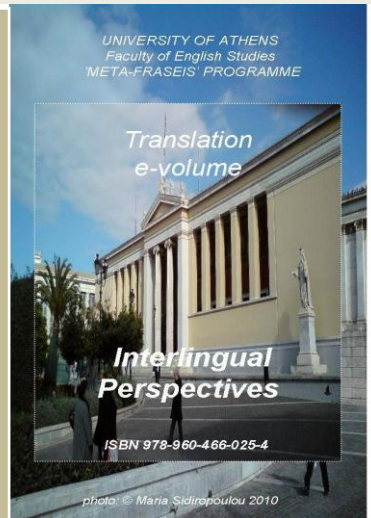


Maria Sidiropoulou 2010-2017

Forward

Interlingual Perspectives
translation e-volume



FORWARD

Translation Studies is a ‘wonderland’ which is worth exploring even at an early stage of a translation studies programme. The ***Interlingual Perspectives translation e-volume*** comprises original postgraduate research papers (MA Translation-Translatology & MA English Studies, National and Kapodistrian University of Athens) aimed to boost readers’ perception of what is going on in translation and to highlight part of the theoretical significance of the findings. It comprises occasional research papers, from 2010 to 2017, which are eloquent in showing the potential of translation to shape identities or to contribute to linguistic identity awareness.

The **special e-issue *Linguistic Perspective Matters*** focuses on the potential of parallel data to highlight aspects of intercultural variation which would be useful to language educators and the EFL classroom. It has a more linguistically oriented perspective in that it focuses on a language phenomenon (modality) with a view to examining aspects of use in the English and Greek versions of the parallel data. The special e-issue is intended to motivate further research on grammatical phenomena through translation data.

Interlingual Perspectives translation e-volume

Contributions 1 and 2 are case studies where the source language is Ancient Greek. Contribution 1, by *Zoi Antonopoulou*, deals with the representation of social reality and gendered identities in a Modern Greek and an English target version of Homer’s *Iliad*.

Contribution 2, by *Argyro Kozatzanidi*, examines ideological shifts in two German versions of Aesop’s fable *The Wolf and the Lamb* to claim that translators are ethically responsible in using symbolic representational paradigms.

The next set of papers comprises case studies where Greek is the reception language. They examine reconstruction of themes and issues in target versions of an original work, to show the potential of translation to shape identities.

Contributions 3, 4, and 5 deal with *American* works (novel, poetry, drama) translated into Greek and the issues of representation they raise in Greek target texts.

Contribution 3, by *Vasia Tzanakari*, identifies aspects of culture which are affected in the representation of the 'beat' movement, in two Greek versions of Jack Kerouac's novella *Tristessa*. The two versions display traces of different types of globalization processes affecting the target versions.

Contribution 4, by *Aimilia Papadopoulou*, identifies shifts in the representation of the 'beat' culture in two Greek translations of Allen Ginsberg's poem "Howl". Issues related to drug addiction, social exclusion, racial and sexual identities are shown to be manipulated in the two versions of the poem, testifying to the hypothesis that translations selectively favour and reconstruct aspects of an original.

Contribution 5, by *Ourania Tsiakalou*, explores reconstruction of gendered identities and the American dream in two Greek versions of Tennessee Williams' play *A Streetcar Named Desire*. Translation is shown to have the potential to challenge a dominant discourse reshaping deeply rooted patriarchal structures.

The following set of contributions examines *European* literary production, novel and drama, translated into Greek. They focus on translation shifts aiming at ensuring audience response through interference with levels of culture.

Contribution 6, by *Marianna Chalari*, examines rendition in Greek of the German literary fairytale "Der Blonde Eckbert". As features of the literary fairytale subgenre seem to be rather pragmatically opaque in the target context, the contribution explores strategies the translator uses to ensure pragmatic transparency.

Contribution 7, by *Vasiliki Kasi*, examines construction of social identities on stage, in two Greek versions of Bernard Shaw's play *Mrs. Warren's Profession*. It shows that stage translators have the potential to do justice to author intentions by making use of symbolic

practices of signification, rather than assuming that meaning is imposed by the author.

Contribution 8, by *Christos Georgakopoulos*, examines two Greek versions of Alexandre Dumas' novel *Les Trois Mousquetaires*, to reveal different versions of chivalry and gallantry constructed in the two Greek texts. It identifies romantic and realistic versions of cultural roles which make use of the high-/low-power distance cultural variable differently, in public and private conduct.

Contribution 9, by *Anna Mangina*, examines representations of the colonized-colonizer binary in two Greek versions of Joseph Conrad's novella *Heart of Darkness*. The target texts differ in the way they portray the representation of the colonized-colonizer binary generating or silencing racist overtones, nostalgic attitudes, awareness of the European identity as 'Self' or 'Other'.

Contribution 10, by *Vasiliki Sampani* explores construction of gender roles and sexuality in two Greek versions of Gustave Flaubert's novel *Madame Bovary*. Findings show that translators construct gender roles differently, drawing on narratives which have currency at the time of translation.

Contribution 11, by *Maria Rigli*, examines discursal construction of gender identity in two Greek versions of Shakespeare's play *Antony and Cleopatra*. Translators manipulate narratives at 'a deeper level of culture' affecting construction of sexuality and submission to female charm.

Contribution 12, by *Lambrina Ioannou*, explores construction of the narrative of guilt in two Greek versions of *La Chute (The Fall)* (1956) by Albert Camus. Emotions and values privileged in these versions heighten such themes as religious awareness and social hypocrisy or legal awareness.

Contribution 13, by *Sofia Polykreti*, examines gender roles of Jane Eyre, the title character of Charlotte Brontë's novel *Jane Eyre*. One of the versions highlights gender inequality to construct gender-sensitive power positions, the other version tones down gender bias as a manifestation of the narrative of gender equality.

Contribution 14, by *Fioroula Stefanakou*, examines representation of the penal system as constructed in two Greek translations of Oscar

Wilde's *The Ballad of Reading Gaol*. Version 1 employs a legally-aware perspective of the penal system, whereas version 2 enhances religious awareness instead.

Contribution 15, by *Niobe Olympiou*, examines construction of power inequality, geographical space and delimitation, as well as the relationship between black and white people, in two Greek versions of *The Conseroationist* by Nadine Gordimer, after the fall of Apartheid.

As mentioned, another intention of the *Interlingual Perspectives e-volume* is to raise linguistic identity awareness between English and Greek, through translation. This is to highlight the potential of interlingual transfer to become a tool for raising awareness of linguistic identities in translation training and foreign language teaching contexts. This is attempted in the Special e-Issue of the *Interlingual Perspectives e-volume*, entitled *Linguistic Perspective Matter*. Contributions 16, 17, 18, pages 300-358, are introduced in the e-Issue preface.

The next set of contributions appears only in Greek, doing justice to the fact that academic production originally written in Greek is rather limited.

Contribution 19, by *Iliana Angeli*, focuses on the narratives of schizophrenia, religiousness and nature in *Lenz* by Georg Büchner. It highlights different regimes of truth, which shape construction of these narratives in two Greek translations of the novel.

Contribution 20, by *Eleni Vgontza*, examines the ideology of translation and the translation of ideology in Walter Benjamin's *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* (*The Work of Art in the Age of Technological Reproducibility*), highlighting the workings of ideology through scientific language, in the Greek context.

Contribution 21, by *Andromachi Malakata*, explores two Greek versions of Bertold Brecht's *Der kaukasische Kreidekreis* (*The Chalk Circle*), highlighting socio-political concerns in post-civil-war Greece and in the 1990s.

Contribution 22, by *Vasiliki Stefou*, examines two Greek versions of H.G. Wells' *The Invisible Man* to show that the earlier version (by Alexandros Paradiamantis) favours a 'dark' romantic perspective vs. the journalistic style of the original, whereas the more recent version

clearly registers themes of the source text as suggested by literary critics.

Contribution 23, by *Katerina Iatridou*, examines the contribution text and images can make in complementing translation mediation into Greek of the Grimm brothers' tale *Der Wolf und die sieben jungen Geislein* (*The Wolf and the Seven Little Goats*) vs. an earlier Greek version with no accompanying visuals.

Contribution 24, by *Vassiliki Rigopoulou*, raises issues of fear, alienation, guilt, sexuality in a recent Greek version of Franz Kafka's *Die Verwandlung* (*The Metamorphosis*), whereas an earlier Greek version published during the military junta in Greece tones these themes down as socio-politically irrelevant.

Last but not least, contribution 25, by *Efi Markozane*, examines how religiousness and power relations are reproduced in the construction of key roles of Molière's *Tartuffe* in two Greek versions of the play to highlight the selective bias favoured in versions of the same play.

Maria Sidiropoulou,
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