TEXTUAL IDENTITIES THROUGH TRANSLATION
Textual identities through translation

Symposium organized by the 'Translation Studies and Interpreting' Specialization of the MA Programme 'English Language, Linguistics and Translation', Venue: Drakopoulos Amphitheatre, 30 Panepistimiou St.

**PROGRAMME**

**Friday 22 February**

<table>
<thead>
<tr>
<th>Time</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>8:30-9:15</td>
<td>REGISTRATION</td>
</tr>
<tr>
<td>9:15-9:30</td>
<td>Welcoming address:</td>
</tr>
<tr>
<td></td>
<td>Prof. Eleni Karamalengou (Dean of the School of Philosophy)</td>
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<td></td>
<td>Prof. Maria Sidiropoulou (Chair of the Department of English Language and Literature)</td>
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<td></td>
<td>Prof. Elli Yfantidou (MA Programme Director)</td>
</tr>
</tbody>
</table>

**SESSION 1. Chair: Anna Hatzidaki**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>9:30-10:30</td>
<td>Karen Bennett (Keynote Lecture)</td>
<td>Beyond Epistemicide: Translating Knowledge in the Multilingual Paradigm</td>
</tr>
<tr>
<td>10:30-11:00</td>
<td>Maria Sidiropoulou</td>
<td>Im/politeness in Translating Academic Discourse</td>
</tr>
<tr>
<td>11:00-11:30</td>
<td>Christina Karakepeli</td>
<td>Power and Distance in Constitutional Discourse: An intercultural perspective</td>
</tr>
<tr>
<td>11:30-12:00</td>
<td>Coffee break</td>
<td></td>
</tr>
</tbody>
</table>

**SESSION 2. Chair: Nick Gogonas**

<table>
<thead>
<tr>
<th>Time</th>
<th>Speaker</th>
<th>Topic</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00-12:30</td>
<td>Maria-Nikoleta Blana</td>
<td>Mask and Face: Im/politeness in stage translations of Mourning Becomes Electra</td>
</tr>
<tr>
<td>12:30-13:00</td>
<td>Chrysi Mavriannaki</td>
<td>Impoliteness, Gender and Power Distance in Greek target versions of Lady Windermere’s Fan</td>
</tr>
<tr>
<td>13:00-13:30</td>
<td>Aristea Rigalou</td>
<td>Blaming, Critique and Irritation in the Family, through Translation</td>
</tr>
</tbody>
</table>

End of Day 1
Saturday 23 February

SESSION 3. Chair: Ada Korda

9:30-10:00 Maria Lamprou
Aggression and Narrative in Edward Albee’s The Zoo Story

10:00-10:30 Natalia Skrempou
Leadership Construction through Translated Im/politeness Strategies

10:30-11:00 Christina-Styliani Pollali
Patriarchal voices and Im/politeness through Stage Translation

11:00-11:30 Eirini Stamouli
Who’s Afraid of Aggression: Gender through translation

11:30-12:00 Coffee break

SESSION 4. Chair: Effie Fragkou

12:00-12:30 Erasmia Perdiki
Connectedness and Separateness as Cross-/Intra-cultural Indicators in Dubbing

12:30-13.30 Maria-Eleni Sofra (Keynote Lecture, in Greek)
Μεταφράζοντας μια την Ευρωπαϊκή Επιτροπή

13.30-13.45 Closing off

End of Day 2

ABOUT THE SYMPOSIUM

The Symposium deals with how textual identities may be shifting through translation, in 'monologic' discourses (e.g. academic, constitutional discourses) and in 'dialogic' translated genres like stage translation and film dubbing. It focuses on manifestations of im/politeness and on how they may shift across source and target versions of texts, highlighting intercultural variation, or across retranslations of a source text, manifesting intra-cultural variation in the use of im/politeness.

Im/politeness has been studied in monolingual discourse, and scholarship does not seem to have appreciated the potential of translation practice to contribute to the study of im/politeness. The papers tease out some of the benefits of studying im/politeness through translation practice. Researchers hope to show another arena where im/politeness can be fruitfully explored. They also hope to account for preferable options in translation practice, in terms of im/politeness models and strategies.

It was not done on purpose, but almost all of the stage translation papers, in this symposium, make use of a stage version by Errikos Belies (1950–2016), a graduate of this Department and a highly experienced translator, who has supported every translation project, in this Department, in any way possible. The Symposium is dedicated to the memory of Errikos Belies.
Beyond Epistemicide: Translating Knowledge in the Multilingual Paradigm

Karen Bennett
Nova University, Lisbon, Centre for English, Translation and Anglo-Portuguese Studies

The term ‘epistemicide’ was first coined by the Portuguese sociologist, Boaventura de Sousa Santos (1996, 2001) to refer to the systematic eradication of Third World knowledges by western science. It was later applied to translation by Bennett (2007, 2013, 2015) in order to describe the way that academic texts produced in non-Anglophone cultures often have to be so radically rewritten for publication in international journals that their epistemological infrastructure is effectively destroyed. The long-term consequences of this process included, it was argued, a drift towards an epistemological monoculture, as scholarly discourses in other languages assimilated to the dominant one through a process of calquing.

This argument was developed at a time when the hegemony of English appeared unassailable in the world of academic publishing and beyond. Various models had been developed to account for it (e.g. International English, World Englishes, English as a Lingua Franca etc), all of which assumed a balance of power tilted inevitably in favour of native English speakers. Amongst other things, it was generally believed that the influence was unidirectional, flowing from the centre to the periphery and thereby reducing the non-native speaker to subaltern status.

In recent years, however, there has been a spate of publications (e.g. Canagarajah 2013, Blommaert 2010, Pennycook 2007, etc) suggesting that the situation is by no means so simple, and that in many domains, non-native-speakers of English (‘multilingual scholars’ as they are now known) are a great deal more empowered than was previously believed. Not only this, the English language is itself being changed through contact with other languages, developing forms of hybridity or métissage that allow local identities to be expressed while at the
same time enabling those speakers to participate in global conversations. This trans- or multilingual paradigm has also profoundly challenged dominant concepts of translation, in that the traditional binaries between mother tongue/foreign language, original/translation, author/translator etc no longer seem to hold in many different spheres.

This paper focuses on how knowledge is being generated and disseminated within the multilingual paradigm and its implications for Translation Studies. Considering the prevalence, in this domain, of second-language writing, self-translation and paratranslational activities (like language revision and editing), and the demands of a readership with multilingual competence, it suggests that a much broader concept of translation might now be in order, perhaps something akin to the idea of *translatio* (L) that prevailed in the Medieval and Early Modern periods before the development of the modern nation state. That is to say, in a world where English is being constantly re-forged to serve new purposes in specific communicative situations, what are the implications for the training of academic translators and junior researchers?

References:


**Karen Bennett** is Assistant Professor at the *Universidade Nova* in Lisbon, where she lectures in History and Theory of Translation. She has a MA and PhD in Translation Studies from the University of Lisbon, and researches the translation of knowledge (amongst other things) with the Centre for English, Translation and Anglo-Portuguese Studies (CETAPS) and University of Lisbon Centre for English Studies (ULICES/CEAUL). Her recent publications include the article ‘Foucault in English: the politics of exoticization’ to appear in *Target* in 2017, the chapter ‘Towards an epistemological monoculture: mechanisms of epistemicide in European research publication’, in the volume *English as an Academic and Research Language* (edited by Ramón Plo Alastrué and Carmen Pérez-Llantada), De Gruyter Mouton (2015) 9-35, and the edited volume *The Semiperiphery of Academic Writing: Discourses, Communities and Practices*, London: Palgrave Macmillan (2014). She is also currently co-editing a special issue of *The Translator* on the subject of International English and Translation.

Keynote Lecture

**Maria-Eleni Sofra**  Μεταφράζοντας για την Ευρωπαϊκή Επιτροπή (in Greek)

Directorate General for Translation, European Commission
SPEAKER ABSTRACTS (in order of presentation)

**Maria Sidiropoulou  Im/politeness in Translating Academic Discourse**
Department of English, National and Kapodistrian University of Athens

The paper uses Bennett’s (2014) metaphor of centripetal forces, manifested in the semi-periphery, to raise awareness of the potential of translation to resist the centripetal forces, which may be manifested through academic translation practice in the semi-peripheral Greek space. The study first takes an emic perspective to a small set of data to ensure that native speakers would agree that certain features ARE preferable according to native insight. It then takes an etic perspective to a parallel academic corpus of 50,000 words per parallel version, drawing on Greek translated publications in the sciences and the humanities and their English source texts. Measurement of im/politeness manifestations confirms the preference for positive politeness orientation in the Greek version and shows a cross-generic variation in the use of im/politeness features, in that the sciences and the humanities favour a different balance of im/politeness features in academic discourse. For instance, certainty is higher in the sciences and connectivity is higher in the humanities. As certain features have been 'degenerating' over the years (connectivity, passivizing etc., Malamatidou 2013, Sidiropoulou 2017), the assumption is that im/politeness markers are among the discourse features to be affected by Bennett’s centripetal forces which make text features gravitate towards the centre.

**Christina Karakepeli  Power and Distance in Constitutional Discourse: An intercultural perspective**
Department of English, National and Kapodistrian University of Athens

EU discourse has attracted the attention of scholars with reference to the use of im/politeness strategies (Magistro 2007, 2011, 2013). The aim of this paper is (a) to examine politeness strategies in EU constitutional discourse (namely, between the parallel English and Greek versions of the Treaty of Lisbon) and (b) to compare strategies of im/politeness to those of a comparable discourse, that of the Greek Constitution, drawing on im/politeness literature (Brown and Levinson 1987; Scollon and Scollon 2001; Hirschon 2001; Arundale 2006, 2009; Sifianou 1992, 2011). The study takes an emic approach to the phenomenon by asking Greek respondents to answer a questionnaire assessing politeness shifts. The analysis found that the EU Greek version of the Treaty of Lisbon favours separateness in comparison to its English language counterpart, in an attempt to create greater distance between EU authority and the Greek EU citizens. The Greek Constitution seems to address the citizens’ ‘connectedness face’ shaping a different state/citizen relationship. The context of the two constitutions gives im/politeness scholars an opportunity to study the phenomenon with reference to the authority/citizen interaction, where the variables of power and distance are perceived differently.

**Maria-Nikoleta Blana  Mask and Face: Im/politeness in Stage Translations of Mourning Becomes Electra**
Department of English, National and Kapodistrian University of Athens

Im/politeness scholars have highlighted the significance of ideology in the use of im/politeness phenomena: the very notion of im/politeness presupposes a mental filtering of discourse through preconceptions that already exist in the mind (Terkourafi 1999/2001/2005, Mills 2003, Culpeper 2011, Kádár and Haugh 2013). The study aims at demonstrating how im/politeness is manifested in two Greek versions of a dramatic dialogue that has its roots in the ancient theatre, where masks may be thought to undertake functions of face/identity in im/politeness theory. The focus is on Eugene O’Neil’s dramatic trilogy *Mourning Becomes Electra* (1931) and on two Greek stage translations of the play that are twenty-one years apart (Despo Diamantidou 1986, Errikos Belies 2007). The study adopts both an etic and an emic approach to the data, to gain further insights into the interplay of im/politeness in the translated versions. The analysis accentuates the significance of the narrative or the point of view of
a target version of the play. Furthermore, the findings indicate the use of different im/politeness strategies in the translated interactions of the protagonists, Orin and Lavinia, which affect respondents' appropriateness judgements, as respondents appreciated a higher tension between intimacy and aggression as manifested in one of the two translations. The study underscores the value of translation data in im/politeness research by drawing attention to intra-cultural variation manifested through a different narrative or point of view (e.g. non/religiousness, non/allusion to the ancient theatre) with regards to the use of im/politeness. Conversely, im/politeness research contributes to the field of translation by showing that im/politeness options may exert influence on audience response.

Chrysi Mavrigiannaki  Impoliteness, Gender and Power Distance in Greek target versions of Lady Windermere’s Fan
Department of English, National and Kapodistrian University of Athens

Impoliteness has attracted considerable attention over the past decades (starting with Lakoff 1973, Brown and Levinson 1978, Leech 1983) and has expanded exponentially (Eelen 2001, Mills 2003, Watts 2003, Locher 2005, Bousfield 2008). There has been a keen interest in examining the phenomenon with reference to societal variables like gender and power distance in the context of humorous interaction. This study investigates impoliteness strategies through translated drama for the stage, namely, two Greek translations of Oscar Wilde’s Lady Windermere’s Fan (Christos Karhadakis 2006 and Errikos Belies 2010). It confirms that impoliteness does interact with gender, by taking into consideration gender specific ideologies as they change over time, and accordingly readjusting power distance to create the intended humorous effects. The study shows that impoliteness scholarship may benefit from a translation perspective to the phenomenon, for the cross-cultural manifestation of norms the target versions may display, which arise from the translators' agonizing effort to assign the target discourses communicative force. Translation practice may also benefit from impoliteness research in that im/politeness scholarship can show translation practice the spectrum of strategies translators may use to create culturally preferable effects.

Aristea Rigalou  Blaming, Critique and Irritation in the Family, through Translation
Department of English, National and Kapodistrian University of Athens

This study attempts to broaden the data set range of impoliteness research by including stage translation in the repertoire of impoliteness data samples. The research examines Tennessee Williams’ The Glass Menagerie (1944) and two of its Greek target versions (Nikos Spanias 1946, Errikos Belies 2001) and attempts an intra-cultural comparison of the two translations in an effort to examine how the two translators render impoliteness in the family context. The study designed a questionnaire asking for the respondents’ evaluation of impolite instances. Findings show that the second translation conveys the conflict between the main characters in a more concrete way, exploiting a wider range of face-aggravating strategies from the impoliteness literature (Garcia-Pastor 2008). The study also reports that the respondents seem to favour more impolite renderings drawing on the characters’ intimate relationships, thus establishing a connection between intimacy and impoliteness. The significance of the research also lies in that it advances understanding of the translators’ freedom to modify the range of im/politeness strategies they can resort to in transferring impoliteness.

Maria Lamprou  Aggression and Narrative in Edward Albee’s The Zoo Story
Department of English, National and Kapodistrian University of Athens

The study draws on scholars (Leech and Short 1981; Wales 1994; Fowel 1996; Ball 1997; Semino 2002; McIntyre 2006) who focused on the ‘point of view’ in dramatic texts focusing on narratives which may permeate discourse.
It examines how im/politeness contributes to renegotiating the human-animal relationship in two Greek translations (Katerina Chistodoulou 1995, Errikos Belies 2015) of Edward Albee’s play *The Zoo Story* (1958). The main claim is that translators’ ideological positioning regulates the use of aggression and intimacy in reshaping the identity of characters and their ecological perception of the universe. The study uses Culpeper’s (1996) im/politeness model to trace how the two translators attributed aggression to humans or animals, in the context of *The Zoo Story*, and takes into account lay people’s evaluation of the two translations. Results show that TTa (1995) uses im/politeness strategies which indicate lower esteem for animals and higher esteem for humans. By contrast, TTb (2015) shapes a different identity of the human-animal relationship by indicating higher esteem for animals. The findings suggest that the narratives that permeate discourse crucially affect the use of im/politeness of the fictional interactants and that im/politeness is a powerful tool in the hands of translators. Im/politeness research may benefit from translational data in that they can provide a cross-cultural context for studying the phenomenon.

Natalia Skrempou  *Leadership Construction through Translated Im/politeness Strategies*  
Department of English, National and Kapodistrian University of Athens

The use of im/politeness in political speech has attracted relatively little attention among im/politeness scholars (Tracy 2017). The aim of the paper is to study how a leader may be shaped cross-culturally and inter-culturally, through the use of im/politeness strategies. The study examines the use of im/politeness strategies in two Greek versions (Konstantinos Karthaios 2004, Errikos Belies 1997) of William Shakespeare’s play *Julius Caesar* (c.1599). Etic and emic approaches to the data confirm differences in the way translators portray the character of Brutus in terms of reshaping im/politeness strategies of his discourse. The first translation (2004) shows Brutus to be making use of a less impressive, rather detached, persuasive strategy when addressing the public, the second translation (Belies 1997) heightens Brutus’ potential to express intimacy towards the public, which heightened the persuasive force of his discourse. The study shows that im/politeness is highly instrumental in shaping the identity of the leader and that translated versions of a playtext can show the im/politeness scholarship cross-cultural contexts of variation in im/politeness strategies.

Christina-Styliani Pollali  *Patriarchal voices and Im/politeness through Stage Translation*  
Department of English, National and Kapodistrian University of Athens

Scholars have examined the interaction between gender and im/politeness (Mills 2002; 2017) and have shown relatively little interest in cross-cultural manifestations of the interaction between gender and im/politeness. The study intends to demonstrate that pragmatic aspects of meaning influence the rendition of impoliteness in two Greek target versions (Vasileios Nikolopoulos 1947, Giorgos Depastas 2017) of Eugene O’ Neill’s play *Desire Under the Elms* (1924). The data was collected through an online questionnaire answered by ten lay respondents who had to (a) assess which one of the two versions heightened aggressiveness in transferring the characters’ interactional practice into Greek and to (b) state which of the two versions they would prefer as translators and members of the audience. Results indicated that there is a significant shift in the translators’ shaping the identity of the main character of the play, that of the father, through manipulating impoliteness options, which assume shifting gender positions in the target societal environment. It appears that the earliest version shapes a hierarchal position of the father, while the latest challenges the imposing patriarchal figure. The paper advances understanding of the role of im/politeness in shaping the identity of characters in translated versions of playtexts and highlights how intra-cultural variation may affect im/politeness in interaction.
Eirini Stamouli  
**Who’s Afraid of Aggression: Gender through translation**  
Department of English, National and Kapodistrian University of Athens

Impoliteness scholars have drawn attention to the fact that any deviation from the stereotypical “polite” and “feminine” behaviour in certain Communities of Practice (CofP) is considered as impolite and offensive (Mills 2005). The aim of this research is to investigate how im/politeness constructs gender identities in two Greek stage translations (Kaiti Kassimati 1977, Errikos Belies 2006) of Edward Albee’s *Who’s Afraid of Virginia Woolf?* (1962), through analysis of how the translators reshape the im/politeness behaviour in the relationship of the main couple. An etic and emic approach to the analysis of the two translations, along with a glimpse into the body language as manifested in the film adaptation (1966) of the play, indicate subversion of gender roles and different levels of aggression in the two Greek versions, while highlighting the significance of the chronological distance between the two translations. As the study reveals, impoliteness theories can be applicable to stage translation, body language may be another factor contributing to the shaping of (im)politeness, while there is awareness that relationships and gender roles in the sphere of the spectacle continuously embrace aggression for entertainment purposes.

Erasmia Perdiki  
**Connectedness and Separateness as Cross- and Intra-cultural Indicators in Dubbing**  
Department of English, National and Kapodistrian University of Athens

A number of scholars have investigated im/politeness in relation to emotions, specifically how emotions may influence the use of im/politeness, in discourse exchanges of several kinds (Kienpointner 2008, Spencer-Oatey 2011, Culpeper 2014). The aim of this study is to examine how im/politeness may influence interpersonal relationships in interaction, in the context of affect and familiarity or the absence of these. It contrasts exchanges from the transcript of an English animation film (*Up* 2009, Pixar Studios) to the Greek dubbed version of these exchanges. The study takes an emic approach to the data, by asking ten Greek bilingual respondents to validate the findings of an etic (the researcher’s) approach. Results suggest that the variables of familiarity and affect modify the use of im/politeness in interaction, as two different fragments of the film indicate, namely at points where *there is* and *there is not* familiarity and affect between the two main characters of the film, a widower and a 9-year-old boy. The study highlights the potential of im/politeness strategies to signal interpersonal emotion and affection, in the Greek dubbed version which does justice to the theme of the animation film. It also provides impoliteness scholarship a multimodal context where the variables of age and emotion interact to construct a cross-cultural and intra-cultural balance in the use of the connectedness and separateness continuum.