything any longer, Miraculous Comforting Comes the light.
Transl.	M.V. Raizis, 1977. Universiy of Oklahoma, *World Literature Today* 51 (2)

2.2.3

Πέτρος Σόφας	***Petros Sophas***
Απόφαση	**Resolution**
Μάζεψες όλη την υπομονή από τους δίσκους των ζητιάνων και την έδεσες κόμπο στο μαντήλι σου. Κάθησες τόσες φορές στο κατώφλι της Άνοιξης μα δεν άκουσες παρά τον ίδιο θρήνο. Κοίταξες ώρες ατέλειωτες Τον ουρανό τόσες νύχτες Χωρίς ένα αστέρι να γεμίσει τη φούχτα σου	You've gathered all the patience From the beggars' trays And have tied it a knot in your handkerchief. You've sat so many times At the threshold of Spring Hearing but the same dirge. You were looking at the sky For hours on end so many nights With no star filling your palm.
Τι περιμένεις ακόμα; Πάρε τους άδειους δίσκους των ζητιάνων Και κάνε τους ντέφι. Πάρε έναν ήχο από το θρήνο της Άνοιξης Και φιάξε το τραγούδι του αύριο. Σφίξε την άδεια σου φούχτα Και κοίτα ν' ανοίξεις το δρόμο σου.	What are you still waiting for? Take the beggars' empty trays And make them a tambourine. Take a sound from the dirge of Spring And make the song of tomorrow. Tighten your empty hand And strike to open your way.
Transl.	M.V. Raizis, 1965. *The Charioteer* 7-8, 38-39.

The next set of poem extracts is by Kiki Dimoula, from her collections *Farewell Never* and *Lethe's Adolescence*. Below is Connolly's analysis of Dimoula's source collections, where the following fragments derive from reverberating grief and highlighting the poet's interaction with decay and death 'as living beings':

> In Farewell Never and Lethe's Adolescence, the correspondent between her personal and poetic life is everywhere evident. The poems in the two collections represent a painful

opening and examination of the would left by loss, with the resulting catharsis. They attempt to convey grief in an original way, devoid of sentimentalism and lyrical threnody […] Her personifying and liberating use of language enables her to enter into a dialogue with concepts such as decay and death as if they were living beings and, in so doing, tame them, strip them of their awesomeness by creating a familiarity with them, which, as so often, breeds contempt (Connolly 1996: xi).

While reading the poet's voice, and the translator's perception of it, please skim through the poems to trace markers of vagueness/specificity across versions.

2.2.4

Κική Δημουλά	***Kiki Dimoula***
Η εφηβεία της λήθης (extract, 1994)	**Lethe's Adolescence**
…	…
Αν δεν υπήρχε η απόσταση	If there were no distance
θα μαραζώνανε τα μακρινά ταξίδια	long journeys would waste away
με μηχανάκι θα μας έφερναν στα σπίτια	like pizza the world our escape hungered for
σαν πίτσες την υφήλιο που ορέχτηκε η φυγή μας.	would be delivered to our doors on motorbike.
Θα ήτανε σαν βδέλλες κολλημένα	Like a leech old age
πάνω στα νιάτα τα γεράματα	would stick fast to youth
και θα με φώναζαν γιαγιά απ' τα χαράματά μου	and indiscriminately my grandchildren and
εγγόνια μου και έρως αδιακρίτως.	love would call me granny from the dawn of my days
Και τι θα ήταν τ' άστρα	And what would the stars be
δίχως την υποστήριξη που τους παρέχει η απόσταση.	without the support that distance affords them.
Επίγεια ασημικά, τίποτα κηροπήγια τασάκια	Earthly silverware, a few candlesticks ashtrays
να ρίχνει εκεί τις στάχτες του ο αρειμάνιος πλούτος	for panache's wealth to flick its ash
να επενδύει ο θαυμασμός την υπερτίμησή του.	for adulation to invest its overestimation.
Αν δεν υπήρχε απόσταση	If there were no distance
στον ενικό θα μας μιλούσε η νοσταλγία.	Nostalgia would speak to us in the singular.
Οι σπάνιες τώρα ντροπαλές της συναντήσεις	Its now infrequent shy encounters
με την πληθυντική ανάγκη μας	with our plural need
μοιραία τότε θ' αφομοίωναν	would inevitably then assimilate
την αλανιάρα γλώσσα της συχνότητας.	the tasty language of commonness.
Βέβαια, αν δεν υπήρχε η απόσταση	Of course, if there were no distance
δεν θα' τανε σαν άστρο μακρινό εκείνος ο πλησίον	that fellow being would not be like a far-off
θα' ρχοταν στην πρωτεύουσα προσέγγιση	star dreams would be only a step away
μόνο δυο βήματα θ' απέχανε τα όνειρα	from his sketchy outline.
από τη σκιαγράφησή του.	
Όπως κοντά μας θα παρέμενε	Just as the soul's final flight
η ύστατη φευγάλα της ψυχής.	would remain close to us.
Προς τί η τόση περιπλάνηση. Χώρος	To what end such wanderlust. Empty space
κενός υπάρχει. Εμείς θα κατεβαίναμε	exists. We would descend
να ζήσουμε στο υπόγειο κορμί μας	to live in our basement bodies
κι εκείνη με τον μύθο της και τα συμπράγκαλά του	and with its myth and paraphernalia
θα μετεμψυχωνότανε σε σώμα.…	would migrate to another body.
	…
Transl.	Connolly, David, 1996. *Lethe's Adolescence*

2.2.5

Κική Δημουλά
Εχθρική συμφιλίωση (extract, 1994)

Μου φαίνονται απόψε πιο γκρίζα τα μαλλιά σου
μπερδεμένη καθώς τα χτενίζω με σκέψεις.

Τι έπαθες. Σε γέρασε η πολλή φωτογραφία
ή μη σου είπε κάτι εναντίον μου
η φαρμακόγλωσσα η ενοχή μου.

Ο μανιακός κατήγορος.
Εκείνη μ' έμαθε να φταίω τόσο σπάταλα.
Φταίω ακόμα και γιατί πιάνει φωτιά το ξύλο
σβήνει η φωτιά με το νερό ή με τη χορτασιά της
φταίω εγώ που ζει μόνο μια μέρα η μέρα
που είναι μόνο των πουλιών οι κελαϊδισμοί
γιατί δεν έρχεται στο τέλος η νεότης
κι έρχεται τότε στην αρχή
τότε που από μόνοι μας είμαστε τόσο νέοι.

Μην την ακούς, δεν ζω, πηγαινοφέρνομαι
Τα κύματά μου με πετούν πάνω στα κύματά μου.
Δεν ζω, ξεχορταριάζω· τη δίνη από δίνες

Να την αφήσω καθαρή έτοιμη στους επόμενους.
…

Transl.

Kiki Dimoula
Hostile Conciliation

Your hair seems greyer to me tonight
As confused I'm combing it with thoughts.

What happened. Is it too much photograph
that's aged you
or has my backbiting guilt
been saying things against me.
Maniacal accuser
This taught me so freely to be to blame
I'm even to blame for the wood catching fire
fire put out with water or its own satiety,
I'm to blame for the day lasting only one day
for the warbling being only the birds'
and because youth comes not at the end
but back then at the beginning
when of our own accord we're so young.

Don't listen to it, I'm not alive, I move to and fro
My waves cast me upon my waves.
I'm not alive, I'm weeding out; whirls from the whirl.
To leave it clean ready for those coming next.
…

Connolly, David, 1996. *Lethe's Adolescence*

Chapter 3. On speech acts in translation

Chapter 3 focuses on another pragmatic phenomenon, namely, speech acts, and examines variation in transferring speech acts as manifested through real-world translation practice. The chapter aims at showing how cross-cultural rendition of speech acts may raise awareness of cultural variation in the use of phenomena, in ways which would have gone unnoticed otherwise. The chapter first explores speech acts with respect to the phenomenon of interpersonal proximity/ distance. It then shows how speech act rendition may do justice to a playwright's intention by alternation between positive and negative politeness patterns, in shaping fictional character identities. It then focuses on non-fiction, namely, English-Greek academic discourse translation, and highlights three aspects of facework (quality/social identity/relational face) enacted by academic experts addressing an academic audience. It takes a diachronic perspective to show that features which realize the three aspects of facework may shift over the years. Findings show that the relational aspect is probably the most important aspect of face in this context, but diachronically it seems to be shifting due potentially due to globalization (Blommaert 2005, Blommaert, Collins and Slembrouck 2005, Vaish 2010, Bennett and Queiroz de Barros 2019). The chapter presents further research on academic discourse, namely, it presents potential features of variation between the discourse of the humanities and that of sciences. The findings show that connectivity markers are twice as high in the humanities than in the sciences, whereas the feature which predominates in the sciences is certainty (Sidiropoulou 2021). The chapter then turns to impoliteness and the rendition of impoliteness in fiction (theatre). It reports on research examining rendition of impoliteness on the Greek stage by using Watt's (2003) 'non-/politic' zones describing in/appropriate behaviour and finds that what is appropriate in polite and impolite contexts in non-/fiction translation varies significantly across English-Greek. Findings enhance intercultural awareness in translator-trainees and language users.

3.1 Speech acts and politeness in translation

Speech acts are "basic units of linguistic interaction – such as give a warning to, apply for, tell what, confirm an appointment" (Griffiths 2006:148). Austin (1962) distinguished three aspects of a speech act, namely, locution, illocution and perlocution, with *locution* being the act of saying something (e.g., shoot her!), *illocution* being the purpose of an utterance (e.g., urging someone to shoot) and *perlocution* (being the effect of saying: persuading someone to shoot).

The reason why a book on intercultural awareness may tackle speech acts is because speech acts may be performed differently intra-culturally, let alone across cultures. Although the theory of speech acts did not include cross-cultural perspectives of speech act performance, translation practice may show instances of speech acts performed differently across cultures, in agreement with translator insight. Sadock (2004/2006) speaks of interpersonal relations involved in speech acts. Interpersonal relations also relate to translation practice because they may be shifting cross-culturally in speech act performance.

> Real-life acts of speech usually involve *interpersonal relations* of some kind: A speaker does something with respect to an audience by saying certain words to that audience. Thus, it would seem that ethnographic studies of such relationships and the study of discourse should be central to speech act theory, but in fact, they are not (Sadock 2004/2006:53-54, emphasis added)

In fact, interpersonal dynamics seem to be a central area where cross-cultural variation in speech act performance may be manifested. Speech acts can be performed directly or indirectly. Sadock (ibid) notices that speech act performance interacts with politeness, in the sense that politeness seeks to avoid imposition and attack addressees' face, but a speech act of request, for instance, may be imposing, thus, speech act performance is likely to vary cross culturally because politeness norms vary (Brown and Levinson 1978, Toury

1995). See how deftly Sadock puts it:

> Most theories of indirect speech acts barely touch on the reasons for which speakers use indirect rather than direct forms, nor do they seek an explanation for which particular indirect forms will be used under which conditions. It takes little reflection, however, to notice that in most cases, some notion of politeness plays a role. Brown and Levinson (1987) include extensive investigations of how models of politeness can yield answers to these interesting questions. They assume – following R. Lakoff (1977) – that a fundamental rule of politeness (deriving from a need to preserve addressee's "face") is: *Don't impose*. Requests are, by definition, impositions, and the clash that they present with the rule of politeness is in need of resolution. The direct imposition can be ameliorated by avoiding a direct demand and instead asking whether the addressee is willing to or capable of carrying out the act. This gives the addressee the technical option of not carrying out the implied request without losing face. Hence *Would you pass the salt?* or *Can you pass the salt?* are more polite than *Pass the salt!* A rather similar account is offered by Leech (1976). These studies of politeness have spawned a considerable interest in naturalistic studies of speech interaction, cross-cultural comparisons of indirection strategies, and intercultural communication (Sadock 2006:71).

English-Greek translation practice provides ample evidence of variation in cross cultural rendition of speech acts, because – depending on the genre – the two languages may favour different politeness patterns, or a playwright's intention may be best served by manipulating im/politeness in the target version.

3.1.1 Serving a playwright's purpose

Below are instances of an unpublished postgraduate translation of Pinter's play *The Hothouse* (Sidiropoulou 2012). I had the chance to appreciate trainee-translators' insight, when they collectively produced the translation and discussed it in class (2000), in one of the English language seminars of the Interdepartmental MA Translation-Translatology, of the School of Philosophy, National and Kapodistrian University of Athens (1998-2018). I refer to this version of the play, rather than to any other published translation, because of the experimental spirit I witnessed in class and the inventiveness with which trainee-translators represented the source situation in a target version. The setting is a rest-home for retarded people, run by Roote, an army officer, and Gibbs, his subordinate. Pinter's plays have violence in the subtext, and this is the case with Roote and Gibbs, who finally replaced Roote in the administration of the institution. The following is an exchange between Roote and Gibbs and the speech act is 'reporting a problem'. Positive and negative politeness patterns do appear in the source version, to signal the interpersonal dynamics between them, namely that Roote has power as director and Gibbs is lower in rank.

> GIBBS. *I'm afraid* there *seems* to be a *slight* discrepancy, sir.
> ROOTE. Discrepancy! *I'm damn sure* there's a discrepancy! You *come* and tell me that a man has died and I've got it down *here* that I had a conversation with him yesterday morning… (p. 204, emphasis added) (Sidiropoulou 2012:40)

Gibbs uses negative politeness devices, hedges (see italics in the example above), which assume interpersonal distance and Roote uses lower tenor expressions (*I'm damn sure*), *here* and *now* adverbs etc. which signal his power to handle interpersonal distance between them according to will. Gibbs appears submissive enough through the hedges (negative politeness), so that his intention to overthrow Roote goes unsuspected at the moment. Roote was represented as more positively polite, in the target version, which would hide his 'illegal' activities, because – as suggested – violence in Pinter is in the subtext. Translators enforced the contrast between the politeness orientation of these characters. In the target version, Roote favours even more interpersonal proximity and Gibbs interpersonal distance, as if very much aware of his lower status. One of the devices which signal interpersonal distance or proximity may be honorifics.

In the examples below (Sidiropoulou 2012:41 and 43), Roote performs a speech act of complaining (in favour of the patients in the rest house): *for God's sake* is translated as *ρε αδερφέ* or *παιδί μου* which are honorifics of proximity and show Roote's perception of the relational dynamics between himself and Gibbs. Ren-

dition also encoded Roote's supposedly favourable stance towards the patients[7] of the rest home. By contrast, Gibbs protests most respectfully, i.e., by signalling interpersonal distance through the honorific *κύριε* and the exclamation of surprise *προς θεού.*

Roote	*Ρουτ*
…Why don't we use their names, **for God's sake?** They've got names, haven't they? …	Γιατί δεν χρησιμοποιούμε τα ονόματά τους, **ρε αδερφέ**; Έχουν ονόματα **οι άνθρωποι** ή δεν έχουν; ….
Roote Who, **for God's sake**?	*Ρουτ* Ποιος είναι, **παιδί μου**;
Roote Are you taking the piss out of me?	*Ρουτ* Με δουλεύεις, άνθρωπέ μου;
Gibbs **Most decidedly not**, **sir**.	*Γκιμπς* **Προς θεού***,* **κύριε. Τι λέτε***;*
Harold Pinter: Plays (1), The Hothouse, Methuen, 1976/1983/1986	*Το Θερμοκήπιο*, unpublished translation/postgrad seminar, 2000

Below is a summary of positive and negative politeness strategies, as suggested in Brown & Levinson (1987:101-211) and are presented here to suggest the theoretical nature of shifts in the above extract and in extracts referred to hereafter.

Positive and negative politeness strategies

Negative	**Positive**
1. Be indirect	1. Notice/attend to hearer
2. Question/hedge	2. Exaggerate
3. Be pessimistic	3. Intensify interest
4. Minimise imposition (verbally)	4. Use in-group markers
5. Give deference/humble oneself	5. Seek agreement
6. Apologise/admit imposition/indicate reluctance/give overwhelming reasons/beg forgiveness	6. Avoid disagreement
	7. Presuppose/raise/assert common ground
	8. Joke
7. Impersonalise speaker and hearer (pronominally/passive voice/indefinites/ reference terms/point of view distancing)	9. Assert/presuppose knowledge of/concern for hearer's wants
	10. Offer/promise
8. State FTA as general rule	11. Be optimistic
9. Nominalise	12. Include both speaker and hearer
10. Go on-record with indebtedness	13. Give (or ask for) reasons
	14. Assume/assert reciprocity
	15. Give gifts (goods/ sympathy /understanding/ cooperation)

(Brown & Levinson 1987:101-211)

Roote uses positive politeness strategies which are exaggerated through the lower tenor honorifics he uses in the target version (*ρε αδερφέ*, *παιδί μου*), which also function as in-group markers; he presupposes interest in others' wants (*οι άνθρωποι*) and asks for reasons. As mentioned, Gibbs uses hedges, is interested in minimizing imposition, which is signalled through awareness of his lower status.

In the end, Gibbs' and Roote's roles are reversed, but at the beginning, Gibbs' cunning potential should rather go unnoticed, which is fabricated through enforcing Gibbs' submissiveness and Roote's power to handle interpersonal proximity as he pleases. These are instances of speech act rendition, in a target version of a playtext, where the shifts between ST and TT serve a target perception of how the playwright's purpose (violence in the subtext) may be achieved. The next section moves to a different genre; it moves from fiction in translation to non-fiction situations in translation, and from oral interaction to written scientific discourse in translation, to identify how speech acts may be transferred and what significance potential shifts may have.

[7] When naming people *οι άνθρωποι, η γυναίκα, το παιδί etc, in phases like 'το είπαν οι άνθρωποι, αλλά δεν τους πιστέψαμε', 'πονούσε η γυναίκα κι αυτοί κώφευαν', 'γύρισε το παιδί, αλλά είχαν φύγει'*, the assumption is that the speaker has a favourable stance towards the person referred to. Roote uses *οι άνθρωποι*, referring to his patients.

3.1.2 Serving cross-cultural conventions

As mentioned, a purpose of the book is to show how revealing translation data can be in showing the operation specifics of cross-cultural phenomena, namely, speech acts, in this chapter. The section will refer to a study examining politeness patterns in the treatment of speech acts of expressing informed opinion, in English-Greek translated political science discourse (Sidiropoulou 2017).

A pilot comparison of the source version of John Stuart Mill's essay *On Liberty* (1869) and its Greek target version (1963) identified shifts with respect to

- the *rationality and objectivity* with which the target version represented the author's informed opinion,
- the *collective awareness* of the author in expressing his informed opinion across versions,
- the passivization level across versions, which would modify the *interpersonal distance* between text producer and addressee.

The rationality/objectivity concern was enforced in the target Greek version of John Stuart Mill's essay *On Liberty* though added contrastive connectives in the target version, through enforcing the cause-and-effect potential of connectives already emerging in the source version (e.g., *accordingly* → *συνεπώς*) and lexically (e.g., *values* → *αντικειμενικές αξίες*). The text producer's perspective of collective awareness was enforced through added instances of the inclusive-*we* in the target version (e.g., *μπορούμε να πούμε ότι, του επιχειρήματός μας*) and lexically (e.g., *opinion* →*κοινή γνώμη*, *feeling* → *δημόσιο αίσθημα*). The passivization level was enforced in the Greek target version increasing the interpersonal distance between expert and reader, as Greek favours formality in scientific discourse.

Another study followed, of two Greek translations (1990, 2005) of John Locke's *The Second Treatise* focusing on what aspects of facework were prioritized in the target versions in the speech act of expressing informed opinion: the aspect of quality face [*rationalization/objectivity*], social identity face [*collective awareness*] and relational face [*passivization/nominalization*]). The study measured the frequency of

- rationalization/objectivity markers in the two Greek (target) versions,
- the markers which showed collective awareness, and
- passivization/nominalization occurrences.

Results showed that there is variation across the retranslations in the transfer of these devices, which may be associated with value judgements of present-day academic readers.

A third study further examined a set of six parallel samples from different political science works and their translation into Greek, with a view to quantitatively confirming the hypothesis that Greek academic discourse is changing under the influence of English academic discourse. Results show that features are 'degenerating' in translations. The following figure from Sidiropoulou (2017:328) shows that there is some decrease in the use of certain phenomena, namely, in aspects of facework which realize the speech act of 'expressing informed opinion' in scientific discourse translation.

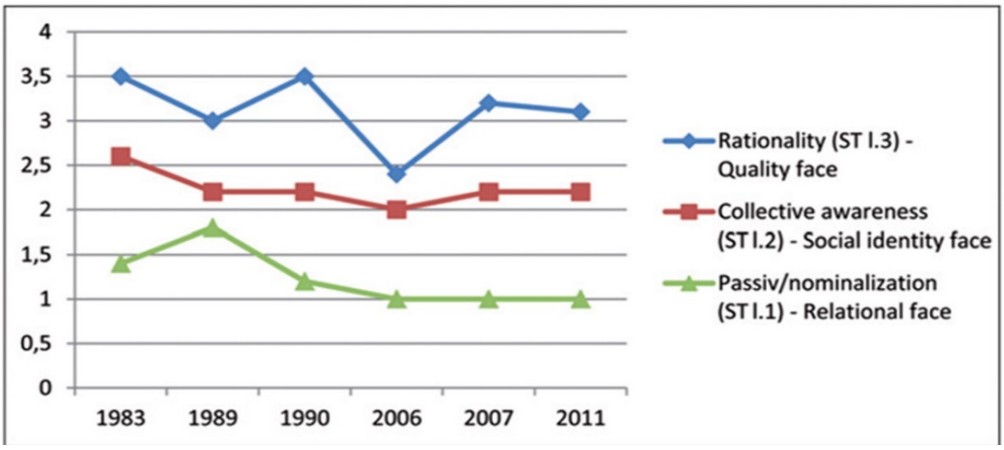


Figure 3.1 *Degeneration of tendencies in the use of phenomena across target samples (Sidiropoulou 2017:328)*

The study conducted a last experiment with translator-trainees of the English Department, NKUA, to receive data (from an emic perspective) as to the relative importance which present-day readers assign to these aspects of facework in academic writing and in performing the speech act of 'expressing informed opinion'. The questionnaire results showed that native speakers prioritized the relational dynamics as more important than the collective concern and the rationality one, which unfortunately is the aspect of facework which is mostly degenerating over the years under the influence of English.

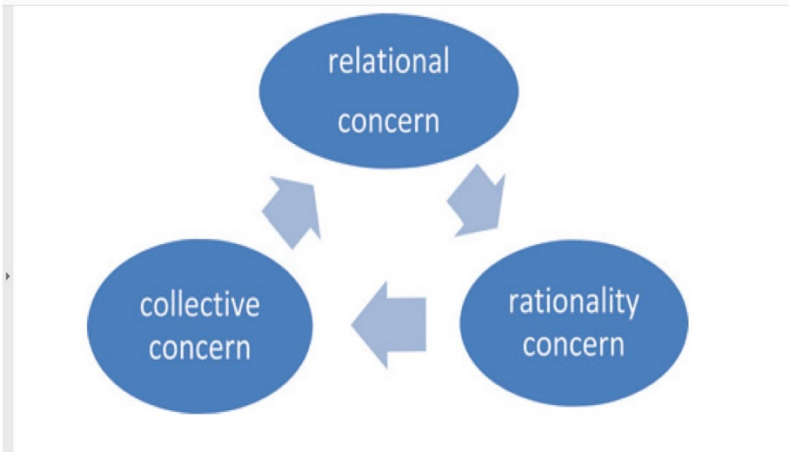


Figure 3.2 *Aspects of facework assessed for their relative importance in Greek academic context (Sidiropoulou 2017:338)*

> The study concluded that the relational aspect of facework, which is favoured by native Greek informants, undergoes some 'degeneration' over the years, which seems to suppress the local balance of positive/negative politeness patterns in political science discourse. The assumption has been that this is an effect of globalization suppressing locally favoured aspects of facework in academic discourse, through the inflow of translated material in the reception environment (Sidiropoulou 2017:338).

The section identified the interplay (Sadock 2004/2006) of politeness and the speech act of expressing informed opinion in academic contexts and showed that the transfer of speech acts (and of the aspects of facework associated with them) change cross-culturally. The Greek version may favour higher connectivity (as rationalization at the individual level), higher collectiveness (awareness of the social context) and higher passivization (higher power distance between expert and reader, as a manifestation of relational dynamics).

Results showed that the relational level is more important than the other aspects of facework according to Greek native speaker insight, however it is the level which showed the highest degeneration over the years. A culturally prioritized aspect of speech act performance has been shown to be mostly suppressed by the workings of globalization in a diachronic perspective (Blommaert 2005, Blommaert, Collins and Slembrouck 2005, Vaish 2010, Bennett and Queiroz de Barros 2019).

3.1.3 Speech acts across the humanities and the sciences

Another question arising in the area of English-Greek academic discourse translation is whether the speech act of expressing informed opinion is performed differently across translated academic discourse in the humanities and the sciences. The question would shed light on the effect of genre on translated academic discourse and potentially which features translators would prioritize in these discourse categories.

The data set comprised randomly selected extracts of Greek translated academic coursebooks from the humanities and the sciences, which were measured for the occurrences they displayed in the use of certain phenomena, namely, in the use of pronouns vs. recurrence, adverbial connection vs. independent clauses, thematizing, hedging vs. heightening certainty, passivizing vs. active structures, impersonal structures vs. we-inclusive ones and surface vs. concealed negation. Quantitative findings are summarized in the following table (Sidiropoulou 2021:68). The + sign shows added occurrences of phenomena, the – sign shows omitted occurrences of phenomena.

Measurement showed that certain features are more dominant than others in the target Greek versions of English academic bestsellers and that humanities and sciences display varying discourse preferences. For instance, the ratio of incoming adverbial connectivity markers (rows d-c) is twice as high in the humanities than in the sciences. On a par, the ratio of the incoming and outgoing certainty markers is twice as high in the sciences than in the humanities (rows e-f), while the genres which favour the passive, in the Greek translated discourses, are the sciences rather than the humanities. The speech act of transmitting knowledge and informed opinion is done with higher certainty in the sciences, where measurement and experimental methodology evidently allows it. By contrast, discourse connectivity seems to be a concern of the humanities scholar.

Table 3.1 *Discoursal tendencies through shifting phenomena in translation (Sidiropoulou 2021:68)*

		I		II			
		ALL SETS		HUMANITIES		SCIENCES	
	phenomena	instances	ratio	instances	ratio	instances	ratio
a	pronoun expansion (+)/entity omission (-)	119+/40-	2.97	101+/33-	3.06	8+/7-	2.57
b	connective added (+)/omitted (-)	169+/52-	3.25	132+/33-	4	37+/19-	1.94
c	connective enforced (+) /weakened (-)	193+/32-	6.03	136+/16-	8.5	57+/16-	3.56
d	adverbial preposed (<)/postposed (>)	40</40>	1	29</20>	1	15</16>	0.93
e	certainty marker added (+)/omitted (-)	24+/9-	2.66	18+/5-	3.6	7+/1-	7
f	certainty marker enhanced (+)/weakened (-)	61+/21-	2.90	27+/13-	2.07	34+/8-	4.25
g	passive added (+)/omitted (-)	132+/70-	1.88	50+/50	1	82+/20-	4.1
h	*we*-inclusive personalizing(+)/impersonalizing (-)	106+/28-	3.78	31+/9-	3.44	71+/20-	3.55
i	surfacing (+)/concealing (-) negation	36+/6-	6	32+/6-	5.33	4+/3-	1.33

The study then used Watt's (2003) non-/politic model of im/politeness to show the value two variable features are assigned in English and translated Greek academic discourse, namely, the variables certainty/hedging and high/low tenor. High tenor and high-power distance favours formality and may be realized through passivization and impersonalization, among other devices. Below is Watt's non-/politic model.

impolite	(negatively marked, inappropriate/**non-politic**)
non-polite	(unmarked, appropriate/**politic**)
polite	(positively marked, appropriate/**politic**)
over-polite	(negatively marked, inappropriate/ **non-politic**)

WATT'S NON-/POLITIC ZONES OF IM/POLITENESS (in Sidiropoulou 2021)

Academic discourse may be placed in the politic zone, because potential impolite/inappropriate behaviour and speech act performance would not be allowed by editors. Sidiropoulou (2021) suggested that the two variables (certainty/hedging and high-/low-tenor would rather be placed at a different position with respect to Watt's (2003) non-/politic zones. If certainty and high-tenor are preferred in the Greek version of the data, hedging and low-tenor may sound over-polite and rather negatively marked behaviour, in speech act performance in academic discourse:

> The data showed that, in English, hedging and low tenor are positively marked values; in Greek, the positively marked values are certainty and high-tenor, with hedging and low-tenor taking a rather over-polite gloss. The study shows that the use of im/politeness may be fruitfully explored through translation data which translators unintentionally produce on the basis of their socio-cultural awareness and their linguistic expertise (2021:69).

The table 3.2 showed the politic zones and the placement of devices (2021:69) on them. It highlights the fact

that certain features realizing the speech act of expressing informed opinion, in academic discourse, are assigned different values cross-culturally and therefore the speech act has to shift the feature that realizes it (higher certainty and higher tenor), if it is to be kept in the politic zone in the Greek version of the data.

Table 3.2 *Greek and English non-/politic use of certainty and hedging (Sidiropoulou 2021:69)*

		English		Greek	
impolite	(negatively marked, inappropriate/ **non-politic**)				
non-polite	(unmarked, appropriate/**politic**)	certainty	high-tenor		
polite	(positively marked, appropriate/politic)	hedging	low-tenor	certainty	high-tenor
				hedging	low-tenor
over-polite	(negatively marked, inappropriate/ **non-politic**)				

3.2 Speech acts and impoliteness in translation

The previous sections considered im/politeness with genres which are expected to touch upon Watt's politic zone of the phenomenon. This section will consider speech acts which touch upon the non-politic zones, especially the impolite one. Such instances of speech acts may arise in more private interaction, although public spaces may be an option. Instances of impolite behaviour may arise in theatrical plays translated for a target stage: translator expertise seems to ensure appropriate levels of impoliteness, which may appeal to a target audience.

I would like to use one of Stamouli's (2020) examples, who examined two Greek stage versions (1977, 2006) of Edward Albee's *Who's Afraid of Virginia Woolf?* (1962), by analyzing how translators reshaped impolite behaviour in the interaction of the main couple (Martha and George) to capture the audience's attention. Stamouli's questionnaire showed that her Greek respondents preferred TTa as more appropriate for present day Greek stage, which is considerably more offensive and impolite than TTb (2020:14)

ST	TTa	TTb
Martha: Jesus…	**Μάρθα:** Το Χριστό μου...	**Μάρθα:** Άει σιχτίρ!...
George: …Shhhhhhh	**Τζωρτζ:** Σσσσ.	**Τζωρτζ:** Σσσσσσσσσς....
Martha: ..H. Christ…	**Μάρθα:** Το Χριστό μου...	**Μάρθα:** ΑΕΙ ΣΙΧΤΙΡ είπα...
George: For God's sake, Martha, it's two o'clock in the…	**Τζωρτζ:** Για όνομα του Θεού, Μάρθα, είναι δύο το...	**Τζωρτζ:** Για όνομα του Θεού, Μάρθα, είναι δύο η ώρα το...
Martha: Oh, George!	**Μάρθα:** Χέσε με, Τζωρτζ!	**Μάρθα:** Έλα, μωρέ Τζώρτζ!
George: Well, I'm *sorry*, but…	**Τζωρτζ:** Συγγνώμη, αλλά...	**Τζωρτζ:** Με συγχωρείς, αλλά...
Martha: What a cluck! What a cluck you are.	**Μάρθα:** Τι μαλάκας! Τι μαλάκας που είσαι!	**Μάρθα:** Τι κόπανος! Τι κόπανος, Θεέ μου, που είσαι.
(Albee 1962/2001, 1)	(Belies 2006, 10)	(Kassimati 1977, 19)

In the speech act of raising objections, all of Stamouli' (2020) respondents preferred the most offensive version of Martha, which in Watt's (2003) terms, is a more-negatively marked non-politic behaviour. A second example of 'appropriately' offensive behaviour comes from translations of Tennessee Williams' play *The Glass Menagerie* (1944) and two of its Greek translated versions (by Nikos Spanias, 1946/1987, *Γυάλινος Κόσμος* [Glass World] and by Errikos Belies, 2001/2014, *Ο Γυάλινος Κόσμος* [The Glass World]). It is an

instance of communication between Amanda and her son Tom, who used the item *cripple* to refer to his sister.

ST You know that I never allow that word to be used! (2018, 47).
TTa Ξέρεις πως δεν επιτρέπω να μεταχειρίζονται τέτοια λέξη! (1987, 49).
BT. You know that I don't allow (people) using this word
TTb Σου έχω απαγορέψει να λες αυτήν τη λέξη! (2014, 65).
BT. I have forbidden you to utter that word!

Rigalou (2020:33) suggested that "*Σου έχω απαγορέψει* (I have forbidden you) conveys a stronger, more threatening and authoritative restriction than TTa item *δεν επιτρέπω* (I don't allow) and seems to carry connotations of heavier consequences for Tom". All of Rigalou's ten respondents agreed that Amanda accuses her son in a more direct way in the second version. She also suggested that her attack is also more personal as it refers to Tom with the personal pronoun *σου* (you). TTb increases Amanda's imposition weight in restricting Tom's personal freedom.

A third instance of adjusting non-politic behaviour in Greek to make it more appropriate in the conflict situation the play describes, appears in translations (1986 and Bellies 2007) of Eugene O'Neil's dramatic trilogy *Mourning Becomes Electra* (1931). Blana (2020:49) explains that Lavinia is desperate to persuade her brother, Orin, about their mother's infidelity, which led to her murdering their father. The exchange between the siblings is as follows:

LAVINIA: And even if **she's got you so under her thumb** again that you doubt my word, you can't doubt the absolute proof!

ORIN: (*roughly*) Never mind what you call proofs! I know all about them already! (*then excitedly*) Now, listen here, if you think you're going to tell me a lot of crazy stuff about **Mother**, I warn you I won't listen! So **shut up** before you start! (1931, 64)

Blana (2020:50) traces variation in the way the items *mother, shut up* and *she's got you so under her thumb* are rendered in two Greek versions of the play which is manifested in the table below. She suggests that TTb favours a more aggressive version of Orin, which was preferred by questionnaire respondents.

ST items	TTa	TTb
she's got you so under her thumb…	σε έχει δέσει στη φούστα της …	σε σέρνει από τη μύτη…
Mother	τη Μητέρα	τη μάνα μας
shut up	πάψε (1986, 125)	βούλωσ' το (2007, 135-136)

TT1a rendition of *Mother* as *Μητέρα* (formal and with capitalized initial) indicates some interpersonal distance in the mother-son relationship, if compared to its TT1b counterpart *μάνα μας* (BT. our mum) which assumes closeness as a more intimate form of address, and includes the possessive *μας* (our) which reminds the audience of the relationship the protagonist has with his sister on the grounds of their shared familial roots. TT1b rendition *βούλωσ' το* (BT. zip it) and *πάψε (BT. stop it)* for ST1 item *shut up* display (a) a higher level of aggression and reluctance on the part of Orin to accept his sister's face-threatening claims and at the same time (b) a quite intimate relationship stemming from their familial context. (2020:50)

If researchers witness preference for the most aggressive options in figurative characters' behaviour, in the Greek context, as an appropriate manifestation of a conflict, then the perception for appropriate behaviour is significantly different in the non-politic/impolite zone too, and may be summarized in the following table, where appropriateness is signalled in colour. Both polite and impolite appropriateness zones favour a different feature across English-Greek, with Greek favouring more directness (more offensive options in conflict/non-politic situations and, more certainty and interpersonal distance in polite contexts) as shown in Table 3.3.

Table 3.3 *Appropriateness in polite and impolite contexts in English and Greek*

		English	Greek
		enforced aggression	
impolite	(negatively marked, inappropriate/ non-politic)	aggression	enforced aggression aggression
non-polite	(unmarked, appropriate/politic)	certainty high-tenor	
polite	(positively marked, appropriate/politic)	hedging low-tenor	certainty high-tenor hedging low-tenor
over-polite	(negatively marked, inappropriate/ **non-politic**)		

The topic of speech act performance with reference to the interpersonal distance/proximity which interlocutors assume in the communicative situation is highly productive in cross-cultural research, when examining it against a wider spectrum of languages. I would like to refer to a situation in my educational context, which provided instances of a different perception of the situationally appropriate interpersonal distance in a speech event of instruction giving. Two colleagues from the Department of Russian Language and Literature and Slavic Studies, (NKUA), and myself were communicating via e-mail in Greek with a postgraduate student of the Interdepartmental MA 'Translation: Greek, English, Russian'. The student was – at the time – writing up her dissertation, while being in Moscow. We copied each other in, so I received my colleagues' messages to the student, who were addressing her in the plural, rather than in the singular, as I did when I communicated with her:

Colleague A:
Αγαπητή Μαρία (Student's imaginative first name),
Σας στέλνω τα σχόλιά μου τα οποία είναι γραμμένα πάνω στο ίδιο αρχείο… (16-1-2022)

Colleague B:
Ευχαριστώ θερμά τις συναδέλφους-μέλη της επιτροπής για τις εποικοδομητικές επισημάνσεις. Μαρία, θα **σας** αναζητήσω την Τρίτη ώστε να κανονίσουμε τηλεσυνεργασία … (17-1-2022)

I had addressed the student in the singular, prior to the above communication, because I thought a plural address would be too alienating and discouraging for a student working on the final stages of a dissertation. Evidently, both my colleagues from the Russian Department thought the appropriate interpersonal distance was a different one, as they were drawing on another language-specific context. These are comparable, rather than parallel textual data, namely data originally written as original production, but one can imagine how internalized rules of this kind may be manifested in parallel data, as well.

The chapter showed that speech acts are performed very differently across English-Greek and translation practice seems to be offering some aspects of the variation, through translator insight. More instances of variation in speech act rendition appear in the edited volume *Multilingual Routes in Translation* (Sidiropoulou and Borisova 2022) across English, Greek, and Russian. Parallel textual data are thus an invaluable source for researching intercultural variation. They are highly useful for translation training, but translation practice seems to also contribute valuable insights to the study of pragmatics and to developing people's intercultural awareness.

The discussion questions ask (a) which aspects of facework are prioritized in a set of renditions, (b) what speech acts are transferred in the observation material and identify potential shifts and (c) theoretically account for shifts of another set of transfer instances.

Chapter 4 shows instances of English-Greek translation, with respect to another pragmatic phenomenon, i.e., implicatures. It examines how what is implied (not said) shifts in a target version motivated by translator intention.

References – Chapter 3

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Discussion questions – Chapter 3

Question 3.1

The following extracts are instances of meaning transfer in fiction. Which aspects of facework do you think are prioritized in the Greek version: the rational/objective, the collective or the relational?

3.1.1	A room of one's own	Ένα δικό σου δωμάτιο
	But you may say, we asked you to speak about women and fiction – what has that got to do with a room of one's own?	Μα, μπορείτε να πείτε, εμείς σου ζητήσαμε να μιλήσεις για τις γυναίκες και την πεζογραφία – τι δουλεία έχει αυτό μ' ένα δικό σου δωμάτιο;
	Virginia Woolf, A room of one's own Cambridge: Cambridge University Press, 1995	Βιρτζίνια Γούλφ, *Ένα δικό σου δωμάτιο*, Μετφρ. Μίνα Δαλαμάγκα, Αθήνα: Οδυσσέας, 1993
3.1.2	"Get it ready, will you?" was the answer uttered so savagely that I startled. The tone in which the words were said revealed a genuine bad nature.	«Ετοίμασε το», ήρθε η απάντηση, αλλά τόσο άγρια που ξαφνιάστηκα. Ο τόνος στον οποίο ειπώθηκαν αυτές οι λέξεις άφησε να φανεί ένας αυθεντικά κακός χαρακτήρας.
	Emily Brontë, *Wuthering Heights*, London: Penguin, 1994	Emily Brontë, *Ανεμοδαρμένα ύψη*, Μτφρ. Άρης Μπερλής Αθήνα: Άγρα, 1995
3.1.3	LAURA. [goes back to her sewing]. I heard you singing. TOM. I'm sorry if **it** bothered you. LAURA. It was very nice.	ΛΩΡΑ, αρχίζει πάλι να ράβει: Σε άκουσα που τραγουδούσες. TOM : Με συγχωρείτε που σας ενόχλησα. ΛΩΡΑ : Ω, μ' άρεσε πάρα πολύ.
	Robert Woodruff Anderson, *Tea and Sympathy,* 1952.	*Τσάι και Συμπάθεια*. Μτφρ. Κωστής Λειβαδέας. Αθήνα: Δωδώνη 1954
3.1.4	He drew in his breath and opened the door. Instantly a warm wave of relief flowed through him. A colourless, crushed-looking woman, with wispy hair and a lined face, was standing outside.	Κρατώντας την αναπνοή του, άνοιξε την πόρτα. Αμέσως τον τύλιξε ένα θερμό κλίμα ανακούφισης. Απέξω στεκόταν μια άχρωμη γυναίκα με αραιά μαλλιά και κουρασμένο, ρυτιδωμένο πρόσωπο.
	Orwell, G. *1984.* Penguin English Library (1949)	'Οργουελ, Τζ. *1984* (Μτφρ. Ν. Μπάρτη, Μετάφραση) Αθήνα: Εκδόσεις Κάκτος (1978)
3.1.5	καν φτεροκοπήματα και φασαρία σε όλα τα σπιτάκια της φάρμας. Από το πρωί κυκλοφορούσε η φήμη πως ο γέρος Στρατηγός, ο βραβευμένος Άσπρος Κάπρος, είχε δει ένα περίεργο όνειρο την προηγούμενη νύχτα κι ήθελε να το διηγηθεί στα άλλα ζώα.	Μόλις έσβησε το φως στην κρεβατοκάμαρα, ακούστηκαν φτεροκοπήματα και φασαρία σε όλα τα σπιτάκια της φάρμας. Από το πρωί κυκλοφορούσε η φήμη πως ο γέρος Στρατηγός, ο βραβευμένος Άσπρος Κάπρος, είχε δει ένα περίεργο όνειρο την προηγούμενη νύχτα κι ήθελε να το διηγηθεί στα άλλα ζώα.
	Orwell, G. *Animal Farm.* London: Secker and Warburg (1945)	'Οργουελ, Τζ. *Η φάρμα των ζώων*. Μτφρ. Κ. Χριστοδούλου, Αθήνα: Εκδόσεις Γράμματα (2006).
3.1.6	She still wore **the** pale hood and silver circlet set with its limpid blue stone. Like a Siphon — **the** jewel in its center reminded me of Azriel's and Cassian's Siphons.	Εξακολουθούσε να φορά **εκείνη** την ωχρή κουκούλα και το ασημένιο διάδημα, καρφωμένο με το άτονο μπλε πετράδι. Έμοιαζε με Σίφωνα... **εκείνο** το πετράδι στο κέντρο του στέμματος μου θύμιζε τους Σίφωνες του Άζριελ και του Κάσιαν.
	Sarah J. Maas. *A Court of Wings and Ruin.* London: Bloomsbury (2017:13)	Sarah J. Maas *Φτερά και Ερείπια* (Μτφρ. Έλλη Συλογίδου) Αθήνα: Ψυχογιός (2019:24)

3.1.7	I hadn't heard from Rhys in **the three months** I'd been here. Not a whisper.	Δεν είχα κανένα νέο από τον Ρις **αυτούς τους τρεις μήνες** που βρισκόμουν εδώ. Ούτε το παραμικρό.
	Sarah J. Maas *A Court of Mist and Fury* London: Bloomsbury (2016:6)	Sarah J. Maas. *Ομίχλη και Οργή* (Μτφρ. Έλλη Συλογίδου) Αθήνα: Ψυχογιός (2018:12)
3.1.8	'**You want** to be careful with those,' **Ron warned Harry**. 'When they say every flavour, they *mean* every flavour – you know, you get all the ordinary ones like chocolate and peppermint and marmalade, but then you can get spinach and liver and tripe. George reckons he had a bogey-flavoured one once.'	«**Καλύτερα** να είσαι προσεκτικός μ' αυτά», **τον συμβούλεψε ο Ρον.** «Όταν γράφει "όλες τις γεύσεις", αληθινά εννοεί όλες τις γεύσεις. Έχει τις συνηθισμένες – σοκολάτα, βανίλια, μέντα και λοιπά– αλλά έχει και τις ασυνήθιστες, όπως σπανάκι, συκώτι και ψαρόσουπα. Ο αδελφός μου, ο Τζορτζ, έφαγε κάποτε ένα φασολάκι που είχε γεύση στάχτης!»
	Rowling, J. K. Harry Potter and the Philosopher's Stone (Bloomsbury (2014:110)	Rowling, J. K. Ο Χάρι Πότερ και η Φιλοσοφική Λίθος. Αθήνα: Ψυχογιός (2018:122)
3.1.9	… **[Ø]** and from yet another pocket inside his overcoat he pulled an owl – a real, live, rather ruffled-looking owl – a long quill and a roll of parchment. **[Ø]** With his tongue between his teeth he scribbled a note which Harry could read upside-down… **[Ø]** Hagrid rolled up the note, gave it to the owl, which clamped it in its beak, **[Ø]** went to the door and threw the owl out into the storm.	**Κατόπιν**, από κάποια άλλη τσέπη του παλτού του, έβγαλε μια κουκουβάγια – μιαν αληθινή, ζωντανή και λίγο αναμαλλιασμένη κουκουβάγια – μια περγαμηνή σε ρολό και μια πένα με μακρύ φτερό. **Μετά**, δαγκώνοντας κάθε τόσο τα χείλη του, άρχισε να γράφει αργά, ενώ ο Χάρι διάβαζε ανάποδα τις λέξεις. … **Κατόπιν** ο Χάγκριντ τύλιξε πάλι την περγαμηνή σε ρολό και την έδωσε στην κουκουβάγια, που την έπιασε γερά με το ράμφος της. **Στην συνέχεια** πήγε στην πόρτα της καλύβας, την άνοιξε και άφησε το πουλί να πετάξει.
	Rowling, J. K. *Harry Potter and the Philosopher's Stone* London: Bloomsbury 2014:56.	Rowling, J. K. Ο Χάρι Πότερ και η Φιλοσοφική Λίθος. Αθήνα: Ψυχογιός, 2018:67
3.1.10	Meg: So he's come down at last, has he? **He's come down** at last for his breakfast. But he doesn't deserve any, does he, Petey? Harold Pinter, *The Birthday Party.* London: Faber & Faber, 1957. http://gmmic.weebly.com/uploads/4/6/5/9/4659230/the_birthday_party.pdf	Μεγκ: Λοιπόν! Ευαρεστήθηκε επιτέλους ο κύριος; **Μας** ήρθε;...Και περιμένει να του **σερβίρουμε** το πρωινό του… Αν και δεν του αξίζει – έτσι Πητ; Χάρολντ Πίντερ, *Πάρτυ Γενεθλίων*, Μτφρ. Παύλος Μάτεσις, Αθηνα: Δωδώνη, 1970:19.
3.1.11	HAPPY: […] Bring her champagne, Stanley. GIRL: That's awfully nice of you. HAPPY: Don't mention it. It's all company money *[He laughs.]*	Χάπυ: […] Φέρε της σαμπάνια, Στάνλεϋ. Κοπέλα: Αυτό είναι πολύ ευγενικό εκ μέρους σας. Χάπυ: Μην το συζητάτε**. Άλλωστε,** είναι πληρωμένη από την εταιρία *(γελάει)* .
	Miller, A. (1977) *Death of a Salesman*. Penguin Books (work first published in 1949)	Μίλλερ, Άρθουρ. (1949) *Ο Θάνατος του Εμπεράκου.* (Μτφρ. Ελένη Καλκάνη) Αθήνα: Δαμιανός,
3.1.12	Stanley: Well, if you'd move out of my way -	Στάνλεϋ: Αυτά. Κάνετε λίγο έτσι να περάσω;
	Harold Pinter, The Birthday Party, in *Harold Pinter: Plays 1*. United Kingdom: Faber & Faber, 1996:42.	Χάρολντ Πίντερ, Πάρτυ Γενεθλίων, Παύλος Μάτεσις. Αθήνα: Δωδώνη, 1770:69.

Question 3.2

The following extracts are instances of *non-fictional* transfer across English-Greek, where speech acts are modified in the target versions, in some way. Please identify the speech acts performed and trace the modifications associated with them directly or indirectly.

3.2.1	The John Benjamins Company/ The editor prepared the book with much care. I give my thanks especially to Mrs. Y. de Lusenet for her cooperation. I want to thank Dr. Geke Linker for reading the proofs of this complicated text.	Ο εκδοτικός οίκος John Benjamins ετοίμασε την αγγλική έκδοση με πολλή φροντίδα. Θα ήθελα να ευχαριστήσω ιδιαίτερα την κ. Y. de Lusenet για την συνεργασία μας. Τέλος, θα ήθελα να εκφράσω τις ευχαριστίες μου στη Δρ. Geke Linker για τις τυπογραφικές διορθώσεις σε ένα τοσο δύσκολο κείμενο.
	Robert S. P. Beekes, *'Comparative Indo-European Linguistics: An Introduction'* Amsterdam/ Philadelphia: John Benjamins Publishing Company 1995	R. S. P. Beekes *Εισαγωγή στη Συγκριτική Ινδοευρωπαϊκή Γλωσσολογία*, Μτφρ. Παπαναστασίου Γιώργος, Τσολακίδης Συμεών Ινστιτούτο Νεοελληνικών Σπουδών, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης 2004.
3.2.2	[…] the procedures designed to protect you, our passengers and, of course, our staff, whom I would like to thank once again for their hard work and dedication these past two years.	[…] διαδικασίες που προστατεύουν εσάς, τους επιβάτες μας, και φυσικά το προσωπικό μας, που για άλλη μία φορά νιώθω την ανάγκη να ευχαριστήσω για την προσπάθεια των τελευταίων δύο ετών.
	Message from the Chairman, *Blue Magazine*, Aegean Airlines (87), 32. https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/	Μήνυμα από τον Πρόεδρο, *Blue Magazine*, Aegean Airlines, Τεύχος (87), 32. https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/
		Tourism
3.2.3	We fly to 34 magical destinations all over Greece and to an ever-growing network of international destinations: Brussels, Larnaca, London, Paris, and Salzburg boasts a harmonious interaction of the urban and natural environment Rome!	Σας ταξιδεύουμε σε 34 μαγικά σημεία σε όλη την Ελλάδα αλλά και σε ένα δίκτυο προορισμών εξωτερικού που διαρκώς μεγαλώνει: Βρυξέλλες, Λάρνακα, Λονδίνο, Παρίσι και Ρώμη! Στο Σάλτσμπουργκ αστικό και φυσικό περιβάλλον συμβιώνουν αρμονικά.
	https://www.skyexpress.gr/en/sky-experience/why-sky	https://www.skyexpress.gr/el/sky-experience/why-sky (accessed Dec. 12, 2021)
3.2.4	Salzburg boasts a harmonious interaction of the urban and natural environment	Στο Σάλτσμπουργκ αστικό και φυσικό περιβάλλον συμβιώνουν αρμονικά.
	Ode to Mozart, Ready2Board, Τεύχος 53, ΣΕΠ-ΝΟΕ 2021, *2Board* issue 53 (aia.gr)	*Ode to Mozart*, Ready2Board, Τεύχος 53, ΣΕΠ-ΝΟΕ 2021 *2Board* issue 53 (aia.gr)
3.2.5	As Vienna casts its magic spell, you cannot but become part of this enchanting fairy tale.	Ρίχνοντας πάνω σας το μαγικό της ξόρκι, δεν έχετε παρά να γίνετε κομμάτι του παραμυθιού της Βιέννης.
	Sweet spell*, *2board* The official Athens Airport magazine, Nov 2018-Jan 2019 https://www.aia.gr/ebooks/2board/2board43/mobile/index.html#p=22	Sweet spell*, *2board* The official Athens Airport magazine, Nov 2018-Jan 2019 https://www.aia.gr/ebooks/2board/2board43/mobile/index.html#p=22
3.2.6	The town also boasts a number of interesting buildings from the period of the Italian rule (1912-1947), such as the Casa del Fascio on the main square - ….	Δείτε επίσης τα κτίρια που χτίστηκαν κατά την περίοδο της Ιταλοκρατίας (1912-1947). Στην κεντρική πλατεία Ελευθερίας, το Casa del Fascio…
	BLUE Magazine (AEGEAN) Τεύχος Αυγούστου – Οκτωβρίου 2021:239	BLUE Magazine (AEGEAN) Τεύχος Αυγούστου – Οκτωβρίου 2021:239
3.2.7	Just prior to the Greek Revolution, French painter and philhellene Luis Dupré created a series of coloured lithographs…	Ο Γάλλος ζωγράφος και φιλέλληνας Luis Dupré είχε φιλοξενήσει λίγο πριν την έναρξη της Επανάστασης μια σειρά από έγχρωμες λιθογραφίες…
	Ioannina, Threads of history.	*Ιωάννινα, Τα νήματα της ιστορίας.*

	https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/ (p. 44)	https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/ (p. 44)
3.2.8	"Kritikopoula" (Cretan Girl), the swan song of Greek composer Spyros Samaras, admired for his operas, is set in Venetian-ruled Crete.	Η «Κρητικοπούλα», το κύκνειο άσμα του [Ø] Σπύρου Σαμάρα [Ø], μας μεταφέρει στην ενετοκρατούμενη Κρήτη.
	In disguise , *Blue Magazine*, Aegean Airlines issue (87) 3 https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/	Μεταμφιέσεις, *Blue Magazine*, Aegean Airlines, Τεύχος (87) 36 https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/
3.2.9	Merichas – the port of the island, Chora – the capital, Loutra and Dryopida *are all located in the northern part*.	*Στο βόρειο μέρος του βρίσκονται* ο Μέριχας, το λιμάνι του νησιού, η Χώρα, η πρωτεύουσα, τα λουτρά και η Δρυοπίδα.
	https://issuu.com/www.visitgreece.gr/docs/kyklades_eng_visit?fr=sZjNkYjM0MTIxNTY, (accessed Dec. 12, 2021)	https://issuu.com/www.visitgreece.gr/docs/kyklades_gre_visit?fr=sZjE0NzM0MTIxNTY, (accessed Dec. 12, 2021)
3.2.1(	You may want to go out, meet interesting people and socialise. Or you may want to lie on the beach with your favourite book, go and explore the sea, nature or an unknown city. Or you just want to have a day all by yourself, to relax and empty your mind.	Βγες έξω και διασκέδασε με την ψυχή σου, χαλάρωσε διαβάζοντας το αγαπημένο σου βιβλίο, κολύμπησε σε μαγευτικές παραλίες, ανακάλυψε ακρογιάλια και σπηλιές, τη μοναδική φύση και άγνωστες γωνιές της χώρας, ή απλώς χάρισε στον εαυτό σου μια ημέρα χαλάρωσης, για να αδειάσεις τελείως το μυαλό σου.
	What do you want? https://www.visitgreece.gr/inspirations/all-you-want-is-greece/	*Τι είναι αυτό που θέλεις;* https://www.visitgreece.gr/el/inspirations/all-you-want-is-greece/
		Health
3.2.1	This complex disorder doesn't only alter mood and thoughts. If there's something characteristic about depression is how it impacts the body.	Αυτή η πολύπλοκη διαταραχή δεν μεταβάλλει μόνο τη διάθεση και τις σκέψεις μας. Ένα ιδιαίτερο χαρακτηριστικό της κατάθλιψης, είναι το πως επηρεάζει το σώμα μας.
	Physical Symptoms of Depression: What Your Body is Telling You, https://exploringyourmind.com/physical-symptoms-depression-body-telling-you/	*Τα σωματικά συμπτώματα της κατάθλιψης: Τι μας λέει το σώμα μας*; https://psychologynow.gr/arthra-psyxikis-ygeias/psyxikes-diataraxes/katathlipsi/6415-ta-somatika-symptomata-tis-katathlipsis-ti-mas.html
3.2.1	We regret that for health and safety reasons children with flu or flu-like symptoms cannot be accepted.	Επίσης, για λόγους υγείας και ασφάλειας όλων των παιδιών είναι εξαιρετικά σημαντικό να μην εισέρχονται στο χώρο παιδιά με γρίπη ή οποιαδήποτε άλλη ίωση.
	Athens International Airport - Children Facilities (aia.gr)	Athens International Airport - Υπηρεσίες για παιδιά (aia.gr)
3.2.1	If you have fever, cough or other respiratory symptoms postpone your trip and seek medical attention.	Εάν εμφανίσουμε συμπτώματα λοίμωξης του αναπνευστικού (βήχας, καταρροή, πυρετός, πονόλαιμος) αναβάλουμε το ταξίδι μας.
3.2.1	Regularly and thoroughly clean your hands with an alcohol-based hand rub or wash them	Πλένουμε τα χέρια μας τακτικά και σχολαστικά με σαπούνι και νερό ή με αλκοολούχο διάλυμα και από-

	with soap and water and avoid touching eyes, nose and mouth.	φεύγουμε την επαφή των χεριών με το πρόσωπο (μάτια, μύτη, στόμα).
3.2.1	Covid has severely affected healthcare staff and may have killed between 80,000 and 180,000, the World Health Organization (WHO) says.	Σύμφωνα με την εκτίμηση του Παγκοσμίου Οργανισμού Υγείας, μεταξύ 80.000 και 180.000 άνθρωποι του κλάδου υγείας έχουν χάσει τη ζωή τους από επιπλοκές της Covid-19 μεταξύ του Ιανουαρίου 2020 και του Μαΐου 2021.
	Covid: Virus may have killed 80k-180k health workers, WHO says. *BBC NEWS* 21/10/2021 https://www.bbc.com/news/health-58973697	ΠΟΥ: Μέχρι 180.000 επαγγελματίες υγείας πέθαναν από κορονοϊό έως τον Μάιο του 2021. NEWSIT 21/10/2021 https://www.newsit.gr/kosmos/pou-mexri-180-000-epaggelmaties-ygeias-pethanan-apo-koronoio-os-ton-maio-tou-2021/3390777/
3.2.1	Fewer than one in 10 healthcare workers were fully vaccinated in Africa, he said, compared with eight in 10 in high-income countries.	Στην Αφρική, λιγότεροι από ένας στους 10 επαγγελματίες υγείας έχουν ανοσοποιηθεί πλήρως. Ταυτόχρονα, στις περισσότερες χώρες υψηλού εισοδήματος, περισσότερο από το 80% των εργαζομένων στον τομέα υγείας είναι πλήρως ανοσοποιημένο», συνέχισε.
	Covid: Virus may have killed 80k-180k health workers, WHO says. *BBC NEWS* 21/10/2021 https://www.bbc.com/news/health-58973697	ΠΟΥ: Μέχρι 180.000 επαγγελματίες υγείας πέθαναν από κορονοϊό έως τον Μάιο του 2021. NEWSIT 21/10/2021 https://www.newsit.gr/kosmos/pou-mexri-180-000-epaggelmaties-ygeias-pethanan-apo-koronoio-os-ton-maio-tou-2021/3390777/

Question 3.3

The following extracts comprise speech acts which are transferred modified. Please describe the shift from a theoretical point of view.

News

3.3.1	As in previous years, universities from the United States dominated the ranking, claiming eight of the top ten spots — which remain largely unchanged from the previous year with the exception of the University of Washington, Seattle, and Cambridge University each rising one spot. [∅] California Institute of Technology fell two spots.	Όπως και τα προηγούμενα χρόνια, πανεπιστήμια από τις Ηνωμένες Πολιτείες κυριάρχησαν στην λίστα, κατακτώντας οκτώ από τις δέκα πρώτες θέσεις. Σύμφωνα με το CNBC, μάλιστα, η κορυφαία δεκάδα δεν παρουσιάζει σημαντικές διαφορές σε σύγκριση με πέρσι. Εξαίρεση αποτελεί το πανεπιστήμιο της Ουάσιγκτον αλλά και το πανεπιστήμιο του Κέιμπριτζ που ανεβαίνει το καθένα κατά μία θέση. Αντίθετα, το Ινστιτούτο Τεχνολογίας στην Καλιφόρνια, υποχώρησε δύο θέσεις.
	The 10 best global universities of 2022, according to U.S. News and World Report, CNBC, 26/10/2021 The 10 best global universities of 2022, according to U.S. News (cnbc.com)	*Αυτά είναι τα κορυφαία πανεπιστήμια στον κόσμο – Σε ποια θέση βρίσκονται τα ελληνικά,* NEWSMONEY, 31/10/2021 Αυτά είναι τα κορυφαία πανεπιστήμια στον κόσμο (pics) – Σε ποια θέση βρίσκονται τα ελληνικά| newmoney
3.3.2	Policeman survives knife attack in French Riviera city of Cannes*, Reuters (headline)*, 8/11/2021	Γαλλία: 37χρονος Αλγερινός ο δράστης της επίθεσης με μαχαίρι κατά του αστυνομικού, *Η Καθημερινή*, 8/11/2021
	https://www.reuters.com/world/europe/police-official-injured-after-attack-cannes-french-	https://www.kathimerini.gr/world/561576382/gallia-37chronos-algerinos-o-drastis-tis-epiethsis-me-machairi-kata-

	interior-minister-2021-11-08/	astynomikoy/
3.3.3	As the global economy heats up and tries to put the pandemic aside, a battle for the young and able has begun. Ø With fast-track visas and promises of permanent residency, many of the wealthy nations driving the recovery are sending a message to skilled immigrants all over the world: Help wanted. Now.	Καθώς η παγκόσμια οικονομία ανακάμπτει δυναμικά από την πανδημία, έχει αρχίσει ένας ανταγωνισμός ανάμεσα σε οικονομίες που προσπαθούν να εξασφαλίσουν νέους και ικανούς εργαζομένους. Έτσι, πολλές από τις πλούσιες χώρες που ηγούνται της ανάκαμψης έχουν αποδυθεί σε μια κούρσα ταχύτητας έκδοσης βίζας και μόνιμων αδειών παραμονής. Στέλνουν στους μετανάστες που διαθέτουν κάποια επαγγελματική ειδίκευση το μήνυμα ότι ζητούν τη βοήθειά τους και άμεσα.
	Contending with the pandemic, Wealthy nations wage global battle for migrants, *The New York Times,* 23 Nov.2021 https://www.nytimes.com/2021/11/23/world/asia/immigration-pandemic-labor-shortages.html	Οι πλούσιες χώρες ανοίγουν τα σύνορα για ξένους εργαζομένους, *Η Καθημερινή,* 25 Nov. 2021 https://www.kathimerini.gr/economy/561601642/oi-ploysies-chores-anoigoyn-ta-synora-gia-xenoys-ergazomenoys/
3.3.4	Those onboard [Ø] were separated into two groups and taken to two large coastguard boats, where armed crews of between 10 and 15 men, most wearing balaclavas, searched them and confiscated belongings including phones, passports and money.	Οι εν λόγω επιβάτες, κατά τα λεγόμενα των καταγγελλόντων, φέρονται να χωρίστηκαν σε δύο ομάδες και να μεταφέρθηκαν σε δύο μεγάλες βάρκες της ακτοφυλακής, όπου ένοπλα πληρώματα 10-15 ανδρών, οι περισσότεροι φορώντας μπαλακλάβες, τους έψαξαν και τους κατάσχεσαν αντικείμενα, όπως τηλέφωνα, διαβατήρια και χρήματα.
	Greece accused of 'shocking' illegal pushback against refugees at sea *The Guardian* 26/04/2021 https://www.theguardian.com/world/2021/apr/26/greece-accused-of-shocking-pushback-against-refugees-at-sea	Guardian: Η Ελλάδα κατηγορείται για «σοκαριστικές» απωθήσεις προσφύγων στη θάλασσα, Huffpost 26/04/2021 https://www.huffingtonpost.gr/entry/guardian-e-ellada-kateyoreitai-yia-sokaristikes-apotheseis-prosfeyon-ste-thalassa_gr_60868b28e4b09cce6c13b936
3.3.5	World's first living robots can now reproduce, scientists say. By Katie Hunt, CNN Updated 2104 GMT (0504 HKT) Nov. 29, 2021 The xenobots are very early technology – think of a 1940s computer – and don't yet have any practical applications. However, this combination of molecular biology and artificial intelligence could potentially be used in a host of tasks in the body and the environment, according to the researchers.	Τα πρώτα ζωντανά ρομπότ του κόσμου έμαθαν να αναπαράγονται Newsroom Τρίτη, 30 Νοεμβρίου 2021 11:56 Όπως σημειώνει το CNNi, τα xenobots είναι στην πραγματικότητα βασισμένα σε πολύ παλιά τεχνολογία (σαν ηλεκτρονικοί υπολογιστές της δεκαετίας του 1940) και δεν έχουν πρακτικές εφαρμογές, ωστόσο ο συνδυασμός μοριακής βιολογίας και τεχνητής νοημοσύνης θα μπορούσε να χρησιμοποιηθεί για διάφορους σκοπούς και εργασίες, τόσο στο σώμα όσο και στο περιβάλλον.
	https://edition.cnn.com/2021/11/29/americas/xenobots-self-replicating-robots-scn/index.html	https://edition.cnn.com/2021/11/29/americas/xenobots-self-replicating-robots-scn/index.html https://www.cnn.gr/focus/story/291462/ta-prota-zontana-rompot-toy-kosmoy-emathan-na-anaparagontai
3.3.6	Vaccines still effective against Delta variant of concern, says Oxford-led study of the COVID-19 Infections Survey Professor Sarah Walker, Professor of	Έρευνα: Η προστασία από AstraZeneca ή Pfizer μειώνεται 90 μέρες μετά απέναντι στη Δέλτα Πέμπτη, 19 Αυγούστου 2021 07:53

	Medical Statistics and Epidemiology at the University of Oxford and Chief Investigator and Academic Lead for the COVID-19 Infection Survey, said: 'We don't yet know how much transmission can happen from people who get COVID-19 after being vaccinated – for example, they may have high levels of virus for shorter periods of time.	«Και τα δύο εμβόλια αυτά, μετά τις δύο δόσεις, τα πάνε πολύ καλά έναντι της Δέλτα [...]. Όταν ξεκινάς πάρα πολύ ψηλά έχεις δρόμο να διανύσεις», σημείωσε η Σάρα Γουόκερ, καθηγήτρια στην Οξφόρδη ειδικευμένη στην ιατρική στατιστική και επικεφαλής της έρευνας που διενεργήθηκε.
	https://www.cnn.gr/focus/story/291462/ta-prota-zontana-rompot-toy-kosmoy-emathan-na-anaparagontai https://www-ox-ac-uk.translate.goog/news/2021-08-19-vaccines-still-effective-against-delta-variant-concern-says-oxford-led-study-covid-0?_x_tr_sl=en&_x_tr_tl=el&_x_tr_hl=el&_x_tr_pto=op,sc	https://www.naftemporiki.gr/story/1762789/ereuna-i-prostasia-apo-astrazeneca-i-pfizer-meionetai-90-meres-meta-apenanti-sti-delta (Dec. 11, 2021)

*Commercials *

3.3.7	We've all heard that breakfast is the most important meal of the day. And cereal is one of the best choices for breakfast.	Όλοι έχουμε ακούσει ότι το πρωινό είναι το σημαντικότερο γεύμα της ημέρας. Γνωρίζετε όμως ότι τα δημητριακά αποτελούν μια εξαιρετική επιλογή για το πρωινό.
	The Benefits of Cereal, Kellogg's https://www.kelloggs.co.uk/en_GB/nutrition/the-benefits-of-cereal.html (Dec. 11, 2021)	*Τα Οφέλη των Δημητριακών, Kellogg's* https://www.kelloggs.gr/el_GR/nutrition/the-benefits-of-cereal.html (Dec. 11, 2021)
3.3.8	Boost your shower experience with Palmolive Wellness Revive Shower Gel. It's made to help you feel closer to nature with macadamia extract and 100% essential oils. Our gentle shower gel also has ingredients of 95% natural origin* and a formula that's 95% biodegradable and has been dermatologically tested. It comes in a recycled plastic bottle that you can recycle again and help support the planet.	Απογειώστε την εμπειρία ντουζ με το Palmolive Wellness Revive. Είναι φτιαγμένο για να σας βοηθήσει να νιώσετε πιο κοντά στη φύση με εκχύλισμα macadamia και 100% αιθέρια έλαια. Το αφρόλουτρό μας περιέχει συστατικά 95% φυσικής προέλευσης και 95% βιοδιασπώμενη σύνθεση η οποία είναι δερματολογικά ελεγμένη. Επίσης, το βρίσκετε σε μπουκάλι από ανακυκλωμένο πλαστικό το οποίο μπορεί να ανακυκλωθεί εκ νέου ώστε να βοηθήσουμε στην προστασία του πλανήτη. Vegan.
	Revive Palmolive Shower Gel with Macadamia extract and essential oils https://www.palmolive.co.uk/products-range/body-wash/palmolive-wellness-revive-shower-gel	*Αφρόλουτρο Palmolive Wellness με εκχύλισμα Macadamia και Αιθέρια Έλαια* https://www.palmolive.gr/products-range/body-wash/palmolive-wellness-revive-shower-gel
3.3.9	I […] you for an actor, Rik, not for a cowboy. You're better than that.	Σε πληρώνω για ηθοποιό, Ρικ, όχι για κάουμπόη της τιβί. Πρόσεχε.
	Once upon a time in Hollywood movie trailer 1:06 https://www.youtube.com/watch?v=zgXeaF5nWLw	*Κάποτε στο…Χόλυγουντ* movie trailer with Greek subtitles 1:06 https://www.youtube.com/watch?v=zgXeaF5nWLw

Chapter 4. On saying and implicating in translation

Chapter 4 examines how scalar implicatures may be transferred cross-culturally through translation, enhancing the communicative potential of target discourses. It starts with poetry translation, moves on to the Greek stage, focuses on implicatures generated multimodally in the news or on TV and ends up with implicatures prevailing in tourism discourse. More specifically, the chapter deals with instances of implicatures in poetry translation as manifested in the target versions of Greek poems, anthologized and translated into English by Prof. Karen Van Dyck (University of Columbia, New York). Her anthologies of Greek source and English target versions of poems make implicatures of sweat, decay, death and shock effects explicit, to portray aspects of the economic crisis experience in Greece, but she was relatively more transparent in her approach than what translator-trainees have opted for in the same poems. The chapter then proceeds to the theatre genre to examine how implicatures may be transferred onto the Greek stage. It starts with Matessis' highlighting instances of homosexual connotations in Pinter's No Man's Land *to show that the sky is the limit to the translator's freedom to recreate a target version of a playtext by bringing up relevant societal values. The chapter then moves on to rendition of gender-informed identities in three plays: (a) it examines Beckett's* Happy Days *and two Greek target versions of it (2061, 2013) in order to explore the transfer of implicatures, associated with a female character, namely, Winny's tolerance, thankful attitude and godly grace, in the barren landscape the couple finds themselves in. The section shows that it is mostly a matter of politeness transfer cross-culturally. From tolerance and thankfulness, the chapter moves to rendition of the implicatures of offensiveness and aggression in a dramatic and humorous playtext. (b) It examines identity rendition of a male character who starts out as non-/imposing in the Greek versions of a play reshaping hierarchical implicatures across versions in Eugene O'Neill's play* Desire Under the Elms *to show that the transfer of implicatures may be affected diachronically as societies evolve, (c) The chapter further identifies instances of offensiveness rendering, for humorous purposes, in two Greek-English transfer contexts on stage diachronically, namely, in two Greek translations of* Lysistrata *(Varnalis 1965, and Myris 2011) and two English ones (Sommerstein 1973 and Einhorn 2005) as identified in Karavelos and Sidiropoulou (forthcoming). Findings show that the latest (Greek and English) target versions are more offensive and more amusing. Another section of the chapter examines how visuals may complement verbal messages shaping implicatures in the news and on screen (in audiovisual contexts), highlightting the operation of implicature shifting in multimodal contexts. It shows that visuals accompanying press articles on migration often tell a different story about migrants than the one emanating from the source visuals, in agreement with the ideology of target institutions. The chapter traces other instances where visuals on screen may contribute to the communicative potential of a TV series cross-culturally, by examining the Greek and Russian remakes of the American series,* The Nanny *(Gavra 2022), to suggest that one of the remakes is most humorous because it manipulates the representation of characters visually (in addition to verbal manipulation). A final section of the chapter highlighted the generation of implicatures, in an Athens International Airport (AIA) publication, namely, that the hosts are already in a 'bilingual state of mind' and available to welcome visitors to the country. Another implicature the chapter discusses is the 'all is well' assumption, manifested – among other things – by headline punning in tourism texts, often disambiguating the two layers of meaning verbally or visually. The chapter shows that particularized implicatures are ubiquitous both in verbal and multimodal communication and complement the communicative intention of texts and images in interlingual transfer.*

4.1 On implicatures

We are interested in implicatures in translation studies because they concern implied meaning (rather than what is said) and we would like to make sure we can monitor how they are transferred cross-culturally or

intra-culturally. Yule (1996:37) suggests that Grice's (1975) maxims of the Co-operative Principle[8] could be understood "as unstated assumptions we have in conversations" and provides examples of expressions which speakers use, when in fear of flouting a maxim. Expressions which highlight the importance of the maxim of quality are *as far as I know*…, *I may be mistaken but…*, *I'm not sure if this is right*, *but* …, *I guess* (ibid:38). Other hedges which relate to the maxim of quantity may be *as you probably know*…, *I won't bore you with all the details, but*…Manifestations of speakers' awareness that they should adhere to the maxim of relation are expressions like *anyway* and *by the way* (ibid:38). Hedges which relate to the maxim of manner may be like *this may be a bit confused but*…, *I'm not sure this makes sense but*…or *I don't know if this is clear at all but*…(ibid:39). Such expressions show that speakers are aware of some implicit/internalized rules of communication and to observe the maxims. The question is what happens to these expressions in cross-cultural transfer. Are speakers equally concerned with observing the maxims?

Yule (1996) refers to *generalized conversational* implicatures, generated by exchanges like the following, when "no special knowledge is required in the context to calculate the additional meaning" (1996:41)

> a. Doobie: Did you invite Bella and Kathy? (b & c?)
> b. Mary: I invited Bella. (b +> NOT c) (1996:40)

Scalar implicatures arise from items expressing a scale of values, like *all*, *most*, *many*, *some*, *few*/ *always*, *often*, *sometimes*. For instance, in "I'm studying linguistics and I've completed some of the required courses", the speaker generates the implicature (+> not all). The question arises how scalar implicatures are transferred cross-culturally, namely, if they are transferred intact or are modified in some way.

*Particularized conversation*al implicatures are the ones where knowledge of the context may be necessary for the implicature to be calculated. Yule presents the following context to explain what a particularized conversational implicature may be like

> Leila has just walked into Mary's office and noticed all her work on her desk. Mary's response seems to flout the maxim of relevance.
> Leila: Whoa! Has your boss gone crazy?
> Mary: Let's go get some coffee.
> In order to preserve the assumption of cooperation, Leila will have to infer some local reason (for example, the boss may be nearby) why Mary makes an apparently non-relevant remark. The implicature here is essentially that Mary cannot answer the question in that context (1996:43)

Conventional implicatures are not generated conversationally like the ones above, but are associated with certain items like *but* (implying that the propositions connected are in a contrastive relation between them), *even* (implying 'contrary to expectations') or *yet* (*John is not here <u>yet</u>* implies the additional meaning that 'John is expected to arrive').

Another question is how conventional implicatures are transferred across cultures, if at all, or how they are generated across cultures through translation. For instance, Chapter 2 has shown that the preference for specificity in Greek versions of English source texts has privileged the appearance of contrastive or causal-and-effect connectives, when an implicit connective was used in the English source version. The chapter will address the above questions, in various genres, examining how translators have managed implicatures. The assumption is that, in e.g., tourism text translation contexts (or elsewhere), there is a *conversation* between text producers (hosts) and tourists, where various particularized implicatures manifest themselves and are worth examining for the implicit layers of meaning they assume.

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[8] *The cooperative principle*: Make your conversational contributions such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange (Grice 1975). The maxims:
Quantity: 1. Make your contribution as informative as is required (for the current purposes of the exchange). 2. Do not make your contribution more informative than is required.
Quality: Try to make your contribution one that is true. 1. Do not say what you believe to be false. Do not say that for which you lack adequate evidence.
Relation: Be relevant
Manner: Be perspicuous. 1. Avoid obscurity of expression. Avoid ambiguity. 3. Be brief (avoid unnecessary prolixity). 4. Be orderly.

4.2 Some applications in poetry translation

A poetry translator is concerned with a source poem's layers of meaning, which they attempt to interpret and relay in another language reliably, aiming at creating a poem in a target language which is readable and enjoyable as an independent, literary text (Jones 2011). The task often involves observing or flouting the maxims (in the source text, as well) as a manifestation of an intention for vagueness in communication and elliptical information potentially resulting from awareness of crisis, political constraints and censorship. Conventional implicatures may also interact and activate the various layers of meaning.

The data in this section comes from Modern Greek poetry translation, drawing on anthologies of Greek poetry translations by Karen Van Dyck[9]. The work comprises bilingual versions of poems originally produced in Greek in various outlets, and translations into English. Section 4.2.1 introduces Van Dyck's production (poem translations in her edited anthologies), to be followed by 4.2.2 on techniques and strategies the translators have used in regenerating implicatures, into English.

4.2.1 On the editor/translator's work

Translation theory (Venuti 1995) highlighted two significant decisions facing the literary translator: the strategic significance of choosing what to translate (because commercial considerations may point otherwise) and how to translate it. The English Department, NKUA, conferred an honorary doctorate on Prof. Karen Van Dyck for both: **her strategic decision to** focus on Greek poetry, feminist poetics, modern violence and dictatorship, as a manifestation of moral and political crisis **and the** transparency with which she has transferred cultural forms and norms.

On the assumption that literature can tell us what will happen before history has time to unfold, Van Dyck has focused on the messages Greek poetry has disseminated and transferred the almost uncharted field of Greek poetry into English, placing Greek poets and their poetics in the political and literary context of contemporary Greece.

Van Dyck focused on issues of translation, migration and gender (2017) suggesting that the problem is not whether to translate, but how. And the questions she has concerned herself with, in answering the 'how to translate' Greek poetry question, have been:

- How can I transfer a text (be it a poem or prose) when ellipsis (what is left unsaid) is part of the message, especially under censorship?
- How can I possibly transfer the less static nature of women's writing – as opposed to the more established mode of male writing, especially if their poetic strategy emerges as a response to state action?
- How could translation strategies avoid potential misunderstandings, for instance, when a translation favours the visual poetics of a text, at the expense of orality?
- How can I translate intertextuality? Perhaps by creating references to literature in the reception culture.

Van Dyck has been inherently optimistic, in that she believes one can do more with less and that constraints (personal, political or otherwise) are enabling rather than limiting. On this assumption, she has developed the observational power to identify what Greek moments of crisis have produced poetry-wise, what its typical features may be and how they may be transferred into English. She has been very much aware of the compensation strategy in translation practice, namely the potential to restore otherwise and elsewhere what is lost in translation. 'The goal', she argues, 'is not to reproduce the ST – you can't – but to learn from it so as to make something else possible in the new linguistic context, acknowledging the linguistic and cultural differences'.

[9] She was the Kimon A. Doukas Professor of Modern Greek Language and Literature, at Columbia University where she directed the Programme in Hellenic Studies and taught courses on Greek Diaspora literature. She received her BA from Wesleyan University, Connecticut, her MA from the Aristotle University of Thessaloniki and her PhD at Oxford University (in Medieval and Modern Languages). Her latest award is in 2016, namely *the London Hellenic Prize* (2016), *New Statesman Pick of the Year* in Dec 2016 and the *Guardian Poetry-of-the-month* (April 2016) for her Greek Poetry collection *Austerity Measures*.

Her anthologies intend to change the way readers think about poetry in Europe, especially at the edges of it, where the East and West merge.

For instance, her early production, a 1998 book *The Rehearsal of Misunderstanding* comprises three translated collections by contemporary Greek women poets (Rhea Galanaki, Jenny Mastoraki and Maria Laina) where Van Dyck was both an editor and contributor and has deftly articulated the poet's qualities and temperaments in English. This is a Wesleyan University press publication.

In another 1998 book, *Kassandra and the Censors: Greek poetry since 1967*, Van Dyck analyzes how a feminist critique perspective emerges from Greek women's poetry, despite censorship and consumerism practices, at the time of the Greek junta. This is a Cornell University Press publication.

In *The Scattered letters of Penelope*, Van Dyck has transferred poet Katerina Anghelaki-Rooke's full retrospective collection into English. When the work was presented at the Columbia Program in Hellenic Studies, by Graywolf Press Minneapolis, Jeff Shotts suggested that he was enchanted by the sensual lyricism, the beauty of the translated poems "in the face of seemingly ordinary domesticity, its powerful rewriting of the female body, its keen observation of Greek island life and the natural world" (online). "Karen", he argued "has been the tireless and brilliant expert that we have relied on to make the book a success". The book received a Lannan Translation Award.

Van Dyck's co-edited anthology *The Greek Poets: Homer to the Present* (Norton 2010) is a landmark volume which spans three millennia of Greek poetry transferring more than 1,000 poems and 200 poets into English highlighting aspects of Greek poetic traditions. This is a 2009 anthology co-edited with Peter Constantine, Rachel Hadas, Edmund Keeley.

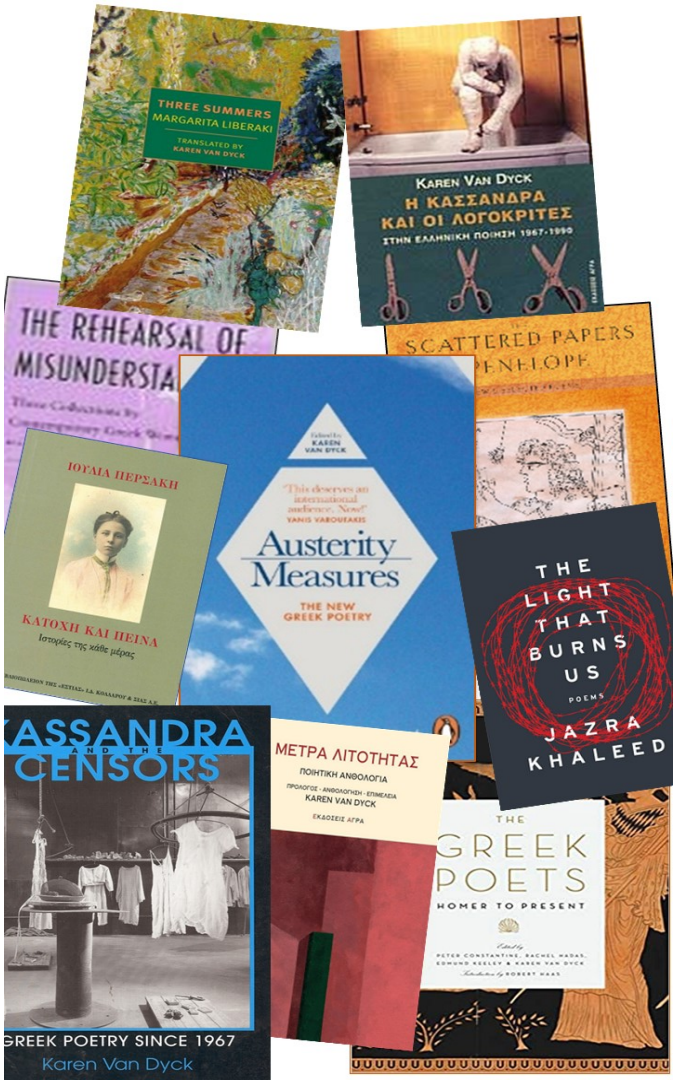


Figure 4.1 *Van Dyck's anthologies of Greek poetry in translation, as visually represented at the conferring*

Her *Austerity Measures: The New Greek Poetry* anthology is another attempt to shape how the universal crisis impacted Greece, by reconstructing its impact cross-culturally. This is a Penguin publication. Below is Edmund Keeley's assessment of her *Austerity Measures* anthology. He confirms the view that worthwhile poetic production stems from crises (e.g., the dictatorship, the economic crisis etc.).

> Karen Van Dyck has collected an extraordinary group of poets and translators who are bound to put Greek poetry on the map again. I've seen it happen twice in my life: with the Generation of the Thirties that included Cavafy, Seferis, Elytis, and Ritsos, and that reached world recognition; and again, during the Dictatorship of the Colonels, when the group that appeared in the Harvard anthology *Eighteen Texts* (1972) and others living under censorship earned international recognition with the help of accomplished translators. Now, during another crisis in the country, we find exciting new voices emerging, and I am convinced that they are once again saying something no one else is saying. Call it the knowledge that emerges from the underside of devastation and the creative illumination that comes with tragedy, but something is going on in Greece that we aren't seeing in the news. I give this anthology my strongest support. —Edmund Keeley

Her approach is bottom up: in compiling the *Austerity Measures* anthology, Van Dyck distinguished among venues where poetry is written (rather than poets or translators, themes, alphabetical or chronological order of emergence). In other words, she focused on 'what's where'. She began with poems produced within the Greek literary tradition, postponed presenting in-your-face poetry, before she moved on to diaspora and multilingual contexts.

Poetry, Van Dyck suggests, plays the role of a Kassandra, i.e., foretelling tragedies to come. She suggested that only after *Austerity Measures* was finished did it become clear to her "how the drama of borders, migrants and a sea impossible to patrol, now so much in the news, had emerged in Greek poetry some time ago" (2017: 27).

Not only Van Dyck's work does manifest her own masterful potential for transferring aspects of Greek poetic production, but also offers a unique resource, a database of older and younger translators who have transferred Greek poetry into English, as an essential part of Western literary tradition and with an immense awareness of the specifics of interlingual transfer.

As mentioned, she places poems in the context of contemporary Greece. Van Dyck describes her perception of the crisis prior to the publication of the *Austerity Measures* anthology (2016) as follows, highlighting scarcity of goods in the area:

> When there is less to go around, people fight, grab, get tough. Lately, Greece and the Balkans have been living with more than their share of less. Hunger, unemployment, slashed pensions, and ruined businesses draw chalk circles around victims daily in Athens. Electricity and water shortages reach levels associated with countries at war. More than 27 per cent of Greeks are unemployed. Fifty-five per cent of young people, particularly those in the areas of technology and education, have left Greece to find work elsewhere. Forty per cent of children were living in poverty in 2014, and the number is now approaching 50 per cent. Public debt is the highest in Europe, over 180 per cent of GDP, while austerity measures make staying in the euro zone as difficult as a Grexit (2016: xvii).

The extract is crucial in that it shows what her perception of the situation may have been when translating (or selecting) the poems, what implicatures she was assuming the source poems were generating.

4.2.2 On techniques and strategies

Van Dyck (2016) presents Dimitris Athinakis' poem (born Drama 1981) suggesting that he has been influenced by post-war poets such as Manolis Anagnostakis and Tasos Leivaditis informing Dimitris Athinakis's conversational tone and unexpected bendings of the possible. The poem has been translated by Peter Constantine: see *σπασμένες σωληνώσεις* rendered as *decaying pipes* which enforces the implication of abandonment and wetness. In fact, the wetness implication has already appeared earlier in the target version, in terms of *wet tickets* and the added TT item *sweat by a ton*, which brings in the implication of bodily excretion and heat: *βρίσκω εισιτήρια από λεωφορεία* rendered as *I find* ***wet*** *tickets from busses* ***that carted sweat by the ton***.

Η επίφαση της τάξης	*A Semblance of Order*
Ένα συμμαζεμένο σπίτι μου ’χει μείνει. Στις τσέπες ρούχων που ’ναι καιρό αφόρετα βρίσκω εισιτήρια από λεωφορεία –	A tidy house is what I have left. In my pockets, in those unwearable clothes, I find **wet** tickets from busses **that carted sweat by the ton** –
στο σπίτι ακόμα αναζητώ τον ιδρώτα που μάλλον ξέχασαν κάποιοι επιβάτες. Μπερδεύομαι.	in the house I’m still seeking the sweat that some passengers must have left behind. I’m perplexed.
Συνεχίζω με τις γωνίες. Τις σκάβω. Κοιτάζω κάτω από τα κρεβάτια κι από τα πιάτα κάτω που σωριάζονται με την επίφαση της τάξης. Πρώτα τα βαθιά, μετά τα ρηχά.	I continue with the corners of the house. I forage in them. I look under the beds, under the plates piled in a semblance of order. First the deep plates, then the shallow ones.
Δεν πάω πουθενά· μόνο λυπάμαι.	I don’t go anywhere – I’m just sad.
Γλύφω το νερό που τρέχει από τις **σπασμένες** σωληνώσεις	I lick the water dribbling from **decaying** pipes,
βάζω τη γλώσσα μου στα λάστιχα του θερμοσίφωνα.	I stick my tongue into the tube of the boiler.
Την απλώνω μέχρι να τεντωθεί όσο μπορεί. Επιμένω.	I stretch it as far as it’ll go – I keep stretching.
Όποτε θυμάμαι ράβω κάποιες τσέπες σάμπως να φυλακίσω ό,τι προλάβω.	Whenever I remember to, I sew some pockets shut – as if to lock up whatever I can.
Κι έχω όλη τη νύχτα τη γλώσσα τεντωμένη	And my tongue is stretched out all night.
Austerity Measures (2016:8-9	*Translation: Peter A Semblance of Order*

The translator has interfered to activate certain implied frames (e.g., that of bodily excretion) which seem to facilitate the transition to the frame of *all night*, the wetness, the stretching and licking.

The next poem is by Jazra Khaleed (born Chechnya 1979 but writing originally in Greek). His rhymes and poetry in the original Greek “owe much to the anti-fascist rap scene in Greece. […] his works are protests against the injustices in contemporary Greece, especially the growing racism” (Van Dyck 2016:155). See that the conventional implicatures associated with source items like *Μαυροφορεμένες* and *Αιχμάλωτες* are accentuated as *shrouded in black* and *held hostage* (instead of *held captive*). The former makes explicit death connotations, for contexts where black does not necessarily connote death and mourning; the latter accentuates the explosive connotation following from the *hostage* item, in that being held *captive* may have assumed less anxiety for people’s lives. Likewise, *[π]οθώ τη γλώσσα του ταξικού ανταγωνισμού* rendered as *Hungering for the language of class war* more clearly implies extreme conditions of deprivation, poverty and suffering, while rendition of *ταξικός ανταγωνισμός* as *class war* enforces the conflict implication.

In transferring the poem into Greek, translator Peter Constantine has made certain implications, more explicit in the target version, in an attempt to be ‘positively polite’ towards target readers, for communicative purposes.

Wörter	*Words*
Δεν έχω πατρίδα Κατοικώ μέσα στις λέξεις Μαυροφορεμένες Αιχμάλωτες	I have no fatherland I live within words That are **shrouded** in black And held **hostage**

Μουσταφά Χαγιάτι, μ' ακούς;	Mustapha Khayati[10], can you hear me?
Στη γλώσσα εδρεύει η εξουσία	The seat of power is in language
Μέσα της περιπολεί η αστυνομία	Where the police patrol
Δε χρειαζόμαστε άλλους ποιητικούς κύκλους	No more poetry circles!
Δε χρειαζόμαστε άλλους σεφέρηδες	No more poet laureates!
Στη γειτονιά μου θυσιάζουν τους παρθένους ποιητές	In my neighborhood virgin poets are sacrificed
Ράπερς με σκονισμένα μάτια και φαρδιά παντελόνια	Rappers with dust-blown eyes and baggy pants
σπρώχνουν ρίμες σε πιτσιρίκια που σνιφάρουν	push rhymes on kids sniffing words
λέξεις Να πέφτεις και να ξανασηκώνεσαι: η τέχνη του ποιητή	Fall and get back up again: the art of the poet
Ζαν Ζενέ, μ'ακούς;	Jean Genet[11], can you hear me?
Οι λέξεις μου είναι άστεγες	My words are homeless
Κοιμούνται στα παγκάκια της Κλαυθμώνος	They sleep on the benches of Klafthmonos Square
σκεπασμένες με χαρτόκουτα από το Ikea	covered in IKEA cartons
Οι λέξεις μου δεν μιλάνε στις ειδήσεις	My words do not speak on the news
Κάνουν πεζοδρόμιο κάθε βράδυ	They're out hustling every night
Οι λέξεις μου είναι προλετάρισσες, σκλάβες όπως εγώ	My words are proletarian, slaves like me
Δουλεύουν στα φασονάδικα μέρα νύχτα	They work in sweatshops night and day
Δε θέλω άλλα μοιρολόγια	I want no more dirges
Δε θέλω άλλα ρήματα που να ανήκουν στον άμαχο πληθυσμό	I want no more verbs belonging to the non-combatants
Χρειάζομαι μια καινούρια γλώσσα, όχι νταβατζιλίκια	I need a new language, not pimping
Περιμένω μια επανάσταση να με εφεύρει	I'm waiting for a revolution to invent me
Ποθώ τη γλώσσα του ταξικού **ανταγωνισμού**	**Hungering for** the language of class **war**
Μια γλώσσα που έχει γευτεί την εξέγερση	A language that has tasted insurgency
Θα την κατασκευάσω!	I shall create it!
Αχ, τι αλαζονεία	Ah, what arrogance!
Εντάξει, φεύγω	OK, I'll be off
Μα κοίτα, στο πρόσωπό μου χαράζει η αυγή μιας νέας ποίησης	But take a look: in my face the dawn of a new poetry is breaking
Καμιά λέξη δεν θα μείνει **αιχμάλωτη** πίσω	No word will be left behind, held **hostage**,
Αναζητώ ένα πέρασμα	Jean Genet[12], can you hear me?
Austerity Measures (2016: 157-159)	I need a new language, not pimping

Considering the enhancement of cohesion which is claimed to be favoured in Greek target versions, in earlier chapters, the next two poems by Dimitris Athinakis (translated by Karen Emmerich) seems to enforce certain discoursal features (e.g., the interpersonal dimension of communication and cause-and-effect relationships) in the English translation, rather than the other way round. See, for instance, the TT item *Stay, if you want, by my* side translating ST item *Μείνε εσύ αν θέλεις παραδίπλα*, *My father's eyes* rendering ST *Τα μάτια του μπαμπά* and *We put them on a truck one by one* rendering ST *Τις βάζανε μια μια σ' ένα φορτηγό*, where the interpersonal dimension is becoming more prominent in the English target version.

Παραλήρημα για τα τέσσερα πόδια μιας αγάπης *Delirium for the Four Legs of a Love*

Βλέπω τα ναι σου να έρχονται από μακριά	I see your *yessees* coming from afar
και τα δικά μου, σαν κεριά,	and my own, like candles,
κραδαίνουν, καίνε	brandish and burn
τους αιώνες περιμένοντας	awaiting the centuries

[10] Mustapha Khayati, a Tunisian social critic. His pamphlets "caused significant uproar, helped in the dissemination of Situationist ideas, and contributed to the emergence of the movement of May 1968 in France. https://en.wikipedia.org/wiki/Mustapha_Khayati

[11] Jean Genet, French novelist, playwright, poet, essayist, and political activist.

[12] Jean Genet, French novelist, playwright, poet, essayist, and political activist.

Φύσα δυνατά
μου φεύγει το καπέλο τα γυαλιά το τατουάζ το χέρι μου
μου φεύγει
το πόδι κι ένα μάτι
[Μένω έτσι να χαμογελώ εμπρός σε πίδακες
Που η χαρά του τίποτα αναβλύζει]

η χαρά –
μόνη κι αυτή

Μείνε εσύ αν θέλεις παραδίπλα
– κι ας μη μας καταλαβαίνει κανείς

[Δε χρειάζεται κι ετούτο να μας πνίξει]

Μόνο να ρέει
ο καιρός
το κρασί
ο καπνός
να ρέει

A strong wind
carries off my hat my glasses my tattoo my arm
carries off
my leg and an eye
[I'm left there smiling before jets
gushing the joy of nothingness]

joy –
it too alone

Stay, if you want, by **my** side
– even if no one understands us

[Why let that, too, smother us]

Just let it flow
let time
the wine
the smoke
flow

Translation: Karen Emmerich

Αδυναμία

[…]
Αδυναμία
Δεν έγραψα τίποτε άλλο ύστερα από κείνη την ημέρα.
Μόνο κάθισα μόνος σε κείνη την καρέκλα του γραφείου και θύμωνα που δεν με άφηνε να καπνίζω.
Καπνός έγινα εγώ.
Ανέβαινα στο ταβάνι και γύριζα πίσω στην καρέκλα και ξανά στο ταβάνι και ξανά στην καρέκλα

Βγήκα λίγο στο μπαλκόνι.
Όσο το σπίτι, τόσο το μπαλκόνι.
Στη μια άκρη τα ρούχα απλωμένα
Στην άλλη απλωμένος εγώ.
Συνεργαζόμασταν ποιος κρέμεται καλύτερα.

αδυναμία
Τα μάτια του.
Τα μάτια του είναι όμορφα.
Όταν φορούν τα' αγαπημένα μου παπούτσια, γίνονται άλλα.
Τα μάτια του είναι λέξεις που δεν χωρούν σε ποίημα.
Τα μάτια του μπαμπά.

αδυναμία
μου ήρθε πίσω το δέμα.

Weakness

[…]
Weakness (emphasis in original)
I never wrote after that day.
I just sat alone in the desk chair,

mad because he wouldn't let me smoke.
So I became smoke.
I rose to the ceiling and came back down to the chair, and again to the ceiling and again to the chair.
I went out on to the balcony for a while.
It was as big as the house, or as small.
At one end was the laundry.
At the other, me.
A kind of contest, to see who was better at hanging

weakness (*emphasis in original*)
His eyes.
His eyes are beautiful.
When they put on my favorite shoes they change.
His eyes are words that won't fit into any poem.

My father's eyes.

weakness (*emphasis in original*)
The package was returned.

- Άλλη φορά να μη μας ειρωνεύεστε κύριε. - Μα γιατί; Τα χαμογελαστά κορδόνια είναι ωραία.	*– Next time don't make fun of us, sir.* *– What do you mean? Smiling laces are nice.*
Θέλω να δω εκείνα σου τα μάτια.	*I want to see your eyes again.*
αδυναμία Κατέβηκα το πρωί στη λεωφόρο Σοροί σωριασμένες σωρηδόν. Τις βάζανε μια μια σ' ένα φορτηγό. Μεγάλο φορτηγό, με ρόδες μεγάλες. Ετοιμάζονται φαίνεται για μεγάλο ταξίδι.	**weakness** (*emphasis in original*) This morning I went down to the avenue. Corpses heaped high in hills. **We** put them on a truck one by one. A big truck, with big wheels. They're preparing, it seems, for a big journey.
Μα πού πάνε όλοι αυτοί οι νεκροί; *Πού πάνε οι νεκροί όταν πεθαίνουν, μπαμπά;* […] p. 16	*But where do all those dead people go?* *Where do dead people go when they die, Dad?* […] Translation: Karen Emmerich p. 17

See also the cause-and-effect relationship made explicit through the TT item <u>*So*</u> *I became smoke* translating the ST *Καπνός έγινα εγώ*. Van Dyck (2016) favours a transparent transfer strategy. The following poems are translated by Van Dyck and show occasional instances of facilitating communication with the reader when, in *Mama's a Poet* by Glykeria Vasdeki, the frame of poetry and that of chores merge more prominently, or when translator Olga Papakosta juxtaposes present and past modes of social interaction, with Van Dyck making sure that the face-to-face implication of the binary (remote vs. on site communication) is generated in the English target version (see also added item *and dropped in*).

Η μαμά είναι ποιήτρια **(Glykeria Vasdeki)**	***Mama's a Poet***
ω, ναι – η μαμά είναι σπουδαία ποιήτρια όλη τη μέρα μαγειρεύει κόμματα, σκουπίζει χρόνους, σιδερώνει **πτώσεις** αντί να δει Δευτέρα βλέπει Τρίτη λέει το πλυντήριο ωκεανό, τη χύτρα υπερωκεάνιο	Oh, yeah – Mama's an important poet all day she cooks up commas sweeps tenses **under the rug,** irons the **genitive** instead of Monday she gives us Tuesday for washer, she says ocean for pressure cooker, ocean-liner p. 282, Translation: Karen Van Dyck
No New Messages **(Olga Papakosta)**	***Empty Inbox***
Κανένα νέο μήνυμα Όλα ληφθέντα Αναγνωσθέντα Διαγραφέντα Και λίγα, ελάχιστα από αυτά Αλησμόνητα Εκείνους που απλώς χτυπούσαν το θυροτηλέφωνο	You've not got mail All messages opened, read, deleted Only a very few unforgettable The new friends will never be like the old ones Those who just rang the doorbell **and dropped in.** Translation: Karen Van Dyck, 2016: 309

The following poem is also from Van Dyck's edited anthology *Austerity Measures* (2016), a poem by Yiannis Efthymiades (born Piraeus, 1969), where the translator has modestly interfered to activate certain implications, e.g., the shock effect an experience may have had on the poet or the pleasure of kissing beautiful lips (see *kisses so exquisite*).

6.1 Πήρε επιτέλους τη ζωή στα χέρια του κι έγιναν τα χέρια του φτερά του, ναι φτερά του
Για να πετάξει σε έναν καινούριο ουρανό αφώτιστο αδιαίρετο, καλά κρυμμένο
Όπως μικρός έξω από τα κελιά της κάθε μέρας του έλυνε τα δεσμά του
Τότε έμπαινε μια χαμένη επικράτεια που χρόνια αργότερα θα έβρισκε μπροστά του
Το πιο παράξενο: ήταν πολίτης κι αυτοκράτορας, υποτασσότανε και κυβερνούσε
Πότε ξανανοίγονταν σε πέλαγα ματιών, πότε σε όρη όμορφων χειλιών, χωρίς ανάσα
Και διαπερνούσε το κορμί του ρίγος σαν κληματίδα όταν κλυδωνίζεται απ' τον άνεμο
Το μέγα πάθος γινόταν τεράστιο κύτταρο και μέσα του και μέσα του χτυπούσε σαν καρδιά η ζωή του
Έμπαινε κι έβγαινε ανενόχλητος κάθε πρωί, πότε έξω από τη ζωή του, πότε μες στο κορμί της.

6.1 Finally he took his life in his own hands and his hands became wings yes his wings
so he could fly in a new sky with no light indivisible hidden from sight
like when he was small in **his dreams** and untied his bonds far from the prison cells of
everyday he'd enter a lost dominion where he'd find himself years later **shocked**
by his predicament both citizen and emperor obeying and obeyed
sometimes open to eye seas other times to mountains of **kisses so exquisite**
breath by breath and he'd pass by the shivering center like grapevines trimmed by the wind
the great passion would become a giant cell and inside life would beat like a heart
in and out undisturbed each morning sometimes outside life sometimes in her body

Translation: Karen Van Dyck, 2016: 22

In view of the Honorary Doctorate conferring on Prof. Karen Van Dyck, by the Department of English Language and Literature, I asked 2nd semester translation students of the English Department, NKUA, to try their hand at translating one of the poems which the honoree translated in the *Austerity Measures* anthology. In examining the elicited data, I found that translation students were much keener on interfering more actively in their target English versions of the poem. Below are instances of the students' rendition, which show that translator Van Dyck only modestly interfered to preserve the heterogeneity of the Greek text in English. She only made a couple of implications explicit to perhaps highlight the motivation behind these poems, which is related to the crisis Greece went through, after 2008. The first translation version, in bold, is by van Dyck.

	Translators
Πήρε επιτέλους τη ζωή στα χέρια του κι έγιναν τα χέρια του φτερά του, ναι φτερά του	*Van Dyck*
Finally he took his life in his own hands and his hands became wings, yes his wings	*Students*
He finally took his life into his hands and his **arms** became his wings, yes his wings	
He **at last** took his life into his hands and they **turned into** wings, yes his **own** wings	
He finally was **responsible** for his own life and his **arms** became his wings, wings **indeed**	
Για να πετάξει σε έναν καινούριο ουρανό αφώτιστο αδιαίρετο, καλά κρυμμένο	*Van Dyck*
so he could fly in a new sky, with no light, indivisible hidden from sight	*Students*
to fly in a new **unlit** indivisible sky, **well-hidden**	
so as to fly to a new sky **deprived of** light undivided **fairly concealed**	
in order to fly to a new **dark, lightless** sky indivisible **well-blended**	
Όπως μικρός έξω από τα κελιά της κάθε μέρας του έλυνε τα δεσμά του	*Van Dyck*
like when he was small in his dreams and untied his bonds far from the prison cells of everyday	*Students*
like when he was a **kid** out of the cells of his everyday he untied his **chains**	
as when **young** outside the **cages** of his every day he **loosened** his bonds **away** he unfastened his ties	
(**just**) like when he was **little** he untied the **shackles** out of his **daily** cells he would **break free from** his bonds	
Like in the old times, outside his prison cells of every of his days, he freed himself from his bonds	

He **was breaking** his chains, like when he was small, outside the cells of his everyday

The assumption is that translating *χέρια* as <u>*arms*</u> *becoming wings* is fine, but the repetitive pattern which Van Dyck allows to surface in the English version vanishes. The students' option *deprived of light* brings up the connotation of a missing valuable resource, like the situation the economic crisis brought the world in. Likewise, *fairly concealed* and *well blended* may suggest or imply that missing resources may not always be easily identifiable by civilians. In addition, getting rid of *chains* and *shackles* (rather than *bonds*) makes imprisonment more dramatic and highlights human suffering. Van Dyck probably assumes such forceful interference is not necessary, suggesting that it is the target reader's task to make the relevant inferences. Instead, she highlights the shock effect of the experiencer, via adding *shocked*, below.

Τότε έμπαινε σε μια χαμένη επικράτεια που χρόνια αργότερα θα έβρισκε μπροστά του	*Van Dyck*
he'd enter a lost dominion where he'd find himself years later shocked	*Students*
then he'd enter a lost territory which he would **find before him** years later	
he then entered a lost dominion which he would **encounter** years later	
Το πιο παράξενο: ήταν πολίτης κι αυτοκράτορας, υποτασσότανε και κυβερνούσε	*Van Dyck*
by his predicament both citizen and emperor obeying and obeyed	*Students*
namely, the strangest thing: he was a citizen and an emperor, he would submit and rule	
the **weirdest** thing (**of all**), he was a **civilian** and an emperor, he obeyed and governed	
the **strangest** thing: he was both a **subject** and an emperor, he **abided** and ruled.	
Πότε ξανανοίγονταν σε πέλαγα ματιών, πότε σε όρη όμορφων χειλιών, χωρίς ανάσα	*Van Dyck*
sometimes open to eye seas other times to mountains of kisses so exquisite	*Students*
sometimes, he **sailed** again in seas of eyes, sometimes in mountains of beautiful kisses, without breathing	
at times opening up again to open seas of eyes, **at others** to mountains of beautiful lips, without breath	
sometimes he **traveled through** seas of eyes, sometimes through mountains of lips without a breath	
at times he **wandered through** seas of eyes and other times through mountains of lips, without **catching** a breath	
at times, they would **sail on crystal waters** of eyes, at other times they would **explore the high points of pretty lips**, breathless	

Students utilized the *voyage* conceptualization, probably triggered by the *πέλαγα* item (see, for instance, items like *sailed*, *traveled*, *wandered*) above.

Penetrating, in the students' production, may be pre-activating a sexual connotation, piercing may be activating pain and distress alluding to distressful ramifications of the crisis. The grapevine fighting with the wind conceptualization may heighten awareness of a conflict situation.

Και διαπερνούσε το κορμί του ρίγος σαν κληματίδα όταν κλυδωνίζεται απ' τον άνεμο	*Van Dyck*
breath by breath and he'd pass by the shivering center like grapevines trimmed by the wind	*Students*
and a shiver, like a vine **tossed** by the wind, **penetrated/permeated** his body	
And a shiver **run through** his body, like a vine **shaken** by the wind	
And a shiver would **overcome**/ **pierce** his body like a vine **fighting with** the wind	
Το μέγα πάθος γινόταν τεράστιο κύτταρο και μέσα του χτυπούσε σαν καρδιά η ζωή του	*Van Dyck*
the great passion would become a giant cell and inside life would beat like a heart	*Students*
The **excess** passion would **turn into** an **enormous** cell and inside it his life beat/was beating like a heart	
The great passion **was transforming** into a **huge** cell and inside him his life **pulsing** like a heart	
His **divine** passion would **grow huge** like a cell (**deep**) inside **him** and his life would beat like a heart does.	
Έμπαινε κι έβγαινε ανενόχλητος κάθε πρωί, πότε έξω από τη ζωή του, πότε μες στο κορμί	*Van Dyck*

της. *Students*

in and out undisturbed each morning sometimes outside life sometimes in her body

He went in and out unbothered every morning, **either** out of his life **or** inside her body.

He went in and out with no disruption every morning, at times out of his life, at others inside her.

Coming in and out undisturbed every morning, sometimes out of his life, sometimes into her body.

Students have rather actively interfered to create intended inferences in the target readers' mind, which would perhaps highlight the historical conditions the poems were written in. Van Dyck's interference is milder to potentially avoid domesticating the Greek poems too forcefully into the target culture. Translator interference may occasionally be maximal, especially with culture-specific items like *βασιλόπιτα*, *τσουρέκι* or *Ριζοσπάστης,* as shown in the poems by Eva Stefani (born USA 1964) and Kiriakos Sifiltzoglou (born Drama 1983), respectively.

Πρωτοχρονιά (Eva Stefani) *New Year's Eve*

Πρωτοχρονιά και δεν έχουμε **βασιλόπιτα**. Είναι όλα κλειστά. Προσφέρω το αριστερό μου στήθος που είναι ζεστό σαν **τσουρέκι**. Ο μπαμπάς το χαράζει με το μαχαίρι. «Του Χριστού, του φτωχού, του σπιτιού, του μπαμπά, της μαμάς, του αδερφού, της αδερφής. Και του χρόνου να 'μαστε καλά».

New Year's and no **cake**. The shops are shut. I offer my left breast, warm as **brioche**. My father carves it with a knife: 'one for Christ, one for the poor, one for the house, the father, the mother, the brother, the sister. May next year find us all well.'

Translation: Krystalli Glyniadakis & Chloe Haralambous (2016:132-133)

από τις Μισές Αλήθειες (Kiriakos Sifiltzoglou)

[…]
αν φερ' ειπείν αν η κακιά στιγμή ήταν
ένας αναπτήρας υγραερίου και έπρεπε
να πας σ' ένα περίπτερο να τον γεμίσεις
και διαπίστωνες έντρομος πως τα πελώρια
βυζιά της περιπτερούς συνέθλιβαν το
Ριζοσπάστη του περασμένου αιώνα αλλάζοντάς σου τη γνώμη για τον ισπανικό εμφύλιο

Θα άναβες
και αν ναι
θα το μετάνιωνες;
[…]

from Half Truths

[…]
say, for instance, as luck would have it,
you had a gas lighter that needed filling
at the corner kiosk and say, for instance,
that you went down there and, terrified,
caught the kiosk-matron's monumental tits
crushing last century's Daily Worker,13 forcing you to revisit your thoughts on the Spanish civil war

would you burn up
and, if so,
would you regret it?
[…] Translation: Chloe Haralambous (2016:322-333)

Cake for *βασιλόπιτα* manifests a normalization strategy, and the same holds for *brioche* for *τσουρέκι* or the *Daily Worker* for *Ριζοσπάστης.* This is a substitution strategy (Baker 1992).

The section showed that translator interference in literary translation is a matter of strategic decision-making: allowing a domesticating effect when translators attempt to make implicatures explicit in a target version, or modestly attempting to simply facilitate author intention, by allowing features of the Greek ST to surface in English.

Awareness of the implicatures emanating from the context of crisis is occasionally made explicit in the English target versions, with expert translators rather modestly (and respectfully) toning interference down and trainees making every effort to rather expressively highlight the potential of the poem and reach out to the audience.

After the poetic samples, the study turns to rendition of implicatures on stage, through the verbal element. Non-verbal aspects of the message are also generating implicatures, but they are outside the scope of

[13] *Daily Worker* was newspaper published in New Work city by the Communist Party USA, beginning in 1924.

this section. On stage, communication with a target audience is immediate, urgent and this is expected to affect the way translators renegotiate implicatures in the theatre context.

4.3 Some applications on stage

Implicatures may be renegotiated in a target version of a play, by stage translators, perhaps in cooperation with a director. Sidiropoulou (2012) referred to Harold Pinter's play *No Man's Land*, staged in Athens (Aplo Theatro performance 2000, Antonis Antypas), and commented on the different approach of translator Pavlos Matessis to managing implicatures in the Greek target version of the play.

Sidiropoulou (2012:37) analyzed how (homo)-sexual and death implications emerge in Matessis' rendition of the play through verbal choices in Greek. On the assumption of the maxim of relevance, Spooner creates (a) sexual connotations to make himself more appealing to the host and (b) death connotations to potentially threaten him, by reminding him that he is close to the end of his life path and would be in need of Spooner. Below is an example of how Pavlos Matessis shaped the intended implicatures of homosexuality and death.



Aplo Theatro/ Antonis Antypas 2000, Hand programme cover



Harold Pinter, No Man's Land (1974)/ Νεκρή Ζώνη, Μτφρ. Παύλος Μάτεσσις. Spooner (middle, Ilias Logothetis), a guest, attempts to ingratiate himself with his host (seated), in order to gain power and potentially replace the host's other assistants.

Figure 4.2 *Performance visuals, Harold Pinter's* No Man's Land*, Aplo Theatro, Antonis Antypas*

Spooner …*I speak* to you with this startling candour because you are *clearly* a reticent man, which *appeals*, and because you are a stranger to me, and because you are clearly kindness itself. *Pause.* Do you hand about Hampstead Heath?	Σπούνερ …*Ξανοίγομαι* σε σας μ' αυτή την εκθαμβωτική ειλικρίνεια επειδή είστε, *φως φανάρι*, άτομο κλειστό – κι αυτό με *ερεθίζει* – κι επειδή εμένα μου είστε ξένος. Κι επειδή, *φως φανάρι*, είστε η καλοσύνη *με σάρκα* και οστά. *Παύση.* Βγαίνετε συχνά…*τσάρκα* στο Hampstead Heath, στο πάρκο εδώ;
Harold Pinter: Plays (3), ff Contemporary Classics, 1991:323	*ΑΠΛΟ ΘΕΑΤΡΟ, Performance hand programme, 2000:34.*

In addressing the host, translator Pavlos Matessis renders *I speak to you* as *Ξανοίγομαι σε σας* (I open myself to you); *με ερεθίζει* (it irritates me) translates ST *[which] appeals*, which carries no sexual connotation, *η καλοσύνη με σάρκα και οστά* (kindness in flesh and bones) translates ST *kindness itself*; ST *clearly* translates

into *φως φανάρι* (light lantern=obviously) which however may create connotations of a red-light district. Other sexual connotations may arise from TT item *διατηρώ οίκο ανοιχτό* translating ST *I keep an open house*, where *οίκος* also alludes to *οίκος ανοχής* (cathouse). Likewise, assigning female grammatical gender to items referring to males may also create a homosexual implication, as with ST item *very handsome* rendered as *καλλονές όλοι,* a TT item used for female beauty.

Death connotations appear in the following example (Sidiropoulou 2012:38) and highlight the threatening force of Spooner's words.

Spooner …*Let me perhaps be* your boatman. For if and when we talk of *a river* we talk of a deep and dank architecture … *Harold Pinter: Plays (3),* ff Contemporary Classics, 1991:339	Σπούνερ …Πάρε με.. νά 'χω το κουμάντο στη βάρκα που θα σε πάρει. Επειδή, εάν και όταν μιλάμε για ποταμό, μιλάμε για Αχέροντα, αρχιτεκτόνημα βαθύ και νοτισμένο… *ΑΠΛΟ ΘΕΑΤΡΟ, Performance hand programme, 2000:40.*

The translator has created relevant implications, of homosexuality and death, to manifest Spooner's struggle for power over the host. These seem to be *particularized* conversational implicatures (of death and homosexuality) because their value as tools for pressurizing the host may emerge and be understood in a Pinteresque context, namely, the struggle for power in the subtext. Pavlos Matessis seems to have made every effort to facilitate the target audience with capturing intended implicatures, unlike poetry translators who rather modestly interfere with the text. This is probably because communication is rather urgent, in contrast perhaps to poetry reading situations.

The next section observes how implicatures are treated in rendering another play of the theatre of the absurd, into Greek.

4.3.1 Samuel Beckett's *Happy Days*

In Samuel Beckett's play *Happy Days*, "a woman sinks slowly into the ground over two acts while prattling away to herself in the cheeriest fashion". Viewers witness Winnie's "physical immobility and loss of agency through the seemingly boundless reaches of hope and blind optimism. Applying lipstick and hat, the sinking Winnie seems to embody an entire generation of women who, not so long ago, equated the smiling tolerance of an intolerable suffering with a kind of godly grace" (*Bomb* magazine online). The section draws on two Greek versions of the play (Belies 2008 vs. a live audio recording of a 1980 National Theatre performance, Athens)[14]. *Happy Days* focuses on "the persistent human desire to believe that humankind's cruelly limited and meaningless existence can be seen as 'happy'." (*Happy Days* e-notes online)

The question arises how the translators have shaped Winny's desire to believe she is happy, namely, how they managed to generate the implication of 'the smiling tolerance of an intolerable suffering with a kind of godly grace'. The following examples present instances of fragments from the two target versions where the implication of 'godly grace' is generated to varying degrees. Juxtaposing target options advances understanding that generating intended implications in a target version is a matter of discourse make-up. The study does not intend to evaluate the two versions as to which one foregrounds one implication or another, because both versions may be appealing in one way or another, but to observe how translators generate implications of tolerance and 'godly grace' on the part of Winny (by manipulating), reshaping the interpersonal dynamics between Winny and her companion Willy (by manipulating im/politeness, offensiveness, honorifics etc.).

The assumption is that the implication of tolerance and 'godly grace' may be aptly generated with honorifics of endearment; the higher the degree of endearment, the more abundant the 'godly grace' the words convey, because being thankful and nice to others in the midst of a barren landscape and the condition Winny and Willy find themselves in, echoes tolerance and 'godly grace' – to say the least. A native speaker of Greek may agree that TTa Winny wholeheartedly appreciates Willy's presence and sounds more thankful with *καημένε καλέ μου Γουίλλυ*, *ευχαριστώ, αγάπη μου* and *είσαι ένας άγγελος σήμερα* vs. the corresponding TTb options in examples 1-3, like *Γουίλλυ, καημένε μου*, *καλέ μου*, *είσαι λατρευτός σήμερα*, respectively. This is not

[14] *Ευτυχισμένες Μέρες*, directed by Alexis Minotis, starring Vasso Manolidou and Minas Chatzisavas, costumes by Giannis Tsarouchis.

to say that TTb is less successful, but that discourse make-up may generate stronger or weaker implications following from discoursal options.

ST1 (1961) …poor **dear** Willy – (*testing upper front teeth with thumb, indistinctly*)…
TTa (1980) …καημένε **καλέ μου** Γουίλλυ…(03: 33)
TTb (2013) …Γουίλλυ, καημένε **μου** – (Με τον αντίχειρα ελέγχει τα πάνω μπρος δόντια. Αόριστα) – … (2013: 11)

ST2 (1961) (the parasol slips from her grasp and falls behind the mound. It is immediately restored to her by WILLY's invisible hand.) Thank you, **dear**.
TTa (1980) […] Ευχαριστώ, **αγάπη μου**. (07:18)
TTb (2013) (… η ομπρέλα τής γλιστράει από το χέρι και πέφτει πίσω από το λοφίσκο. Της επιστρέφεται αμέσως από το αόρατο χέρι του Γουίλλυ). Σ' ευχαριστώ, **καλέ μου**. (2013:13 & 24)

ST3 (1961) Raise a finger, **dear**, will you please, if you are not quite senseless. (Pause.) Do that for me, Willie please, just a little finger, if you are still conscious. (Pause. Joyful.) Oh all five, you are a **darling** today, now I may continue with an easy mind.
TTa (1980) Σήκωσε ένα δάχτυλο, **αγάπη μου**, θέλεις; αν δεν έχεις χάσει ολότελα τις αισθήσεις […] Α! και τα πέντε, είσαι ένας **άγγελος** σήμερα. Τώρα μπορώ να συνεχίσω με ανάλαφρη καρδιά (39:40-39:57)
TTb (2013) Κούνησε ένα δάχτυλο, **καλέ μου**, σε παρακαλώ, αν δεν έχεις χάσει τελείως τις αισθήσεις σου […] Ω, και τα πέντε, είσαι **λατρευτός** σήμερα, τώρα μπορώ να συνεχίσω με ήσυχη τη συνείδηση (2013:35)

The fact that readers need to be aware of the situation Winny and Willy are in, in order to calculate the degree of Winny's tolerance and 'godly grace', makes the inference a *particularized* conversational implicature "where knowledge of the context may be necessary for the implicature to be calculated" (Yule 1996:43). The TT4a/b options *κλαίγομαι* vs. *παραπονιέμαι* also vary in that the complaint sounds unjustified with *κλαίγομαι* vs. *παραπονιέμαι*, which is rather neutral with respect to whether the complaint sounds unjustified or not. TTb *παραπονιέμαι* appears with *κιόλας* generating the implication that "+> I already have enough (benefits)", which connotes Winny's tolerant and thankful attitude.

ST4 (1961) …(*puts handkerchief back in bodice*) – can't complain […] so much to be thankful for –
TTa (1980) …(Βάζει το μαντήλι στο κορσάζ της) Δεν πρέπει να κλαίγομαι… Τόσες αφορμές για ευγνωμοσύνη χωρίς λύπη…(05:40-05:48)
TTb (2013) …(Βάζει το μαντήλι στο κορσάζ της) – να μην παραπονιέμαι **κιόλας** – […] υπάρχουνε τόσα που με κάνουνε να νιώθω ευγνωμοσύνη – (2013:12 & 15)

Another type of variation between the two versions is that TTb uses more offensive items. This may be due to the time of publication, TTb appeared 33 years after TTa, and as generally observed, more recent translations can tolerate more offensiveness. This is manifested in example 5, through TTa *φέρνει <u>εμετό</u>!* vs. *ήθελε να <u>ξεράσει</u>!* (which is more offensive) and in example 6 through TTa *Χαμηλά τα <u>οπίσθια!</u>* vs. *Χαμηλά τον <u>πισινό σου</u>*. Winny's non-offensiveness in TTa portrays a more polite type of Winny, more compatible with her tolerance and 'godly grace'.

ST5 (1961) No but this is genuine pure filth! (*Examines card*) Make any nice-minded person want to **vomit**
TTa (1980) Μα αυτό είναι πραγματικά καθαρή βρωμιά…κάτι που φέρνει **εμετό**! σε κάθε πλάσμα που σέβεται τον εαυτό του (13;50-14:01)
TTb (2013) Μα, αυτό είναι σκέτη βρωμιά! (Εξετάζει την κάρτα) Οποιοσδήποτε ευπρεπής άνθρωπος θα ήθελε να **ξεράσει**! (2013: 15)
ST6 (1961) More to the right (*Pause*) The right, I said. (*Paused. Irritated*.) Keep **your tail** down, can't you! (*Pause.)* Now. (*Pause*) There!
TTa (1980) Πιο δεξιά! Δεξιά, είπα! (*Παύση. Εκνευρισμένη*) Χαμηλά τα **οπίσθια**! …για το Θεό. Τώρα!

Αυτό είναι! (22:45-23:00)

TTb (2013) Πιο δεξιά! (*Παύση*) Δεξιά, είπα! (*Παύση. Εκνευρισμένη*) Χαμηλά τον **πισινό σου**, δεν μπορείς; (Παύση) Έτσι. Αυτό ήταν! (2013: 24)

The same seems to be implicated in example 7, with TTa *Αυτό είναι που μου επιτρέπει να συνεχίζω να μιλώ* vs. TTb *Αυτό είναι που με κάνει να συνεχίζω να μιλάω*, where TTa portrays a dependent Winny, one who depends on circumstances, whereas TTb is less eloquent as to her context-dependency.

ST7 (1961) …not merely talking to myself that is in the wilderness, a thing I could not bear to do – for any length of time. (Pause.) That what **enables me** to go on, go on talking that is.

TTa (1980) …δεν μιλάς ολότελα μόνη, δηλ. μέσα στην ερημιά, πράγμα που ποτέ δεν μπόρεσα να υποφέρω για πολύ. Αυτό είναι που **μου επιτρέπει** να συνεχίζω να μιλώ (16:15-16:31)

TTb (2013) … δεν μιλάω μόνο στον εαυτό μου, δηλαδή στην ερημιά, γιατί αυτό δεν θα μπορούσα να το αντέξω – εννοώ ούτε για λίγο ούτε για πολύ. (Παύση) Αυτό είναι που **με κάνει** να συνεχίζω να μιλάω δηλαδή. (2013: 21)

Likewise, the diminutives and hedges Winny uses, in TTa, make her sound more 'polite'.

ST8 (1961) Could you see me, Willie, do you think, from where you are, if you were to raise your eyes in my direction?

TTa (1980) Θα μπορούσες να με δεις, Γουίλλυ, θα μπορούσες να με δεις από εκεί που είσαι αν σήκωνες **λίγο** τα μάτια σε μένα; (26:02-26:15)

TTb (2013) Γουίλλυ, τι νομίζεις, θα μπορούσες να με δεις από εκεί που είσαι αν σήκωνες τα μάτια σου προς το μέρος μου; (2013:27)

ST9 (1961) An emmet! Willie, […] Has like a little white **ball** in its arms.

TTa (1980) Γουίλλυ, ένα μυρμήγκι, […] Σα να κρατά μια άσπρη μικρή μπαλί**τσα** (27:50-28:13)

TTb (2013) Γουίλλυ, ένα μυρμήγκι, […] Κουβαλάει κάτι σαν μικρή, λευκή **μπάλα.** (2013:28)

ST10 (1961) …for me they are not what they were when I was **young and foolish** and…[…] Forgive me, Willie, sorrow keeps breaking in

TTa (1980) όσο για μένα, αυτό που μπορώ να πω είναι πώς δεν είμαι πια αυτό που εσήμαινα άλλοτε …που ήμουν **νεαρούλα και τρελούτσικη**… […] Συγχώρεσέ με Γουίλλυ, είναι από αυτά τα ξεσπάσματα της μελαγχολίας (34:15-34:39)

TTb (2013) …για μένα δεν είναι το ίδιο όπως τότε που ήμουνα **νέα και… ανώριμη** και…[…] Συγνώμη, Γουίλλυ, είναι αυτά τα ξεσπάσματα της μελαγχολίας… (2013:32)

Examples 7-10 show that the implication of disappointment and tolerance is higher in TTb (on a par with offensiveness), whereas the hedges and diminutives in TTa tally with Winny's tolerance and 'godly grace'. The section showed that particularized implicatures are treated differently in two versions of the same 'theatre of the absurd' play. The next section deals with the opposite translation direction and, among others, examines renegotiation of implicatures in both intercultural and intra-cultural translation contexts and deals with offensiveness which generates humour.

4.3.2 Levels of offensiveness and aggression: *Desire Under the Elms* and *Lysistrata*

After examining how implications are rendered in translating Greek poetry into English, and how they may be rendered in translating English plays into Greek, the chapter turns to how translators of an ancient Greek play may manage implicatures in translating the play into English (interlingual translation) and into Modern Greek (intralingual translation). The section deals with offensiveness and how it may travel through translation and across time. Offensiveness and foul language is worth examining from a translation point of view, because tolerable levels of offensiveness may vary across genres and across cultures.

As mentioned, Sidiropoulou (1998:184-185) has shown that tolerable levels of offensiveness may vary across English-Greek depending on text genre. For instance, there seems to be a different level of tolerance to offensiveness in news reporting across English-Greek, which is manifested in the translation of English news

headlines in the Greek press: the English headline 'A Boy Without a *Penis*' (*Time* magazine 24.3.1997 translated into 'Δύο αλλαγές φύλου σε μια ζωή' (*Έξυπνο Χρήμα* 29-30.3.1997). As a literal translation would not have been tolerated in a Greek news reporting context at the time, the Greek news headline focused on the human suffering aspect of the experience, also avoiding other potentially offensive items in the body of the text, e.g., *castration* etc. On the other hand, when Vassilis Tzivilikas translated Ray Cooney's comedy *Out of Order* for the Greek stage (Theatro Peroke), he heightened offensiveness into Greek to create laughter, not to mention co-starring Kostas Voutsas who was adding offensive items in the performance, which were not included in the script, to appeal to the Greek audience.

The different translation strategy across Greek news reporting and stage translation follows from generic constraints and suggest that offensiveness is a generic variable, and a cultural one (in that there are different norms across English and Greek news reporting or across the English and Greek stage, which may change diachronically).



https://www.youtube.com/watch?v=nPjSSMNwsRs

Figure 4.3 *Performance visuals 2000.* Ό,τι πείτε Υπουργέ μου, *K. Voutsas, Vasilis Tzivilikas, where offensiveness raised in the Greek performance version*

Being polite or impolite/offensive/aggressive is a particularized implicature, because it is meaning generated conversationally depending on the context of situation, e.g., *Shut up*! in an intimate context, may be a friendly and cooperative response, whereas in another context it may be aggressive.

As shown earlier, juxtaposing gendered representations through target versions of the same playtext, at different times, is likely to reveal intracultural variation in how gendered relations may be perceived in a target environment and constructed through discourse. What follows shows that two Greek translations of Eugene O'Neil's play *Desire Under the Elms* shape the figure of the father, in the family, differently by manipulating impoliteness and aggression in the representation of him. As figure 4.4 shows, the earlier version (1947) starts with a highly aggressive father (in agreement with patriarchal societies) who after a turning point may be neutralized in the eyes of the audience, whereas the more recent version (2017) sets of with a more understanding father figure (with a compromized male power) who after the turning point, in the play, appears to be more aggressive and negatively evaluated. The data show that manipulation of implicatures in identity formation strategizing has a societal resonance compatible with social conventions at the time of translation. Translators have withheld or enforced aggressiveness to manage intended implicatures and captivate the audience.

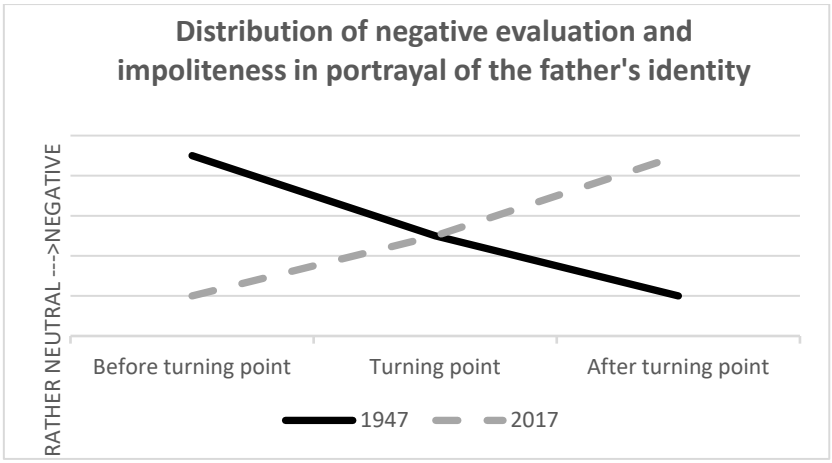


Figure 4.4 *Distribution of negative evaluation and impoliteness in portrayal of the father's identity in renditions of O'Neil's* Desire Under the Elms *(Pollali and Sidiropoulou 2021:104)*

Pollali and Sidiropoulou (2021) suggested that there is a number of implicatures conversationally calculated in the two Greek versions of the play: in the 1947 version it is as if the translator takes the father's side and the father is presented as 'self'. The hybris (emanating from the son's romantic affair with the father's young wife) is more emotionally felt, partially justifying the father's cruelty. By contrast, the implicature, in the 2017 version, is that the translator takes the son's side, the father is presented as 'other' (rather than 'self') and hybris (emanating from the son's romantic affair with the father's young wife) is less emotionally felt. This is intra-cultural variation in the way the target discourses have managed the calculation of implicatures in the target environment, which is potentially relevant to societal norms (Toury 1995) at the time of publication.

The section now turns to offensiveness which generates humour. What follows shows that intracultural rendition of offensiveness also varies diachronically (within the same genre), let alone cross-culturally. The assumption is that offensiveness is more and more tolerated nowadays in fiction (see for instance in-yer-face theatre) and the phenomenon may be manifested in the way conflict may be rendered over time. Karavelos and Sidiropoulou (forthcoming) examined offensiveness in how Aristophanes' ancient Greek play *Lysistrata* (411 BD) was rendered into Modern Greek and English at different points in time, by exploring the level of offensiveness translators favoured intraculturally and interculturally. The *World History Encyclopedia* summarises *Lysistrata* as a play about peace, where wives deprive husbands of any romantic relation until they abandon fighting:

> […] written during the final years of the war between Athens and Sparta. The play is essentially a dream about peace. Many Greeks believed the war was bringing nothing but ruin to Greece, making it susceptible to Persian attack. So, in Aristophanes' play, the wives and mothers of the warring cities, led by the Athenian Lysistrata, came together with an ingenious solution. In order to force peace, the women decided to go on strike. This was not a typical work stoppage. Instead, there was to be no romantic relations of any kind with their husbands. Further, by occupying the Acropolis, home of the Athenian treasury, the women controlled access to the money necessary to finance the war. Together with the withholding of sex, both sides would soon be begging for peace.

The data comprised four translations, two in Modern Greek (Varnalis 1965 and Myris 2004) and another two in English (Sommerstein 1973 and Einhorn (2005).)

	Greek	English
2nd half of 20th century	Varnalis 1965	Sommerstein 1973
Beginning of 21st century	Myris 2011	Einhorn 2005



1965-1966,Visuals accompanying Varnalis' translation, Ancient Theatre of Philippi, Ancient Theatre of Thasos, Ancient Odeon of Herodes Atticus....

2011, Staging of Lysistrata, translation by K. Ch. Myris, Lysistrata: Thymios Karakatsanis, Myrrine: Vasilis Tsivilikas, Cleonike: Vasia Tryfilli, Kinisias: Giorgos Partsalakis, Provoulos: Giorgos Konstantinou https://www.youtube.com/watch?v=m31wmpptNIc Venue: Ancient Theatre of Epidaurus….

Figure 4.5 Lysistrata *performance visuals (for Varnalis' and Myris' stage versions)*

Example 11 shows a type of variation the data revealed, where the most offensive options appear in the latest versions.

ST11 χαλεπὰ μὲν ναὶ τὼ σιὼ
γυναῖκας ὑπνῶν ἐστ᾽ ἄνευ ψωλᾶς μόνας. (lines 142-143)

	Greek TT	English TT
1965	Το ξέρεις πόσο δύσκολο η γυναίκα να πέφτει στο κρεβάτι χωρίς άντρα… (Varnalis 1965:143-144)	1973 But give up on sex, Lysistrata, darling, there's just nothing like it! (Sommerstein 1973)
2011	Δύσκολο πράγμα να κοιμάσαι μοναχή χωρίς *ρχίδια και ψ*λή. (Myris 2011)	2005 Better with the fire than without the co*k! That can never do darling! (Einhorn 2005)

Offensiveness may be enforced or toned down intra-culturally, as in example 12.

ST12 ἀλλ᾽ οὐδὲ Παράλων οὐδεμία γυνὴ πάρα, οὐδ᾽ ἐκ Σαλαμῖνος. (lines 58-59)

	Greek TT	English TT
1965	Και μήτε από τα παράλια ήρθε καμία μηδέ απ' τη Σαλαμίνα. (Varnalis 1965:57-59)	1973 But give up on sex, Lysistrata, darling, there's just nothing like it! (Sommerstein 1973)
2011	Σπάτα, Παιανία, Λούτσα, μα αυτές ζούνε στην πο*τσα. (Myris 2011)	2005 But I would have thought that at least the women from one of the islands would have been here. (Einhorn 2005)

Although both the ancient text and versions TTa/c/d carry no offensive item, TTb (the most recent Greek translation) creates one by utilizing the near-homophony of the male organ with one of the provinces around

Athens (*Λούτσα*) which is employed to create aggressive punning (positive impoliteness in Garcia-Pastor's model). Garcia-Pastor (2008) devised a model accounting for face aggravating strategies, which is presented below to describe a technique used in the target versions, making the text offensive.

Table 4.1 *Garcia-Pastor's (2008:108) Face Aggravating Strategies (my emphasis)*

Positive face-oriented strategies	Negative face-oriented strategies
Convey dislike for, and disagreement with H* and close others (his/her/their things, actions, values and opinions).	State the communicative act(s) as common or shared knowledge.
Use aggressive punning.	Indebt H.
Be ironic/sarcastic.	Refer to rights, duties and rules not respected, fulfilled or complied with respectively.
Deny in-group status.	Increase imposition weight.
Disassociate, distance from H.	Refuse H and H's things, actions, values and opinions.
Ignore H.	Challenge.
Belittle or diminish the importance of H and H's things, actions, values and opinions.	Frighten.
	Dare.

The 2004 translator uses low tenor, which is inappropriate in public, to shock, 'ignoring the hearer' (a positive impoliteness strategy in Garcia-Pastor's model) and their rules of inappropriateness in public. The Semantic Opposition creating the humorous effect is 'obscene/non-obscene' language and the rhyming between the placename and the reference to the male organ intensifies the opposition and heightens humour.

It is worth examining how native speakers assess the degree of offensiveness in the four versions, as the finding would give a holistic view of a potential fluctuation of offensiveness across versions, confirming that the appropriate level of offensiveness is a cultural variable. A questionnaire addressing bilingual Greek natives did confirm the hypothesis that offensiveness is more tolerable in the most recent versions, both in Greek and in English. The questionnaire asked respondents to value the offensiveness of six exchanges across the four versions, on a 1-5 scale. Results are represented in Figure 4.6 and show that in both languages the earlier translation is less offensive.

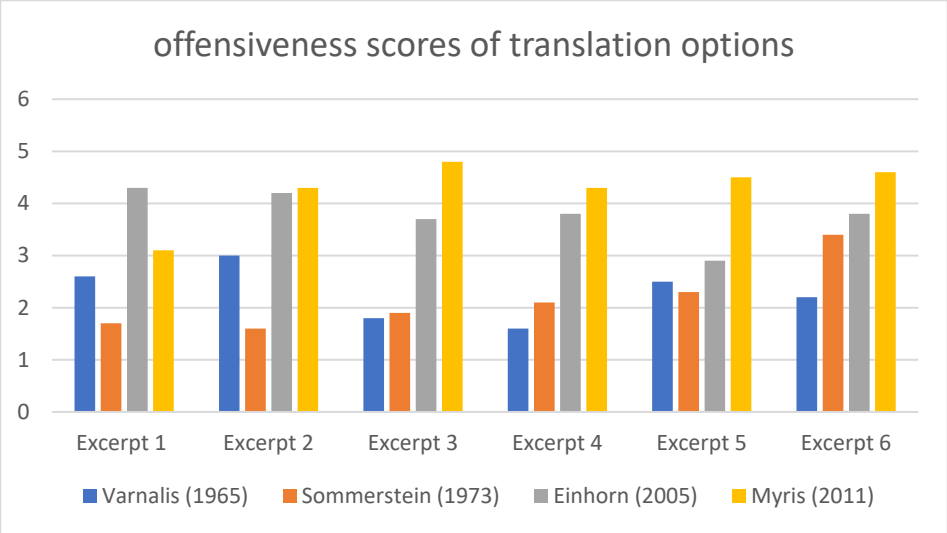
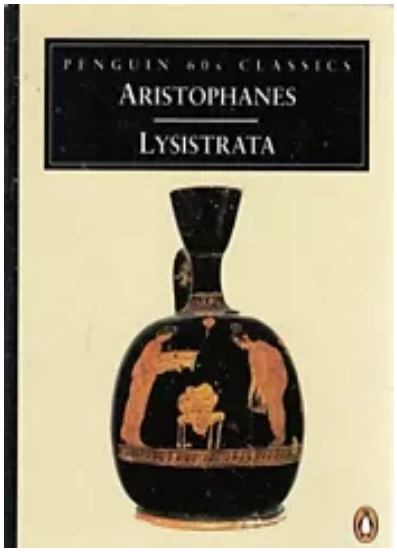
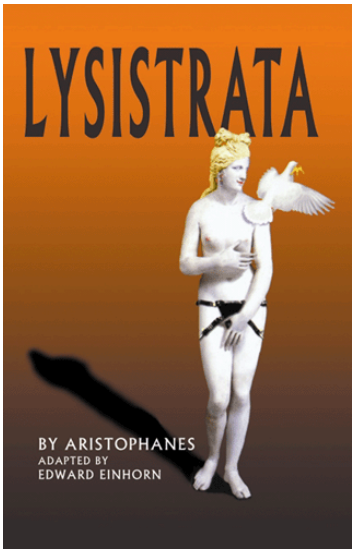


Figure 4.6 *Offensiveness measurement across English-Modern Greek and over time (Karavelos and Sidiropoulou forthcoming).*

Results show that the implicature of impoliteness is becoming explicit in the more recent versions and the performance recording of the most offensive version, by Myris, confirms successful reception by the audience. The very covers of the English translations/adaptation seem to confirm the research outcome, namely that the latest version is more 'offensiveness' aware.



Lysistrata (Penguin Classics 60s S.) Translation/adaptation by Alan Sommerstein



Lysistrata, Aristophanes, Edward Einhorn Translation/adaptation of *Lysistrata,* originally performed in Brooklyn, New York, Feb. 2005

Figure 4.7 *Book covers of Sommerstein's and Einhorn's English versions of* Lysistrata

The next section turns to a TV series and how the visual material may enhance or tone down the humorous effects the verbal material intends to transfer.

4.4 Showing and implicating: the multimodal experience

The chapter became more and more multimodal for a reason: the visuals accompanying the verbal message are highly significant in that they may carry significant implicatures which shape the message in intended ways (which are meant to be understood) and are worth examining in multimodal communication studies. In discussing how multimodality may play out in the future, in language study, Garcés-Conejos Blitvich and Patricia Bou-Franch (2019) highlighted the importance of combining critical discourse analysis and multimodality across various kinds of semiotic modes.

> Moving forward, language and digital communication scholars may want to look at what has been called "multimodal critical discourse studies" (Machin, 2013) or "critical multimodal analysis of digital discourse" (Moschini, 2014). This line of enquiry is especially interesting as it brings critical studies and multimodality together and responds to van Leeuwen's (2013) claim to the effect that, with few exceptions, there has been little critical work done on the way that discourses are "communicated, naturalized, and legitimized beyond the linguistic level" (Machin, 2013, p. 347) and aims to investigate the ways critical discourse studies can help in understanding meaning making in multimodal communication. (Garcés-Conejos Blitvich, Pilar and Patricia Bou-Franch 2019:17)

This section adds up to this perspective in that it attempts to highlight how the visual material in multimodal discourse may contribute to meaning making, through implicit inferences and ideologies (e.g., implicatures following from visual manipulation in the reception culture). Likewise, Yus (2016 in Yus 2019:107) suggests that "in the same way as we have explicit interpretations (*explicatures*) and implicit or implicated interpretations (*implicatures*) of verbal utterances, visual content also leads to *visual explicatures and visual implicatures*" and the question arises how these explicatures/implicatures may be shifting, if at all, in a translation context. Yus (ibid: 109-110) summarizes strategies through which we make sense of multimodal texts:

> 1. We "decode and inferentially enrich the verbal content of the meme (top and bottom lines of text) in order to obtain the explicit interpretation of the text or *explicature*"
> 2. We "derive *implicatures* from verbal content, if these are necessary to reach a relevant interpretation of the verbal content"
> 3. We "decode and inferentially enrich the picture to yield a *visual explicature*"

4. We "derive *implicatures* or *implications* from the picture […], if these are necessary to reach an adequate interpretation"
5. We "infer possible combinations of text and picture to yield interpretations (typically implicated ones or *verbal-visual implicatures*) that are only possible from the combination of these sources of information [...]"
6: We "access as much contextual information as is necessary to obtain interpretations out of strategies 1–5 above (Yus 2019:109-110).

On the assumption that making sense of a multimodal text (or meme) is highly significant for meaning making, the next section intends to show how shifting visual images accompanying a verbal text may be renegotiating the implicatures following from the shifting visual material. The task involves critical awareness echoing Garcés-Conejos Blitvich and Patricia Bou-Franch's (2019) 'multimodal critical discourse studies'.

4.4.1 Shaping implicatures in the news through visuals

The question arises what use may be made of implicatures in real-world news contexts and how would implicatures be manifested through the visuals. A case in point may be the representation of refugees in the media. This may be implemented through the verbal code allowing implicit understandings of the political situation in Europe, at the time of 2015 refugee crisis, as shown below, through the introductory section of a data set, which reshapes the meaning intention of the institutional organization that published each extract, namely *Reuters* and *Kathimerini* newspaper.

For instance, the English headline allows the implication that the Baltics are justified in their action to erect border fences because they are 'worried', whereas the Greek target version eliminates the reason-giving part (why the Baltic countries may be doing so). This cancels the justification implication or it leaves it unspecified, for further information to be retrieved from the body of the news report.

Worried over refugees, Baltics begin to erect border fences

Estonia, Latvia and Lithuania are tightening ID controls and erecting fences on their eastern borders, worried the Baltic region will become a new entry point for refugees as migrant routes through the Balkans becomes harder.

Governments fear they could see thousands of refugees cross from former ruler Russia - the focus of long historical mistrust - and Belarus. Concerns have grown since around 6,000 asylum seekers crossed into Finland and Norway from Russia last year… 08/03/2016 *Reuters*

ΚΟΣΜΟΣ 09.03.2016

Φράχτες υψώνουν και οι χώρες της Βαλτικής

ΒΙΛΝΙΟΥΣ. Τους ελέγχους διαβατηρίων και ταυτοτήτων ενισχύουν η Εσθονία, η Λετονία και η Λιθουανία, κατάσκευάζοντας επίσης φράχτες στα ανατολικά τους σύνορα, εξαιτίας ανησυχιών ότι οι χώρες της Βαλτικής θα γίνουν το νέο σημείο εισόδου προσφύγων προς τη Δυτική Ευρώπη, καθώς η «οδός των Βαλκανίων» μοιάζει να κλείνει ως δίοδος μεταναστών.

Οι κυβερνήσεις των κρατών της Βαλτικής φοβούνται ότι χιλιάδες πρόσφυγες θα συρρεύσουν στις χώρες τους μέσω της Ρωσίας και της Λευκορωσίας. Οι ανησυχίες αυτές ενισχύθηκαν μετά τη διέλευση πέρυσι περίπου 6.000 αιτούντων άσυλο, μέσω της Ρωσίας, στη Φινλανδία και τη Νορβηγία … 09/03/2016 *Η Καθημερινή*

As digital media texts are often accompanied with visuals, the question arises how the visuals may contribute to readers' inference-making. Example 13 is a transfer instance of almost similar headlines across versions, *with very different visuals*.

ST13 "Japan took in just 28 refugees in 2016, despite record applications" Reuters, 9 Feb. 2017 (visual to be reached at http://www.reuters.com/article/us-japan-asylum-idUSKBN15O0UV, last access June 9, 2022)

TT13 "Η Ιαπωνία δέχτηκε μόλις 28 πρόσφυγες το 2016" *Η Καθημερινή*, 9 Feb. 2017 (BT. Japan accepted just 28 refugees in 2016/ visual to be reached at http://www.kathimerini.gr/895519/article/epikairothta/kosmos/h-iapwnia-dexthke-molis-28-prosfyges-to-2016, last access June 9, 2022)

The source visual shows a male refugee in a street protesting, i.e., holding a written message in front of him reading "Visa for us!": the inference is that refugees appear as trouble-makers, asking for visas. In contrast, the visual accompanying the target Greek version portrays a decent male cook at work (stirring the content of a pan, lid in left hand), evidently a refugee figure contributing to the economy of the host country - with the cooked food creating connotations of security and sustainability in society (Sidiropoulou 2020).

In another fragment-pair, the Greek visuals assume a factual, thematic, public, political dimension (rather than an aesthetically beautified one), as the case was with the visuals accompanying the headline pair 14.

ST14 "Dutch plan tougher asylum policy as migrants flock to Europe" Reuters 30-08-2015 (visual was reached at https://uk.reuters.com/article/useurope-migrants-netherlands/dutch-plan-tougher-asylum-policy-as-migrants-flock-to-europe-idUKKCN0QZ09C20150830, last access 28 Jan. 2020, but as it is not available anymore, it is described below)

TT14 "Ολλανδία: Αυστηρότερες οδηγίες για την χορήγηση ασύλου" *Η Καθημερινή* 30-08-2015 ((BT Stricter guidelines on asylum provision, visual was reached at https://www.kathimerini.gr/829025/article/epikairothta/kosmos/ollandia-aysthroteres-odhgies-gia-th-xorhghsh-asyloy, last access 28 Jan. 2020, now available at[15]

In headline pair 14, the ST visual was a close-up (an aestheticized visual) of a Somali asylum seeker, Ramina, at an interview in Amsterdam on August 26, 2015. By contrast, the TT visual is of no particular aesthetic value, it shows a side view of rows of benches where asylum seekers are neatly seated, probably waiting to be called for an interview. The target Greek visual "seems to be crossing out the aesthetic value of the source visual, and instead, it rather highlights the power and adequacy of the Dutch state mechanism to handle the refugee crisis" (Sidiropoulou 2020:291). The enhanced aesthetic quality of the source visual was identified by fifteen out of the seventeen questionnaire respondents (88.23%).

The two data sets above show that visuals may crucially facilitate the inference drawing mechanism in the news, and this is probably why the Greek newspapers often change the visual accompanying the target versions of articles to allow intended inference-making, on the part of readers. The focus on the importance of visuals in meaning making is not new. Kress and van Leeuwen (2006) confirm that visual communication "is coming to be […] more and more crucial in the domains of public communication" (2006:3) and thus it becomes more and more worth exploring.

Media scholars, in monolingual contexts, are very much interested in the mediation process which news items may undergo (verbally mainly, but also visually), because it shapes the meaning drawing mechanism. Translation is a significant re-mediation process (in addition to the mediation occurring in monolingual press contexts) where 'regimes of signification' (verbal, visual) undergo a second, but equally important, mediation process in the media landscape, which can contribute valuable insights to pragmatic and media studies: it reshapes inferencing and affects the potential for civic action and construction of citizenship roles (Chouliaraki 2015). It seems the remediation process may be realized both verbally and visually and that the change of visual is another type of translation, a remediation[16] process implemented visually to boost the inference-drawing mechanism.

The next section draws attention to another genre, namely TV series remakes, where the visual material is recreated anew, and potentially allows diversified inferences in the remakes. It is worth exploring relevant data, as they may manifest the workings visual material in contributing inferences which may heighten the humorous effect cross-culturally.

4.4.2 Shaping implicatures on screen through visual material

The section focuses on humorous inferencing in 4 first-season episodes of the American television series *The Nanny* (1993-1999) and its adaptations into the Greek and Russian remakes. MA dissertation author, Katerina Gavra (2022), contrasted the three versions with respect to how the humorous effects of the American TV

[15] https://www.migrants.gr/%CE%BF%CE%BB%CE%BB%CE%B1%CE%BD%CE%B4%CE%AF%CE%B1-%CE%B1%CF%85%CF%83%CF%84%CE%B7%CF%81%CF%8C%CF%84%CE%B5%CF%81%CE%B5%CF%82-%CE%BF%CE%B4%CE%B7%CE%B3%CE%AF%CE%B5%CF%82-%CE%B3%CE%B9%CE%B1-%CF%84%CE%B7/, last access June 9, 2022)

[16] Chouliaraki (2015) uses the term *re*-mediation, because source versions in the news are already mediated by the news institution in intended ways.

series were transferred into Greek (*Η Νταντά* 2003-2005) and Russian (*Моя прекрасная няня* 2004-2006). The storyline was about the protagonist Fran Fine who applied for the nanny position offered by widowed Maxwell Sheffield, who has had three children. Gavra (2022) used both naturalistic and experimental data (through a questionnaire) and examined pragmatic phenomena on two levels:1) at the fictional (horizontal) level to detect differences between figurative addressees within the series, and 2) at the vertical level, to detect differences between text producer and the audience.

The producer's female assistant and the nanny implicitly compete for attracting the producer's romantic attention. This is manifested in that they make use of appropriate language or behave in ways that may facilitate their goal. This is manifestation at the fictional (*horizontal*) level, which shows how the relationship between the two fictional characters is shaped. Gavra (2022:19) describes their tactics as follows:

> The producer's assistant is relatively mild and polite in showing her superiority in the source text. She uses hedges (*might, a little*) which tone down her intervening role. In Greek and Russian she is becoming more direct and aggressive. The Greek and Russian honorifics of closeness (my sweety, honey) do not suffice to hide the competition and antagonism between the producer's assistant and the nanny [at a party]. The producer's assistant mentions the nanny's nervousness, which probably the nanny would have preferred to go unnoticed, and she sounds quite certain that the nanny does not fit there. In the Russian version the producer's assistant also assumes power distance through the item *I advise you* which contrasts with the honorific of endearment.

In Raskin's script-based semantic theory (SSTH 1985, in Attardo 2001), there should be some incongruity in order for humor to be created. A manifestation of an incongruity seems to also appear visually, in the Greek version, which (Greek) respondents thought was the funniest. The incongruity is intensified in the Greek version, through the two women's appearance: the nanny is a tall red-haired lady in a red outfit, the assistant is short in a black outfit – no wonder the producer finally chose the nanny. The two women's appearance is an instance of an incongruity at the *vertical* level (in the communication between text producer and audience) which is registered through the two women's outfits, posture, and height, as manifested in Figures 4.8-9. No such incongruity is assumed in the English and the Russian versions, which rather give mixed signals.

English TV series



Greek TV series



Russian TV series



Figure 4.8 *The producer's assistant and the nanny at an important business soiree (Gavra 2022:20)*

English TV series



Greek TV series



Russian TV series



Figure 4.9 *Business assistant and producer (Gavra 2022:27)*

It is as if the Greek remake almost ridicules the character of the business assistant by presenting her in black and looking up to the producer. This creates a discrepancy between her appearance and ambition, which adds up to the humorous effect of the Greek version. The English and Russian assistants are more impressive and classy.

For the purposes of a questionnaire, respondents were given three video fragments, comprising a different scene from the fourth episode of the series. Each video fragment comprised the three versions of the relevant scene from the source English, and the Greek and Russian remakes (8-10 seconds each). Respondents had to watch the scenes in the three languages and answer questions like:

-Which one of the remakes is more humorous and why?
- How could you characterise the Greek assistant's attitude towards the Greek butler?
- Why is her reaction funny? Please justify your answer.
- In which translated version the scene is more humorous? Why?
- What differences between visuals have you noticed, which may contribute a humorous effect?

Results showed that respondents appreciated the visual communication of discrepancies and answered that the Greek version was the funniest, confirming Manca and Aprile's (2014) suggestion that the verbal and non-verbal elements of an audiovisual text raise the complexity of meaning transfer especially when the audience belongs to another culture.

The section showed that the visual material may rather eloquently communicate implicatures both at the horizontal and the vertical level, aiming at achieving intended discoursal effects.

4.5 Translating at the 'threshold'

After fiction material, this section deals with tourism discourses (non-fiction). The section focuses on the implicatures created in translated tourism texts as manifested in the *Ready2Board* magazine of Athens International Airport (AIA hereafter). The *Ready 2 Board* magazine is bilingual for the most part, texts appear both in English and in Greek, and the question arises what translation strategies prevail in the international context of AIA and what implicatures they generate. The assumption seems to be that hosts are in a bilingual state of mind where language codes merge. This is manifested in the numerous English loan items identified in the Greek version of tourism discourse. The assumed 'bilingual state of mind' of hosts (and translators) may tally with the fact that they operate at a threshold of the country (an international airport), an awareness which seems to favour the appearance of loan items in the Greek version of discourses.

By contrast, in other international contexts, like that of the European Commission (EC) there is high concern about tracing or even creating a Greek term for an equivalent English one. The *Ελληνικό Δίκτυο Ορολογίας (ΕΔΟ)* has been established by the European Commission since 2015 and has been a communication platform on issues of scientific and technical terminology and connects the language services of the EC with administrative bodies on Greece and Cyprus, and translation and interpreting professionals.



Figure 4.10 *Greek terminology network*
https://greece.representation.ec.europa.eu/zoi-ergasia-spoydes/glosses-kai-metafrasi/elliniko-diktyo-orologias-edo/gnoriste-diktyo_el

The assumption that passengers and translators communicate at threshold contexts (of a country and of a language) favours a globalization effect and echoes a language contact situation where languages may coexist and merge, resulting in super-diversity (Blommaert 2005). The merging of codes is ubiquitous in contexts allowing language contact and 'super-diversity'. Blommaert and Rampton (2011) place super-diversity in the context of migration:

> There is a growing awareness that over the past two decades, globalization has altered the face of social, cultural and linguistic diversity in societies all over the world. Due to the diffuse nature of migration since the early 1990s, the multiculturalism of an earlier era (captured, mostly, in an 'ethnic minorities' paradigm) has been gradually replaced by what Vertovec (2007) calls 'super-diversity'. Super-diversity is characterized by a tremendous increase in the categories of migrants, not only in terms of nationality, ethnicity, language, and religion, but also in terms of motives, patterns and itineraries of migration, processes of insertion into the labour and housing markets of the host societies, and so on (cf. Vertovec 2010). The predictability of the category of 'migrant' and of his/her sociocultural features has disappeared. (2011:1)

Inghilleri (2017) speaks of globalization and mobility from a class awareness perspective, identifying a cosmopolitan transnational elite and migrant workers culturally displaced, etc.; she highlights the resulting sociocultural diversity by speaking of – for instance – multiple meanings of hospitality, the role of translation in migrant contexts etc.

> In the era of globalization, however, despite an abundance of increasingly accessible technologies of connectivity, mobility has come to mean different things to different people. For a transnational elite it may offer the possibility of a cosmopolitan freedom, but for many migrant workers, refugees, and other persons politically, culturally, and economically displaced by the consequences of global capitalism it can signify isolation, desperation, and restricted opportunity. (2017:6)

Inghilleri (2017) focuses on translation and migration and suggests that the translation for migrants involves mediation and is different from translations that occur regularly in multicultural societies.

> Translators play a major role in helping to implement the *substantive* core of cosmopolitanism by facilitating access to cultural texts (e.g. literary, legal, journalistic, scientific) and local forms of knowledge written or spoken in another language. In these transactions, translators facilitate types of encounters and exchanges that are distinct from the between individuals and groups in multicultural and multilingual encounters without recourse to mediation. (2017:31).

The translation data in this section derive from a tourism context, namely, the Athens International Airport (AIA) *Ready2Board* official magazine, where text fragments appear in both English and Greek and show what

translation strategies can be like, at 'threshold' contexts, and what is different with respect to the implicatures following from these strategies. The following instances of English items used into the Greek versions manifest a different concern than that which permeates the ΕΔΟ project; they rather create an implicature of a 'bilingual state of mind' which travellers may experience at national and cultural thresholds or it may be a positive politeness device facilitating communication with the tourist. Example 4.5.1 shows that an English item is accommodated into the Greek text assuming a bilingual state of mind, and example 4.5.2 shows that loan items (mosaic/παζλ) are necessary for a stylist presentation of reality

4.5.1 MASTIC VILLAGES, CHIOS

The unique architecture, the special beaches, the historic monuments stand out in Chios, but mastic is the local product that has made it a **brand destination** since antiquity. It gave its name to the medieval -with common features in their urban structure- settlements of southern Chios, the well-known Mastic villages, a part of the island's identity, pregnant with history and tradition. Jun-Aug. 2021:156	Η μοναδική αρχιτεκτονική, οι ιδιαίτερες παραλίες και τα ιστορικά μνημεία ξεχωρίζουν στη Χίο, όμως η μαστίχα είναι το τοπικό προϊόν που την έχει κάνει από την αρχαιότητα **brand destination**. Αυτή έδωσε το όνομά της στους μεσαιωνικούς -με κοινά χαρακτηριστικά στην πολεοδομική συγκρότηση- οικισμούς της νότιας Χίου, τα γνωστά Μαστιχοχώρια, ένα κομμάτι της ταυτότητας του νησιού φορτωμένο και φορτισμένο από ιστορία και παράδοση.

4.5.2 ELIROS MARE CHANIA

Built in an advantageous position in front of the crystalline lake of Kournas, which receives a Blue Flag every year. Decorated with a contemporary aesthetic, the hotel rooms, maisonettes and suites are veritable havens of relaxation, while the summer holiday **mosaic** is complete with a swimming pool, restaurant, bar, sports facilities, Kids Club and Eliros massage Cabana, in front of the beach, for a true experience of deep rejuvenation. Jun-Aug. 2021:150	Χτισμένο σε προνομιακή θέση μπροστά στην κρυστάλλινη παραλία του Κουρνά, που βραβεύεται κάθε χρόνο με Γαλάζια Σημαία. Διακοσμημένα με μοντέρνα αισθητική, τα δωμάτια, οι μεζονέτες και οι σουίτες αποτελούν καταφύγια ξεκούρασης, ενώ το **παζλ** των καλοκαιρινών διακοπών συμπληρώνεται με πισίνα, εστιατόριο, μπαρ, αθλητικές εγκαταστάσεις, Kids Club και την Eliros massage Cabana, μπροστά στην παραλία, για μια γνήσια εμπειρία βαθιάς αναζωογόνησης.

It is not only lexical items which may be borrowed, but structures, as well. For instance, the 'noun+noun' noun phrase structure of English, where the first noun functions as an adjective (e.g., baby dress) also appears in the Greek version (*η Broadway εμπειρία*, *Blockbuster παραστάσεις*), when a more appropriate structure could have been *η εμπειρία του Broadway*, *οι παραστάσεις Blockbuster.*

4.5.3 LIKE A NEW YORKER

Blockbuster performances, live concerts, exhibitions, festivals, even 3-D tours: New York always boasts the best of everything. This year the Broadway experience includes Hugh Jackman returning to the Winter Garden Theater for a revival of the musical "The Music Man" by Meredith Willson. 54, Dec-Feb. 2021:21	**Blockbuster παραστάσεις,** live συναυλίες, εκθέσεις, φεστιβάλ, μέχρι και τρισδιάστατες ξεναγήσεις: η Νέα Υόρκη περηφανεύεται πάνταγια το καλύτερο. Φέτος **η Broadway εμπειρία**περιλαμβάνει τον Hugh Jackman στο WinterGarden Theatre με την αναβίωση του μιούζικαλ «The Music Man» του Meredith Willson

4.5.4 SYMPHONY OF PRAGUE

THE GOLDEN CITY DRESSES IN WHITE, AND CELEBRATES.	Η ΧΡΥΣΗ ΠΌΛΗ ΝΤΥΝΕΤΑΙ ΣΤΑ ΛΕΥΚΑ ΚΑΙ ΤΟ ΓΙΟΡΤΆΖΕΙ

Festivals, spectacles, and even carnivals set the tone in wintery Prague. One good reason to visit the historic National Museum building in Wenceslas Square is the multimedia exhibition Famous Czech Composers, which zooms in on the life of four of the greatest Czech composers - Smetana, Dvorak, Janacek, Martinu- featuring melodic excerpts, images and personal objects […] The city is also inundated with **pop-up** ice rinks between December and March, so you will definitely be tempted to flex your ice skating skills,… 54, Dec-Feb. 2021:26	Φεστιβάλ, θεάματα, μέχρι και καρναβάλι, δίνουν το ρυθμό στη χειμερινή Πράγα. Ένας καλός λόγος για να επισκεφτείτε το ιστορικό κτήριο του Εθνικού Μουσείου στην πλατεία Wenceslas, είναι **η multimedia έκθεση** Famous Czech Composers, που **κάνει close-up** στη ζωή των συνθετών Smetana, Dvorak, Janacek, Martinu- με μελωδίες, εικόνες και προσωπικά […]. **Τα pop-up παγοδρόμια**, που κατακλύζουν την πόλη από τον Δεκέμβριο έως τον Μάρτιο, θα σας βάλουν σίγουρα στον πειρασμό να δοκιμάσετε τις επιδόσεις σας στο ice-skating,…

This is not to say that tourism translators follow a low-effort strategy. They do seem to have awareness of intercultural variation, even if it is implicit. This is manifested in that the two versions shape the tourist identity differently (and fairly systematically across versions). Kefala (2021) confirmed that the way the tourist identity has been constructed across English-Greek is different, in that the foreign tourist is assumed to be more adventurous and open to discover the tourism destination, whereas in Greek, tourists are assumed to be more passive, waiting for the hosts to lead them through the travel experience. In example 4.5.5, the English item *passengers look forward to spending a few hours at the airport* which connotes agency does not survive in the Greek version, in agreement with research findings in tourism translation research. Likewise, in example 4.5.6, the English item *adventure*, which in the 'attraction' of the promised experience, turns into history and tradition in the Greek version.

4.5.5 Art & Culture at AIA

A few decades ago, what you expected to see at an airport was far from representative of the traditions and history of a particular nation. But things have changed, and today passengers actually **look forward** to spending a few hours at the airport between their flights. 51, Mar-May, 2021:164	Μέχρι πριν από μερικές δεκαετίες, η ιστορία, ο πολιτισμός και οι παραδόσεις δεν είχαν θέση στα περισσότερα αεροδρόμια του κόσμου. Η εξέλιξη όμως του ρόλου των σύγχρονων αεροδρομίων, τα οποία από απλοί, ενδιάμεσοι, ταξιδιωτικοί σταθμοί αναδείχθηκαν σε φορείς πολιτισμού, φανερώνει τη δυναμική τους ως χώρων υποδοχής εκατομμυρίων επισκεπτών.

4.5.6 RETHYMNO,

A UNIQUE EXPERIENCE ALL -YEAR ROUND	*Ρέθυμνο, μια μοναδική εμπειρία όλο το χρόνο*
Explore a unique town with the rare combination of history and modern-day luxury. Take a walk to the romantic old town with its winding stone-paved alleys full of intimate restaurants serving exquisite Cretan cuisine, master craftsmen shops and tropical beaches with clear blue waters. Picturesque villages, antiquities, **adventure** and nature surround the seaside hotels and tavernas. Let Rethymno welcome you with warm hospitality, sophisticated services and local farm-totable delicacies. 53, Sept-Nov. 2021:67	Ανακαλύψτε μια πόλη που συνδυάζει άριστα την ιστορία με την καθημερινή πολυτέλεια. Περιηγηθείτε στη ρομαντική παλιά πόλη με τα πετρόκτιστα σοκάκια της, ανακαλύψτε τη γαστρονομία της πόλης μέσα από τα πολυάριθμα εστιατόρια με αυθεντικές κρητικές γεύσεις, επισκεφθείτε τις τροπικές παραλίες που θα σας γοητεύσουν με την ομορφιά τους. Γραφικά χωριά, η πλούσια **ιστορία, η παράδοση** και η φύση περιβάλλουν αρμονικά πολυτελή ξενοδοχεία και θέρετρα πάνω στη θάλασσα για να κάνουν τη διαμονή σας αξέχαστη. Ζήστε τη μαγεία του Ρεθύμνου και απολαύστε φιλοξενία υψηλών προδιαγραφών!

Another feature of tourism texts is an optimistic 'all is well' representation of reality which would fit the holiday mentality and allow travelling to boom. Unlike news reporting where the tone is rather pessimistic, tourism discourse attempts to mitigate concerns about geopolitical unrest and takes a witty, playful attitude with

language. Like in all advertizing, punning is a central feature in headlines (which mostly appear in English). The following figure (4.11) shows a pun which manipulates the phrase 'wide open' with the manipulated item highlighted, in grey.



SKIES WISE OPEN

The end of a year often brings mixed emotions - sadness and nostalgia for what has passed, coupled with excitement and hope for what lies ahead. Yet 2021 may well be one of those years that we leave behind with less sadness, and more hope.

Despite the recent developments concerning the pandemic and the partial and non-coordinated return of travel restrictions in several countries over the past two months, we remain hopeful that the travel industry commences the new year on an optimistic note - we are confident that developments in the scientific and medical field will continue to be our strong allies as the world meets the challenges of new waves of the pandemic. Amidst these adversities, however, Athens International Airport has much to celebrate. Our distinction as the ACI Europe Best Airport 2021 in our category acknowledged AIA's innovative strategy in the digital applications we developed for our passengers during the pandemic and recognized the way in which Athens Airport has embraced AI and virtual reality into its services, such as measuring passengers' emotional engagement, offering a virtual assistant and a 3D virtual airport tour, in our bid to take the passenger experience to the next level. Indeed, striking a balance between advanced, interactive technologies and the human element remains the cornerstone of

Το τέλος της χρονιάς συχνά προκαλεί ανάμικτα συναισθήματα: λύπη και νοσταλγία για όσα έφυγαν, ανάμικτη με ενθουσιασμό και ελπίδα για όσα έρχονται. Όμως το 2021 μπορεί και να είναι από εκείνες τις χρονιές που αφήνουμε πίσω μας με λιγότερη λύπη και περισσότερη ελπίδα.

Παρά τις πρόσφατες εξελίξεις σχετικά με την πανδημία και τη μερική και μη συντονισμένη επιστροφή των ταξιδιωτικών περιορισμών σε διάφορες χώρες στη διάρκεια των δύο τελευταίων μηνών, είμαστε αισιόδοξοι ότι ο κλάδος του ταξιδιού θα ξεκινήσει τη νέα χρονιά με αίσιες προοπτικές. Είμαστε, εξάλλου, σίγουροι ότι οι εξελίξεις στον επιστημονικό και τον ιατρικό τομέα θα συνεχίσουν να αποτελούν ισχυρούς συμμάχους μας, καθώς η ανθρωπότητα αντιμετωπίζει τις προκλήσεις νέων εξάρσεων της πανδημίας.

Παρ' όλες τις αντιξοότητες ωστόσο, ο Διεθνής Αερολιμένας Αθηνών έχει αρκετούς λόγους για να γιορτάζει. Η διάκρισή μας ως το Καλύτερο Αεροδρόμιο για το 2021 στο πλαίσιο των Best Airports Awards του Διεθνούς Συμβουλίου Αεροδρομίων - ACI EUROPE στην κατηγορία μας, αναδεικνύει την καινοτόμο στρατηγική του ΔΑΑ με τις ψηφιακές εφαρμογές που αναπτύξαμε για τους επιβάτες μας στη διάρκεια της πανδημίας. Παράλληλα η διάκριση αυτή αναγνωρίζει τον τρόπο με τον οποίο το Αεροδρόμιο της Αθήνας έχει «αγκαλιάσει» την Τεχνητή Νοημοσύνη και την εικονική πραγματικότητα στο πλαίσιο των υπηρεσιών του. Για παράδειγμα διερευνούμε τη συναισθηματική αλληλεπίδραση με τους ταξιδιώτες, ενεργοποιήσαμε

OUR DISTINCTION AS THE ACI EUROPE BEST AIRPORT 2021 IN OUR CATEGORY ACKNOWLEDGED AIA'S INNOVATIVE STRATEGY IN THE DIGITAL APPLICATIONS WE DEVELOPED DURING THE PANDEMIC AND RECOGNIZED THE WAY IN WHICH WE EMBRACED AI AND VIRTUAL REALITY.

Η ΔΙΑΚΡΙΣΗ ΜΑΣ ΩΣ ΤΟ ΚΑΛΥΤΕΡΟ ΑΕΡΟΔΡΟΜΙΟ

Ready 2board, 54, Dec-Feb, 2021:13
Figure 4.11 *Headline punning layout*

More instances of the strategy are headlines like the first two below, where disambiguation occurs at the multimodal level, namely, by pictures of the advertized commodity. In the third headline, the pun is based on the story-initiating phrase *Once upon a time* and asks travellers to report their own stories at AIA.

- *RINGS A BELL* – headline of a page advertizing rings (55, Mar-May, 2022:150)
- *CASE STUDY* – headline of a page advertizing suitcases (55, Mar-May, 2022:156)
- *ONCE UPON A …JOURNEY* for an AIA initiative asking travellers to 'write their story and make… history in just 40 words' (55, Mar-May, 2022:146)

THE UNIQUE INITIATIVE BY AIA CALLED #HUBOFSTORIES TRAVELS US TO THE COLLECTOR'S EDITION "ONCE UPON A JOURNEY", PENNED BY FIVE IMPORTANT GREEK WRITERS	Η ΠΡΩΤΟΤΥΠΗ ΕΝΕΡΓΕΙΑ ΤΟΥ ΔΑΑ #HUBOFSTORIES, ΜΑΣ ΤΑΞΙΔΕΥΕΙ ΣΤΗ ΣΥΛΛΕΚΤΙΚΗ ΕΚΔΟΣΗ «ΜΙΑ ΦΟΡΑ ΚΑΙ ΕΝΑ ΤΑΞΙΔΙ» ΜΕ ΤΗΝ ΥΠΟΓΡΑΦΗ ΠΕΝΤΕ ΣΗΜΑΝΤΙΚΩΝ ΕΛΛΗΝΩΝ ΣΥΓΓΡΑΦΕΩΝ.

The section showed how a cosmopolitan implicature is generated in the Greek version of the texts appearing in the *Ready 2Board* AIA magazine and the positive politeness intention to 'claim common ground' (Brown and Levinson 1978) with the foreign traveller, e.g., the bilingual state of mind implicated by the use of loan words in the Greek version. The section also showed instances of intercultural variation awareness manifested between the two versions by making reference to how the tourist identity is shaped in the two versions.

4.6 Concluding remarks: managing implicatures in translation

Chapter 4 examined particularized implicatures transferred cross-culturally and intra-culturally through translation. It started with instances of implicatures in poetry translation as manifested in the target versions of Greek poems, anthologized and translated into English by Prof. Van Dyck (University of Columbia, New York) and others. Van Dyck concerned herself with (a) how to translate ellipsis, especially if ellipsis is part of the message, as for instance under censorship, (b) how to avoid potential misunderstandings emanating from transfer instances where a translation may favour the visual poetics of a text, at the expense of orality, or (c) how she can possibly transfer the less static nature of women's writing – as opposed to the more established

mode of male writing especially if their poetic strategy emerges as a response to state action. Her anthologies of Greek source and English target versions of poems make implicatures of sweat, decay, death and shock effects explicit, to portray aspects of suffering in Greece, although she was relatively more transparent in her approach to suffering than what translator-trainees of the Department of English Language and Literature have been, in their attempt to try their hand at translating the poems into Greek.

The chapter then turned to the theatre genre to examine how implicatures may be transferred onto a foreign stage. It started with Matessis' highlighting instances of homosexual connotations in Pinter's *No Man's Land* (Sidiropoulou 2012) to show that the sky is the limit to a translator's freedom to recreate a target version of a playtext by bringing up relevant societal issues. Within the theatre context, the chapter turned to transferring gender-informed identities in three plays and the implicatures they allowed with respect to the characters in the translated versions: it examined Beckett's *Happy Days* and two Greek versions of it (2061, 2013) in order to explore the transfer of implicatures, associated with a female character's qualities, e.g., Winny's tolerance, thankful attitude and godly grace, in the barren landscape the couple found themselves in. The section showed that it is mostly a matter of politeness transfer cross-culturally, which affected inference drawing concerning the degree of Winny's tolerance and godly grace.

From tolerance and thankfulness, the chapter turned to rendition of implicatures of offensiveness and aggression in a dramatic and a humorous playtext. It examined identity rendition of a male character who starts out as an imposing (and a non-imposing, respectively) figure, in two Greek versions of Eugene O'Neill's play *Desire Under the Elms*, reshaping familial hierarchical implicatures across versions to show that the transfer of implicatures may be affected diachronically, as social norms change.

The chapter further identified instances of offensiveness, for humorous purposes, in two Greek and English transfer contexts on stage diachronically, namely in two Greek translations of *Lysistrata* (Varnalis 1965, and Myris 2011) and two English ones (Sommerstein 1973 and Einhorn 2005) as identified in Karavelos and Sidiropoulou (forthcoming). Findings showed that the most recent (Greek and English) target versions are more offensive and more amusing (as questionnaire respondents confirmed).

Another section of the chapter examined inferencing with respect to multimodality, how visuals may complement verbal messages, by shaping implicatures in the news and on screen (in audiovisual contexts). For instance, in the news reporting context, it showed that visuals accompanying press articles on migration often tell a story of their own about migrants, host countries and authorities responsible for managing the migration issue. Visuals are texts which generate intended implicatures, like the ones following from (verbal) texts, usually in agreement with prevalent ideological stance of target institutions. The chapter also traced other instances where visuals (e.g., on screen) may contribute to the communicative potential of an audiovisual product (e.g., a TV series) across cultures. The chapter referred to the Greek and Russian remakes of the American TV series, *The Nanny* (Gavra 2022) and examined how the new visual material could contribute to meaning making, by perhaps heightening the communicative potential of the multimodal experience. In cases of remakes, the reception environments manage the target filming options and reshape the visual material in intended ways: this allows opportunities of re-calculating implicatures, to make target remakes more appealing to target audiences. In the case of *The Nanny*, one of the remakes was most humorous because it manipulated the representation of characters visually (in addition to verbal manipulation).

A final section of the chapter drew attention to communicating implicatures in texts appearing in both Greek and English, at 'threshold' contexts, as tourism environments like the Athens international airport. It identified a tendency on the part of text producers to generate the implicature that the hosts are in a bilingual state of mind and ready to welcome travellers. This was attributed to a positive politeness tendency of Greek (Sifianou 1992) to claim common ground. Another implicature the texts seem to generate is an 'all is well' implicature, which – among others – is achieved through punning which makes use of the multimodal code. Disambiguation of punning occurs either visually (highlighting the multimodal potential of tourism texts, or verbally, generating the implicature that the text producers adopt a playful attitude with language, in the communication with the tourist.

The chapter intended to show that particularized implicatures are ubiquitous in verbal or multimodal communication and may eloquently complement the communicative potential of texts and images.

The proliferation of transfer modes and the theoretical interest scholars invested in them confirms the importance of pragmatics as a theoretical background accounting for the workings of transfer. However, not enough attention seems to have been paid to quite a few areas which could be pragmatically researched. The extract below shows how deftly Tipton articulates the need for a pragmatically oriented perspective dealing with more questions and challenges.

In theoretical terms, developments in the way translation is performed, whether collaborative and participatory or synchronous and asynchronous, and the contexts in which it is performed have inevitably given rise to a whole new set of questions for translation studies scholars. However, few have drawn on pragmatics in developing theoretical frameworks. Desilla (2018), for example, observes limited engagement with pragmatics in relation to audiovisual translation studies. Elsewhere in translation studies, socio-narrative approaches (e.g. Baker 2006) have called into question the source-target text distinction, … (Tipton 2019:4).

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Discussion questions – Chapter 4

Question 4.1

The chapter drew attention to the foreignizing effect created in the Greek version of the AIA texts, generating the implicature of the 'bilingual state of mind', of the 'playful attitude with language', of minimizing threat potentially emanating from global crises (the 'all is well' implicature) [17]. The texts also displayed instances of a different strategy, namely, one which highlights host-environment culture-specific values and identities. Please identify which implicature the following text fragments generate, out of the following four: 'all is well', 'bilingual state of mind', 'host environment values promoted', 'playful attitude with language', and explain why you think this is the case.

4.1.1 OH DE COLOGNE!

THE BIRTHPLACE OF EAU DE COLOGNE AT ITS BEST.

Yet another European city that loves the arts, celebrations, exhibitions and perfumes of course, being the birthplace of the first Eau de Cologne. In terms of museums, Ludwig pays tribute to German expressionism, Bauhaus and the Russian avant-garde, while also showcasing the largest collection of Pop Art outside the United States.

Η ΓΕΝΕΤΕΙΡΑ ΤΗΣ ΚΟΛΩΝΙΑΣ ΣΤΑ ΚΑΛΥΤΕΡΑ ΤΗΣ

Μία ακόμα ευρωπαϊκή πόλη που αγαπά τις τέχνες, τις γιορτές, τις εκθέσεις και φυσικά τα αρώματα, ως γενέτειρα του πρώτου Eau de Cologne. Στη λίστα των μουσείων, το Ludwig τιμά το γερμανικό εξπρεσιονισμό, το bauhaus και τη ρωσική avant-garde, επιδεικνύοντας τη μεγαλύτερη συλλογή Pop Art εκτός των ΗΠΑ.

54, Dec-Feb, 2021:28

4.1.2 A ROLLER-COAST AIR RIDE

We are certainly living in strange times; when positive and negative alternate at breakneck speed, the one works to balance out the other; the positive news is that travel restrictions are gradually lifted, but, at the same time, the unfolding geopolitical crisis is frightening, with the entire planet in a state of shock and awe.
Riding this rollercoaster in full speed, hopeful estimations about the upcoming Greek summer are becoming stronger –an underlying concern regarding the geopolitical crisis and its dire repercussions on tourism and aviation is, however, on the rise.

Είναι γεγονός ότι ζούμε σε ιδιαίτερες εποχές, στις οποίες το θετικό εναλλάσσεται με το αρνητικό με ιλιγγιώδη ταχύτητα, σε μια ιδιόμορφη «άσκηση ισορροπίας». Το αισιόδοξο, εντούτοις, νέο είναι ότι οι ταξιδιωτικοί περιορισμοί αίρονται σταδιακά, όμως, την ίδια στιγμή η προϊούσα γεωπολιτική κρίση προκαλεί έντονη ανησυχία, με ολόκληρο τον πλανήτη να βρίσκεται σε κατάσταση σοκ και δέους.
Σε αυτό το περιβάλλον με τις διαρκείς εναλλαγές, οι αισιόδοξες εκτιμήσεις για το επερχόμενο ελληνικό καλοκαίρι ισχυροποιούνται. Ωστόσο, την ίδια στιγμή η υφιστάμενη ανησυχία για τη γεωπολιτική κρίση και τις επιπτώσεις της στον τουρισμό και τις αερομεταφορές μεγαλώνει.
55, Mar-May 2022:7

4.1.3 YES YOU CANNES

EVERY MAY, ITS RED CARPET ATTRACTS CELEBRITIES AND MANY MORE.

Famous guests, cameras flashing, smiles sparkling, haute couture designs and, of course, film. The International Cannes Film Festival has undoubtedly left its mark, everywhere…

ΤΟ ΚΟΚΚΙΝΟ ΧΑΛΙ ΤΗΣ ΕΛΚΕΙ ΚΑΘΕ ΜΑΙΟ ΤΟΥΣ ΣΤΑΡ ΑΠΟ ΤΟ ΧΩΡΟ ΤΟΥ ΘΕΑΜΑΤΟΣ ΚΑΙ ΟΧΙ ΜΟΝΟ.

Επώνυμοι καλεσμένοι, φλας, αστραφτερά χαμόγελα, δημιουργίες υψηλής ραπτικής και, βέβαια, ταινίες. Σίγουρα, το Διεθνές Φεστιβάλ Κινηματογράφου Κανών έχει βάλει τη σφραγίδα του παντού…

55, Mar-May 2022:16

[17] The 'all is well' implicature is ubiquitous in tourism advertizing. See a page of the *Ready 2 Board* magazine advertizing shopping at AIA, with the headline PRESENT PERFECT playing with the ambiguity of the term, namely, the grammatical tense and a potential statement that life can be perfect with travelling and shopping (55, Mar-May 2022:86).

4.1.4 ROCK THE MARRAKESH

EXOTIC FAIRYTALES WITH PALACES, LUSH GARDENS, SERPENTINE SOUKS AND RED HOUSES.	ΕΞΩΤΙΚΑ ΠΑΡΑΜΥΘΙΑ ΜΕ ΠΑΛΑΤΙΑ, ΟΜΟΡΦΟΥΣ ΚΗΠΟΥΣ, ΔΑΙΔΑΛΩΔΗ" SOUKS" ΚΑΙ ΚΟΚΚΙΝΑ ΣΠΙΤΙΑ .
Buzzing markets with some 10,000 small stores packed with Berber rugs, handmade slippers, spices and dates. Snake charmers, tale spinners, dancers, jugglers and musicians in a frenzy of colours and flavours aligned with authenticity and lots of noise.	Πολύβουα παζάρια με χιλιάδες μικρομάγαζα γεμάτα βερβερινικά χαλιά, χειροποίητα πασούμια, μπαχάρια και χουρμάδες. Γητευτές φιδιών, παραμυθάδες, χορευτές, ζογκλέρ και μουσικοί, σε μια φρενίτιδα χρωμάτων και γεύσεων συντονισμένη με την αυθεντικότητα και τη φασαρία. 55, Mar-May 2022:16

4.1.5 BLOW…CUP

GIANNIS TALOUMIS, CEO & HEAD OF QUALITY OF TAF COFFEE, TALKS ABOUT THE EXPLOSION OF FLAVORS WITHIN SPECIALTY COFFEES	Ο ΓΙΑΝΝΗΣ ΤΑΛΟΥΜΗΣ, CEO & HEAD OF QUALITY ΤΗΣ TAF COFFEE, ΜΙΛΑΈΙ ΓΙΑ ΤΗΝ ΈΚΡΗΞΗ ΤΩΝ ΓΕΥΣΕΩΝ ΠΟΥ ΚΡΥΒΌΥΝ ΟΙ SPECIALTY COFFEES. 55, Mar-May 2022:160

4.1.6 CHECK…EAT

THE DINING SCENE IN ATHENS IS EVOLVING AND BRINGING NEW RESTAURANTS AND IDEAS TO OUR TABLE	Η ΕΣΤΙΑΣΗ ΣΤΗΝ ΑΘΗΝΑ ΕΞΕΛΙΣΣΕΤΑΙ ΚΑΙ ΦΕΡΝΕΙ ΝΕΑ ΕΣΤΙΑΤΟΡΙΑ ΚΑΙ ΙΔΕΕΣ ΣΤΟ ΤΡΑΠΕΖΙ ΜΑΣ 55, Mar-May 2022:64

Question 4.2

Question 2 gives three of W.B.Yeats' late poems translated into Greek and asks you to identify what the implications are that the Greek version attempts to highlight. The following poems are from his later production, when he became more physical. W.B. Yeats was awarded the Nobel Prize in Literature in 1923. *The Lady's First Song* is the first of six songs which accompany the poem *The Three Bushes*, where the poet warned that he was to intensify the drama. All three of the characters, the lady, the lover and the chambermaid attempt to balance the spiritual with the carnal experience. Identify what is shifting in the target version, in terms of the implications following from the target options.

The Lady's First Song	**Της κυράς τραγούδι πρώτο**
I turn around	Όλο γυρίζω γύρω γύρω
Like a dumb beast in a show,	σα ζώο σ' επίδειξη μουγκό,
Neither know what I am	δεν ξέρω ποια είμαι, πού να γείρω,
Nor where I go,	δεν ξέρω πού πάω, πού να σταθώ
My language beaten	και όπου τη φωνή μου σύρω
Into one name;	μόνο ένα όνομα θα πω·
I am in love	μα το Θεό τον αγαπάω.
And that is my shame.	Κι αυτή, στ' αλήθεια, είν' η ντροπή μου.
What hurts the soul	Ό,τι πληγώνει την ψυχή μου
My soul adores,	τώρα λατρεύω και τιμάω:
No better than a beast	σα ζώο στα τέσσερα γυρνάω.
Upon all fours.	
New Poems (1938)	*W.B. Yeats, 70 Ερωτικά,* Εστία, 2000: 218-219, Μτφρ. Αργυρός Ιωάννης Πρωτοπαπάς

The Lover's Song	**Το τραγούδι του εραστή**
Bird sighs for the air,	Τα πουλιά για τον αέρα αναστενάζουν
Thought for I know not where,	και οι σκέψεις μας δεν ξέρω πού κουρνιάζουν,
For the womb the seed sighs.	για τη μήτρα ο σπόρος ριγά.
Now sinks the same rest	Τώρα βουλιάζει ένα πέπλο απαλό
On mind, on nest,	μες στη φωλιά, μες στο μυαλό,
On straining thighs	στα αποσταμένα από τον έρωτα μηριά
New Poems (1938)	*W.B. Yeats, 70 Ερωτικά,* Εστία, 2000: 212-213, Μτφρ. Αργυρός Ιωάννης Πρωτοπαπάς

The Chambermaid's Second Song	**Της δούλας τραγούδι δεύτερο**
From pleasure of the bed,	Του κρεβατιού μου η χαυνωτική ηδονή
Dull as a worm,	τον εκατάντησε σα σκούληκα νωθρό
His rod and his butting head	και τα' άγριο σκήπτρο του μ' ορθή την κεφαλή
Limp as a worm, his spirit that has fled	τώρα πια έγινε σκουλήκι πλαδαρό
Blind as a worm.	ξέψυχος τώρα είναι ολάκερος,
	σκουλήκι πια τυφλό.

New Poems (1938) *W.B. Yeats, 70 Ερωτικά,* Εστία, 2000: 222-223, Μτφρ. Αργυρός Ιωάννης Πρωτοπαπάς

Question 4.3

The following extract is a description of 1917 multicultural Thessaloniki from Victoria Hislop's novel *The Thread* (2011), translated by Foteini Pipi for Dioptra publications, Athens. The translator evidently registers a nostalgic feeling in the target version, in agreement with author intention. For instance, notice the item

all of these combined to make the city's endless tune

rendered as

όλα αυτά μαζί συνέθεταν την ακατάπαυστη μελωδία της πόλης,

rather than *τον ακατάπαυστο ρυθμό της πόλης*. The fact that the translator opted for *τη μελωδία της πόλης* may manifest her intention to paint a nostalgic pleasurable portrayal of the city to enforce the author's intention and appeal to the Greek audience.

The question arises as to what other shifts you would introduce to the text to enhance the nostalgic pleasurable portrayal of Thessaloniki. Below are some alternative options which could possibly be rendering the same extract into Greek. You're asked to follow your intuition in order to assess the appropriateness of these alternative options in portraying the nostalgic pleasurable presentation of the city, which Victoria Hislop intended to portray. The actual translator's version is not presented to you to not interfere with your intuition in Greek. This is not meant to suggest that the translator's work needs improvement, but to raise awareness that there may be more options which could probably fulfill the task. Please, be concerned about whether the discourse produced satisfies your taste. Please choose (a) or (b) options per point, to signify your preferred option.

Μέρα και νύχτα,	1a	**Νύχτα-μέρα**,	1b
η διαρκής μουσική της πόλης δεν σταματούσε **ποτέ**.	2a	**ποτέ** δεν έπαυε η διαρκής βουή τα πόλης.	2b
Πολλές ήταν και οι γλώσσες που μιλιούνταν εδώ·	3a	**Πάμπολλες** και οι γλώσσες που μιλιούνταν εδώ.	3b
όχι μόνο τα ελληνικά, τα τούρκικα και λαντίνο[18], αλλά και τα γαλλικά, τα αρμένικα και τα βουλγάρικα ακούγ**ονταν** συχνά **στους δρόμους της πόλης**.	4a 5a	**Στους δρόμους τα πόλης**, συχνά άκουγες όχι μόνο ελληνικά, τούρκικα και λαντίνο, αλλά και γαλλικά, αρμένικα και βουλγάρικα.	4b 5b
Το **κροτάλισμα** του τραμ,	6a	Ο **θόρυβος** του τραμ,	6b
οι **κραυγές** των μικροπωλητών,	7a	οι **φωνές** των μικροπωλητών, τα **διασταυρούμενα** καλέσματα σε προσευχή από δεκάδες μουεζίνηδες, η κλαγγή των αλυσίδων από τα πλοία που πλησίαζαν την προβλήτα, οι βραχνές φωνές των λιμενεργατών που ξεφόρτωναν τα εμπορεύματα πρώτης ανάγκης και πολυτελείας	7b 8b
τα **αλληλοσυγκρουόμενα** καλέσματα σε προσευχή από δεκάδες μουεζίνηδες, η κλαγγή των αλυσίδων από τα πλοία που πλησίαζαν την προβλήτα, οι βραχνές φωνές των λιμενεργατών που ξεφόρτωναν τα εμπορεύματα πρώτης ανάγκης και πολυτελείας	8a		

[18] Η γλώσσα των Σεφαρδιτών Εβραίων από την Ισπανία (ΣτΜ)

για την ικανοποίηση των **ορέξεων** πλούσιων και φτωχών – όλα αυτά μαζί συνέθεταν	για την ικανοποίηση των **αναγκών** πλούσιων και φτωχών – όλα αυτά μαζί συνέθεταν
την ακατάπαυστη **μελωδία** της πόλης.	το ακατάπαυστο **τιτίβισμα** της πόλης.
…	…
Στο κέντρο υπήρχε **μια αγορά** λουλουδιών	Στο κέντρο υπήρχε **παζάρι** λουλουδιών
όπου η **ευωδιά των ανθέων** αιωρούνταν στον αέρα για πολλές ώρες αφού τα είχαν μαζέψει οι ανθοπώλες και είχαν πάει σπίτι τους. Και στους μακριούς δρόμους, οι ανθισμένες πορτοκαλιές δεν χάριζαν μόνο τη σκιά τους, αλλά ανέδυαν και το πιο μεθυστικό άρωμα απ' όλα.	όπου **ο αέρας μοσχοβολούσε** για πολλές ώρες αφού τα είχαν μαζέψει οι ανθοπώλες και είχαν πάει σπίτι τους. Και στους μακριούς δρόμους, οι ανθισμένες πορτοκαλιές δεν χάριζαν μόνο τη σκιά τους, αλλά ανέδυαν και το πιο μεθυστικό άρωμα απ' όλα.
Σε πολλά σπίτια, μεγάλα γιασεμιά **θέριευαν** γύρω από τις εξώπορτες,	Σε πολλά σπίτια,
	μεγάλα γιασεμιά **αγκάλιαζαν** τις εξώπορτες,
και τα αρωματικά τους πέταλα έστρωναν το δρόμο με ευωδιαστό **χιόνι**.	και τα αρωματικά τα πέταλα έστρωναν το δρόμο με ευωδιαστό **σεντόνι**.
Κάθε **ώρα** της ημέρας,	Κάθε **στιγμή** της ημέρας,
η **ατμόσφαιρα έσφυζε** από μυρωδιές μαγειρέματος, ανάμεικτες με **ανάσες** καφέ που καβουρντιζόταν σε μικρές φουφούδες και το άρωμά του **περιδιάβαινε** τους δρόμους.	ο **αέρας γέμιζε** μυρωδιές μαγειρέματος, ανάμεικτες με **την ευωδιά του** καφέ που καβουρντιζόταν σε μικρές φουφούδες και το άρωμά του **απλωνόταν** τους δρόμους.
Στις **αγορές**, πάγκοι ήταν γεμάτοι από **βουναλάκια** πικάντικων μπαχαρικών – πάπρικα, κανέλα, **κουρκουμά** – και από τα καφενεία **αναδύονταν** αρωματικές **τουλούπες** καπνού από τους ναργιλέδες.	Στα **παζάρια**, πάγκοι ήταν γεμάτοι από **δοχεία** πικάντικων μπαχαρικών – πάπρικα, κανέλα, **κιτρινόριζα** – και από τα καφενεία οι ναργιλέδες **γέμιζαν τον αέρα** με αρωματικά **δακτυλίδια** καπνού.
Στη **Θεσσαλονίκη**, είχε τότε την έδρα της η προσωρινή κυβέρνηση με επικεφαλής τον τέως πρωθυπουργό Ελευθέριο Βενιζέλο. Ήταν η εποχή του Εθνικού Διχασμού, τότε που η χώρα είχε διαιρεθεί σε δύο αντίπαλα στρατόπεδα, εκείνους που υποστήριζαν τον φιλογερμανό **μονάρχη** Κωνσταντίνο κι εκείνους που υποστήριζαν τον φιλελεύθερο Βενιζέλο.	Στη **Σαλονίκη**, είχε τότε την έδρα της η προσωρινή κυβέρνηση με επικεφαλής τον τέως πρωθυπουργό Ελευθέριο Βενιζέλο. Ήταν η εποχή του Εθνικού Διχασμού, τότε που η χώρα είχε διαιρεθεί σε δύο αντίπαλα στρατόπεδα, εκείνους που υποστήριζαν τον φιλογερμανό **βασιλιά** Κωνσταντίνο κι εκείνους που υποστήριζαν τον φιλελεύθερο Βενιζέλο.
Μια που ο τελευταίος **διατηρούσε** τότε τον έλεγχο στη Βόρεια Ελλάδα, οι συμμαχικές δυνάμεις της Αντάντ είχαν στρατοπεδεύσει έξω από την πόλη, έτοιμες να επιχειρήσουν εναντίον της Βουλγαρίας.	Μια που ο τελευταίος **έλεγχε** τότε τη Βόρεια Ελλάδα, οι συμμαχικές δυνάμεις της Αντάντ είχαν στρατοπεδεύσει έξω από την πόλη, έτοιμες να επιχειρήσουν εναντίον της Βουλγαρίας
Παρά την πολιτική **κινητικότητα**, η βουή των γεγονότων φάνταζε απόμακρη και η ζωή των περισσότερων ανθρώπων δεν είχε επηρεαστεί από τον παγκόσμιο πόλεμο που μαινόταν. Για κάποιους μάλιστα, ο πόλεμος είχε αποφέρει πρόσθετα πλούτη και ευκαιρίες.	Παρά την πολιτική **αναταραχή**, η βουή των γεγονότων φάνταζε απόμακρη και η ζωή των περισσότερων ανθρώπων δεν είχε επηρεαστεί από τον παγκόσμιο πόλεμο που μαινόταν. Για κάποιους μάλιστα, ο πόλεμος είχε αποφέρει πρόσθετα πλούτη και ευκαιρίες.
Victoria Hislop, *Το Νήμα*, 2011:32-34. Transl. Foteini Pipi	Alternative options in Greek

Appendix 4.1

Visuals from the performance of *Happy Days* at the National Theatre, Athens (National Theatre Archive), and at Theatro Technis, Karolos Koun.



νιδα στὴ σκηνὴ τὸν προ-
ει σὰν ὀδυνηρὴ διαπί-
ωση ἢ σὰν χρησμό. Ἡ
σούλα Μανωλίδου, θαμ-
η ὡς τὴ μέση σ' ἕνα
ηνικὸ ποὺ ἀπεικονίζει ἐ-
ξερόλοφο ἀπὸ ἄμμο καὶ
ρλα, ἑρμηνεύει τὴν κου
σμένη καὶ θασανισμένη
ίννυ ποὺ περιμένει τὸ
ατο καθὼς προβάλλει
αλτικά μέσα ἀπὸ τὰ γε-
ματα, τὴν ἀρρώστια, τὴ
ματικὴ φθορά.

ΕΡΜΗΝΕΙΑ τοῦ μεγάλου
ρόλου στὶς «Εὐτυχισμένες
ποὺ ἔχει σημαδέψει τὴν
διάσημων γυναικῶν τοῦ
υ, εἶναι γιὰ τὴν Ἑλληνίδα
ό, τὸ καταστάλαγμα μιᾶς
κῆς πορείας μέσα ἀπὸ ἁλ-
τολυδιάστατους ρόλους τοῦ

Ἡ Βασούλα Μανωλίδου στὶς «Εὐτυχισμένες μέρες»

Μεσημβρινή 21/04/1980, Κίτσα Μπόντζου, Συζήτηση με τη Βάσω Μανωλίδου με την ευκαιρία της πρώτης του Μπέκετ στο Εθνικό Θέατρο. Μτφρ. Μαρία Λαμπαδαρίδου-Πόθου. http://www.nt-archive.gr/viewsounds.aspx?playID=109&soundFile=0202-01-01



Ήρθαν οι "ευτυχισμένες μέρες" στο θέατρο τέχνης Κάρολος Κουν, Σάββατο 14 Δεκεμβρίου 2013. Μτφρ. Ερρίκος Μπελιές. Ουίννυ: Ναταλία Τσαλίκη, https://www.govastileto.gr/lifestyle/celebrities-world.

Chapter 5. Researching intercultural awareness

Chapter 5 goes back to methodological issues tackled in chapter 1 (induction/deduction, sampling, theoretical and conceptual frameworks, un/elicited data) to elaborate on the potential of empirical research to select and describe data, to theoretically explain findings and predict translation phenomena under certain circumstances. The chapter makes use of three articles from the free-access online translation journal, JoSTrans (Journal of Specialized Translation) to show parallel textual data selection from various genres, tracing theoretical models which may account for the findings of the three studies, discusses their descriptive/prescriptive, qualitative/quantitative nature, the importance of identifying non-/causation between/among variables, some specifics of research design. The chapter then turns to the interface between educational perspectives and translation to show that translation /interpreting has been highly appreciated in other learning contexts (e.g., language teaching/learning), for the potential translation has to combat language discrimination and hegemony, to mitigate or cancel race/gender bias and to raise socio-ecological awareness. The chapter also draws a parallel between translanguaging in pedagogy and translation practice. The discussion questions of the chapter draw attention to a set of other articles from JoSTrans and asks trainees to tease out their research make-up and design.

5.1 Describing, explaining, predicting

The intercultural awareness we gain from observing naturalistic translation data may be further elaborated and researched for further theoretical aspects manifested in translation data.

In discussing how translation may raise awareness of intercultural variation, the book has empirically shown how certain pragmatic phenomena have been treated cross-culturally, in various genres, through translation and has hinted on some research methodological issues like, for instance, the distinction between theoretical and conceptual frameworks in social sciences and in translation studies, deductive and inductive reasoning, sampling, receiving feedback and revising (Chapter 1). This chapter further advances methodological awareness of how intercultural variation may be researched through parallel translation data, placing readers in the position of a researcher who observes other scholars' work.

Williams and Chesterman (2001) acknowledge that – among others – two goals of empirical research are for the researcher to (a) describe and account for the reasons why a (translation-oriented) phenomenon occurs and to highlight its significance and (b) to predict when the phenomenon may reappear and under which circumstances.

> [W]e can explain a phenomenon if we understand its causes and the factors that seem to influence it; or if we know how it works; or if we know what its function is. We can explain it in some way if we can relate it to some general familiar principle; and in another way if we can analyze it down to its most detailed parts. In still another sense, we can explain what the phenomenon in question means, what its significance is. All these forms of explanatory knowledge can increase our understanding of it in some way. […] if we know the causes of something we can often predict when it will occur: it will occur when all the necessary causal conditions are present […] predictions when they are possible, can be deterministic (100% certain) or probabilistic (less than 100% certain). In the human sciences, including Translation Studies, predictions are of course probabilistic (Williams and Chesterman 2001:61).

Describing, accounting for and predicting translation behaviours or phenomena may not be as easily distinguishable in some research plans, so the chapter focuses on these research tasks a little further. The following sections select a couple of research articles from the translation studies literature and attempt to spot

where the descriptive, explanatory and predictive intentions of the articles lie. A dichotomy within empirical research is whether the research is qualitative/quantitative or descriptive/prescriptive. Williams and Chesterman (2001) suggest excellent instances of case studies which realize these features of empirical research.

5.2 Real-world research

The section draws on a free-access translation studies journals like *JoSTrans* to identify features of research structure in freely occurring research discourses. For instance, if a research goal is to 'describe', 'explain' and 'predict' translation behaviours adopted in real-world translation research, the following sections provide more instances of these: section 5.2.1 highlight how the task is performed in English and Greek automobile industry advertizing; section 5.2.2 shows how the aim of description, explanation, prediction is fulfilled in English-Montenegrin transfer of metaphors in legal discourse; section 5.2.3 shows how the research goal of description, explanation, prediction may be made possible in non-/governmentally initiated translation of political discourse.

5.2.1 Hard and soft approaches to automobile industry advertizing

The article 'Markets and the creative paradigm: Identity variability in English-Greek translated promotional material' [please, access Sidiropoulou article (jostrans.org)] has attempted to describe and explain in what way translation in automobile industry advertizing is a highly creative task, whether there is a pattern which may explain why the English and Greek homepages of car brands (both Western and Eastern) differ in the way they do. The article used a theoretical model of corporation management strategies describing value dilemmas (soft- or hard-sell approaches) which seem to be reflected in different corporation management values highlighted in the English and Greek versions of ads. A (probabilistic) prediction may suggest that it would be useful if we culturalized economic life by allowing translations which would take into consideration varied cultural norms operating across versions. Below is the abstract of the article

> The study uses a set of value dilemmas traced in corporation management strategies worldwide; these dilemmas can offer a rationale for exploring whether and how automobile industry advertising on UK-Greek corporation homepages creatively employs values inherent in relevant management strategies. Findings show that automobile digital advertising is an eloquent paradigm of cross-cultural variation in entrepreneurial communication with clients. The study encourages focus on cultural aspects of commercial material mediation in accounting for variation in the implementation of value dilemmas in intercultural transfer. A tension between global and local cultural variabilities is emerging which highlights the socially aware aspect of innovation. 'Culturalising' economic life, in terms of raising awareness of culture-specific norms in communication, seems to be of paramount importance in wealth creating environments, as is argued in the conclusion. (Sidiropoulou 2018 online).

Is the research descriptive or prescriptive? It is descriptive, because it simply observes how professionals in automobile industry promote their commodities cross-culturally, it does not assess translation practice to suggest how the task should have been performed.

Is it qualitative or quantitative research? It started out qualitatively in that the project identified types of shifts occurring between the UK and GR automobile industry homepages, advertizing the same product and made an attempt to offer some quantification of the observed tendencies, by showing the ratio between soft-sell and hard-sell approaches in the two versions of the parallel data set:

> Findings show that both the hard-sell and the soft-sell approaches are reinforced on the Greek homepages. The ratio between hard- and soft-sell approach items in English is 1 hard/4.3 soft, whereas in Greek the hard-sell approach is higher (1 hard/2.7 soft). The finding that Greek versions of automobile industry web texts favour hard-sell values in the communication with clients is a manifestation of the translators' creative mediation (Sidiropoulou 2018 online).

The article described variation in English and Greek homepages of seven Western and seven Eastern automobile corporations, explained variation (in linguistic make-up and content) through the theoretical model of

corporation management strategies – which are culturally motivated – and predicted that culturalizing economic life would greatly benefit advertizing campaigns.

5.2.2 Metaphors in legal translation, the HUDOC repository

The article 'How are metaphors rendered in legal translation? A corpus-based study of the European Court of Human Rights (ECtHR) judgments' [please, access art_bozovic.pdf (jostrans.org)] has attempted to describe how metaphors are rendered in legal Montenegrin texts, when transferred from English, and explain the circumstances under which certain patterns may occur. The article used literature based on the work of Lakoff and Johnson (2003), the conceptualizations which metaphors assume[19] and Toury's (1995:85) taxonomy of metaphor rendering (image transfer, image substitution, reduction to sense, omission) to explain the strategies used in the above context. A (probabilistic) prediction may suggest that if the metaphor is transcultural, it is likely to be preserved in target Montenegrin legal texts. Monocultural metaphors are transferred in various ways. Below is the abstract of the article

> Rendition of metaphors from source to target lingua culture has been labelled as one of the most challenging translation tasks. As a pervasive feature of legal language which reflects and shapes the perception of law, metaphors have attracted the attention of numerous legal scholars. Surprisingly, however, the studies of metaphors in legal translation are still scarce. The present paper aims to contribute to this understudied area by attempting to shed light on how metaphors are rendered in translations of the ECtHR judgments and the underlying reasons for the choice of the translation strategy. To this end, I have scrutinized a corpus of 60 judgments in English and their translations into Montenegrin contained in the HUDOC repository. The results suggest that most of the metaphors used in the ECtHR judgments are lexicalized, dead metaphors and rendered via image transfer with a meagre omission rate suggesting that they are a prominent feature of both the source and target text and that there is a shared cognitive ground between the concerned LSPs. Monocultural metaphors trigger a varied translation behaviour as more strategies are employed. Transculturality seems to be one of the key influencing factors for the choice of a strategy. Finally, illustrative examples of the renditions of metaphors used for law, court, court procedure, rights, discrimination, truth and injustice are discussed (Božović 2022: 277 online).

Is the research descriptive or prescriptive? It is descriptive, because it simply observes how professionals in the European Court of Human Rights handle metaphors in translation, it does not suggest how the task should be performed.

Is it qualitative or quantitative research? There is a qualitative part in that the project identified types of transcultural conceptualizations which are mostly transferred intact. It is quantitative, in that the author has measured the techniques used for the transfer of LAW metaphors, of COURT metaphors and of COURT PROCEDURE metaphors. Figure 5.1 below, for instance, shows that for the law metaphors, the strategy of image transfer is the most common, the strategy of image substitution is much lower, about 1/3 of the image transfer occurrences, whereas omission of law metaphors amounts to 1/6 of the image transfer occurrences.

The significance of the findings fills in a gap with reference to how metaphors are rendered in texts of the European Court of Human Rights (ECtHR) when texts are translated into Montenegrin. Findings as to how various languages accommodate English metaphors in the European Court of Human Rights may inform translation guidelines for translators of legal discourse or other studies comparing e.g., how metaphors may be transferred across genres.

The article described how metaphors of ECtHR's texts are rendered in Montenegrin, used Toury's (1995) model of metaphor rendering to explain the categorization of transcultural and monocultural metaphors, measured the frequency of transfer strategies and predicted that this is the metaphor rendering strategy, in Montenegrin legal texts. I guess, an open research problems are what the case is with other language con-

[19] LAW IS A PERSON and it must be able to keep pace with changing circumstances, LAW IS A SANCTUARY as freedom of religion may be specifically enshrined in the constitution, LAW IS A SOURCE OF LIGHT x read in the light of the accompanying interpretative case-law (2022:286-287).

texts, with other text types within the same language and whether the image substitution strategy has more specific information for research, for instance, what the tenor of the new metaphors is, and many more.

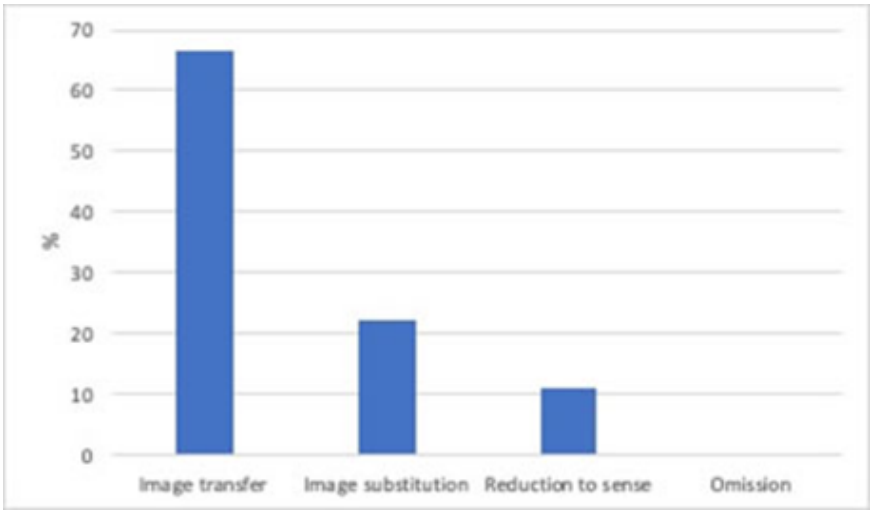


Figure 5.1 *Transfer strategies for LAW metaphors (Božović 2022:286)*

5.2.3 Publicity-oriented translation and power

The article 'Institutional versus individual translations of Chinese political texts: a corpus-based critical discourse analysis' [please, access Pan article (jostrans.org)] has attempted to describe and explain why the practices used in the translation of Chinese political discourse, in two English versions differed. The article draws on Fairclough's (1995) model of Critical Discourse Analysis, to decipher the language of power used in one of the target versions and identified three shift types which make the text adhere to the government affiliated institution's 'Three Principles of Adherence' for international publicity; for analytical categories (modality, participants etc.), the project used Halliday's (2000) systemic-functional grammar (SFG). The second translation by an individual translator and Oxford academic is more literal. A (probabilistic) prediction may suggest that institutional translations are likely to disseminate their own ideological perspective through translated discourse. Apart from observing naturalistic unelicited data, the project also uses elicited data which it selects from interviewing the translators of the two target versions (see appendix of the article). Below, is the abstract of the article:

> The intricate relationship between institution, translation and ideology has always been an area of contention among translation scholars. This study aims to investigate the ideology involved in the translation practice of a Chinese government-affiliated institution — the Foreign Languages Publishing Administration (FLPA). Drawing on Fairclough's (1995) model of Critical Discourse Analysis, this study examines two series of Chinese political documents translated by the Chinese government-affiliated institution, through comparative analysis with those translated by an individual UK-based translator. Using both comparable and parallel corpora, the analysis reveals three types of shifts regularly made in the institutional translations, namely shifts in interacting with readers, in representing actions, and in identifying participants. In contrast, a rather literal rendition is discovered in the translations by the individual translator. Further analysis of institutional practice shows that these shifts by institutional translators are conducted in accordance with the institution's 'Three Principles of Adherence' for international publicity. This study ultimately argues that the mediation is framed closely within the institution's ideological purpose of 'presenting China to the world' (Pan et al 2020).

Is the research descriptive or prescriptive? It is descriptive, because it observes a Chinese governmental source addressees the public and presents actions, vs how an academic translation scholar deals with the tasks. The co-authors used ParaConc (Barlow 2009) to alight the data.

Is it qualitative or quantitative research? There is a qualitative part, namely, when the co-authors contrasted the validity of the features used in the two translations and quantitative because the project measures the occurrences of certain discourse features (modality, naming participants and representing actions). The table below entitled 'Occurrences of shifts' shows a numerical representation of the three item types in the data.

	Shift in interacting with readers	Shift in identifying participants	Shift in representing actions	Total
Linguistic markers	*need, will*	*officials, people's*	*improve*	
Institutional translation	205	79	293	577
Individual translation	2	1	4	7

Figure 5.2 *Variation in institutional and individual translation practice (Pan* et al*. 2020)*

The significance of the findings lie in that the project may predict that translations initiated by an institution may differ from translations produced by other sources, confirming the 'skopos' theory (Vermeer 1978).

The sections 5.2.1, 5.2.2, 5.2.3 focused on methodological considerations of translation related articles, retrieved from a free-access translation journal, the *Journal of Specialized Translation* (J*oSTrans*). They attempted to relate parts of a research article discourse to the structure which research articles are supposed to have.
Section 5.2.1 showed that intended societal organizational preferences may be reflected in English-Greek automobile advertizing, section 5.2.2 examined legal discourse translation from English to Montenegrin with respect to how metaphors are transferred and section 5.2.3 showed that institutional translation may be very different from an individual translator's work, for instance, with reference to how a relationship with the audience is built and how entities in the political context are represented in discourse.

The 'discussion questions' section of chapter 5 will further the quest for identifying parts of a research structure out of a research article: it will ask questions, without introducing the article first, as this section did.

5.3 The research variables and non/causation

The section elucidates the phenomenon of causation assumed in research. Conducting research encompasses raising research questions (with respect to a potential research problem), tracing the data to be researched which should have a potential to shed light on the issue, analyzing the data and tracing the theoretical model which may account for the findings, measuring relevant occurrences of the phenomenon studied in the data set, which may contribute to reaching conclusions about the research problem. In this process, scholars may look for a causal relation between variables, which may allow them to claim that 'if x, then y' and come up with a prediction that in the future, if x, we could perhaps predict y. For instance, if a translation is done by a government affiliated institution, it is highly likely that it will be different from a translation done by another source.

In 5.2.1, the article 'Markets and the creative paradigm: Identity variability in English-Greek translated promotional material' attempted to identify what caused the shifts in the texts across the UK and Greek homepages of seven Western and seven Eastern automobile industries. It found that there are cultural *values* which may cause these shifts. Translators, in the industry, seem to be aware of certain values which may improve advertisement reception in the two target environments and the persuasive force of the advertisement. The article claimed that there is a causal relation between shifts in the texts and the cultural values which translators thought would construct a more persuasive discourse in the target environments. The new thing

was that, because we often attribute collectivistic tendencies to Greek[20], the profit-making context of the advertisement showed that the 'family' value did not appear on the Greek version of the data, which instead conceptualized the (Greek) drivers to be enjoying the driving experience on their own (individually), rather than with the family (collectively). The article, that is, identified a different causation between the variable of the shifting phenomenon (in ad discourses) and the value systems that govern them. It remains to be seen whether the manifestation of the values will be enforced in future automobile advertisement discourses or whether they will be toned down, probably because of globalization.

In 5.2.2, the article 'How are metaphors rendered in legal translation? A corpus-based study of the European Court of Human Rights (ECtHR) judgments attempted to describe metaphor rendering in legal texts and explain what may cause variation in the way metaphors are transferred. As suggested, the author used Toury's (1995:85) taxonomy of metaphor rendering (image transfer, image substitution, reduction to sense, omission) and suggested the strategies of metaphor transfer shift according to whether the metaphor is transcultural or monocultural. The most common strategy in transferring transcultural metaphors is 'image transfer'. The author assumed that there is a relation of causation between the mono-/trans-cultural metaphors and the strategies used in metaphor transfer.

In 5.2.3, the article 'Institutional versus individual translations of Chinese political texts: a corpus-based critical discourse analysis' attempted to identify in what way an institution-initiated translation (e.g., an institution affiliated to the Chinese-Communist-Party) may be similar/different from a translation by an Oxford University academic, who translated the same text. The co-authors of the article found that there is a causation between the institution's 'Three Principles of Adherence' for international publicity and the institutionally initiated translation. They thus claimed that "the mediation is framed closely within the institution's ideological purpose of 'presenting China to the world'", as suggested in the abstract.

Is there truly a causation between the text variables and the features of the different sources which produced the translation (one source may be invested with power, the other not)? Could it simply be a correlation between the variables rather than a causation? The authors seem to be aware that research is interested in causal relations between variables; a causation would allow a prediction for the future (rather than a simple correlation) and attempted to bring in evidence from another source to enforce the causal relation they claimed: they brought in evidence from interviews with the translators. One appears below and confirms that awareness of power hierarchies affects discourse construction. The translation expert suggests that the role and identity of a leader, in the government affiliated institution, matters.

> Q: What qualities are required of translators in political translation?
> A: Firstly, translators have to be familiar with political concepts. Secondly, translators need to pay attention to the style of texts. For example, when translating a government leader's statements or remarks, the translations *should fit in well with his roles and identity* (my emphasis, Pan *et al*. 2020).

Trainee researchers may conclude that it is highly important for researchers to convince their audiences that there is more of a causation in the relationship between the variables, rather than more of a correlation. Enforcing research claims is highly important in research. This is nicely done through triangulation of corpus studies. It is highly significant for the researchers to bring in evidence confirming their finding(s) from other types of data, while it is widely acknowledged that triangulation of corpora would highly benefit corpus-based translation research. See how Malamatidou (2018) describes the significance of triangulation in conducting research. She proposes

> a much needed detailed account of corpus triangulation, where different corpora (e.g. parallel, comparable, synchronic, diachronic) and/or different methods of analysis (e.g. qualitative, quantitative) can be used to increase our understanding of the phenomena where translation plays a key role. […] the proposed methodology [of triangulation] can be fruitfully employed to investigate different linguistic features, through its systematic application to empirical data. […] offers a model on which future studies investigating *the network of relationships* surrounding translated texts can be based (my emphasis, 2018: book blurb).

[20] The *tu*/*vous* distinction in the Greek verbal system, and the fact that we may use a *vous*-verb-form, when addressing a single addressee, assumes a collectivistic perception of the communicative situation.

Conducting research in translation seems to be much about 'investigating the network of relationships surrounding translated texts'.

5.4 Data and research design

Research design mostly relates to what types of corpora/data sets may be suitable, for a particular type of investigation. Do naturalistic data suffice for a type of investigation which a research plan aims at? What could elicited data (e.g., from questionnaires, interviews) or triangulation add to the validity of the findings? May I design my data set or corpus in such a way that it may give valuable results?

What data types researchers may make use of is highly important and may affect the significance of research findings and the usefulness of conclusions the research may come up with. For instance, in showing how translation can be a language contact situation ultimately affecting translation reception languages, Malamatidou (2016) conducted a corpus-based study using the translation of popular science articles from English into Greek, in the *Scientiific American* magazine, as a case in point. The research design was to focus on any change in the frequency of passive voice reporting verbs. On a broader scheme, her research didn't focus on random language phenomena but rather on a frequent phenomenon (the passive) and an infrequent phenomenon (the cleft-construction) in Greek[21] (vs English) and attempted to describe their frequency in translated and original Greek discourse production, over the years. She found that the frequent phenomenon (passive) became less frequent in Greek, over the years and the infrequent phenomenon became more frequent in Greek, as a result of a code-copying mechanism and favoured by globalization. Had the choice of phenomena not been designed to purposefully test the development of highly frequent and infrequent phenomena, our understanding of the code-copying mechanism occurring through translation in Greek would have been poorer. What phenomena and type of data may be most appropriate for the research problem scholars intend to investigate, is a matter of research design and may affect the explanatory value of the findings.

In the same vein, as suggested in 5.2.3, the article 'Institutional versus individual translations of Chinese political texts: a corpus-based critical discourse analysis' attempted to identify in what way an institutionally initiated translation may be similar/different from a translation by an Oxford University academic individual, who translated the same text using his translation expertise and his perception of the world around him. Choosing a translation by an Oxford academic in a way guaranteed the quality of the second translation. Results are meaningful because the co-authors contrasted target versions (of the same Chinese text) by translators who had different background intentions and perceived their role differently. Had this variation in the translators' role not been selected from the very beginning, the results of the research would have been less meaningful.

Likewise, the article in section 5.2.1, 'Markets and the creative paradigm: Identity variability in English-Greek translated promotional material,' instead of selecting a random set of automobile industry websites, for retrieving the data, rather selected seven Western manufacturers (Alfa Romeo, Jeep, Mini, Renault, Seat, VW, Volvo) and seven Eastern ones (Hundai, Mazda, Mitsubishi, Nisan, Subaru, Suzuki, Toyota), to compare and contrast the way the manufacturers communicate with the client in automobile advertizing.

[21] The cleft construction is infrequent in Greek, because Greek is a free-word order language (unlike English) and does not need a special construction to thematize sentence parts.

Table 5.1 *Shifts in hard-/soft-sell approaches across the UK and GR homepages of automobile industry (Sidiropoulou 2018)*

	English homepage						Greek homepage					
Approach	V	a	I	u	e	s	V	a	I	u	e	s
Hard-sell •	Univer	Individ	Specif	Achiev	Inner	Seq	Univer	Individ	Specif	Achiev	Iner	Seq
Soft-sell o	Partic	Commu	Diffuse	Ascrip	Outer	Sync	Partic	Commu	Diffuse	Ascrip	Outer	Sync
Alfa Romeo Julietta	o			o			o		• • • • •	o o o		
Jeep Renegate	•	•	•	o o	o					o o o	o	
Mini Convertible			o						• o o •		o o	
Renault Clio	o o o o				o		o o	•		o o		
Seat Ibiza		o		o				o o	• •	o		
VW Polo												
Volvo S60								•		o		
Hyundai		o						•				
Mazda MX5			o			•			•			o
Mitsubishi i20				o						o o		
Nissan Puls		o o o		o o				• •		o o		
Subaru-Forester	o		o	o				O	o o o	o o o o	o	
SuzukiBaleno	o											
Toyota Aygo/Yaris									o o			

Out of the hard-sell and soft-sell approaches in the communication with the client, which were suggested by the communication model the article used, most hard-sell approaches appeared on the Greek homepage of the Western manufacturers data set (see the '●' sign in the section representing the Greek homepages, in the table below, from Sidiropoulou 2018, represented as Table 5.1); had the diversity between Eastern and Western manufacturers been blurred in the research design, the data set would have provided less meaningful findings and the impetus of the Greek homepages to favour hard-sell approaches for Western manufacturers would have been blurred.

Another worth-examining point, in conducting research, is the theoretical framework which may help decipher the meaning of findings. This is explored in the following section.

5.5 A theoretical framework accounting for data findings

The theoretical frameworks scholars use in research are indispensable because they help explain the meaning of findings. For instance, when Malamatidou (2016) was measuring the frequency of the passive and the cleft, in Greek translated popular science discourse, over the years, through translation, she based the idea that one language may be copying features from the other language drawing on Johanson's Code-Copying Framework (1993, 1999, 2002), from the field of language contact. The new thing was that she reinterpreted a theoretical framework and used it for language contact *through translation*. Johanson attempted to describe and explain effects of language contact in various settings, so the idea that when languages coexist, one may affect the other in fairly structured ways already existed. Malamatidou (2016) considered translation a language contact situation and attempted to chart the ways in which code-copying may occur through translation. She focused on a popular medicine magazine (*The Scientific American*) whose fairly formal discourse, in Greek, exhibited high manifestation of passives. The point this section wants to make is that there always seems to be a theoretical framework, on which researchers may base their investigation.

When Pan *et al*. (2020) were examining how power may affect the institutionally-initiated English target version of Chinese political discourse vs. the translation produced by the academic expert, they used a theoretical framework, namely, Fairclough's (1995) model of Critical Discourse Analysis (CDA, with the three dimensions of communicative events: text, discursive practice, and social practice), to claim that the discur-

sive process was socially determined, i.e., in the context of Pan *et al*.'s article, the power of the Chinese Communist Party made the institution responsible for presenting China's image to the world, which was not the case with the academic expert.

Sidiropoulou (2018) also needed a theoretical framework of values which could explain the, otherwise, random findings of her research. Hampden-Turner and Fons Trompenaars (2000:11) suggested that to create successful cross-cultural corporations may "involve awareness of at least six dimensions of cultural diversity, namely, universalism/particularism, individualism/communitarianism, specificity/diffusion, achieved/ascribed status, inner/ outer direction, and sequential/synchronous time (Hampden-Turner and Fons Trompenaars 2000: 11)". Various corporations seem to prefer one or another pair member in their philosophy and organization. Sidiropoulou (2018) used Hampden-Turner and Fons Trompenaars' (2000) model to account for the corporations' communication style with the clients and associated the shifts she identified across the UK and GR automobile industry homepages with the value dilemmas offered by Hampden-Turner and Fons Trompenaars (2000). The model, that is, helped the research explain the meaning of the shifts. The author's ad hoc description of shifts would not have met the requirements of a research article.

The next research study comes from a MA group (2016, Kyriakoula Drakaki, Dimitra Boudopoulou, Constantina Katsari, Vasileia Tsimi-Tsimidopoulou & Niki Tsioubleka) who contributed an article to the *Interlingual Perspectives* e-volume of the Meta-Fraseis Laboratory (Dept. of English Language and Literature), entitled 'On the modal potential of items: A parallel data approach'. Co-authors were asked to trace parallel (translation) data in order to describe and explain varying instances of modal operator use across English and Greek news reporting material and to highlight the educational significance of the findings by compiling exercises for advanced learners of English, making use of the ST and TT versions. They used Halliday's modality value model (1985), with the distinction between high-/medium-/low-value modals, to account for typical tendencies in modal marker rendition, namely, the tendency for favouring high modality values in the Greek data and low on modality values in English (*may* x → *θα* x).

Table 5.2 *The modal system (adapted from Halliday 1976:190 & 202)*

Modality (interpersonal function)				
	PROBABLE	POSSIBLE-CERTAIN	VIRTUALLY CERTAIN	CERTAIN
neutral	Probably *will*	Possibly *may can*		Certainly *must*
undertone	Presumably *would* (*will*)	Perhaps *would* (*will*)	Assuredly *should, ought to*	Obviously *must*
overtone	Predictably *would*	Conceivably *May, might, could*	Surely *should, ought to*	Surely *must*

Modulation (ideational function)				
	ACTIVE INCLINATION	PASSIVE PERMISSION	NECESSITY	
neutral	Willing insistent *will*	Allowed *can may*	Obliged, supposed	Required *must*
oblique	*would* (*will*)	*would* (*will*)	*should, ought to*	
	ABILITY			
neutral	Able *can*	Entitled *can*	Desired, expected shall	Designated intended is to
oblique	*could*	*could*	*should*	was to

Sidiropoulou (2015) had also spotted occasional shifts from epistemic to deontic modal operators (i.e., vertically on Halliday's categorization) in news reporting (*may→πρέπει*). The study further focused on a set of items which may not be readily identifiable as conveying modality, because they do not fall into the categories 'modal verb' and 'modal adverb'. Overall, the study intended to broaden learners' perception of modal marker use and to show the potential of parallel textual data to enhance EFL learners' understanding of how modal notions may construct socio-cultural appropriateness.

Pan *et al* (2022) and Sidiropoulou (2018) focused on quite a few types of shifts and attempted to decipher the principles that govern them. Malamatidou (2016) and the MA research group (2016) focused on par-

ticular linguistic phenomena (passive/cleft and modals, respectively) and attempted to unveil their patterns of use.

The section showed that, whatever the data might be (popular science, advertisements, political discourse, or news), research articles use a theoretical model which can account for the data and explain findings. Highlighting the significance of findings is also the researcher's job and appears both in the abstract and the body of the article.

5.6 Mediation and the broad educational perspective

Intercultural awareness developed and consolidated through translation practice, and researched in academic contexts is a highly useful competency, in other educational contexts, beyond translation training. It develops intercultural competence in users, which applies to many more educational contexts.

Gonzáles Davies (2012:163), for instance, suggested that "[i]ntercultural competence is pivotal in the approach to language learning" and that mediation skills (which translation develops) are highly desirable in the context of social, economic and cultural internationalization and mobility. Gonzáles Davies (2012:168) addressed three questions in her book chapter 'The role of translation in Other Learning Contexts: Towards acting interculturally", all of which may receive positive answers:

1. Can research and good practices in Translation Studies be transferred to other learning contexts and involve the use of a foreign language?
2. Can translation be used as both a skill and a strategy to improve linguistic mediation skills and intercultural competence in other learning contexts that involve the use of a foreign language?
3. Can learning material and procedures such as projects where translation is pivotal be designed to improve linguistic mediation skills and intercultural competence in other learning contexts that involve the use of a foreign language? (Gonzáles Davies 2012:168)

There seems to be a fuzzy interdisciplinary area between translation and education which has attracted the attention of numerous scholars (Alred, Byram and Fleming 2006, Feng, Byram, Fleming 2009, Byram, Golubeva, Hui and Wagner 2016, Laviosa and Gonzáles Davies 2020, Gonzáles Davies and Soler Ortínez 2021, to mention only a few), which is highly productive and insightful. Likewise, Carreres et al (2021:1) "in discussing contemporary pedagogical practices and how they reflect current notions of translation and language learning […] emphasise the dynamic nature of those practices and the *fluidity* of the boundaries between them" (my emphasis).

Another context where intercultural context is pivotal and translation plays a highly significant role is academic studies on interculturality. Translation competence partly develops with observing and analysing real-world translation outcomes, as knowledge and competence is developed rather than transmitted (Klimkowski and Klimkowska 2021). MA studies in translation are primarily concerned with analysing translation outcomes and offering hands-on translation experience, with print and audiovisual translation. The same goes for subtitling (Incalcaterra McLoughlin 2012, Frumuselu 2018). In discussing subtitling and the didactics of translation, Incalcaterra McLoughlin (2012:127) suggests that "subtitling can positively affect both the skills and the professional profile of future translators".

Translation advocates a socio-ecological view of language and points to translanguaging pedagogy which "allows students to actively alternate between two languages […] to maximise learning and performance" (Lau 2019:69). Like translanguaging, translation and intercultural transfer draws on transculturality "a linguistic and cultural *border crossing* and *boundary breaking* act […] destabilizing language separatism and discrimination" (ibid: 70). The philosophical position in translanguaging draws on the learners' communicative repertoire to enhance understanding and performance in the classroom. Lau (ibid) articulates it as follows, highlighting two stages in pedagogical practice:

> This philosophical stance may take two forms: a *scaffolding* stance and a *transformative* stance. Teachers adopting a *scaffolding* stance engage learners' entire communicative repertoire as a *temporary scaffold* to promote comprehension and performance in language and content learning. Other teachers may hold a *transformative* stance that seeks to legitimize and value hybrid language uses and identities in their own right in order to invert language hierarchies and disrupt hegemonies of dominant languages (emphasis in original, 2019:71).

https://www.degruyter.com/document/doi/10.21832/9781847691644/html

In the same vein, translating involves two stages: the first may be a kind of an implicit, temporary scaffold, where meaning is transferred almost intact into a target version, and a second one which is more transformative, in that translators interfere to introduce shifts in order to ensure intended discourse make-up.

As translanguaging in pedagogy favours "purposeful *design* in instruction and assessment" (2019:71), translation also builds that 'collaborative/cooperative' ideology between the source and target language. Another parallel seems to be that like pedagogical translanguaging "where binary social relations of gender, class, race and all other othering categories can be disrupted and problematised" (ibid), translation, too, may purposefully reshape spatial-social relations and possibilities. The same goes for audiovisual translation and audio description.

Herrero and Escobar (2018) suggest that audio description (as a type of language transfer) is also beneficial in pedagogy – not simply in translation studies, as translation scholars may assume. Pedagogists suggest that "by integrating AD as part of the FL curriculum, learners benefit from the acquisition of a wide range of tools and skills" (2018:31) and develop 'film sensibility' fostering creativity, critical thinking and intercultural awareness.

Likewise, as translanguaging favours critical learning in pedagogy, translation training also seeks to develop translator trainees' critical awareness at a socio-linguistic level, highlighting how principles of intercultural awareness may extend beyond boundaries of translation in communication. All in all, the intercultural awareness translation offers may find numerous useful educational and professional applications. The last section of the chapter focused on the broad potential of translation to be able to crucially contribute to other learning contexts.

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Discussion questions – Chapter 5

Question 5.1

Read Pettini's article (2022) 'We are the Others: Localising Italians for Italians in Video Games', *JoSTrans* 38, 208-231 (July) art_pettini.pdf (jostrans.org) and answer the following questions.

Please choose T(true) or F (false):

1. The study examines representation of fe/male characters. T/F
2. Enhanced localization is concerned with local tastes and sensibilities. T/F
3. In the 2010s, the transfer process of video games based on literature often involved intertextuality. T/F
4. The game industry is dominated by Italian companies T/F
5. Localization is part of culturalization. T/F
6. The article takes a gender critical approach. T/F

Open ended questions:

1. What may the article potentially predict about the representation of other characters?
2. What does the theoretical material add to the research?
3. Identify research variables in this article.
4. How is Italian otherness transferred if disrespectful?

Question 5.2

Read Liu *et al.*'s (2022) article 'Made in China versus Made in Spain. A corpus-based study comparing AD in Chinese and Spanish'. *JoSTrans* 38, 180-207. art_liu.pdf (jostrans.org) and answer the following questions.

Please choose T(true) or F (false):

1. China acknowledges the advanced training in AD at Chinese Universities**.** T/F
2. The difference between Spanish and Chinese AD corpora is that Chinese AD are heavy in information load and scriptwriters favour explicit discourse relations. T/F
3. The article examined bilingual multimodal corpora of ten films with AD. T/F
4. Localization guidelines for translating AD from Spanish into Chinese are available and best-selling. T/F

Open ended questions:

1. Is there a theoretical framework in the article accounting for the differences between Spanish and Chinese AD scriptwriting?
2. What direction could a theoretical framework accounting for differences between Spanish-Chinese AD data could expand towards?
3. One variable in this article is the 'language' of the AD data (Spanish and Chinese). What other variable(s) could have been used for the study to display richer findings.

Question 5.3

Read Reviers et al.'s (2021) article 'Translating multisemiotic texts: The case of audio introductions for the performing arts' *JoSTrans* 35, (January) Reviers article (jostrans.org) and answer the following questions.

Please choose T(true) or F (false):

1. AIs focus on performance booklets and website. T/F

2. Being concerned with meeting the needs of blind and visually impaired people in media accessibility for performing arts is a FUNCTIONAL translation studies concern. T/F
3. The study takes a functional approach to two case studies. T/F
4. Examining an audiovisual text, from a functional perspective, assumes examining rendition of informative/narrative/expressive/persuasive/entertaining intentions. T/F
5. Consulting theatre/opera practitioners is not extremely necessary for describers. T/F
6. Pre-recorded AIs usually target impaired people. T/F
7. Subjective judgements should be left out of the AIs. T/F
8. Has the present article examined the 'language' variable? T/F
9. Has the present article examined the 'text type' variable? T/F

Open ended questions:

1. Identify variables AI studies may examine.
2. Functions are fairly clear-cut in AI data.
3. What was the theoretical article the study used?
4. What would you consider a sign that media accessibility exponentially drawsqu scholarly attention?
5. Did the authors assume causation between variables in ADs?

Question 5.4

Section 5.5 attempted to draw a parallel between concepts used in pedagogy and foreign language learning on the one hand, and translation on the other. Please, identify parallel processes and domains from your knowledge/experience with language teaching/learning practices and translation practice.

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Chapter 6. Concluding remarks: interdisciplinarity

The book took a linguistic-pragmatic perspective and attempted to show how variation phenomena may be manifested through translation, raising a much-appreciated intercultural awareness. The pragmatic phenomena the study tackled, to showcase that translation is an excellent arena where variation in pragmatic phenomena may be eloquently manifested, were deixis, speech acts and implied meaning (implicatures). There are more pragmatic phenomena which may be studied through translation and which trainees are expected to identify in pragmatics and then research their manifestations cross culturally, through real-world translation practice. Alternatively, manifestation of systematic shifts in translation practice may eloquently point to some pragmatic phenomenon, to be studied through translation.

Kranich (2019) suggests that key areas in the investigation of pragmatic contrasts through translation are contrasts in (a) degrees of subjectivity vs. addressee orientation, (b) explicitness/implicitness of language use, (c) the use of repetition vs. variation. All three topics may be discussed under 'im/politeness' because (a) orientation towards the self or the addressee and explicitness/implicitness are matters of politeness orientation in language. The third topic points to cohesion, but strengthened or loose cohesion are manifestations of positive/negative politeness, too.

It is all about conventions and how we present ourselves and others, how we do things. Communication conventions may be different cross-culturally and may be adjusted in intercultural transfer, for misunderstanding to be avoided in cross-cultural communication. All translators need to do is become aware of the potential their linguistic insight holds and the freedom they may have in rendering messages into a target L1 environment.

As languages change along with society, globalization seems to have a fair share in inducing language change and this is often done through translation. As suggested, Malamatidou (2016) found the passive to be decreasing in Greek as a result of globalization and the cleft to be increasing in Greek. The assumption was that these changes are induced and facilitated through translation, which is a language contact situation. Likewise, Baumgarten and Özçetin (2008) and Amouzadeh and House (2010) found an increase in first person pronouns in more recent original texts in German and Persian. Translation is a medium through which cultures receive the effects of globalisation, even if they contradict local linguistic insight. "[G]lobalization – whether illusory or real – remains one of the key buzzwords of the contemporary world" (Shani 2011:380) and translation seems to cut it across research-wise. "[T]he flow across cultures of ideas, goods, and people at unprecedented speed, scope, and quantity" (Jensen et al. 2010:285) – which is a definition of globalization – seems to crucially affect discourse identities cross-culturally.

Another interdisciplinary field intersecting with translation is identity studies. Quite a few of translation studies projects point to identity research. Readers may have noticed that a lot of the studies referred to in this book refer to how identity formation may be shifting across cultures. Elliott (2011) acknowledges the ubiquity of concern for 'identity', not necessarily through translation:

> It is fair to say that, in recent years, identity appears in the social sciences and humanities as everything from reconstructed and reinvented to displaced and disowned to loveless and liquidized. There is indeed a huge and growing literature on identity, and the field of "identity studies" has become of key significance to the social sciences and humanities the world over. (Elliott 2011:xiii)

Various discourse types may be fruitfully researched in translation studies. Audiovisual translation is a vast area where pragmatic phenomena may be examined, for instance, whether and to what extent an audience understands implied meaning (perhaps cross-culturally). Eliciting data from an audience or respondents falls into experimental pragmatics (Desilla 2019) which is highly productive in its own right. Subtitling also intersects with accessibility concerns: "subtitling for the deaf and the hard-of-hearing (SDH) and audio description for the blind and the partially sighted (AD) are also making a place for themselves within AVT" (Díaz Cintas and Remael 2014:12). The same goes for audio description which has attracted the attention of scholars (Braun 2011).

Advertizing is another fruitful area where translation also meets multimodality (as in AVT) and where pragmatics may be useful in analysis. Below is Valdés' (2019) suggestion that research on advertisement translation may be worthwhile:

> Training programmes and further research on advertising translation may focus on thorough knowledge on how pragmatics helps explain how texts are constructed by means of speech acts, with different meaning levels, and how audiences build up meaning and are persuaded to perform an action (Valdés 2019:186).

The internet is a resource which can provide rich data for the study of pragmatics. Xie, Yus and Haberland (2021) have focused on approached to internet pragmatics. They have dealt with theoretical and methodological perspectives, discursive management of self on the internet and the pragmatics of internet mediated texts. Whenever such data appear bilingually, the material id highly relevant for pragmatically oriented translation research. Approaches to internet pragmatics also involve multimodal material.

Multimodality is a growing area in translation studies and beyond. Dicerto (2018:42) assumes that "the question is still open about how the contributions by non-verbal semiotic modes to the communicative act could be accounted for by a pragmatic model". This may initiate a project investigating the question, in a context of various types of translated multimodal texts.

Social media communication, healthcare, disability are other growing worth-researching areas in terms of pragmatic variation, operating cross-culturally (Baraldi, 2019). Healthcare translation and interpreting, for instance, has attracted the attention of scholars (Montalt and González Davies 2007/2014, de Souza and Fragkou 2020) where topics like the following point to promising research outcomes in the field: exploring the medical interpreters' mediation role and visibility, interpreting for victims of violence, issues in sight translation etc. If access to such data becomes available, projects may turn out highly innovative and creative. Montalt and González Davies (2014) suggest that medical translation covers a rather wide range of genres: from research articles published in specialized journals, to guides for physicians, textbooks for university students, patient information brochures, press releases, to TV documentaries about health.

As suggested, this study left interpreting out of the scope of the present book, but there are pragmatically oriented studies which use interpreting (and audio description) data highly successfully (Mapson 2019, Meyer 2019, Flyer 2019, Alafuzova 2022) and with meaningful results for the transfer practice.

All the above areas may be systematically researched through translation corpora, in the manner of Corpus Linguistics and through corpus resources, like the English-Norwegian Parallel Corpus (ENPC) at the University of Oslo, the Translational English Corpus (TEC) at Manchester, the Corpus of Translated Finnish (CTF) at the Savonlinna School of Translation Studies, the Translated English-Greek Translation Material (TEGMA) comprising news reporting resources at NKUA etc. and scholars have been quite eloquent in boosting corpus research in translation studies (Baker 1993, 1995, 1996, 1999; Laviosa 2000, 2002; Olohan 2004, Maia 2008, Laviosa et al. 2017). Corpora need not be vast; mini corpora in specific genres often suffice for drawing conclusions on various topics in translation studies. Almost all data sets used in the studies mentioned in this book, draw on mini corpora compiled for the purposes of a research project and it is extremely useful for researchers to consult corpus-compilation scholarly works (Zanettin 2014, Losey-León 2015, Hu 2016, Dimitroulia and Goutsos 2017, Alfraidi et al. 2022). Maia (2008) enumerates the multiple benefits of do-it-yourself corpora:

> Training in the making of corpora also prepares translators to make translation memories using parallel texts. Increasingly, translators are finding that they are expected to prepare translation memories, research into and produce terminology databases, and work with machine translation and other technological aids. Corpora or text databases of different kinds are essential to these tasks. (Maia 2008:233)

Quite a few studies have explored the potential of corpora in various application areas and can raise crucial questions with reference to their design construction and analysis (Reppen 2010), their use in language research (Biber 2010), in the media (Halloran 2010), in forensic linguistics (Cotterill 2010), in the study of health communication (Atkins and Harvey 2010) etc. Identifying bilingual corpora in such areas can be highly productive in translation research.

In selecting a theoretical area for research (e.g., pragmatics) and an area of application (e.g., translation, interpreting or audio description), novice researchers are expected to fill in their data of interest in the white hexagons (Figure 6.1) which share vertices with the central fields.

Raising and researching intercultural awareness through translation –which the book has attempted to elaborate on – brings us closer to observing and assessing intercultural *competence* for educational and busi-

ness purposes. Spencer-Oatey (2010) highlighted the importance of developing intercultural competence– which, the assumption is, may be achieved, improved and tested through translation data and practice. Spencer-Oatey (2010) highlights the significance of intercultural competence:

> Intercultural competence is extremely important in today's globalised world, and there is growing interest in what such competence actually entails. A number of conceptual frameworks have been developed in several different disciplines, particularly in communication studies, international business and management, and foreign language education. (Spencer-Oatey 2010:189)

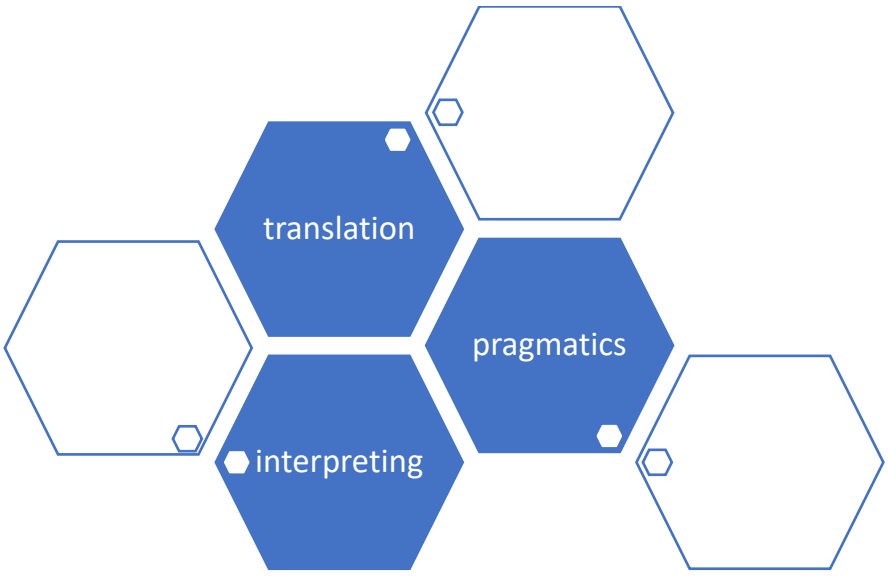


Figure 6.1 *Open-ended schema on the interaction of pragmatics with meaning-transfer applications (translation, interpreting, audio description etc.)*

The pragmatic phenomena tackled in this book and other which may be traced through engaging with pragmatic theory and translation data ARE points of intercultural communication where diversity thrives, not least diachronically, but synchronically, as well, and which may be focused upon, in any attempt at developing or testing intercultural competence in the classroom or in business environments.

Translation research and practice is a huge area of expertise, where interdisciplinarity thrives and yields highly meaningful results.

References – Chapter 6

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Suggested answers to discussion questions per chapter

Chapter 1 Suggested answers to discussion questions

QUESTION 1.1

1.1.1

The ST *no-ammonia*/*χωρίς Αμμωνία* item appears in the body of the advertisement, in both versions. In the Greek version, it appears earlier in the body of the advertisement, but it also appears in the headline. The question is what made the advertisers highlight this piece of information. The advertisers in Greek seem to have assumed that they address deniers and risk-averse consumers, who value security higher than good looks and may be reluctant to trust them. There have been other instances where the notion of security which appeared at the end of an English EU fragment, in the Greek version, emerged in the title of the fragment to avoid an implication of uncertainty to emerge. It is as if the English version addresses people who have a higher risk appetite. The shift is pragmatic because it is motivated by the advertisers' perception of the values and mindset of the addressees.

1.1.2

Greek has often been found to favour a specific, rather than a vague, reference to items. This may be manifested through the numerous definite articles it uses (Greek uses definite articles even with proper names and generics). For instance, see *η Γαλλική Ριβιέρα, η Κυανή Ακτή* etc. A shift which verifies the preference for the specific is the spatial deictic item *Εκεί* (line 5). The question arises why the *Εκεί* item replaces the ST *Alternatively*, which could have been rendered as *εναλλακτικά*. This seems to be another manifestation that the language values the specific. In cognitive linguistics, it is as if the translator assumes that certain items need to be more easily accessible in the Idealized Cognitive Model (ICM) of the addressee and they interfere with enforcing the deictic network of the discourse fragment.

1.1.3

In the Guardian extract, the adverbial in Europe was fronted in Greek, probably to set the scene as given information (what is thematized appears as given, rather than new information). The second Greek sentence of the extract is also concerned with setting the scene, by adverbializing part of the corresponding ST sentence, thus creating a parallel pattern which enforces cohesion. Adverbializing part of the source English sentence in Greek seems to be a common transfer-pattern and has been found elsewhere in argumentative genres. The question is what the significance of this observation may be. When writing or translating into English, Greeks may need to curve their impetus for preposing adverbialized phrases, because it may create too strong a cohesive network in English.

1.1.4

Speaking of cohesive networks, see the TT *επειδή* causal connective (line 4) which makes the cause-and-effect link explicit in the target version, whereas the cause-and-effect link in English is implicit and left rather vague. This is another manifestation of the enforced cohesive network Greek favours, which may work in parallel with the preposed adverbial (and adverbialized) phrases in 1.3

1.1.5

The fragment carries another manifestation of the tendency for an enforced cohesive network in Greek which highlights the cause-and-effect relationship through *αφου*. Even the Greek headline carries an implicit conection: the fastest way for you to enjoy your coffee conveys an implicit purpose connection, which does not emerge in the source headline. Another shift is that the headline enforces the interpersonal dimension in addressing the consumer (*να απολαύσεις*); regulating the interpersonal distance with the addressee is a politeness issue.

1.1.6
We now turn, from argumentative discourse (where speakers intend to convince addressees about something), to poetry. The 2board magazine allows some literary brushstrokes in their presentation of Greek destinations, e.g., Zakynthos: they present the original and a translated version of poems written by Edgar Allan Poe and Oscar Wilde. The introduction displays no shift, except perhaps for the ST difficult memory → TT *στενάχωρη ανάμνηση* which sets the scene; *δύσκολη ανάμνηση* may have been rather vague. I appreciate the ST *maiden* → TT *κόρη* rendition for the implications of youthfulness the TT item carries and the allusion to Greek folk songs and poetry. *Κάποτε* is an addition which accentuates the reminiscing gloss of the poem.

1.1.7
Quite a few of the shifts may be due to metre and rhyming which the translator preserves in the TT, e.g., ST through the air→TT *τ'ουρανού το δώμα*. It raises the metaphoricity of the TT with poetic (unconventional) metaphors, while TT *πυρωμένο*, rendering ST *heated*, assumes extreme temperatures not experienced in England. TT *φλέγεται η Δύση* rendering the ST 'gan the West to burn is another shift, evidently because the straightforward rendition καίγεται may allow negative, destructive implications, which are not intended. The options *αγναντεύω, λιοστάσι, ακροθαλάσσι* allude to agricultural economies. I would also consider the ST *blue lands*→TT *γαλάζιες χώρες* rendition a shift, because the straightforward equivalent 'μπλε χώρες' does not convey the optimistic connotations the TT *γαλάζιες χώρες* item carries. The next shift relates to the metaphorical conceptualization favoured in the Greek version: the TT *ολόρθη πλώρη* translating ST steep prow enforces the living organism conceptualization, which in English was only activated through ST quickening eye.

1.1.8
A space adverbial Εδώ (here) is again preposed in Greek (line 7) and postposed in English, evidently because space in important in travel magazines like 2board. Toy can have some time alone appears only in English. I wonder whether it has been motivated by the value of individualism. ST *παραδείσους του Αιγαίου* rendered as TT treasures of the Aegean tallies with the cosmopolitan orientation of Consumption often manifested in English tourism texts, according to which destinations are 'gems' (Kefala and Sidiropoulou 2016). The English version seems to have considered ST *αδιάκοπα εδώ κι αιώνες* (ceaseless, incessantly) redundant and eliminated it (see TT for centuries). The passive *συνεχίζεται* item turns into active in English (has continued, 4th line from the end). This may be meaningful in that scientific and technical texts may favour the passive for raising the level of formality.

1.1.9
The extract is economic discourse. A shift appears in rendering ST one cannot understand as TT *δεν μπορούμε να καταλάβουμε*, where the *we*-inclusive verbal suffix in Greek shortens the interpersonal distance between addressees, which is a politeness matter. Another politeness matter is rendering ST item rather oddly (modest speaker position) as TT *όλως περιέργως* (absolutely oddly) and thematizing it to raise certainty (and shorten interpersonal distance with readers). Likewise, ST item but as an idea has been rendered as TT *αλλά και ως ιδέα* (but also as an idea), where also (και) enforces the cohesive network in Greek. I guess the reversion of items in the title has a commercial motivation.

1.1.10
A medically oriented text in the press follows the economic fragment. The ST *laugh*→TT *σκάει στα γέλια* rendition manifests a shift from a neutral standard option to a lower tenor item, which also shortens distance between speaker and addressees. The Greek version mentions the journal which is the source of the information, probably as a manifestation of the reliability of the source, which again raises certainty in addressees. ST item according to findings becomes [*σ*]*ύμφωνα με ειδικούς*, which is also thematized, enforcing the specialist's authority to express an opinion.

ST item *appear to support* (2nd paragraph, 3rd line from the end) rendered as TT *αποδεικνύει*, is a shift manifesting preference of higher certainty (conveyed by *αποδεικνύει*), which however the translator mitigates with the *εν μέρει τουλάχιστον* (partly, at least), otherwise the transfer would not have been accurate. Another common shift in the press is rendering say in terms of its perceived illocutionary force, in this case, *εξηγεί* (explains). Please also note the *δηλαδή* addition in Greek, another connective which enforces the cohesive network of the text, where the translator gives explicit signs of the types of relations between propositions.

The same holds for ST item then rendered as TT *[σ]τη συνέχεια*, which is thematized to enforce the cohesive network.

The last paragraph displays another manifestation of the adverbializing tendency in Greek, which creates an adverbial out of an independent ST clause and is thematized in the TT as given information. The preference for higher certainty in Greek is also manifested through TT *αποδείχθηκε* (was proven) which translates ST emerged. The readily available option for emerges, αναδύθηκε, would not have been natural in Greek: firstly, it does not seem to carry enough certainty, and secondly, the vertical dimension it assumes is less favoured in Greek (Sidiropoulou and Hoidas 2014). I would assume that you would conceptualise *αποδείχθηκε* as a horizontal process in Greek (x=3y+7z). If not, the argument that Greek favours the horizontal dimension in conceptualizing processes does not hold for this shift.

QUESTION 1.2

The structure of the abstracts is identified below in colour, as follows:

1.2.1

In this article, I examine the process of autobiographical self-translation from narratological perspectives, using examples from the self-translation process I experienced translating my autobiography from Japanese into English. The main question asked is: What is the self-translation process like when the translator is also the author, narrator and protagonist? 'Self-translation is a complex process, and it becomes even more so, as in my case, when the author-translator serves as a historian, family biographer, autobiographer and nostalgic storyteller. Although the narrator remains constant throughout the story, her role, tone and persona change as the story develops, events occur, stages shift and different participants come and go. By depicting such complexities, the paper aims to demonstrate that autobiographical self-translation is a process in which the translator lives his or her life once again while translating the self from one language to another.

Problem/situation | Purpose | methodology/theory | results/findings | research significance

The abstract has no methodological information, the results have been written as an aim (see *the paper aims to demonstrate*) in the green area. The research may be rather conceptual, than empirical, because the author uses the concept of 'reliving one's life' to explain what the self-translation process is like. No significance of research; it may be obvious but it is the author's job to highlight it for the readers.

1.2.2

Sam Selvon's *The Lonely Londoners* is considered a classic of West Indian literature in the style of Migrant Modernism (Brown 2013). First published in post-war London in 1956, it was not translated into Spanish until 2016, probably due to the challenging features of the novel and its language. A case of text creolisation (Buzelin 2000), the translation of the novel required an active effort to construct a language variant that could convey Selvon's peculiar literary style and sociopolitical intent. The present work aims to investigate the images of West Indians portrayed in the original novel and, more specifically, how they are transposed into the Spanish text. The research method includes an account of the editorial process, an interview with the translator, and an analysis of the paratexts and translation excerpts. Finally, the reception of the translation in literary reviews shall also be discussed.

Nice 'problem/situation', no findings, no mention of the theoretical framework used, no significance of the research.

1.2.3

This study investigates how the image of Hong Kong is presented in translated news in the case of the 2014 protests, adopting an imagological approach. The corpus consists of translated news articles on the BBC Chinese website and their English-language source texts from a variety of British press articles published between 28 September and 15 December 2014. The study is a corpus-based critical discourse analysis focusing on aspects of the labelling and semantic prosodies in relation to Hong Kong. It also assesses aspects of image-building, including the selective appropriation of texts for translation, the institutional procedures,

and target readership reception, that together contribute to the discursive construction of socio-political images of Hong Kong.

Problem/situation | Purpose | methodology/theory | results/findings | research significance

There is no 'problem/situation' comment, the purpose is quite clear, the theoretical framework used as a tool for accounting for the national imaging is the 'imagological approach', the methodology is fine, The findings are not clearly presented, leaving the reader to assume that perhaps appropriation, institutional procedures etc may be part of the results. No significance of the research.

1.2.4

This article examines how the voices of trial participants are mediated by court interpreters. The research focuses on closing statements articulated by defendants in Chinese criminal trials, the last chance for their voices to be heard prior to sentencing. Drawing upon the concept of voice and theories of speech acts and pragmatic equivalence, and based on the discourse analysis of seven authentic trial recordings, this study reveals how the discursive performance of the defendant is constructed, altered, and sometimes undermined through interpreting. The findings reveal that speech acts performed by the defendant are often not maintained in the interpreted renditions and that the concept of closing statements is difficult to convey. It is argued that when interpreters fail to convey the pragmatic force of defendants' utterances, the voice of the defendants is not fully heard, which places them at a disadvantage and impacts upon their right to equality and justice. The article also reveals system-bound constraints on the effective provision of language assistance and the safeguarding of defendants' legal rights.

There is no 'problem/situation' comment (as it is optional), the purpose is quite clear; the theoretical framework is the speech act theory and discourse analysis, the methodology is OK. The findings of the qualitative research are adequately described. The last sentence alludes to the significance of research.

1.2.5

This study explores the potential effects of musical congruence and incongruence on translation quality and creativity. An experiment was carried out in which participants translated excerpts from happy and sad narratives while they listened to source-text congruent and incongruent soundtracks. Statistical analyses were performed to compare translation performance under three different sound conditions: musical congruence, musical incongruence, and silence. The results reveal a positive influence of congruent musical stimuli on translation creativity. Correlations are also found between levels of empathy and creativity, suggesting that an increase in translation creativity under the effects of music could be mediated by reported high levels of empathy under the musical congruence condition.

There is no 'problem/situation' comment (as it is optional), the purpose is quite clear; no theoretical framework, the methodology and findings are OK. The significance of research for theory and society is missing.

1.2.6

Since the founding of the Walt Disney Company in 1923, animated feature films have been a pillar of the cinema industry, telling fascinating, timeless stories, and appealing to children all over the world. Over the years, however, these tales have undergone significant changes, variously due to sociocultural development, different perceptions of childhood, and above all the economic need to broaden their target audience. Monodimensional drawings and fairy tales have evolved into the computer-generated imagery of films, completely modern in their cinematography and narrative approach. The growing importance and popularity of these movies has also attracted the interest of translation scholars who have turned their attention to the study of audiovisual texts for children and analysed at length the needs of this specific audience and the strategies adopted in dubbed and subtitled versions. As far as translation is concerned, one of the most interesting and challenging aspects of animated movies in general and Disney animated films in particular is the use of linguistic variation to construct the characters, highlight their geographical origins or generate humorous effects. Therefore, this study investigates how foreign accents and diatopic varieties of US English have been

employed in the 2017 Academy Award-winning movie *Zootopia* (Byron Howard and Rich Moore, 2016) and dealt with by the Italian dubbing team during its translation. As the analysis demonstrates, some of the translation choices adopted for the Italian target text (i.e. using local dialects and accents) seem to foster stereotypes regarding the receiving culture and its social stratification, thus subverting in part the ST's original moral message of inclusion and mutual tolerance.

Problem/situation | Purpose | methodology/theory | results/findings | research significance

The problem/situation part is relatively too large, at the expense of other parts of the abstract, e.g. the methodology part (more information on how the author worked with the Italian dubbing team) and the theoretical framework is missing. Nice 'purpose', the significance of research could more effectively spelt out.

1.2.7

In 1997, Navarrete, one of the first professional Spanish audio describers, defined audio description (AD) as 'the art of translating images into words'. Since then, the academic, social and professional interest that this service has steadily increased. The Spanish regulation *Audiodescripción para personas con discapacidad visual. Requisitos para la audiodescripción y la elaboración de audioguías* (AENOR 2005) establishes the guidelines for the AD of theatre, cinema and museum guides in Spain. The guidelines state that the aim of every AD is that the receptor should perceive the audiovisual content 'in as similar a way as possible to that perceived by a person who sees'[1] (2005: 4). In other words, the goal is to eliminate the barriers imposed by sensory impairment when enjoying an audiovisual product and to place the person with a visual impairment as close as possible to a normal viewer, having the same information and also enjoying the film in the same way. The role of the describer is both essential and complex because they have to decide which elements they want to describe, taking into consideration the time restrictions imposed by the film itself, and also determine the adequate wording to use. In this sense, the intertextual elements of a film constitute an interesting challenge for the describer. The aim of this article is to analyse the AD of the film *The Skin I Live In* (2011) by the La Mancha director Pedro Almodóvar, paying special attention to intertextuality. We will identify the audio described elements (and those which have been omitted in the AD) and we will determine the translation strategies used by the describer, in order to consider whether, in fact, the analysed AD puts the visually impaired receptor in a better position to understand the film, than the average viewer.

The 'situation/problem' part is rather huge relative to the rest of the abstract; part of it could have been reshaped and presented in the 'significance of research', which is missing (e.g. the humanitarian value of the study. No theoretical framework and the methodology part could have avoided the *we*-inclusive structures; "the study identified…" may have been preferable. Results are promised, rather than reported as expected.

1.2.8

Since post-editing of machine translation has become a widespread practice in the language service industry, post-editing training has been increasingly included in translation courses. The purpose of the study is to investigate the feasibility of implementing a virtual community of practice (VCoP) in training future post-editors that meet the market's needs. A VCoP refers to a social group sharing a common interest in an argument or a problem, interacting with each other by networks (Davis and Goodman 2014). Based on this concept, a VCoP method is postulated to facilitate online post-editing courses. It is a method in which students learn how to post-edit and how to manage a post-editing project by actively engaging in a VCoP. To test the feasibility of this method, a quasi-experimental study was carried out at Hunan University in China. Thirty first-year translation postgraduates participated in the study. Fifteen students were taught virtually using the VCoP method, while fifteen students were taught by the same tutor in a face-to-face classroom. A comparison of students' performance in the two post-editing classes indicated that the VCoP method fostered students' self-reflection and self-assessment, and ultimately helped improve post-editing quality. Students' perceptions of the VCoP method were generally positive, showing its usability.

Problem/situation | Purpose | methodology/theory | results/findings | research significance

All in place, except that the last sentence could have been reshaped to explicitly state the significance of research, rather than let readers infer it.

1.2.9

Song translation has only recently become an area of interest for research purposes, with the development of studies on opera, films, folk music, cover songs, and more. Not many scholars have researched stage musicals, even though songs play a fundamental role in this type of performance, conveying meaning via verbal, audio and visual semiotic resources. A few studies on song translation can be identified, such as Low's (2003; 2005) Pentathlon Approach and Franzon's (2005) functional approach. These models of translation offer valuable guidelines on how to treat the lyrics, but what is missing is a systematic and multimodal model of analysis that can be applied to the song in its entirety. Kaindl (2005; 2013) takes into consideration the multimodality of songs, but only focuses on popular music and opera. Acknowledging the lack of substantial research on the interaction between modes, which is typical of stage musicals, this paper focuses on the development of a model of analysis that considers the semiotic complexity of songs. A new approach based on themes will allow for a more holistic view of the song and of its content.

The highly interesting background information/situation/problem could have been stated more succinctly. Results are announced rather than reported, as expected. No methodological information appears. Instead of presenting the various approaches which have dealt with the translation of songs in the abstract, it would have been more meaningful if the author informed readers about the model used for the analysis of the semiotic complexity of songs. The theoretical significance of the new approach could also be highlighted.

1.2.10

In this article, we combine the frameworks provided by Imagology and Translation Studies in order to analyse how translation can work as a tool of image formation and manipulation. Our paper focuses on the main features of the image of Irish national identity as it is represented in Brian Friel's play Translations and on the way these features have been translated into Catalan. Through a contrastive analysis of the source text and the target text, we examine the changes to these features that occurred during the translation process and the impact they have had on the constitution of the image of Irishness in the Catalan culture. We then consider the relationship established in the target culture between the self-image of Catalan national identity and the hetero-image of the Irish one. Finally, we propose a refinement of the taxonomy commonly used to describe images of national identities and their relationship of reciprocity or opposition.

Vague background/situation, the 'purpose' and 'methodology' are fine, no mention of 'theoretical framework'; significance of research is missing.

The abstract could be amended as follows: (amendments appear in blue, below)

The study combines frameworks provided by Imagology and Translation Studies in order to analyse how translation can work as a tool of image formation and manipulation. The focus is on features of the image of Irish national identity as it is represented in Brian Friel's play *Translations* and on the way these features have been translated into Catalan. The study makes use of Ditze's (2006) three dimensions of identity formation (personal, transpersonal, non-personal) to account for the changes to (a) the features of Irish national identity that occurred during the translation process and (b) the impact they have had on the constitution of the image of Irishness in the Catalan culture, also revealed through communication with one of the translators, theatre interviews director metacomments. Findings show that the translation shapes an affinity between the Irish-English relationships and the Catalan-Spanish ones. Although both translators avoid an openly political reading of the play, the narratives of oppression, colonisation, and sacrifice survive in the TT with reference to the Irish identity. The study then uses the binary 'self-/hetero-image' and considers the relationship established in the target culture between the self-image of Catalan national identity and the hetero-image of the Irish one and proposes a refinement of the taxonomy commonly used to describe images of national identities and their relationship of reciprocity or opposition. The significance of the study lies in that it shows the potential of translation as a tool of image formation, taking into consideration the specifics of the target environment.

Chapter 2 Suggested answers to discussion questions

QUESTION 2.1

Question 2.1.1 displays an instance of enforced cohesion which is a (causal) expansion of the ST *and* connective

2.1.1

New species of ancient four-legged whale discovered in Egypt	**Ανακάλυψαν αρχαία τετράποδη φάλαινα**
Although the area is now desert, it was once covered by sea **and** is a rich source of fossils. 021	Παρ' όλο που η περιοχή είναι πλέον τμήμα της ερήμου, κάποτε ήταν καλυμμένη από θάλασσα **και για τον λόγο** αυτό είναι μια πλούσια πηγή απολιθωμάτων για τους παλαιοντολόγους.

Question 2.1.2 displays a similar instance of making an implicit causal link explicit in the Greek version of the advertisement. It also makes another implicit contrast explicit in the target version: ST *and*→ TT *αλλά* (but)

2.1.2

Galaktos The milk chocolate that comes first in mind. **A flavour** we 've grown up with, one that "makes you feel you 're eating chocolate for the very first time", as an ION Milk Chocolate TV commercial said back in the '60's **and** remains true to this day.	**ION Γάλακτος** Η πρώτη σοκολάτα γάλακτος που σου έρχεται στο μυαλό! **Γιατί η πλούσια γεύση της μας συντροφεύει από τα παιδικά μας χρόνια**. "Νιώθεις πάντα σαν να τρως σοκολάτα για πρώτη φορά", λέει μια διαφήμιση της ION Γάλακτος από τη μακρινή δεκαετία του '60, **αλλά** η αλήθεια της είναι διαχρονική!

In question 2.1.3, a result is added through the *ώστε* (so that) connective, to which a contrast is attached through *ενώ* (while) translating ST *and.* Question 1.4 displays another and connective which translates into *ενώ* (while).

2.1.3

SkinGuard Technology The SkinGuard feature is positioned between the blades to smooth skin **and** protect it from the blades.	**Τεχνολογία SkinGuard Sensitive** Το μοναδικό προστατευτικό SkinGuard είναι τοποθετημένο ανάμεσα στις λεπίδες, **ώστε** η ξυριστική μηχανή να προσφέρει βαθύ ξύρισμα, **ενώ** *ταυτόχρονα* προστατεύει την επιδερμίδα. [*BT. Unique protective SkinGuard has been placed between the blades*, **so that** *the shaving machine can shave deeply*, **while**, at the same time, *protect skin*]

2.1.4

Sephora. gr [EN] An anti-aging serum that helps visibly improve lines and wrinkles in 2 weeks, **and** visibly addresses loss of firmness, …	**Sephora. gr** [ΕΛ] Ένα serum αντιγήρανσης που συμβάλλει στην ορατή λείανση λεπτών γραμμών και ρυτίδων σε διάστημα 2 εβδομάδων, **ενώ** *παράλληλα* παρέχει σύσφιγξη, …

Question 2.1.5 displays two signs of specificity in the Greek version, namely, the vague *reference conversations* which is rendered as *κάθε συζήτηση*, and the higher certainty expressed through the TT item *πάντα* (always) vs. the ST *often* which favours precision and the specific. Another two markers of specificity in the text fragment are the consultive *λοιπόν* (therefore) and the *είναι αυτονόητο* (it is self-evident) which elaborates on the causal relation between the propositions put forward.

ST but translates into Ωστόσο (nevertheless) which is a stronger connector than but and the indefinite article ***an*** *alarming new report* translates into definiteness *η δημοσιοποίηση της έκθεσης* (the report release). Likewise, the TT item *αυτός ο υδρογονάνθρακας* (this carbon dioxide) favours deictic specificity in the Greek version of the fragment. Another consultive connector *λοιπόν* highlights the cause-and-effect relationship between propositions, which is implicit in English. The ST *new report makes it clear* item translates into TT *το συμπέρασμα της έκθεσης*… (the conclusion of the report…) which also highlights a cause-and-effect relationship.

The TT *αναμφίβολα* (no doubt) adverb heightens certainty (thus makes meaning more specific and clear). Further down, TT item *ενώ ταυτόχρονα* (while, at the same time) highlights another contrast, rather than simply translating ST *and* straightforwardly. A strong contrastive connective *όμως* (however) emerges in Greek when no contrastive sign appears in English and time reference becomes more specific in the Greek version.

2.1.5

To Address the Climate Crisis, Focus on More Than Carbon Dioxide In conversations around the climate crisis, there's **often** a focus on carbon dioxide. […]. Reducing it remains **Ø** the key to achieving as soon as possible a net-zero economy. **But an** alarming new report, released today, by the United Nations-backed Intergovernmental Panel on Climate Change, sheds light on […] Over 20 years, methane has more than 80 times the heat-trapping power of carbon dioxide, making it a major contributor to the climate crisis. The new report makes it clear: […] The science **is clear** on the need to keep greenhouse gases like methane out of our atmosphere. **A** global methane assessment released in May showed how […] …lower energy bills, strengthen our national security, **and** provide clean air and water for communities hurt by environmental injustice. To solve this crisis, Congress must act. […]	**Κλιματική αλλαγή: Στο προσκήνιο τώρα και οι εκπομπές μεθανίου** Στο επίκεντρο **κάθε** συζήτησης για την κλιματική αλλαγή βρίσκεται, **πάντα**, το διοξείδιο του άνθρακα. […] Ο περιορισμός του, **λοιπόν**, **είναι αυτονόητο** ότι διαδραματίζει κομβικό ρόλο στην επίτευξη της οικονομίας μηδενικού ισοζυγίου άνθρακα. **Ωστόσο**, **η** δημοσιοποίηση **της** έκθεσης της Διακυβερνητικής Επιτροπής του ΟΗΕ (IPCC) για την κλιματική αλλαγή, δείχνει ότι […] Σε βάθος χρόνου εικοσαετίας, **αυτός** ο υδρογονάνθρακας έχει 80 φορές μεγαλύτερη ικανότητα παγίδευσης θερμότητας συγκριτικά με το διοξείδιο του άνθρακα. Αποτελεί, **λοιπόν**, πρωταγωνιστή της κλιματικής κρίσης. Το **συμπέρασμα** της έκθεσης των επιστημόνων του ΟΗΕ ήταν σαφές: […] **Αναμφίβολα** πρέπει να κρατήσουμε αέρια όπως το μεθάνιο μακριά από την ατμόσφαιρα. **Η** παγκόσμια αξιολόγηση των εκπομπών μεθανίου, τον Μάιο, έδειξε ότι […] …θα μειώσει τους λογαριασμούς ηλεκτρικής ενέργειας, θα ενισχύσει την εθνική μας ασφάλεια, **ενώ ταυτόχρονα** οι κοινότητες που έχουν πληγεί σκληρότερα από την κλιματική κρίση θα απολαύσουν καθαρό νερό και αέρα. **Όμως,** για να επιλυθεί η κρίση, πρέπει να δράσει **άμεσα** το Κογκρέσο. […]

Question 2.1.6 displays a TT definite article rendering a ST indefinite one, highlights spatial deixis by twice thematizing the place adverbial of the source version.

2.1.6

Mild winter spurs bears to emerge from hibernation earlier **An** unusually warm winter has caused bears to stir early from hibernation in several countries, […] This winter was the warmest ever recorded **in Europe** "by far", according to scientists, with the US just experiencing its hottest December and January on record. […] Bears are also on the move **in the Yellowstone**	**Η κλιματική αλλαγή ξυπνάει τις αρκούδες** **Ο** ασυνήθιστα θερμός εφετινός χειμώνας έκανε πολλές αρκούδες να ξυπνήσουν πολύ νωρίτερα από το κανονικό από τη χειμερία νάρκη τους, […] **Στην Ευρώπη** και σε άλλες περιοχές του βόρειου ημισφαιρίου ο φετινός χειμώνας ήταν μακράν ο θερμότερος που έχει καταγραφεί ποτέ,

national park in the US, with a grizzly spotted prowling around the park's famed Grand Prismatic Spring on 7 March. …	[…] **Στο εθνικό πάρκο του Γέλοουστοουν**, στις ΗΠΑ, οι δασοφύλακες εντόπισαν μια αρκούδα στις 7 Μαρτίου. …

The section shows that another sample of parallel translation data confirms the tendency of the Greek version to enforce cohesive links in the target versions, as if enforced cohesiveness facilitates understanding and adds naturalness to the target version. The second question brings in Greek-English poetry data.

QUESTION 2.2

In question 2.2.1 place deixis which the Greek version thematises is postposed in the target version, *in agreement with* previous observations where the Greek version thematized a relevant deictic marker. A marker which *disagrees with* the preference for highlighted deixis is the temporal indexical *then*, in the target version; it is a specificity marker which emerges in the English version, rather than in the Greek one, as previously observed. I'm not claiming appropriateness or inappropriateness – the translators' expertise suffices to ensure appropriateness. The aim of the task of tracing specificity/vagueness markers across versions, in Greek-English translation practice, is to check the frequency of such markers in this translation direction.

2.2.1

***Γεώργιος Δροσίνης*, Ο θάνατος του κύκνου**	***George Drosinis*, The Death of the Swan**
Εκεί που μαύρη φαλαρίδα κι η άγρια πάπια Χειμαδιό βρίσκουν στην προσηλιακή στεριά, **Στης λιμνοθάλασσας τα ακρόνερα τα σάπια** τι ήρθες ζητώντας, λευκέ Κύκνε, του βοριά; […] Αητός ο λευκός κύκνος **Ø** θέλησε να γίνει, Κι αητού φτερά και νύχια τάνυσε για κείνη· μα ήταν θανάσιμη η παράτολμή του ορμή…	Where the black coot and the wild duck Find a wintering place upon the sunny land, White Swan of the north, what did you seek to pluck **By the lagoon's decaying wateredge and sand**? […] The White Swan **then** tried an eagle's form to take, Eagle-like winds and talons stretching for her sake; But his foolhardy attempt proved to be fatal…

I see no sign of a specificity marker in the English version of Anestis Evangelou's poem *The Light*, or in Petros Sopha's *Resolution*.

In question 2.2.4, *Lethe's Adolescence* displays a postposed deictic marker (in agreement with the specificity preference in Greek), e.g., the *με μηχανάκι* and *στα σπίτια* specificity markers appear earlier in verse structure in Greek than *to our doors on motorbike*, which appears at the end. The only (higher) specificity markers in the English version of 2.4 and 2.5 seems to be the thematisation of *like a leech* and the emergence of *but* in 2.5

2.2.4

***Κική Δημουλά*, Η εφηβεία της λήθης**	***Kiki Dimoula*, Lethe's Adolescence**
… Αν δεν υπήρχε η απόσταση θα μαραζώνανε τα μακρινά ταξίδια ***με μηχανάκι*** θα μας έφερναν **στα σπίτια** σαν πίτσες την υφήλιο που ορέχτηκε η φυγή μας. Θα ήτανε **σαν βδέλλες** κολλημένα	… If there were no distance long journeys would waste away like pizza the world our escape hungered for would be delivered **to our doors *on motorbike***. **Like a leech** old age would stick fast to youth…

πάνω στα νιάτα τα γεράματα…

2.2.5

***Κική Δημουλά,* Εχθρική συμφιλίωση**	***Kiki Dimoula,* Hostile Conciliation**
…	…
φταίω εγώ που ζει μόνο μια μέρα η μέρα	I'm to blame for the day lasting only one day
που είναι μόνο των πουλιών οι κελαϊδισμοί	for the warbling being only the birds'
γιατί δεν έρχεται στο τέλος η νεότης	and because youth comes not at the end
κι έρχεται τότε στην αρχή	**but** back then at the beginning
τότε που από μόνοι μας είμαστε τόσο νέοι.…	when of our own accord we're so young. …

Chapter 3 Suggested answers to discussion questions

QUESTION 3.1

The following extracts are instances of meaning transfer in fiction. Which aspects of facework do you think are prioritized in the Greek version of the data: the rational/objective, the collective or the relational?

3.1.1 The relational aspect of identity formation is prioritized in the target version of the fragment, through the *one→σου* (you) shift, in a speech act which can be described as tracing relations between items; the relational dynamics between speaker and addressee are enforced by the translator's avoiding the indefinite *one* pronoun

A room of **one**'s own	Ένα δικό **σου** δωμάτιο
But you may say, we asked you to speak about women and fiction – what has **that** got to do with a room of **one**'s own?	Μα, μπορείτε να πείτε, εμείς σου ζητήσαμε να μιλήσεις για τις γυναίκες και την πεζογραφία – τι δουλεία έχει **αυτό** μ' ένα δικό **σου** δωμάτιο;
Virginia Woolf, *A room of one's own* Cambridge: Cambridge University Press, 1995	Βιρτζίνια Γούλφ, *Ένα δικό σου δωμάτιο*, Μετφρ. Μίνα Δαλαμάγκα, Αθήνα: Οδυσσέας, 1993

3.1.2 A speech act of exhortation is performed in Greek without the leeway the hedge (*will you?*) allows in the source fragment. It is a speech act performed more directly in the Greek version, which is concerned with the rational/objective concern of the identity formation model, because it specifies the contrastive relation between propositions, through *αλλά*, which in English is implicit. The specific is also enforced through the deictic marker *<u>αυτές</u> οι λέξεις* in Greek

"Get it ready, **will you**?" was the answer **Ø** uttered so savagely that I startled. The tone in which **the** words were said revealed a genuine bad nature.	"Get it ready, **will you**?" was the answer **Ø** uttered so savagely that I startled. The tone in which **the** words were said revealed a genuine bad nature.
Emily Brontë, *Wuthering Heights*, London: Penguin, 1994	Emily Brontë, *Ανεμοδαρμένα ύψη*, Μετφρ. Άρης Μπερλής Αθήνα: ΄Άγρα, 1995

3.1.3 A speech act of apologizing. The relational perspective is also highlighted here through the personal deictic markers *σας ενόχλησα* and *μ' άρεσε*

LAURA. [goes back to her sewing]. I heard you singing. TOM. I'm sorry if **it** bothered you. LAURA. It was very nice.	ΛΩΡΑ, αρχίζει πάλι να ράβει: Σε άκουσα που τραγουδούσες. TOM : Με συγχωρείτε που **σας** ενόχλησα. ΛΩΡΑ : Ω, **μ'** άρεσε πάρα πολύ.
Robert Woodruff Anderson, *Tea and Sympathy,* 1952.	*Τσάι και Συμπάθεια*. Μετφρ. Κωστής Λειβαδέας. Αθήνα: Δωδώνη 1954

3.1.4 A speech act of describing one's actions. A ST clause (*He drew in his breath*) was made an adverbial of manner (*<u>Κρατώντας</u> την αναπνοή του*) in Greek, which together with the thematisation of the spatial adverbial *απέξω* prioritise the rational aspect of identity, in that the speaker offers a clear and objective description of the situation.

He drew in his breath and opened the door. Instantly a warm wave of relief flowed through him. A colourless, crushed-looking woman, with wispy hair and a lined face, was standing **outside**.	**Κρατώντας** την αναπνοή του, άνοιξε την πόρτα. Αμέσως τον τύλιξε ένα θερμό κλίμα ανακούφισης. **Απέξω** στεκόταν μια άχρωμη γυναίκα με αραιά μαλλιά και κουρασμένο, ρυτιδωμένο πρόσωπο.
Orwell, G. *1984.* Penguin English Library (1949)	‘Οργουελ, Τζ. *1984* (Μετφρ. Ν. Μπάρτη, Μετάφραση) Αθήνα: Εκδόσεις Κάκτος (1978)

3.1.5 A speech act of reporting, in which the temporal information is highlighted through thematisation of the *[α]πό το πρωί* adverbial in Greek. In combination with makes the *[a]s soon as* …temporal adverbial, the temporal description is made more specific.

As soon as the light in the bedroom went out there was a stirring and a fluttering all through the farm buildings. Word had gone round **during the day** that old Major, the prize Middle White boar, had had a strange dream on the previous night and wished to communicate it to the other animals.	Μόλις έσβησε το φως στην κρεβατοκάμαρα, ακούστηκαν φτεροκοπήματα και φασαρία σε όλα τα σπιτάκια της φάρμας. **Από το πρωί** κυκλοφορούσε η φήμη πως ο γέρος Στρατηγός, ο βραβευμένος Άσπρος Κάπρος, είχε δει ένα περίεργο όνειρο την προηγούμενη νύχτα κι ήθελε να το διηγηθεί στα άλλα ζώα.
Orwell, G. *Animal Farm.* London: Secker and Warburg (1945)	‘Οργουελ, Τζ. *Η φάρμα των ζώων*. Μετφρ. Κ. Χριστοδούλου, Αθήνα: Εκδόσεις Γράμματα (2006).

3.1.6 A speech act of description where two items (the hood and the jewel) are referred to as if visualized in the context of the situation. Indexicality is heightened.

She still wore **the** pale hood and silver circlet set with its limpid blue stone. Like a Siphon—**the** jewel in its center reminded me of Azriel’s and Cassian’s Siphons.	Εξακολουθούσε να φορά **εκείνη** την ωχρή κουκούλα και το ασημένιο διάδημα, καρφωμένο με το άτονο μπλε πετράδι. Έμοιαζε με Σίφωνα... **εκείνο** το πετράδι στο κέντρο του στέμματος μου θύμιζε τους Σίφωνες του Άζριελ και του Κάσιαν.
Sarah J. Maas. *A Court of Wings and Ruin.* London: Bloomsbury (2017) p.13	Sarah J. Maas *Φτερά και Ερείπια* (Μετφρ. Έλλη Συλογίδου) Αθήνα: Ψυχογιός (2019) p. 24

3.1.7 A speech act of reporting on or confirming a situation, where the temporal period appears as if visualized, with indexicality heightened in the target version.

I hadn’t heard from Rhys in **the three months** I’d been here. Not a whisper.	Δεν είχα κανένα νέο από τον Ρις **αυτούς** τους **τρεις μήνες** που βρισκόμουν εδώ. Ούτε το παραμικρό.
Sarah J. Maas *A Court of Mist and Fury* London: Bloomsbury (2016) p. 6	Sarah J. Maas. *Ομίχλη και Οργή* (Μετφρ. Έλλη Συλογίδου) Αθήνα: Ψυχογιός (2018) p. 12

3.1.8 A speech act of warning which is rendered as an advice in Greek and affects the relational dynamics between interlocutors: advising assumes a closer relationship between interlocutors, warning does not necessarily do so. The *[α]ληθινά* adverbial which is an added evaluative comment in Greek confirms

the speaker's intention to advance addressee's understanding of the situation (positive politeness strategy: intensify interest/assert common ground).

'**You want** to be careful with those,' **Ron warned Harry**. 'When they say every flavour, they *mean* every flavour – you know, you get all the ordinary ones like chocolate and peppermint and marmalade, but then you can get spinach and liver and tripe. George reckons he had a bogey-flavoured one once.'	«Καλύτερα να είσαι προσεκτικός μ' αυτά», **τον συμβούλεψε ο Ρον.** «Όταν γράφει "όλες τις γεύσεις", **αληθινά** εννοεί όλες τις γεύσεις. Έχει τις συνηθισμένες –σοκολάτα, βανίλια, μέντα και λοιπά–, αλλά έχει και τις ασυνήθιστες, όπως σπανάκι, συκώτι και ψαρόσουπα. Ο αδελφός μου, ο Τζορτζ, έφαγε κάποτε ένα φασολάκι που είχε γεύση στάχτης!»
Rowling, J. K. *Harry Potter and the Philosopher's Stone* (Bloomsbury (2014) p.110	Rowling, J. K. *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*. Αθήνα: Ψυχογιός (2018) p. 122

3.1.9 A speech act of reporting a sequence of events, prioritising the rational aspect of identity formation model in that the speaker wants to appear orderly, so they heighten awareness of temporal sequence of events. The ST sequence would probably need more effort to be processed on the part of the addressee.

… **[Ø]** and from yet another pocket inside his overcoat he pulled an owl – a real, live, rather ruffled-looking owl – a long quill and a roll of parchment. **[Ø]** With his tongue between his teeth he scribbled a note which Harry could read upside-down… **[Ø]** Hagrid rolled up the note, gave it to the owl, which clamped it in its beak, **[Ø]** went to the door and threw the owl out into the storm.	**Κατόπιν**, από κάποια άλλη τσέπη του παλτού του, έβγαλε μια κουκουβάγια – μιαν αληθινή, ζωντανή και λίγο αναμαλλιασμένη κουκουβάγια – μια περγαμηνή σε ρολό και μια πένα με μακρύ φτερό. **Μετά**, δαγκώνοντας κάθε τόσο τα χείλη του, άρχισε να γράφει αργά, ενώ ο Χάρι διάβαζε ανάποδα τις λέξεις. … **Κατόπιν** ο Χάγκριντ τύλιξε πάλι την περγαμηνή σε ρολό και την έδωσε στην κουκουβάγια, που την έπιασε γερά με το ράμφος της. **Στην συνέχεια** πήγε στην πόρτα της καλύβας, την άνοιξε και άφησε το πουλί να πετάξει.
Rowling, J. K. *Harry Potter and the Philosopher's Stone* London: Bloomsbury 2014:56.	Rowling, J. K. *Ο Χάρι Πότερ και η Φιλοσοφική Λίθος*. Αθήνα: Ψυχογιός, 2018:67

3.1.10 Reporting on a situation (that Stanley has finally come down for breakfast) and prioritizing the relational aspect of the situation where Meg distances herself from Stanley, as a way of commenting on his late arrival for breakfast: this is manifested through the formal honorific *ο κύριος* and an *us/them* distinction which Meg foregrounds in order to complain about his late arrival – *us* is signalled through *Μας ήρθε;.. να του σερβίρουμε*.

Meg: So he's come down at last, has he? He's come down at last for his breakfast. But he doesn't deserve any, does he, Petey?	Μεγκ: Λοιπόν! Ευαρεστήθηκε επιτέλους **ο κύριος**; **Μας** ήρθε;...Και περιμένει να του σερβίρ**ουμε** το πρωινό του…Αν και δεν του αξίζει – έτσι Πητ;
Harold Pinter, *The Birthday Party.* London: Faber & Faber, 1957. http://gmmic.weebly.com/uploads/4/6/5/9/4659230/the_birthday_party.pdf	Χάρολντ Πίντερ, *Πάρτυ Γενεθλίων*, Μετφρ. Παύλος Μάτεσις, Αθηνα: Δωδώνη, 1970:19.

3.1.11 Replying to a speech act of thanking, prioritizing rational thinking (in that it suggests another reason why he is not actually offering anything).

HAPPY: […] Bring her champagne, Stanley.	Χάπυ: […] Φέρε της σαμπάνια, Στάνλεϋ.

GIRL: That's awfully nice of you. HAPPY: Don't mention it. It's all company money *[He laughs.]*	Κοπέλα: Αυτό είναι πολύ ευγενικό εκ μέρους σας. Χάπυ: Μην το συζητάτε**. Άλλωστε,** είναι πληρωμένη από την εταιρία *(γελάει)* .
Miller, A. (1977) *Death of a Salesman*. Penguin Books (work first published in 1949)	Μίλλερ, Άρθουρ. (1949) *Ο Θάνατος του Εμποράκου.* (Μετφρ. Ελένη Καλκάνη) Αθήνα: Δαμιανός,

3.1.12 Performing a face-threatening act (FTA) in asking somebody to let the speaker pass. The Greek version avoids the aggression conveyed by Stanley's ST words and opts for presenting him more polite in the TT. The question arises whether translators are entitled to interfere by modifying a character's im/politeness. They probably could if it is done for a reason. As Pinter's plays have violence in the subtext, translator Pavlos Matessis may have purposefully hidden signals of bad mood in Stanley, in order to allow violence to make more sense when it emerges.

Stanley: Well, if you'd move out of my way -	Στάνλεϋ: Αυτά. Κάνετε λίγο έτσι να περάσω;
Harold Pinter, *The Birthday Party*, in Harold Pinter: Plays 1. United Kingdom: Faber & Faber, 1996: 42.	Χάρολντ Πίντερ, *Πάρτυ Γενεθλίων*, Παύλος Μάτεσις. Αθήνα: Δωδώνη, 1770: 69.

QUESTION 3.2

The following extracts are instances of *non-fictional* transfer across English-Greek, where speech acts are modified in the target version, in some way. Please identify the speech acts performed and trace the modifications associated with them directly or indirectly.

3.2.1 Speech act of thanking in the acknowledgements section of a publication. The collective aspect of identity is highlighted through the shift *her cooperation → την συνεργασία μας*. The *[τ]έλος* connective concerns the rational aspect of the identity theory in that the text producer is more clearly organizing his discourse in Greek.

The John Benjamins Company/ The editor prepared the book with much care. I give my thanks especially to Mrs. Y. de Lusenet for **her** cooperation. I want to thank Dr. Geke Linker for reading the proofs of this complicated text.	Ο εκδοτικός οίκος John Benjamins ετοίμασε την αγγλική έκδοση με πολλή φροντίδα. Θα ήθελα να ευχαριστήσω ιδιαίτερα την κ. Y. de Lusenet για την συνεργασία **μας**. **Τέλος**, θα ήθελα να εκφράσω τις ευχαριστίες μου στη Δρ. Geke Linker για τις τυπογραφικές διορθώσεις σε ένα τόσο δύσκολο κείμενο.
Robert S. P. Beekes, *'Comparative Indo-European Linguistics: An Introduction'* Amsterdam/Philadelphia: John Benjamins Publishing Company 1995	R. S. P. Beekes *Εισαγωγή στη Συγκριτική Ινδοευρωπαϊκή Γλωσσολογία*, Μετφρ. Παπαναστασίου Γιώργος, Τσολακίδης Συμεών Ινστιτούτο Νεοελληνικών Σπουδών, Αριστοτέλειο Πανεπιστήμιο Θεσσαλονίκης 2004.

3.2.2 This is a speech act of thanking colleagues for the effort they put into a shared project. The speech act is more directly performed in Greek in that the speaker does not use the ST hedge *would like to thank*; *νιώθω την ανάγκη να ευχαριστήσω* (*feel the need to thank*) concerns the relational aspect of identity theory in that the speaker acknowledges their invaluable contribution which makes him obliged to thank them. A positive politeness move, where the speaker 'exaggerates' their help.

[…] the procedures designed to protect you, our passengers and, of course, our staff, whom **I would like to thank** once again for their hard	[…] διαδικασίες που προστατεύουν εσάς, τους επιβάτες μας, και φυσικά το προσωπικό μας, που για άλλη μία φορά **νιώθω την ανάγκη να ευχαριστήσω** για την

work and dedication these past two years.	προσπάθεια των τελευταίων δύο ετών.
Message from the Chairman, *Blue Magazine*, Aegean Airlines (87), 32. https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/	Μήνυμα απο τον Πρόεδρο, *Blue Magazine*, Aegean Airlines, Τεύχος (87), 32. https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/

Tourism

3.2.3 Tourism advertisement, praising the contribution of a company to offer nice trips to their customers. The relational aspect of the author's identity is highlighted in the Greek version, by using personal deixis (*σας ταξιδεύουμε*) which raises awareness of the interpersonal dimension between company and customers. Customers are likely to appreciate the company's presence during their tourism experience. The rational aspect of the author's identity is also highlighted in the Greek version, by the *αλλά και* connective, which acknowledges that international destinations may require different skills for satisfying customers' needs, which the company claims she possesses.

We fly **Ø** to 34 magical destinations all over Greece **and** to an ever-growing network of international destinations: Brussels, Larnaca, London, Paris, and Rome!	**Σας** ταξιδεύουμε σε 34 μαγικά σημεία σε όλη την Ελλάδα **αλλά** και σε ένα δίκτυο προορισμών εξωτερικού που διαρκώς μεγαλώνει: Βρυξέλλες, Λάρνακα, Λονδίνο, Παρίσι και Ρώμη!
https://www.skyexpress.gr/en/sky-experience/why-sky	https://www.skyexpress.gr/el/sky-experience/why-sky (accessed Dec. 12, 2021)

3.2.4 Το *Σάλτσμπουργκ καυχιέται για μια αρμονική αλληλεπίδραση του αστικού και του φυσικού περιβάλλοντος* does not seem to satisfy target linguistic intuition partly because the living organism conceptualization (*boasts*) is not frequent in Greek target versions, so the mediator adverbialized spatial deixis to keep it in a thematic position. As tourism concerns the spatial rather than temporal dimension, it seems a rational choice to thematize spatial deixis in presenting the destination to customers.

Salzburg boasts a harmonious interaction of the urban and natural environment	Στο Σάλτσμπουργκ αστικό και φυσικό περιβάλλον συμβιώνουν αρμονικά.
Ode to Mozart, Ready2Board, Τεύχος 53, ΣΕΠ-ΝΟΕ 2021, *2Board* issue 53 (aia.gr)	*Ode to Mozart*, Ready2Board, Τεύχος 53, ΣΕΠ-ΝΟΕ 2021 *2Board* issue 53 (aia.gr)

3.2.5 Speech act of destination advertizing, which prioritizes the interpersonal/relational dynamic of the interaction between the destination and customers, through *πάνω σας* (throwing its magic spell on you).

As Vienna casts its magic spell, you cannot but become part of this enchanting fairy tale.	Ρίχνοντας πάνω **σας** το μαγικό της ξόρκι, δεν έχετε παρά να γίνετε κομμάτι του παραμυθιού της Βιέννης.
Sweet spell*, *2board* The official Athens Airport magazine, Nov 2018-Jan 2019 https://www.aia.gr/ebooks/2board/2board43/mobile/index.html#p=22	Sweet spell*, *2board* The official Athens Airport magazine, Nov 2018-Jan 2019 https://www.aia.gr/ebooks/2board/2board43/mobile/index.html#p=22

3.2.6 This is a speech act of recommendation to customers to visit the destination, implicit and indirect in the English source text which also favours the living organism conceptualization (*boasts*), direct in Greek, in terms of the imperative *See the buildings built during the Italian rule*. The shift relates to the relational dynamics between host and customers, which decreased through the use of the imperative in the Greek target version. Another shift, the thematization of the ST *main square*, relates to the rational/ objective aspect of identity formation in that it is rational in tourism advertizing to neatly refer to destinations and their values.

The town also **boasts** a number of interesting buildings from the period of the Italian rule (1912-1947), such as the Casa del Fascio on the main square - ….	**Δείτε** επίσης τα κτίρια που χτίστηκαν κατά την περίοδο της Ιταλοκρατίας (1912-1947). Στην κεντρική πλατεία Ελευθερίας, το Casa del Fascio…
BLUE Magazine (AEGEAN) Τεύχος Αυγούστου – Οκτωβρίου 2021: 239	BLUE Magazine (AEGEAN) Τεύχος Αυγούστου – Οκτωβρίου 2021: 239

3.2.7 A speech act of highlighting the strong points of Ioannina as a tourism destination. If the Greek version is the source, the English TT seems to have adopted discourse patterns where the temporal sequence is important, thus thematizing temporal deixis. A counter example to the pattern of shifts identified so far.

Just prior to the Greek Revolution, French painter and philhellene Luis Dupré created a series of coloured lithographs…	Ο Γάλλος ζωγράφος και φιλέλληνας Luis Dupré είχε φιλοξενήσει λίγο πριν την έναρξη της Επανάστασης μια σειρά από έγχρωμες λιθογραφίες…
Ioannina, Threads of history. https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/ (p. 44)	*Ιωάννινα, Τα νήματα της ιστορίας.* https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/ (p. 44)

3.2.8 Speech act of introducing a work of art to foreign visitors, where the mediator made explicit information which the English audience would lack, namely that Spyros Samaras is a famous Greek composer.

"Kritikopoula" (Cretan Girl), the swan song of **Greek composer** Spyros Samaras, **admired for his operas**, is set in Venetian-ruled Crete.	Η «Κρητικοπούλα», το κύκνειο άσμα του **[Ø]** Σπύρου Σαμάρα **[Ø]**, μας μεταφέρει στην ενετοκρατούμενη Κρήτη.
In disguise , *Blue Magazine*, Aegean Airlines issue (87) 3 https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/	Μεταμφιέσεις, *Blue Magazine*, Aegean Airlines, Τεύχος (87) 36 https://el.aegeanair.com/taksidepste/en-ptisei/periodiko-blue/blue-87/

3.2.9 If the Greek version is the source, the target version did not opt for thematizing spatial deixis. English is a subject prominent language (Baker 1992), which may justify why the spatial adverbial takes sentence-final position in the English version.

Merichas – the port of the island, Chora – the capital, Loutra and Dryopida are **all located in the northern part.**	**Στο βόρειο μέρος του βρίσκονται** ο Μέριχας, το λιμάνι του νησιού, η Χώρα, η πρωτεύουσα, τα λουτρά και η Δρυοπίδα.
https://issuu.com/www.visitgreece.gr/docs/kyklades_e	https://issuu.com/www.visitgreece.gr/docs/kyklades_gre

ng_visit?fr=sZjNkYjM0MTIxNTY, (accessed Dec. 12, 2021)	_visit?fr=sZjE0NzM0MTIxNTY, (accessed Dec. 12, 2021)

3.2.10 Another recommendation to the customer, where the Greek version favours imperatives, taking a direct approach to speech act performance; by contrast, the English version uses hedges (*may want to*), which are negative politeness devices.

You **may** want to go out, meet interesting people and socialise. Or you **may** want to **lie** on the beach with your favourite book, go and explore the sea, nature or an unknown city. Or you just want to have a day all by yourself, to relax and empty your mind.	**Βγες** έξω και διασκέδασε με την ψυχή σου, **Χαλάρωσε** διαβάζοντας το αγαπημένο σου βιβλίο, κολύμπησε σε μαγευτικές παραλίες, **ανακάλυψε** ακρογιάλια και σπηλιές, τη μοναδική φύση και άγνωστες γωνιές της χώρας, ή απλώς **χάρισε** στον εαυτό σου μια ημέρα χαλάρωσης, για να αδειάσεις τελείως το μυαλό σου.
What do you want? https://www.visitgreece.gr/inspirations/all-you-want-is-greece/	*Τι είναι αυτό που θέλεις;* https://www.visitgreece.gr/el/inspirations/all-you-want-is-greece/

Health

3.2.11 Speech act of explaining the workings of depression to a general public. The collective aspect of identity formation is highlighted through the items *σκέψεις μας* and *σώμα μας*. The *we*-inclusive perspective makes reference to depression as less face threatening, by including the speaker in the group of people who are likely to be affected by the disease.

This complex disorder doesn't only alter mood and thoughts. If there's something characteristic about depression is how it impacts the body.	Αυτή η πολύπλοκη διαταραχή δεν μεταβάλλει μόνο τη διάθεση και τις σκέψεις **μας**. Ένα ιδιαίτερο χαρακτηριστικό της κατάθλιψης, είναι το πως επηρεάζει το σώμα **μας**.
Physical Symptoms of Depression: What Your Body is Telling You, https://exploringyourmind.com/physical-symptoms-depression-body-telling-you/	*Τα σωματικά συμπτώματα της κατάθλιψης: Τι μας λέει το σώμα μας;*, https://psychologynow.gr/arthra-psyxikis-ygeias/psyxikes-diataraxes/katathlipsi/6415-ta-somatika-symptomata-tis-katathlipsis-ti-mas.html

3.2.12 Speech act of instructing the public how the Airport space is to be managed during the pandemic. The English version apologizes but it sounds more adamant as to whether children with the flu or flu-like symptoms are accepted or not. The Greek version would be expected to extend a rather direct prohibition, but instead, the phrase *είναι εξαιρετικά σημαντικό να μην*…carries a mild prohibiting force. The relational aspect of the identity formation is modified in the directive.

We regret that for health and safety reasons children with flu or flu-like symptoms **cannot** be accepted.	Επίσης, για λόγους υγείας και ασφάλειας όλων των παιδιών **είναι εξαιρετικά σημαντικό** να μην εισέρχονται στο χώρο παιδιά με γρίπη ή οποιαδήποτε άλλη ίωση.
Athens International Airport - Children Facilities (aia.gr)	Athens International Airport - Υπηρεσίες για παιδιά (aia.gr)

3.2.13 This is a speech act of recommendation to customers to visit the destination, implicit and indirect in the English source text which also favours the living organism conceptualization (*boasts*), direct in Greek, in terms of the imperative *See the buildings built during the Italian rule*. The shift relates to the relational dynamics between host and customers, which decreased through the use of the imperative in the Greek target version. Another shift, the thematization of the ST *main square*, relates to the rational/objective aspect of identity formation in that it is rational in tourism advertizing to neatly refer to destinations and their values.

If **you** have fever, cough or other respiratory symptoms postpone **your** trip and seek medical attention.	Εάν εμφανίσ**ουμε** συμπτώματα λοίμωξης του αναπνευστικού (βήχας, καταρροή, πυρετός, πονόλαιμος) αναβάλ**ουμε** το ταξίδι μας.
COVID 19 Protect Yourself and Others | Minoan Lines	COVID 19 Προστατεύουμε τον εαυτό μας και τους άλλους | Minoan Lines

3.2.14 Regularly and thoroughly clean your hands with an alcohol-based hand rub or wash them with soap and water and avoid touching eyes, nose and mouth.

Πλένουμε τα χέρια μας τακτικά και σχολαστικά με σαπούνι και νερό ή με αλκοολούχο διάλυμα και αποφεύγουμε την επαφή των χεριών με το πρόσωπο (μάτια, μύτη, στόμα).

COVID 19 Protect Yourself and Others | Minoan Lines	COVID 19 Προστατεύουμε τον εαυτό μας και τους άλλους | Minoan Lines

3.2.15 As the pandemic is a crisis situation, the source of informed opinion is highly important for the persuasive force of an utterance and is thematized in the English version.

Covid has severely affected healthcare staff and may have killed between 80,000 and 180,000, **the World Health Organization (WHO) says.**	**Σύμφωνα με την εκτίμηση του Παγκοσμίου Οργανισμού Υγείας,** μεταξύ 80.000 και 180.000 άνθρωποι του κλάδου υγείας έχουν χάσει τη ζωή τους από επιπλοκές της Covid-19 μεταξύ του Ιανουαρίου 2020 και του Μαΐου 2021.
Covid: Virus may have killed 80k-180k health workers, WHO says. *BBC NEWS* 21/10/2021 https://www.bbc.com/news/health-58973697	ΠΟΥ: Μέχρι 180.000 επαγγελματίες υγείας πέθαναν από κορονοϊό έως τον Μάιο του 2021. NEWSIT 21/10/2021 https://www.newsit.gr/kosmos/pou-mexri-180-000-epaggelmaties-ygeias-pethanan-apo-koronoio-os-ton-maio-tou-2021/3390777/

3.2.16 Spatial deixis is thematized, in Greek, in a text fragment discussing the repercussions of the pandemic across the globe.

Fewer than one in 10 healthcare workers were fully vaccinated **in Africa**, he said, compared with eight in 10 in high-income countries.	**Στην Αφρική,** λιγότεροι από ένας στους 10 επαγγελματίες υγείας έχουν ανοσοποιηθεί πλήρως. Ταυτόχρονα, στις περισσότερες χώρες υψηλού εισοδήματος, περισσότερο από το 80% των εργαζομένων στον τομέα υγείας είναι πλήρως ανοσοποιημένο», συνέχισε.
Covid: Virus may have killed 80k-180k health workers, WHO says. *BBC NEWS* 21/10/2021	ΠΟΥ: Μέχρι 180.000 επαγγελματίες υγείας πέθαναν από κορονοϊό έως τον Μάιο του 2021. NEWSIT 21/10/2021

https://www.bbc.com/news/health-58973697	https://www.newsit.gr/kosmos/pou-mexri-180-000-epaggelmaties-ygeias-pethanan-apo-koronoio-os-ton-maio-tou-2021/3390777/

QUESTION 3.3

The following extracts comprise speech acts which are transferred modified. Please describe the shift from a theoretical point of view.

News

3.3.1 Speech act of reporting, where the reporter's concern is to be accurate with respect to the source of the information, and to interpret the contrastive relations between propositions. The rational aspect of the reporter's identity formation are prioritized.

As in previous years, universities from the United States dominated the ranking, claiming eight of the top ten spots — which remain largely unchanged from the previous year with the exception of the University of Washington, Seattle, **and** Cambridge University each rising one spot. **[∅]** California Institute of Technology fell two spots.	Όπως και τα προηγούμενα χρόνια, πανεπιστήμια από τις Ηνωμένες Πολιτείες κυριάρχησαν στην λίστα, κατάκτώντας οκτώ από τις δέκα πρώτες θέσεις. **Σύμφωνα με το CNBC,** μάλιστα, η κορυφαία δεκάδα δεν παρουσιάζει σημαντικές διαφορές σε σύγκριση με πέρσι. Εξαίρεση αποτελεί το πανεπιστήμιο της Ουάσιγκτον **αλλά και** το πανεπιστήμιο του Κέιμπριτζ που ανεβαίνει το καθένα κατά μία θέση. **Αντίθετα**, το Ινστιτούτο Τεχνολογίας στην Καλιφόρνια, υποχώρησε δύο θέσεις.
The 10 best global universities of 2022, according to U.S. News and World Report, CNBC, 26/10/2021 The 10 best global universities of 2022, according to U.S. News (cnbc.com)	*Αυτά είναι τα κορυφαία πανεπιστήμια στον κόσμο – Σε ποια θέση βρίσκονται τα ελληνικά,* NEWSMONEY, 31/10/2021 Αυτά είναι τα κορυφαία πανεπιστήμια στον κόσμο (pics) – Σε ποια θέση βρίσκονται τα ελληνικά| newmoney

3.3.2 The Greek version refers to the age and nationality of the actor, in the headline, as if these features are meaningful for the target audience. Could there be stereotypes activated with the choice of features which the Greek headline privileges? The name of the city is not included as if irrelevant.

Policeman survives knife attack in French Riviera city of Cannes*, Reuters (headline)*, 8/11/2021	Γαλλία: 37χρονος Αλγερινός ο δράστης της επίθεσης με μαχαίρι κατά του αστυνομικού, *Η Καθημερινή*, 8/11/2021.
https://www.reuters.com/world/europe/police-official-injured-after-attack-cannes-french-interior-minister-2021-11-08/	https://www.kathimerini.gr/world/561576382/gallia-37chronos-algerinos-o-drastis-tis-epiethsis-me-machairi-kata-astynomikoy/

3.3.3 Speech act of news reporting where the ST unconnected structure and direct speech (*Help wanted. Now*) assumes an urgent situation. The Greek version favours connectivity with indirect speech and person deixis (*ότι ζητούν τη βοήθειά τους*).

As the global economy heats up and tries to put the pandemic aside, a battle for the young and able has begun. Ø With fast-track visas and promises of permanent residency, many of the wealthy nations driving the recovery are	Καθώς η παγκόσμια οικονομία ανακάμπτει δυναμικά από την πανδημία, έχει αρχίσει ένας ανταγωνισμός ανάμεσα σε οικονομίες που προσπαθούν να εξασφαλίσουν νέους και ικανούς εργαζομένους. **Έτσι**, πολλές από τις πλούσιες χώρες που ηγούνται της ανάκαμψης

sending a message to skilled immigrants all over the world: Help wanted. Now.	έχουν αποδυθεί σε μια κούρσα ταχύτατης έκδοσης βίζας και μόνιμων αδειών παραμονής. Στέλνουν στους μετανάστες που διαθέτουν κάποια επαγγελματική ειδίκευση το μήνυμα ότι ζητούν τη βοήθειά **τους και** άμεσα.
Contending with the pandemic, Wealthy nations wage global battle for migrants, *The New York Times,* 23 Nov.2021 https://www.nytimes.com/2021/11/23/world/asia/immigration-pandemic-labor-shortages.html	Οι πλούσιες χώρες ανοίγουν τα σύνορα για ξένους εργαζομένους, *Η Καθημερινή,* 25 Nov. 2021 https://www.kathimerini.gr/economy/561601642/oi-ploysies-chores-anoigoyn-ta-synora-gia-xenoys-ergazomenoys/

3.3.4 Speech act of reporting where the reporter attempts to save Greece's face, by adding that the source of the information are the denouncers.

Those onboard **[Ø]** were separated into two groups and taken to two large coastguard boats, where armed crews of between 10 and 15 men, most wearing balaclavas, searched them and confiscated belongings including phones, passports and money.	Οι εν λόγω επιβάτες, **κατά τα λεγόμενα των καταγγελλόντων**, φέρονται να χωρίστηκαν σε δύο ομάδες και να μεταφέρθηκαν σε δύο μεγάλες βάρκες της ακτοφυλακής, όπου ένοπλα πληρώματα 10-15 ανδρών, οι περισσότεροι φορώντας μπαλακλάβες, τους έψαξαν και τους κατάσχεσαν αντικείμενα, όπως τηλέφωνα, διαβατήρια και χρήματα.
Greece accused of 'shocking' illegal pushback against refugees at sea *The Guardian* 26/04/2021 https://www.theguardian.com/world/2021/apr/26/greece-accused-of-shocking-pushback-against-refugees-at-sea	Guardian: Η Ελλάδα κατηγορείται για «σοκαριστικές» απωθήσεις προσφύγων στη θάλασσα, Huffpost 26/04/2021 https://www.huffingtonpost.gr/entry/guardian-e-ellada-kateyoreitai-yia-sokaristikes-apotheseis-prosfeyon-ste-thalassa_gr_60868b28e4b09cce6c13b936

3.3.5 The source of the information is preposed in Greek, potentially out of respect for scientific knowledge (and scientists), in a high-power distance culture.

As the global economy heats up and tries to put the pandemic aside, a battle for the young and able has begun. Ø With fast-track visas and promises of permanent residency, many of the wealthy nations driving the recovery are sending a message to skilled immigrants all over the world: Help wanted. Now.	Καθώς η παγκόσμια οικονομία ανακάμπτει δυναμικά από την πανδημία, έχει αρχίσει ένας ανταγωνισμός ανάμεσα σε οικονομίες που προσπαθούν να εξασφαλίσουν νέους και ικανούς εργαζομένους. **Έτσι**, πολλές από τις πλούσιες χώρες που ηγούνται της ανάκαμψης έχουν αποδυθεί σε μια κούρσα ταχύτατης έκδοσης βίζας και μόνιμων αδειών παραμονής. Στέλνουν στους μετανάστες που διαθέτουν κάποια επαγγελματική ειδίκευση το μήνυμα ότι ζητούν τη βοήθειά **τους και** άμεσα.
Contending with the pandemic, Wealthy nations wage global battle for migrants, *The New York Times,* 23 Nov.2021 https://www.nytimes.com/2021/11/23/world/asia/immigration-pandemic-labor-shortages.html	Οι πλούσιες χώρες ανοίγουν τα σύνορα για ξένους εργαζομένους, *Η Καθημερινή,* 25 Nov. 2021 https://www.kathimerini.gr/economy/561601642/oi-ploysies-chores-anoigoyn-ta-synora-gia-xenoys-ergazomenoys/

Commercials

3.3.6 The Greek version of the ad favours the relational aspect of the identity formation model (through asking potential customers directly: *Γνωρίζετε;*) in addition to the rational aspect (through *όμως* which signals a contrast the advertiser highlights in the eyes of the customers).

We've all heard that breakfast is the most important meal of the day**. And cereal is one of the best choices for breakfast**.	Όλοι έχουμε ακούσει ότι το πρωινό είναι το σημαντικότερο γεύμα της ημέρας. **Γνωρίζετε όμως ότι τα δημητριακά αποτελούν μια εξαιρετική επιλογή για το πρωινό;**
The Benefits of Cereal, Kellogg's https://www.kelloggs.co.uk/en_GB/nutrition/the-benefits-of-cereal.html (Dec. 11, 2021)	*Τα Οφέλη των Δημητριακών, Kellogg's* https://www.kelloggs.gr/el_GR/nutrition/the-benefits-of-cereal.html (Dec. 11, 2021)

3.3.7 Connectivity is higher in Greek, in the argumentative advertisement fragment (see general ST connective *and* rendered as *ώστε* signalling a cause-and-effect relationship between propositions. Speech act of praising the strong points of the

Boost your shower experience with Palmolive Wellness Revive Shower Gel. It's made to help you feel closer to nature with macadamia extract and 100% essential oils. Our gentle shower gel also has ingredients of 95% natural origin* and a formula that's 95% biodegradable and has been dermatologically tested. It comes in a recycled plastic bottle that you can recycle again **and** help support the planet.	Απογειώστε την εμπειρία ντουζ με το Palmolive Wellness Revive. Είναι φτιαγμένο για να σας βοηθήσει να νιώσετε πιο κοντά στη φύση με εκχύλισμα macadamia και 100% αιθέρια έλαια. Το αφρόλουτρό μας περιέχει συστατικά 95% φυσικής προέλευσης και 95% βιοδιασπώμενη σύνθεση η οποία είναι δερματολογικά ελεγμένη. **Επίσης**, το βρίσκετε σε μπουκάλι από ανακυκλωμένο πλαστικό το οποίο μπορεί να ανακυκλωθεί εκ νέου **ώστε** να βοηθήσουμε στην προστασία του πλανήτη. Vegan.
Revive Palmolive Shower Gel with Macadamia extract and essential oils https://www.palmolive.co.uk/products-range/body-wash/palmolive-wellness-revive-shower-gel	*Αφρόλουτρο Palmolive Wellness με εκχύλισμα Macadamia και Αιθέρια Έλαια* https://www.palmolive.gr/products-range/body-wash/palmolive-wellness-revive-shower-gel

3.3.8 A speech act of a film-director reprimanding an actor (in ST) becomes a speech act of warning which potentially is a more aggressive behaviour.

World's first living robots can now reproduce, scientists say. By Katie Hunt, CNN Updated 2104 GMT (0504 HKT) Nov. 29, 2021	Τα πρώτα ζωντανά ρομπότ του κόσμου έμαθαν να αναπαράγονται Newsroom Τρίτη, 30 Νοεμβρίου 2021 11:56
The xenobots are very early technology – think of a 1940s computer – and don't yet have any practical applications. However, this combination of molecular biology and artificial intelligence could potentially be used in a host of tasks in the body and the environment, **according to the researchers.**	**Όπως σημειώνει το CNNi**, τα xenobots είναι στην πραγματικότητα βασισμένα σε πολύ παλιά τεχνολογία (σαν ηλεκτρονικοί υπολογιστές της δεκαετίας του 1940) και δεν έχουν πρακτικές εφαρμογές, ωστόσο ο συνδυασμός μοριακής βιολογίας και τεχνητής νοημοσύνης θα μπορούσε να χρησιμοποιηθεί για διάφορους σκοπούς και εργασίες, τόσο στο σώμα όσο και στο περιβάλλον.
https://edition.cnn.com/2021/11/29/americas/xenobots-self-replicating-robots-scn/index.html (accessed Dec. 13, 2021)	https://edition.cnn.com/2021/11/29/americas/xenobots-self-replicating-robots-scn/index.html https://www.cnn.gr/focus/story/291462/ta-prota-zontana-rompot-toy-kosmoy-emathan-na-anaparagontai

Chapter 4 Suggested answers to discussion questions

QUESTION 4. 1

The chapter drew attention to the foreignizing effect created in the Greek version of the AIA texts, generating the implicature of the 'bilingual state of mind', of the 'playful attitude with language', of minimizing threat potentially emanating from global crises (the 'all is well' implicature) [22]. The texts also displayed instances of a different strategy, namely, one which highlights host-environment culture-specific values and identities. Please identify which implicature the following text fragments generate, out of the following four: 'all is well', 'bilingual state of mind', 'host environment values promoted', 'playful attitude with language', and explain why you think this is the case.

4.1.1 OH DE COLOGNE!

THE BIRTHPLACE OF EAU DE COLOGNE AT ITS BEST.	Η ΓΕΝΕΤΕΙΡΑ ΤΗΣ ΚΟΛΩΝΙΑΣ ΣΤΑ ΚΑΛΥΤΕΡΑ ΤΗΣ
Yet another European city that loves the arts, celebrations, exhibitions and perfumes of course, being the birthplace of the first Eau de Cologne. In terms of museums, Ludwig pays tribute to German expressionism, Bauhaus and the Russian avant-garde, while also showcasing the largest collection of Pop Art outside the United States.	Μία ακόμα ευρωπαϊκή πόλη που αγαπά τις τέχνες, τις γιορτές, τις εκθέσεις και φυσικά τα αρώματα, ως γενέτειρα του πρώτου Eau de Cologne. Στη λίστα των μουσείων, το Ludwig τιμά το γερμανικό εξπρεσιονισμό, το bauhaus και τη ρωσική avant-garde, επιδεικνύοντας τη μεγαλύτερη συλλογή Pop Art εκτός των ΗΠΑ.
	54, Dec-Feb, 2021:28

Comment: The loan items *Eau de Cologne, bauhaus, avant-garde, Pop Art* appearing in Latin characters in the Greek text fragment generate the 'bilingual state of mind' implication. The OH DE COLOGNE! headline, being homophonous with the (loan) name of the product (Eau de Cologne), manifests the 'playful attitude with language' implicature creating a witty pun.

4.1.2 A ROLLER-COAST AIR RIDE

We are certainly living in strange times; when positive and negative alternate at breakneck speed, the one works to balance out the other; the positive news is that travel restrictions are gradually lifted, but, at the same time, the unfolding geopolitical crisis is frightening, with the entire planet in a state of shock and awe.	Είναι γεγονός ότι ζούμε σε ιδιαίτερες εποχές, στις οποίες το θετικό εναλλάσσεται με το αρνητικό με ιλιγγιώδη ταχύτητα, σε μια ιδιόμορφη «άσκηση ισορροπίας». Το αισιόδοξο, εντούτοις, νέο είναι ότι οι ταξιδιωτικοί περιορισμοί αίρονται σταδιακά, όμως, την ίδια στιγμή η προϊούσα γεωπολιτική κρίση προκαλεί έντονη ανησυχία, με ολόκληρο τον πλανήτη να βρίσκεται σε κατάσταση σοκ και δέους.
Riding this rollercoaster in full speed, hopeful estimations about the upcoming Greek summer are becoming stronger –an underlying concern regarding the geopolitical crisis and its dire repercussions on tourism and aviation is, however, on the rise.	Σε αυτό το περιβάλλον με τις διαρκείς εναλλαγές, οι αισιόδοξες εκτιμήσεις για το επερχόμενο ελληνικό καλοκαίρι ισχυροποιούνται. Ωστόσο, την ίδια στιγμή η υφιστάμενη ανησυχία για τη γεωπολιτική κρίση και τις επιπτώσεις της στον τουρισμό και τις αερομεταφορές μεγαλώνει.
	55, Mar-May 2022:7

The implicature prevailing in the Greek fragment is the 'all is well' one, because the item *unfolding geopolitical crisis is frightening is toned down through the option η προϊούσα γεωπολιτική κρίση προκαλεί έντονη ανησυχία.* Likewise, the item *Riding this rollercoaster in full speed rendered as με τις διαρκείς εναλλαγές* also tones down the representation of the threatening situation, evidently creating the implication that travelling is feasible even in the current circumstances.

[22] The 'all is well' implicature is ubiquitous in tourism advertizing. See a page of the *Ready 2 Board* magazine advertizing shopping at AIA, with the headline PRESENT PERFECT playing the ambiguity of the term, namely, the grammatical tense and a potential statement that life can be perfect with travelling and shopping (55, Mar-May 2022:86)

4.1.3 YES YOU CANNES

EVERY MAY, ITS RED CARPET ATTRACTS CELEBRITIES AND MANY MORE.

Famous guests, cameras flashing, smiles sparkling, haute couture designs and, of course, film. The International Cannes Film Festival has undoubtedly left its mark, everywhere…

ΤΟ ΚΟΚΚΙΝΟ ΧΑΛΙ ΤΗΣ ΕΛΚΕΙ ΚΑΘΕ ΜΑΙΟ ΤΟΥΣ ΣΤΑΡ ΑΠΟ ΤΟ ΧΩΡΟ ΤΟΥ ΘΕΑΜΑΤΟΣ ΚΑΙ ΟΧΙ ΜΟΝΟ.

Επώνυμοι καλεσμένοι, φλας, αστραφτερά χαμόγελα, δημιουργίες υψηλής ραπτικής και, βέβαια, ταινίες. Σίγουρα, το Διεθνές Φεστιβάλ Κινηματογράφου Κανών έχει βάλει τη σφραγίδα του παντού…

55, Mar-May 2022:16

The headline YES YOU CANNES is a pun, assuming a 'playful attitude with language' intention, typical in the genre of advertizing.

4.1.4 ROCK THE MARRAKESH

EXOTIC FAIRYTALES WITH PALACES, LUSH GARDENS, SERPENTINE SOUKS AND RED HOUSES.

Buzzing markets with some 10,000 small stores packed with Berber rugs, handmade slippers, spices and dates. Snake charmers, tale spinners, dancers, jugglers and musicians in a frenzy of colours and flavours aligned with authenticity and lots of noise.

ΕΞΩΤΙΚΑ ΠΑΡΑΜΥΘΙΑ ΜΕ ΠΑΛΑΤΙΑ, ΟΜΟΡΦΟΥΣ ΚΗΠΟΥΣ, ΔΑΙΔΑΛΩΔΗ" SOUKS" ΚΑΙ ΚΟΚΚΙΝΑ ΣΠΙΤΙΑ .

Πολύβουα παζάρια με χιλιάδες μικρομάγαζα γεμάτα βερβερινικά χαλιά, χειροποίητα πασούμια, μπαχάρια και χουρμάδες. Γητευτές φιδιών, παραμυθάδες, χορευτές, ζογκλέρ και μουσικοί, σε μια φρενίτιδα χρωμάτων και γεύσεων συντονισμένη με την αυθεντικότητα και τη φασαρία.

55, Mar-May 2022:16

The Greek version uses the items *παζάρια* and *πασούμια* for *markets* and *slippers*, respectively, (instead of αγορές and παντόφλες) to highlight the relational dynamic of the Greek culture with the east, thus, allowing 'host environment values' to surface.

4.1.4 BLOW…CUP

GIANNIS TALOUMIS, CEO & HEAD OF QUALITY OF TAF COFFEE, TALKS ABOUT THE EXPLOSION OF FLAVORS WITHIN SPECIALTY COFFEES

Ο ΓΙΑΝΝΗΣ ΤΑΛΟΥΜΗΣ, CEO & HEAD OF QUALITY ΤΗΣ TAF COFFEE, ΜΙΛΑΕΙ ΓΙΑ ΤΗΝ ΕΚΡΗΞΗ ΤΩΝ ΓΕΥΣΕΩΝ ΠΟΥ ΚΡΥΒΟΥΝ ΟΙ SPECIALTY COFFEES.

55, Mar-May 2022:160

The punning headline *BLOW…CUP* echoes the blowing up of flavours which the *explosion of flavors* item anticipates. An instance of a 'playful attitude with language' implicature, disambiguating the … *CUP* option visually, namely, by showing a creamy cup of coffee and coffee beans.

4.1.4 CHECK…EAT

THE DINING SCENE IN ATHENS IS EVOLVING AND BRINGING NEW RESTAURANTS AND IDEAS TO OUR TABLE.

Η ΕΣΤΙΑΣΗ ΣΤΗΝ ΑΘΗΝΑ ΕΞΕΛΙΣΣΕΤΑΙ ΚΑΙ ΦΕΡΝΕΙ ΝΕΑ ΕΣΤΙΑΤΟΡΙΑ ΚΑΙ ΙΔΕΕΣ ΣΤΟ ΤΡΑΠΕΖΙ ΜΑΣ

55, Mar-May 2022:64

The headline alludes to the exhortation *CHECK…IT* suggesting that the passengers should explore restaurants in Athens. An instance of a 'playful attitude with language' implicature, disambiguated by the accompanying visuals (showing gourmet dishes and a young man preparing food in a restaurant kitchen.

QUESTION 4.2

Question 2 gives three of W.B.Yeats' late poems translated into Greek and asks you to identify what the implications are that the Greek version attempts to highlight. The following poems are from his later production, when he became more physical. W.B.Yeats was awarded the Nobel Prize in Literature in 1923. *The Lady's First Song* is the first of six songs which accompany the poem *The Three Bushes*, where the poet warned that he was to intensify the drama. All three of the characters, the lady, the lover and the chambermaid attempt to balance the spiritual with the carnal experience. Identify what is shifting in the target version, in terms of the implications following from the target options.

The Lady's First Song	**Της κυράς τραγούδι πρώτο**
I turn around	Όλο γυρίζω γύρω γύρω
Like a dumb beast in a show,	σα ζώο σ' επίδειξη μουγκό,
Neither know what I am	δεν ξέρω ποια είμαι, πού να γείρω,
Nor where I go,	δεν ξέρω πού πάω, πού να σταθώ
My language beaten	και όπου τη φωνή μου σύρω
Into one name;	μόνο ένα όνομα θα πω·
I am in love	μα το Θεό τον αγαπάω.
And that is my shame.	Κι αυτή, στ' αλήθεια, είν' η ντροπή μου.
What hurts the soul	Ό,τι πληγώνει την ψυχή μου
My soul adores,	τώρα λατρεύω και τιμάω:
No better than a beast	σα ζώο στα τέσσερα γυρνάω.
Upon all fours.	

New Poems (1938) *W.B. Yeats, 70 Ερωτικά,* Εστία, 2000: 218-219, Μτφρ. Αργυρός Ιωάννης Πρωτοπαπάς

The binary *κυρά*/*δούλα* (lady/chambermaid), in Greek, evidently follows from the target expression *η καλή νοικοκυρά είναι δούλα και κυρά* which sets the two opposing roles; first line *Όλο γυρίζω γύρω γύρω* enhances intensity through repetitive turning around. The swearing to God (*μα το Θεό*) confirms the truth of what is being claimed (*τον αγαπάω*) which carries more truth conditions than *είμαι ερωτευμένη* (which would translate ST item *I am in love*)

The Lover's Song balances the spiritual with the physical: the spiritual is manifested through *οι σκέψεις μας δεν ξέρω πού κουρνιάζουν* and the carnal through the line *[f]or the womb the seed sighs* (*για τη μήτρα ο σπόρος ριγά*) where *ριγά* intensifies the representation of the sexual connotation. The *αποσταμένα από τον έρωτα μηριά* is also more sexually charged than what the case is with the source line *[o]n straining thighs*.

The Lover's Song	**Το τραγούδι του εραστή**
Bird sighs for the air,	Τα πουλιά για τον αέρα αναστενάζουν
Thought for I know not where,	και οι σκέψεις μας δεν ξέρω πού κουρνιάζουν,
For the womb the seed sighs.	για τη μήτρα ο σπόρος ριγά.
Now sinks the same rest	Τώρα βουλιάζει ένα πέπλο απαλό
On mind, on nest,	μες στη φωλιά, μες στο μυαλό,
On straining thighs	στα αποσταμένα από τον έρωτα μηριά

New Poems (1938) *W.B. Yeats, 70 Ερωτικά,* Εστία, 2000: 212-213, Μτφρ. Αργυρός Ιωάννης Πρωτοπαπάς

The Chambermaid's Second Song expresses the maid's disappointment at her lover's physical state after sexual intercourse. *Ηδονή* translating *pleasure* intensifies sexual connotations, on a par with *χαυνωτική ηδονή* (caustic pleasure) added by the translator evidently for explicitation reasons. The translator seems to intensify the contrast between *σκούληκα νωθρό* and *τ' άγριο σκήπτρο του* (his wild rod). The translator also opted for *σκούληκα* (rather than *σκουλήκι*) whose grammatical gender is masculine and potentially alludes to old age. The British poet Dorothy Wellesley (1889-1956) asked Yeats whether he could think of something else, other than a *worm*, but Yeats insisted on worm, for the aversion and disgust it implies (Iliopoulos and Sidiropoulou 2000).

The Chambermaid's Second Song	**Της δούλας τραγούδι δεύτερο**
From pleasure of the bed,	Του κρεβατιού μου η χαυνωτική ηδονή
Dull as a worm,	τον εκατάντησε σα σκούληκα νωθρό
His rod and his butting head	και τ' άγριο σκήπτρο του μ' ορθή την κεφαλή
Limp as a worm, his spirit that has fled	τώρα πια έγινε σκουλήκι πλαδαρό
Blind as a worm.	ξέψυχος τώρα είναι ολάκερος,
	σκουλήκι πια τυφλό.

New Poems (1938) *W.B. Yeats, 70 Ερωτικά,* Εστία, 2000: 222-223, Μτφρ. Αργυρός Ιωάννης Πρωτοπαπάς

QUESTION 4.3

Thanks for providing your answers with respect to how the nostalgic/pleasurable validity of the target options, rendering the Victoria Hislop extract from *The Thread*, may be best shaped. A pilot experiment of how a Greek readership may assess the transfer of the implicatures of nostalgia in Greek was attempted at the Translation Summer Programme 15-22 July 2022, of the Department of English Language and Literature, National and Kapodistrian University of Athens.



Library Amphitheatre of the School of Philosophy, July 15-22, 2022.

The audience were young people and students who were interested in translation and had a keen interest in understanding and managing translation techniques and mechanisms. Below are (a) the source text and (a) their preferred options calculated in percentages, e.g., 1b was preferred by 28 out of 37 respondents which is 75.68%, 2b was preferred by 58.33 % and so on. Respondents were told that options had been randomly swapped across the two Greek versions so options had to be assessed individually for their communicative potential and not for their position. The dominant measurement appears below in blue.

SOURCE TEXT FRAGMENT

Night and day, there was never a pause in the continual music of the city. Many languages were spoken here: not just Greek, Turkish and Latino, the language of the Sephardic Jews, but French, Armenian and Bulgarian were also commonly heard on the streets. The rattle of the tram, the cries of the street vendors, the clashing calls to prayer from dozens of muezzins, the clank of chains as ships came into the dock, the rough voices of the stevedores as they unloaded cargoes of necessities and luxuries to satisfy the appetites of rich and poor – all of these combined to make the city's endless tune. …

In the centre was a flower market where the fragrance of blooms still hung in the air for many hours after the stallholders had packed up and gone home, and in the long streets, orange trees in blossom provided not only shade, but the most intoxicating aroma of all. There were many houses where jasmine rampaged around the doors, its aromatic white petals carpeting the road like snow. At all times of day, the smell of cooking suffused the atmosphere, along with wafts of roasted coffee made on small stoves and carried through the streets. In the markets colourful savoury spices such as turmeric, paprika and cinnamon were shaped by the seller into small mountain peaks, and plumes of aromatic smoke curled up from narghiles, smoked outside the cafés.

Thessaloniki was currently home to the provisional government led by the former Prime Minister, Eleftherios Venizelos. There was a deep division in the country – known as the National Schism – between those who supported the pro-German monarch, King Constantine, and supporters of the liberal Venizelos. As a consequence of the latter's control over northern Greece, Allied troops were currently encamped outside the city in readiness for operations against Bulgaria. Despite of these distant rumblings, most people's lives were untouched by the world war. For some it even brought additional wealth and opportunity.

Victoria Hislop, *The Thread*, 2011:18-19.

TWO TARGET VERSIONS

Μέρα και νύχτα,	1a	**Νύχτα-μέρα**,	1b (75.68%)
η διαρκής μουσική της πόλης δεν σταματούσε **ποτέ**.	2a	**ποτέ** δεν έπαυε η διαρκής βουή τα πόλης.	2b (58.33%)
Πολλές ήταν και οι γλώσσες που μιλιούνταν εδώ· όχι μόνο τα ελληνικά, τα τούρκικα και λαντίνο[23], αλλά και τα γαλλικά, τα αρμένικα και τα βουλγάρικα	3a	**Πάμπολλες** και οι γλώσσες που μιλιούνταν εδώ.	3b (83.33%)
ακούγονταν συχνά **στους δρόμους της πόλης**.	5a 4a	**Στους δρόμους τα πόλης**, συχνά άκουγες όχι μόνο ελληνικά, τούρκικα και λαντίνο, αλλά και γαλλικά, αρμένικα και βουλγάρικα.	4b (83.78%) 5b (77.77%)
Το **κροτάλισμα** του τραμ,	6a (54.05%)	Ο **θόρυβος** του τραμ,	6b
οι **κραυγές** των μικροπωλητών,	7a	οι **φωνές** των μικροπωλητών,	7b (63.88%)
τα **αλληλοσυγκρουόμενα** καλέσματα σε προσευχή από δεκάδες μουεζίνηδες, η κλαγγή των αλυσίδων από τα πλοία που πλησίαζαν την προβλήτα, οι βραχνές φωνές των λιμενεργατών που ξεφόρτωναν τα εμπορεύματα πρώτης ανάγκης και πολυτελείας για την ικανοποίηση	8a	τα **διασταυρούμενα** καλέσματα σε προσευχή από δεκάδες μουεζίνηδες, η κλαγγή των αλυσίδων από τα πλοία που πλησίαζαν την προβλήτα, οι βραχνές φωνές των λιμενεργατών που ξεφόρτωναν τα εμπορεύματα πρώτης ανάγκης και πολυτελείας για την ικανοποίηση	8b (57.14%)
των **ορέξεων** πλούσιων και φτωχών – όλα αυτά μαζί συνέθεταν	9a (72.22%)	των **αναγκών** πλούσιων και φτωχών – όλα αυτά μαζί συνέθεταν	9b
την ακατάπαυστη **μελωδία** της πόλης.	10a (55.55%)	το ακατάπαυστο **τιτίβισμα** της πόλης.	10b
…		…	
Στο κέντρο υπήρχε **μια αγορά**	11a	Στο κέντρο υπήρχε **παζάρι** λουλουδιών	11b (75.67%)
λουλουδιών όπου η **ευωδιά των ανθέων** αιωρούνταν στον αέρα για πολλές ώρες αφού τα είχαν μαζέψει οι ανθοπώλες και είχαν πάει σπίτι τους. Και στους μακριούς δρόμους, οι ανθισμένες πορτοκαλιές δεν χάριζαν μόνο τη σκιά τους , αλλά ανέδυαν και το πιο μεθυστικό άρωμα απ' όλα.	12a	όπου **ο αέρας μοσχοβολούσε** για πολλές ώρες αφού τα είχαν μαζέψει οι ανθοπώλες και είχαν πάει σπίτι τους. Και στους μακριούς δρόμους, οι ανθισμένες πορτοκαλιές δεν χάριζαν μόνο τη σκιά τους, αλλά ανέδυαν και το πιο μεθυστικό άρωμα απ' όλα.	12b (70.27%)
Σε πολλά σπίτια, μεγάλα γιασεμιά		Σε πολλά σπίτια,	
θέριευαν γύρω από τις εξώπορτες, και τα αρωματικά τους πέταλα έστρωναν	13a	μεγάλα γιασεμιά **αγκάλιαζαν** τις εξώπορτες, και τα αρωματικά τα πέταλα	13b (67.56%)
το δρόμο με ευωδιαστό **χιόνι**.	14a	έστρωναν το δρόμο με ευωδιαστό **σεντόνι**.	14b (70.27%)
Κάθε **ώρα** της ημέρας,	15a	Κάθε **στιγμή** της ημέρας,	15b (68.57%)
η **ατμόσφαιρα έσφυζε** από μυρωδιές	16a (50%)	ο **αέρας γέμιζε** μυρωδιές μαγειρέματος,	16b (50%)
μαγειρέματος, ανάμεικτες με **ανάσες** καφέ που καβουρντιζόταν σε μικρές	17a	ανάμεικτες με **την ευωδιά του** καφέ που καβουρντιζόταν σε μικρές φουφούδες και	17b (78.78%)

[23] Η γλώσσα των Σεφαρδιτών Εβραίων από την Ισπανία (ΣτΜ)

φουφούδες και το άρωμά του **περιδιάβαινε** τους δρόμους.	18a	το άρωμά του **απλωνόταν** τους δρόμους.	18b (52.77%)
Στις **αγορές**, πάγκοι ήταν γεμάτοι	19a	Στα **παζάρια**, πάγκοι ήταν γεμάτοι	19b (69.69%)
από **βουναλάκια** πικάντικων	20a (61.76%)	από **δοχεία** πικάντικων μπαχαρικών –	20b
μπαχαρικών – πάπρικα, κανέλα,	21a (94.28%)	πάπρικα, κανέλα, **κιτρινόριζα** – και από	21b
κουρκουμά – και από τα καφενεία		τα καφενεία	
αναδύονταν	22a (61.11%)	οι ναργιλέδες **γέμιζαν τον αέρα** με	22b
αρωματικές **τουλούπες** καπνού από	23a (55.55%)	αρωματικά **δακτυλίδια** καπνού.	23b
τους ναργιλέδες.			
Στη **Θεσσαλονίκη**, είχε τότε την έδρα της η προσωρινή κυβέρνηση με επικεφαλής τον τέως πρωθυπουργό Ελευθέριο Βενιζέλο. Ήταν η εποχή του Εθνικού Διχασμού, τότε που η χώρα είχε διαιρεθεί σε δύο αντίπαλα στρατόπεδα, εκείνους που	24a	Στη **Σαλονίκη**, είχε τότε την έδρα της η προσωρινή κυβέρνηση με επικεφαλής τον τέως πρωθυπουργό Ελευθέριο Βενιζέλο. Ήταν η εποχή του Εθνικού Διχασμού, τότε που η χώρα είχε διαιρεθεί σε δύο αντίπαλα στρατόπεδα, εκείνους που υποστήριζαν	24b (70.58%)
υποστήριζαν τον φιλογερμανό **μονάρχη** Κωνσταντίνο κι εκείνους που υποστήριζαν τον φιλελεύθερο Βενιζέλο.	25a	τον φιλογερμανό **βασιλιά** Κωνσταντίνο κι εκείνους που υποστήριζαν τον φιλελεύθερο Βενιζέλο.	25b (71.42%)
Μια που ο τελευταίος **διατηρούσε** τότε τον έλεγχο στη Βόρεια Ελλάδα, οι συμμαχικές δυνάμεις της Αντάντ είχαν στραποπεδεύσει έξω από την πόλη, έτοιμες να επιχειρήσουν εναντίον της Βουλγαρίας.	26a	Μια που ο τελευταίος **έλεγχε** τότε τη Βόρεια Ελλάδα, οι συμμαχικές δυνάμεις της Αντάντ είχαν στραποπεδεύσει έξω από την πόλη, έτοιμες να επιχειρήσουν εναντίον της Βουλγαρίας.	26b (54.05%)
Παρά την πολιτική **κινητικότητα**, η βουή των γεγονότων φάνταζε απόμακρη και η ζωή των περισσότερων ανθρώπων δεν είχε επηρεαστεί από τον παγκόσμιο πόλεμο που μαινόταν. Για κάποιους μάλιστα, ο πόλεμος είχε αποφέρει πρόσθετα πλούτη και ευκαιρίες.	27b	Παρά την πολιτική **αναταραχή**, η βουή των γεγονότων φάνταζε απόμακρη και η ζωή των περισσότερων ανθρώπων δεν είχε επηρεαστεί από τον παγκόσμιο πόλεμο που μαινόταν. Για κάποιους μάλιστα, ο πόλεμος είχε αποφέρει πρόσθετα πλούτη και ευκαιρίες.	27b (89.18%)
Victoria Hislop, *To Νήμα*, 2011:32-34. Transl. Foteini Pipi		Alternative options in Greek	

The test confirms that translator intention regulates selection of target options out of the available inventory a target language provides. The nostalgic and favourable representation of Thessaloniki may evidently be shaped and reshaped by relevant options:

Νύχτα-μέρα,	1b (75.68%)	One of the respondents suggested that 1b implies higher
ποτέ δεν έπαυε η διαρκής	2b (58.33%)	frequency of events (than 1a does), and as measurement
βουή τα πόλης.		suggests, this intensification was highly preferable among the
Πάμπολλες και οι γλώσσες	3b (83.33%)	Summer Translation Programme respondents. 3b was also
που μιλιούνταν εδώ.		highly preferred highlighting respondents' intention to intensify
		the city's multiculturality at the time.
Στους δρόμους τα πόλης,	4b (83.78%)	Preposing an adverbial phrase, as 4b does, was highly preferred
		confirming a Greek tendency in narration for presenting place
Συχνά άκουγες	5b (77.77%)	(and occasionally time) more specifically (Sidiropoulou 2019).
όχι μόνο ελληνικά, τούρκικα		5b (*άκουγες*) was preferred over the impersonal 5a option

και λαντίνο, αλλά και γαλλικά, αρμένικα και βουλγάρικα.		(*ακουγόταν*) for the interpersonal proximity it assumes, which is a positive politeness device (Sifianou 1992).
Το **κροτάλισμα** του τραμ,	6a (54.05%)	6a was marginally preferred over *ο <u>θόρυβος</u> του τραμ* probably because it connotes exoticism, like the multicultural nature of the city's population. 7b option *οι <u>φωνές</u> των μικροπωλητών* was preferred over *κραυγές* (by 63.88%), potentially for the negative connotations the latter carries. *<u>Διασταυρούμενα</u> καλέσματα* prevailed (by 57.14%) evidently because the assumption was that the various cultures and religions coexisted happily.
οι **κραυγές** των μικροπωλητών,	7a	
τα **αλληλοσυγκρουόμενα** καλέσματα σε προσευχή από δεκάδες μουεζίνηδες, η κλαγγή των αλυσίδων από τα πλοία που πλησίαζαν την προβλήτα, οι βραχνές φωνές των λιμενεργατών που ξεφόρτωναν τα εμπορεύματα πρώτης ανάγκης και πολυτελείας για την ικανοποίηση των **ορέξεων** πλούσιων και φτωχών – όλα αυτά μαζί συνέθεταν την ακατάπαυστη **μελωδία** της πόλης.	8a 9a (72.22%) 10a (55.55%)	Option 9a *την ικανοποίηση των <u>ορέξεων</u> πλούσιων και φτωχών* was prioritised over option 9b, *την ικανοποίηση των <u>αναγκών</u> πλούσιων και φτωχών*, because the former brings up issues of taste satisfied in abundant Thessaloniki, over simply needs met. 10a10b *το ακατάπαυστο <u>τιτίβισμα</u> της πόλης*, both allowing *ακατάπαυστη <u>μελωδία</u> της πόλης* marginally prevailed over pleasurable connotations.
Στο κέντρο υπήρχε **παζάρι** λουλουδιών όπου **ο αέρας μοσχοβολούσε** για πολλές ώρες αφού τα είχαν μαζέψει οι ανθοπώλες και είχαν πάει σπίτι τους. …	11b (75.67%) 12b (70.27%)	Item 11b *παζάρι* (street fair) was overwhelmingly preferred over 11a *αγορά*, probably because the latter is general and does not necessarily carry connotations of temporariness. Item 12b *ο αέρας μοσχοβολούσε* prevailed over 12a *η ευωδιά των ανθέων αιωρούνταν στον αέρα*, as the former may more actively generate the implication of odorous flowers.
Σε πολλά σπίτια, μεγάλα γιασεμιά **Αγκάλιαζαν** τις εξώπορτες, και τα αρωματικά τα πέταλα έστρωναν το δρόμο με ευωδιαστό **σεντόνι**.	13b (67.56%) 14b (70.27%)	Item 13b *μεγάλα γιασεμιά <u>αγκάλιαζαν</u> τις εξώπορτες* was probably preferred over 13a item *μεγάλα γιασεμιά <u>θέριευαν</u> γύρω από τις εξώπορτες*, evidently because the former more prominently alluded to the social connectivity of low-income areas of Thessaloniki, in the 1910s. Item 14b *ευωδιαστό <u>σεντόνι</u>* prevailed over 14a item *ευωδιαστό <u>χιόνι</u>* probably because cold weather may less freely collocate with floral scents or an odorous spread of flowers.
Κάθε **στιγμή** της ημέρας, ο **αέρας γέμιζε** μυρωδιές μαγειρέματος, ανάμεικτες με **την ευωδιά του** καφέ που καβουρντιζόταν σε μικρές φουφούδες και το άρωμά του **απλωνόταν** τους δρόμους.	15b (68.57%) 16b (50%) 17b (78.78%) 18b (52.77%)	The intensifying tendency observed above, seems to also manifest itself in the shift from 15a *Κάθε <u>ώρα</u> της ημέρας* to 15b *Κάθε <u>στιγμή</u> της ημέρας,* heightening the contribution of the sense of smell. 17b item *<u>ευωδιά</u> του καφέ που καβουρντιζόταν* was overwhelmingly preferred by almost 79% (vs. 17a item *<u>ανάσες</u> καφέ που καβουρντιζόταν*) by a generation which is almost addicted to coffee and is well aware of numerous coffee fragrances. Item 18b *το άρωμά του <u>απλωνόταν</u> τους δρόμους* was marginally preferred over 18a *το άρωμά του <u>περιδιάβαινε</u> τους δρόμους.*
Στις **αγορές**, πάγκοι	19a	I was expecting that 21a *κουρκουμάς* would prevail over

ήταν γεμάτοι από **βουναλάκια** πικάντικων μπαχαρικών – πάπρικα, κανέλα, **κουρκουμά** – και από τα καφενεία **αναδύονταν** αρωματικές **τουλούπες** καπνού από τους ναργιλέδες.	20a (61.76%) 21a (94.28%) 22a (61.11%) 23a (55.55%)	*κιτρινόριζα* because it more clearly creates implications of eastern cuisine tallying with the author intention to shape a multicultural Thessaloniki and indeed it was preferred by 94.28%.
Στη **Σαλονίκη**, είχε τότε την έδρα της η προσωρινή κυβέρνηση …	24b (70.58%)	The local naming of the city prevailed by 70.58%, over option 24a which made use of the standard geographical name (Thessaloniki), probably because the former creates an implication of proximity, as if allowing the reader to mingle with the locals.
… η χώρα είχε διαιρεθεί σε δύο αντίπαλα στρατόπεδα, εκείνους που υποστήριζαν τον φιλογερμανό **βασιλιά** Κωνσταντίνο κι εκείνους που υποστήριζαν τον φιλελεύθερο Βενιζέλο.	25b (71.42%)	Item 25b *τον βασιλιά Κωνσταντίνο* was preferred over item 25a *τον μονάρχη Κωνσταντίνο*, because a *monarch* is a more general term (encompassing a king, a ruler, an autocrat, a sultan…etc) and the political opponent of Eleftherios Venizelos has been coined βασιλιάς in the vernacular.
Παρά την πολιτική αναταραχή, η βουή των γεγονότων φάνταζε απόμακρη …	26b (89.18%)	26b item *πολιτική αναταραχή* prevailed over 26a *πολιτική κινητικότητα*, by 89.18%. Even if the author intended to mean *political mobility*, the audience seems to prefer a conflictive representation of the historical period, making the narration more emotionally felt. The preference may tally with the conflict creating intention in translated Greek news reporting data (Sidiropoulou 2004) and other genres.

Below is the actual translation as it appeared by Dioptra publications – which is perfectly fine. However, the measurement suggests that there are implications which a native speaker of a target text would appreciate in intercultural transfer, and the assumption is that these implications may improve text reception, in a target environment.

Night and day, there was never a pause in the continual music of the city. Many languages were spoken here: not just Greek, Turkish and Latino, the language of the Sephardic Jews, but French, Armenian and Bulgarian were also commonly heard on the streets. The rattle of the tram, the cries of the street vendors, the clashing calls to prayer from dozens of muezzins, the clank of chains as ships came into the dock, the rough voices of the stevedores as they unloaded cargoes of necessities and luxuries to satisfy the appetites of rich and poor – all of these combined to make the city's endless tune.

…

…

In the centre was a flower market where the fragrance of blooms still hung in the air for many hours after the stallholders had packed up and gone home, and in the long streets, orange trees in blossom provided not only shade, but the most intoxicating aroma of all. There were many houses where jasmine rampaged around the doors, its aromatic white petals carpeting the road like snow. At all times of day, the smell of cooking suffused the atmosphere, along with wafts of roasted coffee made on small stoves and carried through the streets. In the markets colourful savoury spices such as turmeric, paprika and cinnamon were shaped by the seller into small mountain peaks, and plumes of aromatic smoke curled up from narghiles, smoked outside the cafés.

Thessaloniki was currently home to the provisional government led by the former Prime Minister, Eleftherios Venizelos. There was a deep division in the country – known as the National Schism – between those who supported the pro-German monarch, King Constantine, and supporters of the liberal Venizelos. As a consequence of the latter's control over northern Greece, Allied troops were currently encamped outside the city in readiness for operations against Bulgaria. Despite of these distant rumblings, most people's lives were untouched by the world war. For some it even brought additional wealth and opportunity.

Victoria Hislop, *The Thread*, 2011:18-19.

Μέρα και νύχτα, η διαρκής μουσική της πόλης δεν σταματούσε ποτέ. Πολλές ήταν και οι γλώσσες που μιλιούνταν εδώ· Όχι μόνο τα ελληνικά, τα τούρκικα και λαντίνο[24], αλλά και τα γαλλικά τα αρμένικα και τα βουλγάρικα ακούγονταν συχνά στους δρόμους της πόλης. Το κροτάλισμα του τραμ, οι κραυγές των μικροπωλητών, τα αλληλοσυγκρουόμενα καλέσματα σε προσευχή από δεκάδες μουεζίνηδες, η κλαγγή των αλυσίδων από τα πλοία που πλησίαζαν την προβλήτα, οι βραχνές φωνές των λιμενεργατών που ξεφόρτωναν τα εμπορεύματα πρώτης ανάγκης και πολυτελείας για την ικανοποίηση των ορέξεων πλούσιων και φτωχών – όλα αυτά μαζί συνέθεταν την ακατάπαυστη μελωδία της πόλης.

…

…

Στο κέντρο υπήρχε μια αγορά λουλουδιών όπου η ευωδιά των ανθέων αιωρούνταν στον αέρα για πολλές ώρες αφού τα είχαν μαζέψει οι ανθοπώλες και είχαν πάει σπίτι τους. Και στους μακριούς δρόμους, οι ανθισμένες πορτοκαλιές δεν χάριζαν μόνο τη σκιά τους, αλλά ανέδυαν και το πιο μεθυστικό άρωμα απ' όλα. Σε πολλά σπίτια, μεγάλα γιασεμιά θέριευαν γύρω από τις εξώπορτες, και τα αρωματικά τους πέταλα έστρωναν το δρόμο με ευωδιαστό χιόνι. Κάθε μέρα της ημέρας, η ατμόσφαιρα έσφυζε από μυρωδιές μαγειρέματος, ανάμεικτες με ανάσες καφέ που καβουρντιζόταν σε μικρές φουφούδες και το άρωμά του περιδιάβαινε τους δρόμους. Στις αγορές, πάγκοι ήταν γεμάτοι από βουναλάκια πικάντικων μπαχαρικών – πάπρικα, κανέλα κουρκουμά – και από τα καφενεία αναδύονταν αρωματικές τουλούπες καπνού από τους ναργιλέδες.

Στη Θεσσαλονίκη, είχε τότε την έδρα της η προσωρινή κυβέρνηση με επικεφαλής τον τέως πρωθυπουργό Ελευθέριο Βενιζέλο. Ήταν η εποχή του Εθνικού Διχασμού, τότε που η χώρα είχε διαιρεθεί σε δύο αντίπαλα στρατόπεδα, εκείνους που υποστήριζαν τον φιλογερμανό μονάρχη Κωνσταντίνο κι εκείνους που υποστήριζαν τον φιλελεύθερο Βενιζέλο. Μια που ο τελευταίος διατηρούσε τότε τον έλεγχο στη Βόρεια Ελλάδα, οι συμμαχικές δυνάμεις της Αντάντ είχαν στραποπεδεύσει έξω από την πόλη, έτοιμες να επιχειρήσουν εναντίον της Βουλγαρίας. Παρά την πολιτική κινητικότητα, η βουή των γεγονότων φάνταζε απόμακρη και η ζωή των περισσότερων ανθρώπων δεν είχε επηρεαστεί από τον παγκόσμιο πόλεμο που μαινόταν. Για κάποιους μάλιστα, ο πόλεμος είχε αποφέρει πρόσθετα πλούτη και ευκαιρίες.

Victoria Hislop, *Το Νήμα*, 2011:32-34.

[24] Η γλώσσα των Σεφαρδιτών Εβραίων από την Ισπανία (ΣτΜ)

Chapter 5 Suggested answers to discussion questions

QUESTION 5. 1

Read Pettini (2022) 'We are the Others: Localising Italians for Italians in Video Games', *Jostrans* 38, 208-231 (July) art_pettini.pdf (jostrans.org) and answer the following questions.

Please choose T(true) or F (false):

1. The study examines representation of fe/male characters. T/**F**
2. Enhanced localization is concerned with local tastes and sensibilities. **T**/F
3. In the 2010s, the transfer process of video games based on literature often involved intertextuality. **T**/F
4. The game industry is dominated by Italian companies T/**F**
5. Localization is part of culturalization. T/**F**
6. The article takes a gender critical approach. T/**F**

Open ended questions:

1. What may the article potentially predict about the appropriate representation of other characters?
   (that localization will be more advanced and more sensitive to historical-cultural issues)
2. What does the theoretical material add to the research?
   (- it legitimizes the issue of otherness as an integral feature in video games and films
   - it creates an awareness that localization is a topic which has already attracted attention and the present research is not one in isolation).
3. Identify research variables in this article.
   (Time, technological advancement, stages/levels of localization strategies)
4. How is Italian otherness transferred if disrespectful?
   (Neutralization is the most common strategy)

QUESTION 5.2

Read Liu *et al.*'s (2022) article 'Made in China versus Made in Spain. A corpus-based study comparing AD in Chinese and Spanish'. *Jostrans* 38, 180-207. art_liu.pdf (jostrans.org) and answer the following questions.

Please choose T(true) or F (false):

1. China acknowledges the advanced training in AD at Chinese Universities**.** T/**F**
2. The difference between Spanish and Chinese AD corpora is that Chinese AD are heavy in information load and scriptwriters favour explicit discourse relations. **T**/F
3. The article examined bilingual multimodal corpora of ten films with AD. T/**F** (it was eight films)
4. Localization guidelines for translating AD from Spanish into Chinese are best-selling. T/**F** (have not been issued, in the first place).

Open ended questions:

1. Is there a theoretical framework in the article accounting for the differences between Spanish and Chinese AD scriptwriting?
   (No! I don't think so)
2. What direction could a theoretical framework accounting for differences between Spanish-Chinese AD data could expand towards?

(I can see a parallel in communication styles in English and Greek as manifested in the vagueness/specificity variable (Sidiropoulou, 2019), with English favouring vagueness and Greek favouring the specific, which may originate from negative/positive politeness orientation, respectively)

3. One variable in this article is the 'language' of the AD data (Spanish and Chinese). What other variable(s) could have been used for the study to display richer findings.
   (The time the Ads were produced might be another variable which would reveal tendencies over time [intra-culturally: within Spanish and Chinese]. ADs are script writing texts which could be researched for pragmatic tendencies and discoursal features they share with the respective target languages. For instance, it could explain why the Chinese AD was more specific and heavier in information load, whereas the Spanish AD was comparative less specific).

QUESTION 5.3

Read Reviers *et al*.'s (2021) article 'Translating multisemiotic texts: The case of audio introductions for the performing arts' *Jostrans* 35, (January) Reviers article (jostrans.org) and answer the following questions.

Please choose T(true) or F (false):

1. AIs focus on performance booklets and website. T/**F**
2. Being concerned with meeting the needs of blind and visually impaired people in media accessibility for performing arts is a FUNCTIONAL translation studies concern. **T**/F (because it examines the impact of the situation on translation practice)
3. The study takes a functional approach to two case studies. **T**/F (the authors are concerned with how contextual variables affect translation practice)
4. Examining an audiovisual text, from a functional perspective, assumes examining rendition of informative/narrative/expressive/persuasive/entertaining intentions. **T**/F
5. Consulting theatre/opera practitioners is not extremely necessary for describers drafting an AI. T/**F**
6. Prerecorded AIs usually target impaired people. T/**F** (They address all possible visitors, not only the impaired ones)
7. Subjective judgements should be left out of the AIs. T/**F** (This is impossible when, for instance, they need to describe an impression of what a dance may imply, subjectivity cannot be avoided, as in the following extract

   [The dancers are constantly rotating around their axis, skilfully manoeuvring between the almost invisible cables with which the platform on which they are dancing is attached to the ceiling. Their arms constantly draw circles around their heads and torso, sometimes with the palms of their hands touching, as if in prayer. At other times they hook their thumbs together and flutter with their hands and fingers suggesting the wings of a butterfly or their hands form the blossoming leaves of a lotus flower] (Reviers *et al*. 2021)

8. Has the present article examined the 'language' variable? T/**F** (both performances were in Dutch)
9. Has the present article examined the 'text type' variable? **T**/F

Open ended questions:

1. Identify variables AI studies may examine.
   (- geographical area – where describers are located
   - types of content in the AIs or the dominant functions performed in AIs)

2. Functions are fairly clear-cut in AI data.
   (Not really, because, for instance, the narrative function may encompass information or the explanatory function may highlight the expressive dimension or the instructive function [how to use headphones]

3. What was the theoretical article the study used?

(Functionalism: the situational conditions change the way we translate)

4. What would you consider a sign that media accessibility exponentially draws scholarly attention?
   (Potentially. The fact that AD is split into parts – for instance, the fact that there are articles which consider separating [and studying] AIs rather than simply ADs)

5. Did the authors assume causation between variables in ADs?
   (Most probably! As time passes by and conventions proliferate per text-type, variation in the way AD is performed varies and becomes a research field)

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The textbook aims at raising awareness (a) of pragmatic variation, interculturally, between Greek and English, as manifested through translation practice and (b) of methodological aspects of translation research, which are often neglected in postgraduate research.
Chapter 1 focuses on the notion of translation shift in target discourses of various genres and tackles certain methodological issues, which permeate research in translation studies.
Chapters 2, 3 and 4 deal with one pragmatic type of variation each, which the textbook approaches through translation practice on stage, in novels, in tourism, in academic discourse, in technical texts, etc. Chapter 2 deals with deixis and discourse connectivity, namely, with phenomena affected by the positive politeness of Greek.
Chapter 3 deals with speech acts and how they are performed differently cross-culturally and manifest themselves through translation.
Chapter 4 deals with how translators transfer implicatures across English-Greek, by either enforcing them or toning them down to meet the communicative goals of discourse in the reception environment.
Chapter 5 goes back to methodological issues in translationresearch, highlighting how the intercultural variation, presented in previous chapters, may be fruitfully researched.
Chapter 6 summarizes themes tackled in the textbook and sheds light on the interdisciplinary nature of translation research.
All chapters are followed by discussion questions on pragmatic variation between English andGreek, as manifested through translation practice. Suggested answers to the discussion questions appear in a separate section at the end of the book.
The textbook raises intercultural awareness via English-Greek translation practice, it broadens perception of how translators may be using their freedom in transferring meaning cross-culturally, and enforces the methodological apparatus of postgraduates in translation research.

Textbook created in the context of the KALLIPOS+ project	
Funding by	Ministry of Education and Religious Affairs Public Investment Programme (ΠΔΕ), National Development Programme (ΕΠΑ) 2020-2025
Implimenting Body	ELKE, National Technical University of Athens (NTUA)
Operating Body	HEALink/NTUA Branch/Publications Unit
2nd phase duration	2020-2023
Aim	Creating open access electronic academic textbooks (more than 700) • Under- and Post-graduate textsbooks • Monographs • Translated open access textbooks • Reference Guides
Scientifically responsible	Nikolaos Mitrou, Professor, SECE, NTUA.
ISBN: 987-618-5726-89-8	**DOI:** http://dx.doi.org/10.57713/kallipos-217

The textbook was funded by the Ministry of Education Public Investment Programme.