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Fantasy Literature: Rings in Translation

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TABLE OF CONTENTS

LIST OF TABLES

LIST OF FIGURES

LIST OF APPENDICES

<u>DEDICATION</u>

Long was the way the fate them bore […]
Through […] woods of nightshade morrowless […]
And long ago they passed away […]
In the forest singing sorrowless.

J.R.R. Tolkien (*FoTR* 1954/2007: 251)

To my late grandmothers and my dear uncle; my guardian angels.

DECLARATION

No portion of the work referred to in this thesis has been submitted in support of an application for another degree or qualification of this or any other university or other institute of learning. All sources that I have used or quoted have been acknowledged by means of complete references.

<u>ACKNOWLEDGEMENTS</u>

ABSTRACT

This research focuses on the underexplored genre of Greek translated fantasy literature. More specifically, it accounts for shifts of meaning occurring in the two Greek versions of J.R.R. Tolkien's epic fantasy saga *The Lord of the Rings* 1954 (source text, henceforth ST), published in 1985 (target text a, henceforth TTa) and 2001 (target text b, henceforth TTb). Findings establish translation as a conscious act of social production, with the translator acting as a social agent within the frames set by the institutional power of the publishing company, and both affected by their socio-political and historical milieu.

A contrastive analysis of selected chapters of the ST and TTs pertaining to diachronically important *narratives* (perception of time, environment awareness, social exclusion and marginality, historical memory, perceptions of state authority and subjugation, the individual actor, war, gender representation, queer ideology and migration) dealt with in critical theory, draws principally upon the *comparative translation model* with a view to observing whether fundamental notions have been treated differently in the two Greek translations, or between the source text and the target versions. The materials were arranged in three chapters, each one of which focusing on Stuart Hall's cultural studies (1990/1992) and its tripartite substantiation (*textuality*, *historical events* and *politics*).

After the introductory chapter (Ch. 1), literature review (Ch. 2), and methodological considerations (Ch. 3), materials analysis appears in Chapters 4, 5 and 6, which explore the feature of textuality (Ch. 4), focus on the role of *historical events* as a catalytic factor in the interpretation of shifts (Ch. 5) and examine *politics* and major on shifts pertaining to otherness and race, class and social hierarchy, queer/gender representation and migration (Ch. 6).

This analysis will show how translation shifts in the two Greek versions of *The Lord of the Rings* seem to have been motivated by critical local and international historical events, the increasing popularity of the genre of fantasy literature, following the cinematographic adaptation of the first part of *The Lord of the Rings* trilogy in 2001, advancements in society, the digitalization and globalization of the new millennium and the increasing power of image. These are shown to have played a key-role in initiating the second, revised translation, accompanied by linguistic and paratextual alterations, to cater to the needs of a changing society and target readership.

Findings demonstrate that, TTa seems to enforce the mythical aspect of the novel by focusing on nature and the importance of the feelings and emotions of heroes, while TTb exhibits a realistic representation of the world in which the legend unfolds, highlighting struggle and war connotations, aggression and threat. There has also been a differentiated approach to the salient themes of otherness, class and social hierarchy, in that TTa highlights differences among races, lowers the social position of unprivileged groups and assigns dominance to ruling figures. By contrast, TTb seems to assume that society should not be tolerant to inequalities and should be protective of minority rights, accepting the 'other' and acknowledging the multiplicity of identity positions and the prominence of different races.

Occasionally, there have been shared strategies in the two translations, for instance, concerning queer representations with discriminatory intentions and stereotypes of the ST avoided in both TTs, promoting unvarying sensitivity towards these issues. In the same vein, queerness –in terms of possible homosocial relations– has been highlighted in both translations. Furthermore, the construction of female figures did not alter, perhaps because the impetus for emancipation of women had probably regressed by the time of the first translation, and thus it was not an issue to be updated in the second translation. Finally, the migration narrative has been heightened in both TTs, as opposed to the original, revealing the need for both TTs to enhance the collective memory of the refugee-sensitive past of Greece.

As the variables of 'translation initiator' (publishing company) and 'translator' have remained constant in this analysis (the second translation was produced by the same publishing company and translator), the present findings may be assumed to eloquently and without interference (1) highlight distinct representations of reality with reference to critical concepts and (2) demonstrate a diversified stance of society towards them. Such findings establish themselves as significant to the extent that they point to translation as a process contingent on the multifaceted needs of a changing society rather than being the result of a random activity.

CHAPTER 1

Introduction: the fantastic vs. the real

> All the works of man have their origin in creative fantasy.
> What right have we then to depreciate imagination?
>
> Carl Jung (1933/2001: 67)

> The fantastic cannot exist independently of that 'real' world
> which it seems to find frustratingly finite.
>
> Rosemary Jackson (1981/2009: 12)

1.1 Fantasy literature

Most of the scholars dealing with 'fantasy' have been perplexed with its definition, wondering if it is "a genre, a structure, a state of mind or a technique" (Atteberry 1980:1). Nowadays, forty years after its recognition as a literary genre and despite its popularity, fantasy literature "is arguably (England's) most under-acknowledged literary form" (Manlove 1999: 36), possibly because of its identification with one of its subgenres, children's fantasy. Even though one of the basic 'ingredients' of the fantastic genre is imagination, and, especially "supernatural or unnatural events or characters", [1] interestingly enough, these are almost always found to be reflections of pivotal issues which concern the author's contemporaneity, treated and communicated to the wide public via fantasy books and films. The relation of fantasy with reality can be illustrated by Alan Garner's words: "far from being escapist literature, fantasy is an intensification of reality" (qtd. in Curry 1997: 133), a claim initially supported by André Breton (1924, online): "What is admirable about the fantastic is that there is no longer anything fantastic: there is only the real."

As its definition reveals, the word *fantastic* encompasses the notion of *imaginary* and stems from the Greek words:

- *φανταστικός* (*wildly imaginative or outlandish*)[2] denoting ability to imagine, and

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[1] *Dictionary.com*, online.
[2] *Wordsmyth Dictionary & Thesaurus*, online.

- *φαντάζειν* which signifies *making visible*.[3]

Making visible and exploring the imaginary is most probably the intention of artists who express themselves through fantasy. Indeed, in literature the fantastic genre suggests "an imaginative or fanciful work and especially one dealing with supernatural or unnatural events or characters", as dictionaries explain.[4] Critics, scholars, philosophers and authors, however, prefer to approach it through different perspectives.

Even though fantasy literature "existed in England long before 1800" (Manlove 1999: 1), it was "recognised as a literary genre in the 70's" (ibid: 7). Since then, the 'fuzzy set' (Manlove 1999: 7) of fantasy has been described and defined in many different ways. Structural approaches have attempted to clarify fantasy literature by using theories which try to analyze the 'ingredients' of fantasy, that is, some basic tenets of the genre. Tolkien's novel *The Lord of the Rings* is included in this category, since some of the major themes of the genre can be traced along the novel. Other definitions were mainly effectuated by the examination of specific fantasy novels as case studies. Adherents of this viewpoint believe that they make themselves clearer by giving tangible exploratory examples of what they wish to define, and in this way they also provide readers with the pillars of fantasy and include sub-cases and details giving a wider explanation of the term. It is obvious that the larger the sample of novels studied, the more inclusive the definition. As Brian Atteberry (1980: 1) informally puts it: "line up a shelf of books and say there, that is what I mean by fantasy". David Pringle (1988) moves in this direction by implementing this theory via his annotated anthology *Modern Fantasy: The 100 Best Novels: An English-language selection 1946-1987*. However subjective or outdated such a list may appear, it contains commonly acknowledged pieces of writing such as *Conan the Conqueror* (Howard 1950), *The Lord of the Rings* (Tolkien 1954), *Rosemary's Baby* (Levin 1967), *The Shining* (King 1977) and *The Witches of Eastwick* (Updike 1984), some of which appeared on cinema as well, and others which are still praised for their contribution to the field of fantasy. Arguably, the list should be enriched with new entries day after day: Joanne K. Rowling's *Harry Potter* (1997-2007) undoubtedly deserves a place on this list, but so do less worshiped books such as Rick Riordan's Camp-Half Blood Series *Percy Jackson and the Olympians* (2005-2009). In the same vein, other

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[3] *Online Etymology Dictionary*, online.
[4] *Dictionary.com*, online.

critics and philosophers have attempted to provide readers with the backbone of fantasy in literature. Tzvetan Todorov (1975) summarized the dominating worldwide fantasy theories of the Russian Vladimir Solovyov, the British Montague R. James, the German Olga Riemann and the French Pierre-Georges Castex and Roger Caillois to conclude that, although formulated in different ways, the quintessence of fantasy can be found in pairs of contradictory adjectives used by scholars as a common denominator: real vs. fantastic, physical vs. metaphysical, natural vs. supernatural, possible vs. impossible and so on.

William R. Irwin (1976) also espouses this view by arguing that fantasy is an "overt violation of what is commonly accepted as possibility" (qtd. in Atteberry 1980: 1) and goes on to contend that "a narrative is a fantasy if it presents the persuasive establishment and development of an impossibility, an arbitrary construct of the mind with all under the control of logic and rhetoric" (ibid). Atteberry compares fantasy to a game which "demands that one play whole-heartedly, accepting for the moment all rules and turns of the game" (ibid: 2), that is, the conventions included along with their implausibilities. Via this comparison Atteberry visualizes a vague literary genre with its own rules; all discrepancies from reality, however awkward they may seem, are considered natural within the frame of fantasy. He also argues that a large body of literature is marked off by the single condition of fantasy, "that a story treat an impossibility as if it were true" (ibid: 2). Moreover, Peter Hunt and Millicent Lenz characterize Ursula Le Guin's definition of fantasy as a "survival strategy" on the grounds that it is described as "a different approach to reality, an alternative technique for apprehending and coping with existence. […]. It is not […] realistic but surrealistic, superrealistic; a heightening of reality" (2001: 10). Finally, in *The Encyclopaedia of Fantasy*, John Clute and John Grant (1999) recapitulate all the above-mentioned views by describing and defining the entry *fantasy* as follows:

> fantasy is a self-coherent narrative. When set in this world, it tells a story which is impossible in the world as we perceive it […] when set in an otherworld, that otherworld will be impossible, though stories set there may be possible in its terms. (ibid: 338)

1.1.1 Features and themes of the genre of fantasy

It is hence commonly accepted that fantasy is defined as a fiction involving the supernatural or impossible. "Supernatural implies the presence of some form of magic or the numinous, from ghosts and fairies to gods and devils; impossible means what simply could not be […]" (Manlove 1999: 3). According to Todorov (1975: 27) "a genre is always defined in relation to the genres adjacent to it". Indeed, "fantasy with its affinities with fairy-tale and myth" (Curry 1997: 33) has also common characteristics with a list of relevant genres such as, legends, folk tales, and mythology. To quote David Harvey "the poet is […] an inspired artist and the keeper of the sacred tradition. It is therefore no accident that myth, legend and literature were […] so closely linked" (1985: 21). A short definition of mythology with examples of themes dealt with in the genre unravels similarities with the genre of fantasy literature, making its perception more tangible. Gods, heroes and perilous quests seem to permeate the genre:

> A particular kind of material determines the art of mythology, an immemorial and traditional body of material contained in tales about gods and god-like beings, heroic battles and journeys to the Underworld – 'mythologem' is the best Greek word for them – tales already well known but not unamenable to further reshaping. Mythology is the *movement* of this material: it is something solid and yet mobile, substantial and yet not static, capable of transformation. (Jung and Kerenyi 1969: 2)

Each one of the relevant genres attributes a unique characteristic to fantasy literature, which implies that there are discrepancies among them. For instance, there is a difference between 'myth' and 'folktale' or 'fairy tales': the etymology of *myth* reveals that it derives from the Greek *μύθος/μύθοι,* that is, "stories about divine beings, generally arranged in a coherent system".[5] In other words, myth functions systemically in that meaning comes from a "single network of widely interconnected tales" about a central hero or event, which constitute a prerequisite for the understanding of the story (Dokou 2016: 117). Therefore, "myths are […] the basis of story-telling and provide the taproot texts for many later tales" (Clute and Grant 1999: 675). On the contrary, *folktale* or *fairy tales* are based on "myth-making on a limited scale via self-contained stories" (Dokou 2016: 117) and can thus be understood individually, without prior knowledge. In

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[5] *Online Etymology Dictionary*, online.

particular some folktales "lack the depth of story and appear anecdotal" (Clute and Grant 1999: 359). This might explain why fantasy books tend to run in related series and collections (e.g. Rowling's *Harry Potter*). For the same reason readers of original or translated literature need a pre-established frame of reference to follow a piece of fantasy (for example Tolkien's *The Hobbit* establishes a background necessary for the understanding of his later work *The Lord of the Rings*). Consistency in the mythical element of fantasy literature is critical, since a shift of the frame (i.e. by divergent translations that take place at different times, marked by different socio-cultural and political events) might result in distinct semantic outcomes. Brian Rosebury (1992) expands the list of genres closely akin to fantasy by adding 'quest narratives' and novels of adventure. Stimulatingly, the pertinence between fantasy on the one hand and a variety of story-telling traditions on the other generates major themes recurrent in the fantasy literature. This recurrence might as well be a matter of tradition and imitation, or of 'archetypal imagination', which "sees the particular object as embodying […] suggestions of universality" (Wheelwright qtd. in Harmon and Holman 1996: 197). The notion of archetypes and "myth [in literature] has been forced on literary critics by Jung [in psychology] and Frazer [in anthropology]", as summed up by Northrop Frye (qtd. in Richter 1998: 648). Indeed, the dimensions the different disciplines gave to myth and archetypes became the impetus for their literary study by Frye who, according to David H. Richter, believes that "the power of literature comes out of its evocation of archetypes that have a permanent place in human life: the hero and the virgin, the witch and the magus, the quest and the journey, the open green world of the forest and the walled-off city" (Richter 1998: 641). Frye accounts for this phenomenon by claiming that literature repeats itself taking into consideration that it "originates in other literature, as stories are broken down into bits and reshaped into other stories" (ibid). For instance, Frye observes that "the Quest myth has been the central myth of literature and the source of all literary genres" (qtd. in Harvey 1985: 20). Moreover, Lord Raglan with *The Hero: A Study in Tradition Myth and Drama* (1936) and, 13 years later, Joseph Campbell in *The Hero with a Thousand Faces* establish the existence of a 'monomyth', i.e. a common pattern between heroic figures from myth and legend, especially in their quest cycle. These have also been studied by Harvey (1985), who, in turn, observes some other themes commonly presented in fantasy literature, such as the end of an age and the transition to a new one and calamities (flood, earthquakes). Harvey, combining Lord Raglan and Campbell with the 'charter myth' theory of Bronislaw Malinowski, suggests that myth "represents a projection of social patterns upward onto a superhuman level that sanctions

and stabilizes the secular ideology" (Harmon and Holman 1996: 197). The focus is not only on rebirth and renewal of the hero, but on the stages that the 'hero-king' has to experience (ibid: 18). According to the quest cycle motif, in the beginning, there is the hero's realization of his powers, which usually takes place though the revelation of his potential (as in the case of Hercules in the Greek mythology, whose physical strength was revealed during his infancy when he killed the serpents). What follows the 'hero's initiation', is the "hero's period of withdrawal" (ibid: 19) and afterwards the hero undertakes the Quest, descends to the underworld and faces the ultimate Evil. The final stage is called 'apotheosis' or 'immortalization' of the hero and can be substituted by the "return of the king" (ibid: 20), which is also the title of the third part of Tolkien's *Lord of the Rings*. Likewise, the tragic hero returns victorious:

> in the beginning he carries the well-being of people and the welfare of the State and then he engages in a conflict with the representative of darkness and Evil. After a period of shame and suffering, he emerges triumphant; a victory […] which reaffirms the well being of people and the welfare of the State. (ibid: 23)

Lee D. Rossi (1984), apart from the battle between Good and Evil, also observes that a common theme that appears in fantasy literature is the role of Fate, Providence and the mystery around it. Concerning human beings, Rossi underlines their weakness: he finds them inadequate as they may very easily succumb to the seduction of power. On a par, Susan Cooper adds that even though there are similar structures in fantasy novels such as good versus evil, neither of them can triumph, "for there is something of each in every man" (qtd. in Hunt and Lenz 2001: 20).

Many scholars correlate most of the above-mentioned genres (*fairy tales*, *myth*, *legend* and *folk tales*) with the evolution of fantasy. As Atteberry puts it (1980), everything began with the folktale (also known as 'wonder tale' or 'Märchen'[6]), one of the early genres of folklore to be recognized and studied. In the 19th century, oral folktales were collected from peasant narrators and then were transcribed and edited by the Grimm brothers.[7] Andrew Lang's[8] prose narratives evoked wonder through "the consistent

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[6] According to Atteberry 'Märchen' is another term for folktale among folklorists.
[7] German folklorists, whose stock of tales also includes: *Cinderella, Snow White, Hansel and Gretel, The Princess and the Frog* and *Sleeping Beauty* (Clute and Grant 1999: 439).
[8] Scottish historian and folklorist, author of *Little Red Riding Hood*, *The Ugly Duckling*, *The Snow Queen*, *Rapunzel*, and *The Emperor's New Clothes* (Merriman 1997, online).

treatment of the impossible as though it were possible" (qtd. in Atteberry 1980: 5), making the difference between transcribed edited folktales and fantasy indiscernible. This transition from oral to written form initiates a bloom in fantasy literature. Settings become more detailed, the development of the plot is enriched, the style is polished and action underpins ideology, changes overtly implemented by John Ruskin[9] –especially via his work *The King of the Golden River* in 1851, an example of literary fairy tale. Themes such as "the greed and squalor of industrial development" (ibid), which seem to preoccupy the society of that era, come into light and a more nature-oriented or transcendentalist framework that rejects the modern world for the serene and green countryside is established.

Legend, Atteberry claims, intrudes into the literary fairy tale, a combination of two different narrative types which generates a more potent written form, "Fairy Legends" (1980: 7). Real dilemmas come into play, heroes are not perfect and make mistakes, happy end belongs to the past and all of a sudden the genre acquires seriousness. George MacDonald,[10] Atteberry claims (ibid), deepens the emotional scale and adds truth in fantasy, while William Morris[11] through linguistic devices tries to impress his influence of the Middle Ages onto his 'heroic myths', so that his stories "gain in clarity and force and his understanding of medieval narrative deepens" (ibid: 8). The next important step is made by Clive S. Lewis,[12] who keeps the basic lines of fairy tales, enriches them with a more sophisticated background (Jungian psychology, Mediterranean culture sociology) and presents them through vivid images and detailed descriptions. The Christian element (also evident in MacDonald's works) has largely affected C. S. Lewis's major themes and Atteberry claims that "the *Narnia* stories are reworkings in fairy tale form of the Biblical accounts of Creation, Fall, Redemption, and Apocalypse" (ibid: 9).

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[9] English critic of art, John Ruskin was also a writer of polemical prose who sought to cause widespread cultural and social change. (Shrimpton (n.d.), online).

[10] Scottish author of many notable fantasies, MacDonald created fairy stories for children (*Phantastes*) and adults (*Lilith*) based on legends and myths (*The Golden Key - George Mac Donald Society*, online).

[11] Morris was the first author of fantasy literature to use a completely invented setting for his novels. He was an important influence on J.R.R. Tolkien and C.S. Lewis (*Fantasy Literature*, online).

[12] Irish scholar and author whose works pulled motifs from literary Märchen, medieval legend, poetry and myth (Atteberry 1980: 10).

A further breakthrough and re-definition of fantasy literature takes place through Tolkien and his famous novel divided into three volumes,[13] *The Lord of the Rings* (1954), which sets new standards for the genre. Indeed it has been argued that this novel is "universally acknowledged as largely responsible for the […] genre of fantasy literature" (Curry 1997: 12). Some of the most important themes treated by Tolkien are pivotal in placing the trilogy as *primus inter pares* among other fantastic narratives. Tolkien is evidently inspired by fairy tales, but not in the ordinary meaning of the term, which is associated with fairies.[14] He concentrates on 'Faërie', which means the "realm or state in which fairies have their being" (Curry 1997: 126), namely the habitat of various fantastic and supernatural creatures (wizards, orcs, elves, dwarves, hobbits), places (Middle Earth) and situations (powerful malignant ruling Ring of Power which must be destroyed to save the world). The magic of Faërie and the ordinary magic linked to scientific-technological ingenuity are poles apart, with the latter culminating in "vulgar devices of the laborious scientific magician", Tolkien (1947) explains in his essay "On Fairy Stories" (qtd. in Curry 1997: 73). This magic is what he calls 'enchantment' (ibid).

The object of Tolkien's enchantment as well as his principal inspiration in his masterwork is nature which plays a decisive role in the trilogy, and is an indispensable theme in most of the myths and legends. In his work, Tolkien creates an alternative reality with its own creatures, geography, history and invented languages, which classifies *The Lord of the Rings* as "secondary world fantasy" (Manlove 1999: 4), one of the six sub-categories of fantasy analyzed below.

1.1.2 Fantasy literature subgenres

Fantasy literature seems to be an umbrella term used to describe a multifaceted genre. The multiple and sometimes different categorizations of fantasy literature novels by some scholars[15] witness the variety of the narratives of this kind. Hunt and Lenz contend

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[13] *The Fellowship of the Rings* (indicated in the examples of materials analysis as *FoTR*), *The Two Towers* (*TT*), and *The Return of the King* (*RoTK*).

[14] "Imaginary tiny creatures in human form, thought to possess supernatural powers that can change the course of human affairs" (*Wordsmyth Dictionary & Thesaurus*, online).

[15] Hunt and Lenz (2001:1 1) argue that "Colin Manlove […] divides English fantasy into: secondary worlds, metaphysical, emotive, comic subversive and children's; Ruth Nadelman Lynn divides children's fantasy into allegory and fable, animal, ghost, humour, imaginary beings, magic adventure, secondary worlds, time travel, toys, and witchcraft and wizardry; Ann Swinfen, into animals, time, dual world, visionary, second worlds […]"

that the sub-division of fantasy itself also "demonstrates the richness of the subject" (2001: 11). The following description of the fantasy literature kinds will help in the categorization of *The Lord of the Rings* and will illustrate characteristics that are worth examining. The types of (English) fantasy literature applied universally have been claimed to be the following six: 1) Secondary world fantasy, 2) Metaphysical fantasy, 3) Emotive fantasy, 4) Comic fantasy, 5) Subversive fantasy and 6) Children's fantasy (Manlove 1999). However, fantasy texts may share qualities of other types of fantasy as well.

In the first subdivision, which concerns **secondary world fantasy**, Colin Manlove (1999) argues that J.R.R. Tolkien's *The Lord of the Rings*, *Beowulf* (a major influence of Tolkien), William Shakespeare's *Midsummer Night's Dream* and John Milton's *Paradise Lost* provide testimony to the fact that fantasy literature is much older than people can imagine. 'Secondary world' is a "term coined by Tolkien in his seminal essay *On Fairy Stories* (first delivered in 1939) for a particular kind of otherworld" (Clute and Grant 1999: 847). Secondary world fantasy is the literature that takes place in an "autonomous world or venue which is not bound to mundane reality […] which is impossible to common sense and which is self-coherent as a venue for story" (ibid). Moreover the protagonists of secondary world fantasy live in a world governed by certain rules which define what is real for them. For example, Tolkien in *The Lord of the Rings* introduces Middle Earth to the readers, our world in a fantastic époque inhabited by human beings and other fantastic creatures, with their social hierarchy, rules, languages and culture. He creates a spatio-temporal geopolitical framework in which he locates a variety of sociocultural systems according to the nature of the creatures participating in this world. This feature of being realistic and abiding by specific rules, however fantastic, defines secondary world and dissociates it from wonderland, where arbitrariness is very common.

According to Manlove (1999), Charles Williams's *War in Heaven*, Arthur Machen's *The Great God Pan* as well as Edgar Allen Poe's and Mervyn Peake's literary works belong to **metaphysical fantasy** literature. This fantasy, he argues, "often constitutes a metaphysical view of life in a world where belief is fading" (ibid: 4). The supernatural, which is taken as real, is thought to be "subsumed in a larger pattern: Christian, religious, mythic, cosmic or temporal" (ibid).

The preponderance of feeling has been claimed to mark off **emotive fantasy**, where desire and wonder are central. This subdivision of fantasy includes, "desire and wonder, […] fear and horror, pastoral and elegiac fantasy and animal fantasy" (1999: 5). *Dr. Dolittle* and *Animal Farm* are respectively Hugh Lofting's and George Orwell's most representative forms of this kind.

Parody, satire, nonsense or play can be encountered in the fourth type of fantasy literature, one of the oldest categories –together with metaphysical fantasy– that is, **comic fantasy**, which is contended by Manlove to have its origins in oral tradition; yet it appeared in English literature with Geoffrey Chaucer and went on with William M. Thackeray, Charles Dickens, George Meredith, Charles Kingsley and Lewis Caroll. William Beckford's oriental tale *Vathek*, Manlove claims, and the "domestic mock-heroic" (Manlove 1999: 5) of Robert G. Irwing *The Limits of Vision* fit in this category. In this genre it is argued by Manlove that freedom is given to the "English penchants for play, for turning things upside-down or throwing opposites together in little worlds of wit" (ibid). Collodi's *Pinocchio* and Calvino's *The Nonexistent Knight* are also part of the Italian comic fantasy.

Subversive fantasy "whether through dream, nightmare or postmodernist dislocation seeks to remove our assurances concerning reason, morality or reality" (ibid: 5). It includes Gothic novel, ghost story, romantic fantasy poetry, Victorian nonsense and dream fantasy. Some of the most sophisticated examples of English literary fantasy are Samuel Coleridge's *The Ancient Mariner* and Peter Ackroyd's *The Hawksmoor*.

Last is **children's fantasy** and "is made up of fantasies drawn from the other five sub-groups, particularly secondary world and emotive fantasy, shaped to a different readership" (ibid: 6). C.S Lewis's *The Chronicles of Narnia* as well as Edith Nesbit's *The Railway Children* and *The Enchanted Castle* and Diana W. Jones's novels belong to this category which is further sub-divided by Ruth Nadelman into allegory and fable, animal, ghost, humour, imaginary beings, magic adventures, secondary worlds, time travel, toys and witchcraft and wizardry (qtd. in Hunt and Lenz 2001: 11) and by Ann Swinfen into animal, time, dual world, visionary and secondary worlds (ibid).

The boundaries among the categories are in most cases obscure on the grounds that in this 'fuzzy set', as fantasy has been called, "some works are central and others less so to

the point that orbital pull fades out" (Manlove 1999: 7). Especially the last subdivision, that is children's fantasy, can draw on all other sorts of fantasy, but it is the target readership intended by the author that defines it as such. Very often children's fantasy is misinterpreted and underestimated. This misuse of the term is further intensified by the tendency of critics to "relegate all sorts of fantasy to stories for children" (Rossi 1984: 1). Indeed fantasy is often accused of being "formulaic, childish and escapist" (Hunt and Lenz 2001: 2) and as a result, both fantasy literature and children's fantasy are belittled. Obviously, regardless of the type, fantasy is "either taken seriously or seriously neglected" (ibid). Still, as Manlove claims, "the genre (of fantasy) itself gained considerable impetus from […] *The Lord of the Rings*" (1999: 4).

In an effort to categorize *The Lord of the Rings* in one of the above sub-genres of fantasy, I would assume that it belongs to the secondary world fantasy, as stated above, since Tolkien has created an alternative, secondary world, Middle Earth, which in fact is our Earth but in an imaginary historical period (Rosebury 1992). Even if the story is deployed in an imaginary world which, however, abounds in realism, readers can correlate Middle Earth to our "geomorphically recognizable earth" (ibid: 10). This world is described in such detail that readers become aware of its own rules, different good and evil kinds of creatures who speak their own languages, i.e. Westron, Dwarvish, Old Entish and Elvish (Rosebury 1992). Furthermore, in this secondary world, creatures have their own social hierarchy and customs. In the prologue of *The Fellowship of the Ring* and under the title "About Hobbits", Tolkien introduces the public to the social reality of the hobbits, stating that they are divided into three breeds: the Harfoots, the Stoors and the Fallohides (1954/2007: 4) according to their external characteristics and intellectual capacity or aptitudes. Similarities between Tolkien's fantastic creatures and real people are noticed by Rosebury (1992), who associates hobbits with the modern Western man or the bourgeois, while, in the same vein, elves could correspond to intellectual aristocracy, as they are subtle, educated, kind and wise. Finally places such as towns, rivers, mountains and forests, are illustrated through maps. "The structural relation of the imaginary universe to [the] real one", Rosebury claims, with its "temporal and spatial order and the historico-geographical extension and density", renders *The Lord of the Rings* "unusually mimetic" but with "a degree of naturalism in the narrative" transcending the borders of allegory (1992: 11).

Apart from secondary world fantasy, *The Lord of the Rings* also features in emotive fantasy (Manlove 1999), since it creates in its readers feelings of nostalgia and desire for the imaginary Middle Earth, where the good folk struggle to protect their earthly paradise and save it from the uncontrollable industrialization and imperialism which results from the imminent war with Evil powers. What is more, qualities of pastoralism lie in the emphasis on nature throughout Tolkien's work, which reinforce its emotive character (ibid). The English countryside and especially Birmingham, where Tolkien grew up after he left at a very young age the African town Bloemfontein, is likely to have been a source of inspiration for the creation of a serene green and lively natural environment. The industrial revolution after the first World War started to destroy the place where Tolkien once found relief, that is why this experience of his affected his writing, amplified the pastoral element in his book and sanctified the nature which has always been depicted as refuge.

1.1.3 Tolkien and his time

J.R.R. Tolkien, born in Bloomfontein of South Africa in 1892, devoted his life to the pursuit of knowledge, especially the study of language. After quite a number of adversities in his early life (he moved back to the U.K. at the age of three when his father passed away, and he lost his mother at the age of eleven), due to his innate talent in languages, he managed to become professor of Anglo-Saxon in 1925, when he moved from Leeds to Oxford University. Tolkien worked as a philologist throughout his life, publishing articles on Anglo-Saxon texts such as *Beowulf,* and co-editing an edition of *Sir Gawain and the Green Knight,* works which influenced his further writing. He continued to learn many other languages throughout his life, including Welsh, Finnish, and Old Norse. His flair, experience and rich background in languages inspired him to create his own fictional ones in his literary masterpiece, *The Lord of the Rings*, which he began writing in 1937, when he was 46 years old, two years prior to World War II, and completed in 1955, eighteen years later, at the age of 64.

1.1.4 Fantasy elements in the Greek context

The literary past of Greece and especially its mythology have been a strong impetus for the development of the genre of fantasy not only at a local but also at a global level. Clute and Grant argue that "The classics [Greek and Latin] are among the major fantasy's imagery and ideas" (1999: 432). Indeed, the Greek classics and myth have contributed to the formation of many fantasy literature classics, both in terms of borrowed characters (e.g. see fauns and centaurs in Lewis's *Narnia Chronicles*, Riordan's *Percy Jackson & The Olympians* and Rowling's *Harry Potter* series) and in terms of plot devices. The resemblance between Plato's allegorical "Ring of Gyges"[16] which appeared in his *Republic* (374 b.C.) and the Ruling Ring of Power, a salient fantastic object and symbol in Tolkien's *The Lord of the Rings,* is too evident to ignore.

Although it is a fact that some fantastic elements in Greek myth have acted as a source of influence for fantasy, it is also true that many were originally adopted by other cultures and localized to adjust to the Greek context. Patrick Curry argues that "all mythologies are necessarily both universal and local" (1997: 132), which means that apart from some archetypes, that is, basic themes common in most mythologies, there are certain differences because myths "arise out of particular cultures" (ibid). These differences take place in both the conceptualization and expression of myths used in fantasy literature. A tangible example is manifested in some differences presented between the Western and Eastern literature: "classical mythology lacks such a basic item in the genre's repertoire as the wizard" (Clute and Grant 1999: 432). Indeed wizardry, spells, ghosts and legends about dungeons, castles and knights are common in Western literature, probably because of the history, geographical position and administration of the places where fantasy developed. Still, besides the evident influence the classics have had on Western literature, as Clute and Grant argue (1999), they also played an instrumental role in the history of fantasy, as they contain elements which shaped and helped the genre of fantasy literature develop.

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[16] "Το Δαχτυλίδι του Γύγη" – *Πολιτεία Πλάτωνος* (Kopidakis, M. Z. et al. 2000: 104-112). This tale presents a shepherd, Gyges, who finds a magical ring of invisibility within a strange bronze horse that has been exposed by an earthquake. Using the power of the ring, he seduces the queen and, with her help, murders the king and takes control of the realm (Labossiere, online). See also Eaglestone's interpretation of this myth, summing up Glaucon's view that invisibility is "a way of avoiding the need to 'seem moral' –reputation– which in turn, even for the 'iron-willed' allows immorality to flourish" (2005: 74).

The production of fantasy literature in Greece and its recent popularity in the country is an area not sufficiently explored. To my knowledge, there are no studies with official data on the growth rate of Modern Greek fantasy literature and the reasons behind it, which hinders the formulation of a full picture on the genre. Modern attempts at fantasy novels have been made with some kind of success or another; among them –to name only a few– Keti Basilakou's *Doors* (*Πόρτες*),[17] Mara Meimaridi's *The Witches of Smyrna* (*Οι Μάγισσες της Σμύρνης*),[18] or Eugenia Fakinou's *The Seventh Garment* (*To Έβδομο Ρούχο*).[19] Fakinou's work could also be labelled "magic realism" (Clute and Grant 1999: 333), and so could Meimaridi's work, I would assume. Magic realism is connected to fantasy literature because it narrates real stories with references to history that incorporate myths and legends in a way that assumes these are tangible and real too.

In Greece fantasy –pure or mingled with reality, local or translated– had not, until recently, become popular, despite the influential link of the genre to mythology. It might be worth trying to explain this phenomenon through research in socio-cultural tangents, which may also account for shifts in the way fantasy literature is reshaped through translation. Towards this end, the study will explore how literary and socio-political influences might permeate translation mediation, doing justice to the constructivist paradigm.

1.2 *The Lord of the Rings*

1.2.1 The plot

The Lord of the Rings, even though it is divided into three volumes and each volume into two books (I. *The Fellowship of the Ring* (Books 1 & 2), II. *The Two Towers* (Books 3 & 4) and III. *The Return of the King* (Books 5 & 6)), constitutes a single 600,000-word novel. It hinges on the adventures of Frodo Baggins, a young member of a race of

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[17] This book is about a rearranged reality of the real life. Vasilakou gives reality a fantastic dimension through twenty-four allegoric stories that hinge on the meaning of life – (2010) Iolkos Publications.

[18] A woman in Smyrna is initiated into the witch craft and tries to climb the social hierarchy in a blend of fantasy and reality – (2001) Kastaniotis Publications.

[19] Three generations of modern women try to redefine their relationships through the myth of Ceres and Persephone. Mythology is mixed with reality, a characteristic of fantasy literature – (1983) Kastaniotis Publications.

short creatures with hairy feet called hobbits, who live peacefully in the sleepy village of the Shire. Frodo is burdened with the impossibly heavy task of destroying a magic and malicious ring widely known as the Ring of Power which has come into his possession through his uncle, Bilbo. This Ring makes the people/creatures who wear it invisible and brings them closer to its Dark Lord, Sauron

> who has re-arisen in Middle Earth after a long age of oblivion. Sauron never appears in visible and speaking form [he is only depicted as a red, scary eye, on the top of his tower in Mordor], but his malevolent will, acting at a distance, is felt increasingly throughout the narrative as he attempts to conquer or devastate the western regions of Middle Earth, from his stronghold in the south-east, Mordor. He will succeed in doing so if he can recover the One Ring of Power, taken from him in an earlier epoch and invested with much of his malevolent strength: its power cannot effectively be used against him, since it [the Ring] is intrinsically evil and its use corrupts the user. (Rosebury 1992: 8)

Men, hobbits, elves, a dwarf and a wizard found *The Fellowship of the Ring* in order to help Frodo reach Mordor and throw the Ring in the fires of the Mount Doom, the only place where it can be destroyed. They fight against Sauron's army of misshapen orcs, Saruman's elite monster corps called the Uruk Hai, demons, cave trolls and a multitude of evil creatures in order to accomplish their quest and save Middle Earth, a fantastic world existing in a fictional alternative past epoch of our world. The novel foregrounds a fantastic realistic perspective with important messages for its readers. The battle of Good against Evil is one of them and ends with the triumph of Good and the inauguration of a new Age in Middle Earth. Each translated version seems to approach the issue of realism[20] in fantasy in a distinct way. Shifts in translation will show that TTb tends to foreground realism concerning current social issues, such as otherness and race (see section 6.2), war narratives with realistic battle scenes (see section 5.5.2) or linguistic items with danger or threat implications (see section 4.3.1). On the other hand, TTa highlights the mythic value of the book, heightening the supernatural qualities of creatures and things and emphasizing the presence of magic and the numinous (Manlove 1999, see for instance section 4.2.2).

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[20] The quality or fact of representing a person, thing, or situation accurately or in a way that is true to life (*Oxford Dictionaries*, online.)

1.3. Important themes of the book

1.3.1 The salience of nature

If we accept the claim that "fantasy is expressive of the country in which it grows" (Manlove 1999: 1), and that it is thus "sensitive to national psyche and the local landscape" (ibid), *The Lord of the Rings* must be assumed to reflect aspects of the landscape and national psyche that generated it. Tolkien left his native Bloemfontein in Africa in 1892 and from 1896 he went to live in a village outside Birmingham, U.K., called Sarehole. His life in the English countryside made him a devotee and defender of it. Because he was born after the industrial revolution, Tolkien experienced the catastrophic repercussions of industry on the environment, first in Birmingham and, when he grew up, in Oxford. His concern and love for nature is mirrored throughout *The Lord of the Rings.* This becomes obvious in the fantastic places he creates, such as villages and towns (Hobbiton, The Shire, Minas Tirith), forests (Mirkwood, the Old Forest, Woody End, Fangorn) and rivers. The presence of nature in Tolkien's work is so profound that readers are very often provided with information about "geography and geology, ecologies, flora and fauna, the seasons, weather, the night-sky, the stars and the Moon" (Curry 1997: 61). But Tolkien, Curry claims, "obviously had a particular affection for flora" and goes on to argue that "pride of place, however, goes to trees" (1997: 62). Tolkien's "dendrophilia was more than a mere personal idiosyncracy" (ibid: 70): trees are presented as wise living organisms, The Ents (one of whom is the unforgettable Treebeard), who can walk, talk and finally react to the violent behavior of people towards them. Trees also figure as signs of life and rebirth (Telperion the White is a withered tree that eventually blossoms in Minas Tirith when Sauron is defeated). Nature protects those who love it and attacks those who wish its destruction: herbs have healing powers and save wounded people, the forest of the elves provides shelter to the hobbits, while a river drowns the evil ghost kings (Nazgûls) who are after the innocent hobbit, Frodo. The disrespect of people towards nature is represented through Sauron, the enemy of all peaceful beings and his acolytes, who are directed to dominate nature and abuse it in order to help him rule the world. For example, Saruman, the corrupt wizard, devastates an ancient forest in order to create weapons for his army. Whenever nature is threatened, Tolkien with his fugitive spirit opts for escapism (Manlove 1999). This escapism is "awakened often by repugnance at over-rapid industrialization, to create different reality" (ibid: 37). The elves, for example, offer this oasis in the desert

of corruption and war; in contrast with the malign creatures, they adore nature, are inspired by and live in harmony with it, they appreciate its beauty and power, and reflect a sense of respect, enchantment and awe in their songs.

1.3.2 The themes of military and civic conflict

Tolkien's book abounds in battles against the enemies or within the characters, fights carried out by courageous warriors or unconventional heroes in order to achieve their goal, displacement of population as a result of war. Even though Tolkien denies all allusions, *The Lord of the Rings* is believed to be a study of modern heroism and "a product of two [W]orld [W]ars and the upheavals of English urbanization" (Atteberry 1980: 155). In the trenches of World War I, Tolkien began recording the horrors of war that would later surface in *The Lord of the Rings*. The theme of aggression and violence in the context of war is thus recurrent throughout the novel. Furthermore, traits of Tolkien's characters such as courage, strength, resolve, or bravery are expressed in multiple ways, by heroes or anti-heroes of the trilogy. The latter are often presented as people or creatures who diverge from what they are stereotypically expected to be. In this sense, a latent aspect of queerness[21] in behaviour (apart from the obvious one which includes creatures with differentiated physical characteristics such as dwarves, hobbits, the Gollum or Uruk-hai warriors) is evident throughout Tolkien's fantastic world, which more often than not strikes a very familiar note with the real world. Due to the different hierarchy between people and creatures or even within same-species groups, matters of civic strife due to racism, sexism and class inequalities also occur in the trilogy and deserve our attention (see Chapter 6). An equally salient theme permeating the trilogy is the forced migration of groups of human beings and creatures (elves, people, hobbits), who could be characterized as refugees.

1.3.3 The value of the book

A key reason why the novel has been so successful among adults is that it created a myth appreciated by grown-ups, catering to their needs. The creation of alternative worlds

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[21] The word 'queer' is defined as "differing from the normal or usual in a way regarded as odd or strange" (*Collins Dictionary*, online).

(Middle Earth) can serve as a refuge to the readers who are disappointed by society. And this is where the inherent worth of the book lies: it can be applicable to different sociocultural contexts, depending on the time it is read, and the different readings may also lead to diversified translations. Tolkien himself acknowledged the fact that the readers can identify themselves in the book, but he never admitted its allegorical nature: "that there is no allegory [in my book] does not of course say there is no applicability" (qtd. in Curry 1997: 18). The influence of World War II, however, is too obvious to hide. Detailed war scenes, battles, killings, suffering are present in the book, and Tolkien tries to balance this violence with serene landscapes and happy, peaceful people.

Thus the book is not just an escape but it has an additional healing power, as it offers Tolkien a mythical way of organizing the chaos of the war experience, in the way T.S. Eliot meant his 'mythical method'. It implements

> an author's practice of taking an ancient or received myth, legend, or traditional, archetypal, or historical story –from the point of view of literary realism a tall tale or fantastic legend– as the skeleton or organizing principle or scaffold […] for a narrative or plot that is both ostensibly self-standing and in some sense 'modern', or more contemporary, and yet can be mapped onto a kind of archaeological other original. (Nohrnberg 2011: 21)

Similarly, Tolkien's *The Lord of the Rings* is the fantastic legend which gave meaning and value to the war traumas of a whole generation, which makes it a book of healing, not only escapism. The more recent translated version of the book seems to emphasize the realistic representation of incidents of war and traumas, as shown in section 5.5.2. The diachronic value of *The Lord of the Rings* is manifested by the fact that it does not cease to engage each generation that reads it. This can be explained partly because different imaginary creatures have affinities with real modern people and their social hierarchies, and thus modern readers can identify themselves with beings and situations, as for example with the different breeds of hobbits, the Harfoots, the Stoors and the Fallohides, who are ranked according to their external characteristics and intellectual capacity or aptitudes. Apart from Rosebury's comparison of the hobbits with the bourgeois (1992), Tolkien himself in his prologue of *The Fellowship of the Ring* also admits that hobbits have the closest, though somewhat vague, relationship with men:

> in spite of later estrangement, Hobbits are relatives of ours: far nearer to us than Elves, or even than Dwarves. Of Old they spoke the languages of Men,

after their own fashion, and liked and disliked much the same things as Men did. But what exactly our relationship is can no longer be discovered. (*FoTR* 1954/2007: 2)

Furthermore, the emotional realism emanating from people who are fighting for a better future is maybe what inspires each generation for their own reasons, according to the political exigencies of the time.

Tolkien's books, translated into more than thirty languages, have been listed "among the most widely read in the global history of publishing and are universally acknowledged as chiefly responsible for the formation and development of fantasy literature; yet, they have been largely ignored within the literary community" (Curry 1997: 12). Thus, the study of the book's translated versions becomes all the more challenging. In the case of *The Lord of the Rings,* universal figures speak louder than words. With 50.000.000 copies (Curry 1997) since the moment that his book was published, that is, a half of his total book sales, Tolkien's masterwork is considered to be the "biggest selling single work of fiction in the history of literature" (ibid: 12). This is also evident in the annual lendings from public libraries which rank Tolkien among Shakespeare, Dickens and Austen (classic authors with the most library lendings) (ibid). Cited in many studies on fantasy literature –including Atteberry (1980); Rossi (1984); Pringle (1988); Manlove (1999); Clute and Grant (1999); Hunt and Lenz (2001)– *The Lord of the Rings* has divided the critics' emotions, who have either adored or detested it. On the one hand, Rosebury (1992) and Curry (1997) acknowledge its importance and consider it a milestone for the inauguration of the genre of fantasy literature, while, on the other hand, Edmund Wilson in 1958 rushed to characterize it as "juvenile trash" (qtd. in Curry 1997: 15). However, this success did not come at once. Tolkien's saga has had an overall adventurous course from the time it was written in 1954 until its later recognition, a reason why it is also included in Raphaële Vidaling's book *L'Histoire des plus Grands Succèes Littéraires du XXième Siècle* (2002).

It seems worth examining how the most prevalent and subsequent themes of diachronic value underlying Tolkien's *The Lord of the Rings* are rendered into the Greek context. Some preliminary research questions are the following (see also section 1.4):

- Do the two translated versions differ? What is the meaning between shifts or resemblances?

- Are there any shifts in the way major and ensuing themes (for instance nature, heroism, war, racism, queerness, migration) are treated in the two Greek translations?

- What is their significance in setting up the 'enchantment' carried by secondary-world fantasy type in the target versions?

- Which are the factors that motivate shifts in Greek translation of *The Lord of the Rings*?

- What is the role of the socio-historical context at the time of target text production?

1.3.4 Translated literature: a note on reception in Greece

As mentioned above, *The Lord of the Rings* is among the most widely read books in the *global* history of publishing in the original or in translation. Rita Ghesquiere (2006), trying to unravel the "canonization process" of (children's) translated literature, argues that there are social forces which control the production of translations and differentiates between dynamic/slow systems or open/closed ones. More specifically,

dynamic systems translate almost immediately, while slow systems wait until other translations confirm the success of the original book. Strong systems are more often closed since they are less dependent on translations […] because of a strong national production of children's text. (ibid: 26)

Less dynamic and slow systems are more dependent on translations. In Greece the publishing industry rather displayed features of a slow/closed type of system, since it was only around 1985, almost thirty years after the publication of *The Lord of the Rings*, when Kedros publishing house commissioned the translation hesitantly in Greece, probably due to a belated recognition of the value of the book worldwide. It was translated by Ms. Eugenia Hatzithanasi-Kollia,[22] a teacher of English who had offered to translate the trilogy herself in the late 70's, when Tolkien and the genre of fantasy literature was not well-known in Greece.

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[22] The translator's profile is analyzed in Chapter 5 and Appendix 5.

A new version of the translation came out in 2001 by the same translator and publishing house and by 2002 it had become a best seller (rated second on the list of the most read foreign literature books), as figures attest (*To Vima* 2002, online). One year later, the same newspaper showed in the bestseller section that the second volume of *The Lord of the Rings,* namely *The Two Towers*, gained the third position on the list of foreign literature works, with *The Witches of Smyrna* being on top of the Greek bestsellers (*To Vima* 2003, online). The enthusiasm the Greek readers have shown for both books could be partially explicated by the power of the media: in that year *The Witches of Smyrna* was on TV, and the third part of *The Lord of the Rings, The Return of the King*, was on cinemas. The power of the image seems to have acted as a stimulus for the viewers to turn them into potential readers. Apart from the charts of best-selling books from specific bookstores, the figures of the books sold by Kedros (which has exclusive rights to the translation of all the three volumes of *The Lord of the Rings* into Greek) seem to provide evidence of its increasingly positive reception by Greek readers.[23]

Even though the first translation appeared in 1985, there is no computerized record of the sales until 1993 and hence statistics are not as meaningful, but figures show that sales have followed a fluctuating course, reaching a peak in 2002: one third of the total amount of books that have been sold in Greece for the past 19 years was read during that year. Table 1 below presents the figures of the sales of each part of the trilogy translated into Greek from 1993 to 2011.

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[23] I would like to thank Mr. Thanasis Minas, director of the foreign literature department of Kedros publishing house, for being so helpful in providing me with a list of sales figures for all the three volumes of Tolkien's trilogy from 1993 to January 2011.

YEAR	NUMBER OF BOOKS SOLD		
	1st volume	2nd volume	3rd volume
	The Fellowship of the Ring	*Two Towers*	*The Return of the King*
1993	1.248	1.000	944
1994	1.030	864	823
1995	827	606	569
1995	24	206	177
1996	1.588	1.063	979
1997	1.699	1.193	1.211
1998	2.905	2.174	1.870
1999	3.419	2.358	2.296
2000	4.254	3.142	2.948
2001	**32.489**	**18.621**	**16.955**
2002	**32.662**	**35.788**	**27.183**
2003	**10.232**	**7.943**	**14.286**
2004	5.950	4.323	5.480
2005	2.543	1.679	1.849
2006	2.169	1.641	1.511
2007	1.871	1.388	1.350
2008	1.823	1.416	1.280
2009	1.783	1.235	1.224
2010	1.894	1.241	1.219
1/2011	63	61	38
Total copies per volume	**110.473**	**87.942**	**84.192**
Total			**282.607**

Table 1: Sales figures of the translation of *The Lord of the Rings* into Greek from 1993 to January 2011.

1.3.5. Film industry boosting reception of the genre of fantasy

The selling explosion of the trilogy from 2001 to 2003 coincides with the release of the three films of *The Lord of the Rings* worldwide.[24]

The Fellowship of the Ring was released in 2001, *The Two Towers* in 2002 and *The Return of the King* in 2003. All three films appeared in subtitled versions in Greece for (young) adults. The huge success in the reception of the books in Greece seems to run

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[24] *The Lord of the Rings: The Fellowship of the Ring* (2001), *The Two Towers* (2002) and *The Return of the King* (2003), all Directed by Peter Jackson. New Zealand and USA. New Line Cinema.

parallel to the successful cinematographic adaptation[25] of the books by Peter Jackson (Fimi 2006b). Greek newspapers gave triumphant critiques for all the three films and reflected the enthusiasm of the Greek and worldwide audiences. Articles like "Ο 'Άρχοντας' των… Αιθουσών" (Zoumboulakis 2001, online) published a week after *The Fellowship of the Ring* was released, comments on public response and praises the director, Peter Jackson, for managing to fulfil the onerous task of the on-screen adaptation of such a large and complex text. Another press release, namely "Οι 'Άρχοντες' της Μεγάλης Οθόνης" (Zoumboulakis 2002, online) refers to *The Two Towers* and *James Bond: Die Another Day*. A week after the second part of the trilogy was aired, and given the success of the first part, the author predicts (correctly) that Jackson's film will once again be a massive box-office success. Likewise, the article "Ο 'Άρχοντας' των Ρεκόρ" (Hatzizisi 2003, online) uses a word play to imply the triumph of *The Return of the King* and prognosticates the success of the last part of the trilogy a week before it was released. The assumption was that the film's success (in terms of academy awards and box-office revenues) would even exceed that of *Titanic*.[26] Indeed, the film received a warm reception in Greece (*Kathimerini* 2002, online), where 810,000 tickets were sold in 2002 (10,000 more than *Harry Potter*, even though *Harry Potter* was rated 2nd and *The Lord of the Rings* 8th among the 10 biggest box-office hits worldwide). Although various factors may have contributed, the books are assumed to have played a role in the promotion of the films (ibid) and vice versa (the film has probably stimulated the book sales). The positive critiques and the multitude of 5-star votes of viewers around the world (*IMDb*, online) and in Greece (*Athinorama*, online) speak volumes of the effect the film had on the trilogy. More specifically, the excitement of the Greek people of all ages created a craze for anything relevant to Tolkien, as the article "Ελληνική Μανία με … Άρχοντες και Δαχτυλίδια" (Charalambakis 2003, online) reveals: there was a proliferation of book sales, the foundation of the *Greek Tolkien Society*,[27] board and video games, game tournaments, sales of collectibles like swords, figurines and jewellery, and even an institute teaching Elvish dialects, not to mention the books on methods of teaching Quenya (High -formal Elvish) for Greek people written by Greek authors (Stilou 2003;[28] Tsoulis 2003a) and a dictionary (Tsoulis 2003b), all published after the last part of the trilogy was released. The publishers of the Elvish

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[25] See Appendix 1, Figure 1 for Greek cinema posters.
[26] The film was nominated 11 Oscars and its worldwide box office reached $1,835,000,000. (*IMDb*, online).
[27] *Greek Tolkien Society: The Prancing Pony*, online.
[28] Katerina Stilou used to teach Quenya in Athens according to Charalambakis (2003, online).

teaching publications seem to be willing to address the full range of potential young learners, and this is mirrored on the covers of the books. The first Quenya teaching book[29] uses a childish cartoon of a hobbit writing with a quill pen, which suggests fairly young audiences, while the second Quenya teaching publication[30] and dictionary[31] evidently address somewhat older audiences. An educational approach to *The Lord of the Rings* is also attempted by its fans, members of the Research Association of Greeks, in an e-book about music, myth and the language of the elves (*EOE*, online). In any case, it seems that the interest of the Greek audiences in fantasy literature has been underpinned and stabilized since the cinematographic version of the trilogy was completed.

The huge success of *The Lord of the Rings* trilogy, followed by the successful tripartite cinematographic adaptation of Tolkien's *The Hobbit*[32] in 2012-2014, is also attested to by the Universal Box Office figures.[33] The gradual increase of the Box Office figures for *The Lord of the Rings* films, followed by a global frenzy of the genre of fantasy,[34] demonstrates a growing preference of people for fantasy films and other forms fantasy might take, such as science fiction. Although the two genres soared in response to

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[29] See Appendix 1, Table 2a.

[30] See Appendix 1, Table 2b.

[31] See Appendix 1, Table 2c

[32] Tolkien's *The Hobbit* (1937) is the story of Bilbo Baggins who joins the dwarves in their mission to return to their homeland, The Lonely Mountain, kill the dragon Smaug, and reclaim their land and treasures. Even though *The Hobbit* is an independent story, it has been characterized as the prelude to *The Lord of the Rings,* since it explains how Bilbo found the One Ring, which Frodo, his nephew, is asked to destroy in *The Lord of the Rings.* The tripartite cinematographic adaptation of the book in 2012-2014 coincided with a reviewed edition of the Greek book (1978/2012). Paratextual changes manifested in the most recent book's cover seem to assimilate the rising tendency of fantasy to address more mature audiences (see Appendix 1, Table 3).

[33]According to the *Worldwide Box Office* (online, 23-8-2011), Box Office figures rank *The Return of the King* in the third position worldwide with $1.129.200.000 after *Avatar* (with $2,781,500) and *Titanic* (with $1,835,400). The film *The Two Towers* is 16th in the worldwide ranking with tickets reaching $925,200,000, while *The Fellowship of the Ring* is situated in the 23rd position with $820,800,000. In total $1,746,000 were spent by people worldwide to watch all the three films, although the ranking in the list is subject to changes even during the same year depending on new releases.

[34] As in the case of G.R.R. Martin's epic fantasy novel *A Song of Ice and Fire*, an international best selling series, comprising the following books published/to be published by Bantam Books: *A Game of Thrones* (1996), *A Clash of Kings* (1999), *A Storm of Swords* (2000), *A Feast for Crows* (2005), *A Dance with Dragons* (2011) and the forthcoming *The Winds of Winter* and *A Dream of Spring*) which is being adapted (2011-today) for the most successful HBO's TV series *Game of Thrones*. The books and TV series are about "several noble families [which] fight for control of the mythical land of Westeros" (*IMDb*, online). The huge success of both books and TV series has been the theme of local and foreign press (Charbis, 10-5-2014, *Kathimerini*, online and Beaumont, 6-6-2014, *The Guardian,* online). Martin's series are also believed to bear some resemblance to *The Lord of the Rings* in terms of the creation of a new world, new kinds of creatures and new languages invented by the writer (e.g. Dothraki and Valyrian). The immense success of the series generated the need for an academic explanation of the phenomenon via *The Game of Thrones* Research Project (<www.questeros.org> last accessed 9 May 2017) with the participation of the Greek academia, through Dr. Lisa Tsaliki assisted by Dr. Despina Chronaki, similar to the ones created for Tolkien's cinematographic adaptations (see footnote 36).

different historical and cultural circumstances and reflect different philosophies, they are both escapist and have as a basic constituent the element of an unrealistic setting. The positive attitude of people towards science fiction and particularly fantasy[35] might be covering a need, probably the need to escape from reality or engage in stress-relieving play.

This viewpoint has also been echoed by the academia –which seems to be more and more concerned with the reception of Tolkien's work in Greece– through '*The Lord of the Rings* Research Project' (and its twin, '*The Hobbit*: A World Project'),[36] motivated by the film's box office triumph. The aim of the project has been to investigate the role cinematographic fantasy plays for people from different countries and cultures, the external factors that affect the reception of the genre (e.g. marketing, advertisements and reviews, among others) and the ways the knowledge or involvement with the books shapes responses to the film. The project was implemented in three stages: gathering material related to the audiences' preparation for the release of the films, a web-based questionnaire operating in fourteen languages and interviews with respondents. A specially constructed questionnaire which gathered approximately 25,000 responses included Greece on the list of the twelve countries with the highest overall response-populations (ranging from the U.S.A with 2,744 to Greece with 500) (Barker and Mathijs 2012). The project confirmed the popularity of the cinematographic adaptation of the genre of fantasy at both national and international level. The findings indicate that the Greek viewers enjoyed and considered watching the film important ('extreme enjoyment' and 'importance' are the terms used in the questionnaire) because they associated it with a 'spiritual journey', as did participants from Denmark, Spain, Germany, Australia, the US and the UK (ibid). However, it is not only escapism or a 'spiritual journey' that drives the need for fantasy and science fiction; seeing one's own

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[35] *Harry Potter* as well as *Alice in Wonderland* are also on the *Worldwide Box Office* list, online.

[36] *The Lord of the Rings* Project is based on an investigation on the film adaptation of Tolkien's homonymous fantasy trilogy which took place in 2003-2004 under the direction of Professor Martin Barker, University of Aberystwyth. The project brought together researchers from twenty countries, including Greece. The major findings of the project were published in Martin Barker and Ernest Mathijs's *Watching The Lord of the Rings: Tolkien's world audiences* (2007). A number of other publications continue to arise from the project (see *The Lord of the Rings* Research Project, online). A similar project, *The Hobbit*: A World Project, has been carried out to investigate the reception of *The Hobbit* cinematographic trilogy among viewers from 46 countries. The Greek University, Faculty of Communication and Media Studies (through Dr. Lisa Tsaliki) also participated in this project which ended in 2016 and generated interesting findings, published in the *Journal of Audience and Reception Studies* 13(2) in November 2016 (<http://www.participations.org/Volume%2013/Issue%202/contents.htm> (last accessed 9 May 2017). The preliminary results of the project are available at <https://globalhobbitca.wordpress.com/home-a/> (last accessed 9 May 2017).

time through the element of fictional alienation helps put into clearer perspective one's existential and ontological questions and positions.

1.3.6 Kedros publishing: the Greek translation project

The two Greek versions of *The Lord of the Rings* (1985; 2001) seem to address different target groups. Initially the book was treated as a children's story, which was definitely not the intention of Tolkien. In his letters Tolkien clarifies that *The Lord of the Rings* is "no bed-time story" (qtd. in Carpenter 1981: 41), but rather a more adult novel, as opposed to his earlier creation, *The Hobbit.* The author also admits that the *Lord of the Rings* got out of hand in that it forgets children and becomes "more terrifying than the *Hobbit*" (ibid: 41). The way he wrote his saga is affected by his harsh viewpoint, according to which "the association of fantasy with children and fairy stories is an accident of our domestic history" (Tolkien, *On Fairy Stories*, qtd. in Hunt and Lenz 2001: 4).

Thus, the first impression of the two versions of the trilogy seems to reveal a striking difference: it assumes different target groups as manifested by the visuals on the covers (see section 7.2 for the analysis of 'paratexts' according to Genette 1997). The designation of target readership is part of Edward T. Hall's 'formal culture' (qtd. in Katan 2009), in that the 'skopos' of translation (Vermeer 1996) and its adjustment to fit the needs of a particular target readership depends on the institutional power of publishing companies and their project managers (qtd. in Katan 2009 –see section 2.3.2). The question arises whether this shift in target readership is related to the representation of the world depicted in the two versions (1985; 2001).

The Lord of the Rings films seem to have influenced many fields related to fantasy: what followed the cinematographic adaptation of the books, was an influx of translated fantasy literature published by big publishing houses (Argastaras 2010, online) that triggered a burst of related enterprises and activities: comic shops, specialized fantasy literature bookshops, big teams of the so called 'pen and paper' RPGs (Role Play Games, where the players incarnate characters of a fantastic world and have to accomplish a

mission) (ibid). The most decisive impact on RPGs, as far as characters,[37] environment, plot, and fantastic world are concerned, was delivered by *The Lord of the Rings*. The overt exposure to fantasy had an effect on the reception of the genre in Greece. Particularly the year 2001 was a milestone for the reception of fantasy not only in Greece but worldwide. As manifested in the analysis of *The Lord of the Rings Research Audience Project* (Barker 2006), Peter Jackson, the director of Tolkien's trilogy, had an immense influence on the way the public would visualize fantasy through a film series (2001, 2002 and 2003) that treated the movie as a fantasy adventure for adults. With the assistance of the groundbreaking Computer-Generated Imagery film technologies (CGI)[38], allowing for a hyper-realistic depiction of Tolkien's fantasy world[39], Jackson's different point of view inaugurated a new era where *The Lord of the Rings* was widely acknowledged as addressing more mature audiences. The new target audiences, according to Kedros publishing company,[40] deserved a fresh translation, catering to their needs.

The first obvious change concerned the cover of the books as analyzed in section 7.2 below. They became realistic, illustrating images of war and threat that people should probably take seriously. The posters of Jackson's films in Table 2, show the thematic context which triggered TTb:

| a. *The Fellowship of the Ring* | b. *The Two Towers* | c. *The Return of the King* |

Table 2: Movie posters of Jackson's *The Lord of the Rings* (2001, 2002 & 2003).

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[37] For instance, brave warriors, good and bad wizards, elves, dwarves and halflings (little people-hobbits) are obviously structured according to Tolkien's fantasy novel.

[38] "[T]he images and animations created with computer software for movies and video games, as well as TV and online commercials. […]. There is no limit to the fantasy world that can be created with computer-generated imagery techniques [...]" (*Acronym Finder*, online; *Free Dictionary*, online).

[39] The *Lord of the Rings* trilogy won three Oscar awards for best visual effects.

[40] I am thankful to Mr. Thanasis Minas, Kedros publishing house, Athens, for the information he provided me with.

The shifts in covers were accompanied with shifts in textuality and translatorial behaviour. The translator's respect towards Tolkien did not change (see section 2.3.1 and Appendix 5 for an analysis of the translator's profile), but she knew that shifts in the translation had to be made, as suggested by the publishing house, for the new target group of the book, an intervention to E. T. Hall's formal culture (qtd. in Katan 2009). Personal communication with the publishing house (2012) revealed that they occasionally reshaped aspects of the text through editing to meet the expectations of the new audiences. Towards this end, there is an attempt for the "modernization" of TTb in order to keep up with its time. The publishing house also admitted that, since there was a change in the book covers, the content should also change so that it became marketable to the new target audiences. The film-oriented shift of the book covers and the enlargement of the fonts in TTb had to be followed by a similar shift in content, which could probably account for the accentuation of action in TTb, and the highlighting of war images which were mitigated in TTa. Also, in order to achieve a more domesticated overall effect, the publishing house wished the translator to "improve" TTb by eliminating unnatural effects caused for instance by the extensive use of passive voice, a common characteristic of the English language, or the maintenance of the ST temporal sequence in TTa. Thus, it can be argued that the publishing house has exerted influence which seems to have contributed to reshaping/rewriting the text in the new era (see Lefevere's 'institutional power' qtd. in Asimakoulas 2009b developed in Chapter 7.3).

1.4. Research questions

Rudimentary research questions of the present thesis are:

1. In what ways does the ST differ from the two translations of *The Lord of the Rings*?
2. What is the meaning of the translation shifts between (a) the two Greek versions of *The Lord of the Rings*, TTa 1985 and TTb 2001, and (b) the source text and the two target texts?
3. Are there any themes treated differently in the two translations and why? What has motivated the reshaping of the work in the second target version?

An attempt at answering these questions generates sub-questions which also need to be addressed:

4. Has the socio-political morphology of each chronological period (1985 and 2001) affected the translation?

5. Has the cinematographic adaptation of the book and the changes in the reception of fantasy by the Greek audiences played a role in shaping the text and paratext of the second translation?

6. How are mythic creatures and human beings of both sexes represented it the two translations vis-à-vis the original text? Has the "enchantment" carried by Tolkien's Secondary-World fantasy survived in the target versions?

7. Are there any shifts in the way major and ensuing themes such as environmental awareness, time, exclusion, marginality, historical memory, state authority, subjugation, war, gender issues and migration, are portrayed in the two Greek translations? What is their significance in relation to how they represent different manifestations of culture?

8. What are other factors triggering shifts in translation and what are their implications? Has the media and mediatized communication affected perception of society as registered in the retranslation?

The thesis attempts to address these questions by drawing on culture theory (S. Hall 1990/1992) for the categorization of the emerging shifts and their subsequent analysis depending on *textuality*, *historical events*, and *politics*. Bourdieu's structuralist constructivism (1989) will also prove useful in interpreting the various actors involved in reshaping the work through the translation process.

1.5 The contribution of the thesis

The contribution of the present research lies in that it analyzes reception into the Greek context of a fantasy literature work by examining the two Greek versions of it from an interdisciplinary perspective. The analysis of the two target versions (TTa and TTb) unravels differences in terms of myth representation, target readership, different manifestations of culture concerning critical issues. The thesis attempts to account for fantasy literature translation shifts appearing in the Greek versions of *The Lord of the Rings*, their potential motivation and effects on the target readership. The model of analysis takes into account Stuart Hall's theory of "creative interruptions" on the study

of culture (1990/1992), [41] by seeing its material through the three parameters of *textuality*, *historical events*, and *politics*. The notion of textuality or discursivity, according to S. Hall, is interwoven with culture and it is of crucial importance in that it recognizes the heterogeneity and multiplicity of meanings, performing as "a site of power and regulation; of the symbolic as a source of identity" (1990/1992: 1906). Moreover, S. Hall contends that history also plays a vital role in the study of cultural studies, since cultural practices are lodged in historical formations (1990/1992). Finally, the theory of politics, as a cultural studies "creative interruption", is described "as a set of contested, localized, conjunctural knowledges, which have to be debated in a dialogical way" (ibid: 1909) and are involved in the study of power, along with race, class, gender, subjugation, domination, exclusion, marginality, Otherness, etc. (ibid). The contribution of this research can be summarized as follows:

> ➢ From a **translation studies** perspective, the research makes use of Mona Baker's model of non-equivalence in translation (1992/2011) and Andrew Chesterman's model (1997) of a multi-level text analysis, in order to categorize and further analyze and explain the meaning of the shifts noticed with reference to textuality. **Discourse studies** (Halliday and Hasan 1976, Halliday 1978, Cruse 1986) combined with **cross cultural rhetoric** (Sifianou 1992) have contributed to identifying shifts at text level, while an account of **paratexts** (Genette 1997) has played a key role in locating shifts beyond the text, concerning the commercial presentation of the books to the public by the publishing company.

> ➢ Furthermore, Pierre Bourdieu's sociological model of **structuralist constructivism** (1989) contributes valuable insights in elucidating pivotal factors of the translation process, which is perceived as an act of social production. In other words, this relates to James S. Holmes's "function" of translation (qtd. in Chesterman 2009: 14). Hence attention is paid to:

>> (1) the social agents who actually produce the translation of the text, that is the translator herself

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[41] "Cultural Studies and Its Theoretical Legacies" is S. Hall's speech in the Conference "Cultural Studies now and in the Future" held in April 1990 at the University of Illinois at Urbana-Champaign. The speech also appeared on paper in Lawrence Grossberg, Cary Nelson and Paula Treichler (eds) (1992) *Cultural Studies* (277-294) by Routledge, Taylor and Francis Inc. (Leitch 2001).

(2) the socio-political milieu of the different chronological periods the translations took place (see S. Hall. 1990/1992 for historical events), as well as

(3) certain influential aspects of institutional power.

These factors have explained translation shifts occurring with reference to several thematic categories, according to which the selection of the text excerpts was made. The **theory of narratives** (Somers 1992; 1997; Somers and Gibson 1994; M. Baker 2005; 2006a; 2006b; 2007) has helped define the framework of the themes of the book.

➤ Interdisciplinarity is also emerging through the various theories used for the contrastive analysis reverberating in the target versions. For instance, analysis of translation shifts related to the themes of war and conflict borrow insights from a **media studies** perspective (Baudrillard 1994, 1995; Tsaliki 1995; Carey 1999; Boltanski 2004; Chouliaraki 2007a & b; 2010). A contribution of the research lies in the suggestion that TTb manifests a mediatized attempt to render the public a proximal observer of suffering. TTb seems to have registered the horror of the first Gulf War on the audiences which stand amazed, scared and helpless in front of the vivid representation of violence projected live through the media.

➤ S. Hall's view of politics, as a cultural parameter, assumes the analysis of power relations in society and the role of the individual inside it (Meyer and Jepperson 2000; Meyer 2010). It has been shown that TTb confirms Meyer's theory of mobilized participation of the individual (2010), as opposed to a passive representation of individuals in TTb. Theories of **gender representation** and **queer ideology** (Butler 1990; D. E. Hall 2003; Agigian 2009) have assisted in the explanation of male-female-queer character representation and their identical treatment in the TTs. **Migration theory** (UNHCR 1979/2011, online), **history** and their correlation with the Greek culture (James 2001, online; Clogg 2002; Mestheneos 2002; Kasimis and Kasimi 2004, online; Lykidis 2009) has also provided an insightful viewpoint for the analysis of shared perspectives in the TTs, influenced by the Greek history of migration.

1.6 Overview of chapters

The present research project consists of seven chapters. *Chapter 1*, as seen so far, introduces the basic elements and sets the goals and perspectives of the study. It presents key elements of the thesis, beginning with a general presentation of the genre of fantasy literature, its history, characteristics, subgenres and its reception in Greece, which seems to have been affected by the cinematographic adaptation of the book. There is also a presentation of the original *The Lord of the Rings*, its author, J.R.R. Tolkien, the themes projected and the value of the book. This chapter also sets the rudimentary research questions and sub-questions addressed –and hopefully answered– and summarizes the contribution of the thesis and its interdisciplinary approach to the analysis of the materials.

In *Chapter 2* the review of literature sets the framework for the research and provides the theoretical backdrop for its development. It acknowledges the significance of cultural theories and especially S. Hall's cultural model (1990/1992), dividing it into analytical parameters such as textuality (Chapter 4), historical events (Chapter 5) and politics (Chapter 6). Each one of these parameters is further examined through a pleiad of interdisciplinary perspectives, such as translation and discourse analysis theories as well as the theory of narratives (Somers 1992; Somers and Gibson (1994); M. Baker 2005, 2006 a & b, 2007), which is crucial for the categorization of themes in a rather vast novel. Bourdieu's sociological theory of structuralist constructivism (1989) has shed light on critical parameters of shifts in the translation product, such as the translator's profile, as well as the institutional power of the publishing company.

Chapter 3 delineates the methodology applied for the bottom-up development of the research (data/materials > analysis), such as the way the materials were selected, the models of translation applied, as well as the frames of several disciplines which contributed to a multi-faceted analysis of the materials of the thesis.

Chapter 4 is a materials presentation chapter, analyzing features of textuality across the two Greek versions of *The Lord of the Rings*, not only as a simple comparative analysis, but also taking into account linguistic developments since, according to Ferdinand de Saussure and Roland Barthes, each word has no univocal meaning but it is rather open

to polysemous significations (Barthes 1971). The semantic transubstantiation of words thus assumes a deeper level of linguistic analysis, with sociocultural implications.

Chapter 5 is preoccupied with the analysis of historical context which created the need for the second translation into Greek. The materials selected are interpreted through a Media Studies perspective. The possible impact TTb has on the readers is cross-examined in relation to the media impact on the public (and vice versa) of war and threat images of the first Gulf War.

Chapter 6 explores shifts initiated by the representation of power in terms of exclusion and marginality. Themes of otherness and race, class and social hierarchy, historical memory, state authority and subjugation, gender representation, queer ideology and migration, which invariably recur in the contrastive analysis of the two Greek translations, are analyzed with the assistance of sociological, political, gender, queer studies and migration theories.

Chapter 7 is the concluding chapter of the thesis. It summarizes the findings of Chapters 4-6, provides answers to the research questions, revisits the basic lines of the research as well as the rudimental theories used. It accounts for the title of the thesis and correlates it to ethics operant in translation, that is, the moral responsibility of translators to transfer certain messages, and carry their mission in society. As M. Baker insightfully puts it, "translational choices [function] not merely as local linguistic challenges but as contributing directly to the narratives that shape our world" (2007: 156). The epilogue of the thesis also attempts to summarize the forces which contributed to the translation of *The Lord of the Rings*. The discussion of shifts at text level is here complemented by reference to the shifts occurring in the paratext of the books, that is the commercial presentation of the book by the publishing company (cover, blurb, title, etc.). This final chapter also discusses the significance of findings, by presenting a model of comparative analysis along with revealing the potential for further investigation in the field of translated fantasy literature into Greek.

CHAPTER 2

Literature review

> [T]he literature review in any thesis is a kind of meta-analysis, in which you select and critically review the most relevant existing research from the perspective of your own research topic.[…] This literature review sets the scene for your contribution, and highlights the gap that your work aims to fill.
>
> Jenny Williams and Andrew Chesterman (2002: 91)

2.1. An anthropological model of culture

The post-modern and discursive character of cultural studies (Wood 1998), a field that has grown immensely over the last 50 years has not left the discipline of translation studies unaffected. Indeed, Jeremy Munday (2001) argues that the interest has been shifted from 'translation as a text' to 'translation as politics and culture', also known as 'the cultural turn' as Mary Snell-Hornby (1990) puts it. Anthropological models of culture perceive culture in terms of levels or dimensions.

In the "anthropological iceberg model, The Triad of Culture" (E. T. Hall qtd. in Katan 2009: 70), culture is manifested at three levels: the visible, the semi-visible and the invisible:

- Technical culture forms the technical part or the visible level; it refers to civilization itself and is represented as the tip of the iceberg, accounting for the visible manifestations of culture, e.g. language, music, architecture, etc.

- Formal culture constitutes the semi-visible cultural level (below the water but near the surface), focuses on "what is normal or appropriate (rather what is civilized)" (ibid: 72) and involves rituals and customs.

- Informal culture, illustrated as the invisible bottom of the iceberg, revolves around notions such as perceptions of space and time conceptualizations, power, thinking, etc. (E. T. Hall qtd. in Katan 2009). In a translation context, David Katan argues,

the first level of culture is what preoccupies translation *practitioners*, while translation *scholars* are engaged with the deeper meanings of culture.

The present study will examine shifts at the visible, semi-visible and invisible levels of culture by observing shifts between the two translated versions of *The Lord of the Rings* into Greek (1985 and 2001). The assumption is that the two versions will reflect shifts in the way reality is perceived, displaying differences of ideological and political significance between the two versions, drawing on all three levels of Greek culture, but mostly on the semi-visible and the invisible one.

More specifically, at the first, <u>technical level</u>, "the translator's task is to transfer terms and concepts in the source text abroad with minimum loss" (Katan 2009: 70), the equivalent of S. Hall's 'textual' parameter of culture (1990/1992–analyzed below) applied in Chapter 4 of the materials analysis.

Katan argues that the second, semi-visible or <u>formal level</u> of culture embraces the notion of culture as "a predictable pattern of shared practices which guide […] language use, for example culture-specific genre preferences, prototypes and schemata" (2009: 72). Intervention at this level is guided by the expectations of the receivers in the target context, or the 'skopos',[42] that is, the purpose of the translation and "tailoring the translation to the expectations of receivers in the target culture" (ibid). This formal level is mostly controlled and mediated by project managers in translation industry, in our case the Kedros publishing company,[43] leaving to translators the technical 'lingua' part of 'linguaculture' (Agar qtd. in Katan 2009: 72). The two translations, although created by the same translator and publishing company seem to be motivated by a different intention, that is, to focus on different target groups, taking into account a different socio-political context: the first translation seems to address children and young adults, while the second seems to target more mature audiences, hence the need for variation in terms of linguistic and extralinguistic shifts, as it will be discussed later on. In these terms, a 'semi-visible' level of culture (culture specific generic practices for addressing different age-groups) is manifested differently in the two translation versions (as shown in section

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[42] 'Skopos', a Greek word denoting purpose, has been used by Hans Vermeer to form his homonymous functional theory of translation, a "theory covering process, product and, as the name says, function both of production and reception (Vermeer 1996: 26)

[43] See also André Lefevere's 'rewriting' and 'institutional power' in Asimakoulas 2009b –analyzed in section 7.3.

4.2.6.). These shifts seem to have been initiated by the publishing company (Kedros) and are immediately evident in the paratext of the publications (see section 7.2)

As far as the third level of E. T. Hall's representation of culture is concerned, <u>invisible culture,</u> referred to as 'informal' or 'out of awareness' (ibid: 72), Katan argues that there are "no formal guides to practice but instead unquestioned core values and beliefs, or stories about self and the world"(ibid). That is, the idea of culture is a cognitive system, or a 'mental programming' (Hofstede qtd. in Katan 2009: 72) instilled in each one of us in a different way, according to family, school, media, until it becomes a "relatively fixed internal representation of reality, […] which then both guides and constrains one's orientation in the real world" (ibid). An example of different manifestations of culture at this level could be a different awareness raised of issues such as the environment (see section 4.2.1), time (see section 4.2.3.2) and exclusion/marginality or war/conflict (see Chapter 6) in the two versions. This "relatively fixed internal representation of reality, Bourdieu's *habitus* […] both guides and constraints one's orientation in the real world" (Katan 2009: 72). The role of the translator's habitus is further analyzed in section 2.3. Furthermore, part of the informal culture is the influential role of mass media in constructing 'reality' and the subsequent adjustment of the second translation to it, especially in the discussion of war and threat representations (see section 5.7). The examination of the above parameters, which trigger translation variation alluding to a different perception and manifestation of culture at the informal level, through the lens of culture, gives a multidisciplinary dimension to the research.

2.2 Culture and thematic categories

In the same vein, Stuart Hall, "perhaps the single most prominent and influential theorist of British cultural studies" (Leitch 2001: 1895), proclaims the applications of cultural studies to intellectual and academic work and exhibits the thematic categories that have emerged in the study of culture and helped the development of the discipline via the broadening of thought streaming in the field. S. Hall (1990/1992) refers to the following parameters that have influenced cultural analysis: *textuality*, *historical events*, and *politics* (or class, gender, race, sexuality). The assumption in this study is that S. Hall's cultural model may contribute valuable insights into the analysis if the two Greek versions of *The Lord of the Rings*. In fact, the shifts between the two versions will be

categorized along S. Hall's dimensions of cultural analysis and findings are expected to benefit from the explanatory power of the model.

The discovery of 'discursivity' or 'textuality' came along with the "linguistic turn" (Leitch 2001: 1906) and S. Hall argues that culture and language are inextricably intertwined, as the former is thought "through the metaphors of language and textuality" (2001: 1906). Culture is also linked with "intertextuality of texts in their institutional positions, of texts as sources of power, of textuality as a site of representation and resistance" (ibid). **Textuality**, also attached to the technical level of the "anthropological iceberg model, The Triad of Culture" (E. T. Hall qtd. in Katan 2009: 70), is thus a critical parameter of culture that is expected to shed light on the analysis of shifts in Chapter 4. It is assumed to allow

> recognition of the heterogeneity, of the multiplicity of meanings, of the struggle to close arbitrarily the infinite semiosis beyond meaning; the acknowledgement of textuality and cultural power, or representation itself as a site of power and regulation; of the symbolic as a source of identity. (ibid)

'Multiplicity of meaning' and 'heterogeneity' manifested through various representations can be explained with S. Hall's 'constructionist approach', one of the "three ways[44] to explaining how representation of meaning through language works" (1997: 25). According to this approach, it is the language system rather than the material world that represents concepts and conveys meaning: "It is social actors who use the conceptual systems of their culture and the linguistic and other representational systems to construct meaning, to make the world meaningful and to communicate about that world meaningfully to others" (S. Hall 1997: 25). The materials seem to show that issues of textuality such as the perception of concepts like time, environment (also featuring in E. T. Hall's visible or technical level of culture), (un)reality, cohesiveness, metaphoricity and cultural filtering, are treated differently in the two translations, creating different overtones for both TTa and TTb in terms of ecological awareness, significance of mythic creatures and minority groups, representation of the past, action and realistic narration, to name but a few thematic categories which are going to be highlighted in Chapter 4.

Historical events and socio-historical parameters may also affect representations through language, as suggested in S. Hall's model. The assumption in this study is that

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[44] The other two are the 'reflective' and the 'intentional approach' (S. Hall 1997).

the socio-historical context is likely to have affected the two versions by motivating some of the shifts, provided that translators are social actors. This parameter will be explored in Chapter 5. A thematic category which is treated differently in the two texts is the perception of war along with other related sub-categories, such as aggression, threat, conflict, heroism, patriotism and chivalry. News broadcasting and the power of image seems to have played an important role in the way TTb audiences are taken to have perceived war/conflict. The power the media have had on structuring the values and beliefs of target readers is a realization of E. T. Hall's 'invisible level of culture' or informal culture (qtd. in Katan 2009: 72).

Power[45] **and politics**, the third dimension in S. Hall's model, also affects representation of reality through language. This parameter will account for shifts explored in Chapter 6. Politics include radical issues, such as "race, class and gender, subjugation, domination, exclusion, marginality, Otherness, etc." (ibid: 1909), which could pave the way towards a more profound contrastive analysis of the two translations. Considerations of **race** and **domination** are expected to have affected representations in the two versions: in fact, *The Lord of the Rings* offers fertile ground for the analysis of such issues, on the grounds that the well-structured story contains realistic details about the social hierarchy and the breeds of hobbits, and their classification among other diverse creatures (elves, dwarves, human beings). The themes of **historical memory, state authority and subjugation** are also treated differently in the two translated texts. **Gender** issues are also challenged, since the patriarchal society of men is often contrasted with the matriarchy in the world of elves (a powerful faction of which is governed by Galandriel, their queen) or by female powerful enemies (Shelob the spider). Furthermore, **queerness** in terms of gender or social disparity is analyzed. The different treatment of class and race identities in the two translations is likely to reveal aspects of the target culture that produce shifting ideological perspectives in society. Shared strategies, however, in the representation of gender issues in the two translated versions and disparity from the original text in terms of women's emancipation –which is heightened, yet unvarying, in the target texts– mirror the stance of society on such issues. Finally, representation of the narrative of **migration**, in the Greek translations, differs from that of the original text, probably for reviving historical memory, as Greece has

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[45] The conceptualization of power itself also belongs to the informal level of culture (E.T. Hall qtd. in Katan 2009: 72).

both produced and received immigrants, especially since the destruction of Asia Minor in 1922, as it will be explained in Chapter 6.5.

A Cultural Studies approach can improve the interpretation of literary texts in terms of "the social forces that contribute to the text's production" (Leitch 2001: 1897). Nevertheless, another crucial parameter that needs examination is the habitus of the translator and how it interacts with the two translations. The fact that there is one translator behind the two TTs can eloquently account not only for the signification of the differences between ST and TT, but also for shifts between the two Greek texts (as for instance in the treatment of aggression, marginality and otherness), taking into consideration that both the publishing company and the translator can be influenced by some kind of social forces projected on the text, the "source of power" and a "site of representation" (Leitch 2001: 1906). Bourdieu's structuralist constructivism is going to provide the theoretical backcloth for this purpose.

2.3 A sociological model of translation analysis

Sociological research in translation regards translation as a social activity. Pierre Bourdieu's model of **structuralist constructivism** (1989: 14) is "gaining ground in translation studies" (Gouanvic 2002: 94) because it "sheds light on aspects which are frequently overlooked in translation" (ibid). More specifically, constructivism is defined as follows:

> There is a twofold social genesis, on the one hand of the schemes of perception, thought and action which are constitutive of what I call *habitus*, and on the other hand of social structures, and particularly of what I call *fields* and groups, notably those we ordinarily call social classes. (Bourdieu 1989: 14, my emphasis)

Translation, in this case is viewed as a *process* of social production, where the social milieu is decisive and hence attention is paid to the social agents who actually produce the translation of the text (in the case of *The Lord of the Rings*, Ms. Eugenia Hatzithanasi-Kollia) as well as the "structural or institutional conditions which are at the origin of the production in question" (ibid: 95). This model of structuralist constructivism "deals with actual states of affairs in a given society and at a given moment in the history of that

society" (Gouanvic 2002: 94). On the one hand, the translator plays the role of a social agent responsible for text production, and on the other hand the structural and institutional conditions, that is, the framework where a translation is produced, make an equally significant contribution to shaping discourses.

2.3.1 Translator habitus

Following the above realizations, it stands to reason that the analysis of the source and target text and their determinants would be incomplete without the examination of the background of "the translator as a subjectivity and the translator as historicity", Jean-Marc Gouanvic argues (2002: 95). The notion of habitus (Bourdieu 1990: 53), a constituent of Bourdieu's constructivism, can describe the relations developed among the double hypostasis of the translator and the source and target text. It is a concept that "expresses on the one hand the way in which individuals 'become themselves', develop attitudes and dispositions and on the other hand the way in which those individuals engage in practices (Webb et al. 2002: xii). The notion of habitus defined as a "relatively fixed, internal representation of reality" (Katan 2009: 72) is also part and parcel of E. T. Hall's definition of the formal, semi-visible level of culture (qtd. in Katan 2009).

In this study, the translator's habitus (see also Appendix 5) seems to be of particular interest in the analysis of the options made in TTa (1985) and TTb (2001). Hatzithanasi-Kollia, producer of both TTa and TTb versions comes from Samos, an island in the North Aegean, which is thought to have influenced her dialect, values and attitudes affecting the textuality of the two versions (see Appendix 5). Whenever the text allows, she has used Samian dialect in the translation. Hatzithanasi-Kollia is a graduate of the Department of English Language and Literature of the University of Athens and a teacher of English as a foreign language. Some of the modules she was taught was History, Ancient Greek, Latin, English and Greek Literature and Linguistics. This is assumed to be deeply constitutive of her habitus, since she became fond of reading the classics in both languages. She enjoys tracing appropriate rendition of items, which has made her a collector of (old) English and Greek dictionaries. The translator's habitus, or "the elaborate result of a personalized social and cultural history" (Simeoni 1998: 32) is what mediated between her "personal experience and the social world" (Chesterman

2007: 177) to produce the Greek versions of *The Lord of the Rings* (see Figure 3, section 7.3).

 Hatzithanasi-Kollia,[46] was commissioned to produce the translation of *The Lord of the Rings* for Kedros publishing house in 1977-1978. This was the first time that foreign fantasy literature had ever been translated into Greek. It took the translator five years to finish translating the trilogy. She used Greek, Latin and English dictionaries,[47] read widely while carrying out her research before and during the translation, and also communicated with Tolkien's son, Christopher, to elucidate some obscure instances in the source text. Hatzithanasi-Kollia first envisaged the book as a children's fairy tale and so did the publishing house.[48] This seems to have affected the way she did the translation in terms of long and explanatory sentence structure and other features of textuality analyzed in Chapter 4. The translator highly admired the author and treated his work with veneration. The interaction and influence between habitus and practice is realized via communication and discourse, Chesterman argues (2007), that is why it can be traced in the text or the paratext of the translation. It can be thus argued, that the translator's habitus, constructed according to her experience, has left its imprint on each translation, bearing in mind the importance of the role of the translators' creativity and individuality, as part of their personal style reflected in literary texts (Nikolaou and Kyritsi 2008).

2.3.2 Socio-political milieu and institutional power

The social practice of translation depends on the habitus of the translator that has been defined as "inculcation in a set of social practices" (Inghilleri 2005: 70). Once parameters in society change, the translator's habitus cannot remain unaffected. After 2000, the setting in literary cycles concerning fantasy changed dramatically. Dimitris Argastaras (2010, online) argues that "the great success of the cinematographic adaptations of *The Lord of the Rings* and *Harry Potter* [in 2001], as well as the dynamics

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[46] After the *Lord of the* Rings, Hatzithanasi-Kollia translated the majority of Tolkien books, such as *The Silmarillion*, *Unfinished Tales*, *Roverandom*, *Farmer Giles of Ham* and *Smith of Wootton Major*. In fact, she has translated all of the works of Tolkien apart from *The Hobbit* (translated by A. Gabriilidi and Ch. Deligianni) and *The Children of Hurin* (translated by G. Barouksis).

[47] Especially for the name of plants and herbs that were very specialized and there was not a vocabulary entry in common English-Greek dictionaries, she had to look up the word in a Latin-English dictionary first, and then translate it into Greek.

[48] This is obvious in the covers of the three books with cartoon heroes as shown in section 7.2 Paratexts, Tables 12, 13 & 14).

developed by the bestsellers of Dan Brown and J.K. Rowling" (ibid, my translation), contributed to recognizability and positive reception of the genre in Greece. The acknowledgement of the role of the cinema, that is, has affected the 'invisible level' of culture (E. T. Hall qtd. in Katan 2009), which led to a favourable reception of fantasy literature in Greece. This has had a domino effect on the translation industry (controlled by the publishing companies)[49] as well as the 'skopos' (Vermeer 1996) of every translation, that is, the adjustment of the TT to the purpose of translation and needs of the intended target group (this procedure is part of formal culture defined by E. T. Hall qtd. in Katan 2009).

The 'institutional power' of the publishing company (Lefevere qtd. in Asimakoulas 2009b) (explained in section 1.3.6), as a force regulating the retranslation or 'rewriting' of *The Lord of the Rings* (ibid), also affected by the socio-political milieu of the time each translation was produced, is undeniable in the case of Tolkien's epic saga. The cinematographic adaptation of the book is one of the multiple factors which have most probably triggered a differentiated approach to the novel, as the book covers, hosting the protagonists of the films, confess (see also section 7.2 and 7.3). This rather commercial approach to book covers (which has been the norm in similar cases) was also accompanied by the linguistic regeneration of the book, as the chapters of materials analysis reveal.

2.3.3 The theoretical apparatus for the TTa/TTb and ST/TTs contrast

The following multidisciplinary theories, such as translation, cultural, socio-political theories, gender studies, media studies and discourse analysis, provided the tools for the contrastive analysis of *The Lord of the Rings*, as they are presented in Chapters 4, 5 and 6.

In **Chapter 4**, the contrastive analysis required the application of translation theories created to categorize and describe shifts mostly between TTa and TTb. Towards this end, M. Baker's theory (1992/2011) and Chesterman's model (1997) proved particularly useful as they offered the foundation for a multi-level text analysis. More specifically,

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[49] See 'institutional power' in Lefevere's 'rewriting' qtd. in Asimakoulas 2009b; and E.T. Hall's 'formal level' of culture qtd. in Katan 2009.

M. Baker's bottom-up organization of her theory of non-equivalence in translation and the linguistic analysis she provides seem quite useful and applicable for the purposes of the present study. Chesterman's division of syntactic, semantic and pragmatic level shifts is complementary and expanded M. Baker's model.

M. Baker examines the problem of non-equivalence in translation at six levels: at **word level,** at **above word level,** at **grammar level,** at **text level,** at **pragmatic** level and finally at the level of **ethics.** The translation analysis of the TTa and TTb samples follows this typology, but draws on other theoretical frameworks as well.

- Analysis of equivalence at **word level** focuses on single words and the various meaning layers that they may carry; namely *propositional, expressive, presupposed and evoked* meaning (Cruse qtd. in M. Baker 1992: 13).[50] M.A.K. Halliday's notions of *field of discourse* (the appropriate language used in a situation/scenario in which a speaker participates), *tenor* (the language used according to the relationship of two speakers participating in a conversation) and *mode of discourse* (the role the language is playing –essay, lecture, instructions– and whether it is spoken or written are also taken into account).

The analysis in Chapter 4 shows shifts which exploit expressive, presupposed or evoked aspects of meaning at word level to account for the translator's attempt to heighten expressiveness via the use of emotionally-loaded items and intensifiers in TTa as well as lower the formality level (tenor) and the use of dialectal items in TTa. TTa raises awareness of the mythical dimension of the novel and nature, while TTb highlights the socio-political aspect.

- Equivalence **above word level** deals with aspects of collocational meaning, collocation markedness, register and culture specificity as well as idiomatic language and fixed expressions.

The analysis shows a tendency of the translator in TTa to make use of unnatural collocations, idioms or neologisms, heightening the alternative reality of the fantastic world, which is toned down in TTb.

- Equivalence at **grammatical level** deals, among other things, with syntactic changes and the meaning they may carry for establishing an intended effect within target

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[50] *Propositional* is the actual denotative meaning of a word. *Expressive* is also known as connotative meaning, *presupposed* meaning deals with selectional and collocational restrictions, *evoked* meaning focuses on dialect (geographical, social, and temporal) and register variation.

texts. Grammaticality can be expressed in language via gender, number, person, tense, aspect and voice, and shifts in these categories may be crucial in establishing equivalence across languages.

This level of equivalence has assisted in the identification of shifts promoting person markedness in TTa, anteriority in tenses with durative aspect which resulted in an awkward temporal sequencing, enhancing the mythical representation of reality, as opposed to pastness and punctual aspect of verbs in TTb.

- Equivalence at **textual level** focuses on the linear arrangement of the elements of a clause, which can be analyzed in terms of 'thematic and information structure' (Halliday qtd. in M. Baker 1992/2011). Shifts in the thematic structure (theme-rheme arrangement) and information structure (old-new information) influence the effect of messages considerably. Cohesion is another phenomenon realized at textual level and has a number of manifestations in language: reference (or anaphora), substitution, ellipsis (or zero substitution), conjunction (e.g. additive, causal, temporal etc.) and lexical cohesion which, according to Halliday (qtd. in M. Baker 1992: 203), involves *reiteration* (repetition of a lexical item) and *collocation* (words related to each other).

Adverbial cohesion in TTb seems to heighten subordination in the Greek text thus demystifying the alternative reality connotation of ST and TTa at the same time.

- Equivalence at **pragmatic level** involves "the way utterances are used in communicative situations and the way we interpret them in context" (ibid: 217). *Coherence* and *implicature* are two notions central to establishing pragmatic equivalence. The former is about the network of conceptual relations underneath the surface level of a text. Every speaker depending on their age, sex, race, educational and social background, using their experience and knowledge makes sense of the knowledge presented in a text. Translated texts may exhibit shifts in coherence, signaling shifts in the communicative effect of the text. *Implicature* is a term used by Grice to refer to "what the speaker means or implies rather than what s/he literary says" (Grice qtd. in M. Baker 1992: 223). Translated texts may differ in the implicatures they generate and, thus, implicatures are focused upon pragmatic analyses of non-equivalence between languages. Grice, focusing mostly on spoken discourse, introduced the *Cooperative Principle* (ibid: 225) according to which speakers trace implied meaning in interaction. These pragmatic notions can be valuable tools in the contrastive analysis of translation versions of *The Lord of the Rings*.

The different implementation of the maxim of quality and the maxim of relevance help unravel TTb shifts which adjust relevant information, as far as the plot and the genre of fantasy are concerned.

The maxim of manner brings to the fore issues of information flow and deixis, with TTa foregrounding interpersonal proximity versus TTb which promotes addressee non-involvement. A differentiated approach is also noticed in hedging, modal verbs, and indefiniteness in TTa which enhance the mythical effect of TTa.

- **Ethics**. It addresses the morality aspect of the translation process and tackles issues which may have ethical consequences for target readers (M. Baker and Maier 2011). M. Baker[51] suggests that the translator is legally accountable for the choices s/he makes when translating (or interpreting) and should be able to support them. In the same vein, Maria Tymoczko argues that "translation is seen as an ethical, political and ideological activity rather than as a mechanical linguistic exercise" (2006b: 443).

The last chapter of the thesis analyzes the moral obligation and the translator's responsibility to transfer a message invested with specific effects in society.

Chesterman (1997) categorizes shifts in language into syntactic/grammatical, semantic and pragmatic strategies. **Syntactic strategies** include shifts in the syntax and primarily manipulate form. **Semantic strategies** are assumed to deal with meaning and may include lexical semantics but also clause meaning such as emphasis. One of the semantic changes which coincides with M. Baker's model is deixis. **Pragmatic strategies** are called upon to manipulate the message of the text itself. They may incorporate syntactic or semantic changes as well. They have to do with the selection of information in the TT and are often the result of the translator's global decision-making. Some of these strategies are: cultural filtering (naturalization vs. domestication), explicitness change (explicitation vs. implicitation of inferable information), information change (addition vs. omission of non-inferable information, also referred to by M. Baker in Grice's maxim of relevance), interpersonal change (changes in the relationship between text/author and the reader: formality level, degree of emotiveness, involvement, and other pragmatic

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[51] In her interview for the new edition of *In Other words*: <http://cw.routledge.com/textbooks/M. Baker/> [last accessed 9 May 2017].

changes, such as dialect and layout (referred to by Genette in his study of paratexts (1997).

Shifts noticed at textuality level take into account the fact that words acquire polysemous interpretations and their intended meaning can be subverted. This is the case in examples where the first translation presents individuals as weak and indecisive, whereas the most recent version seems to prioritize self-interest, self-motivation and an image of an active individual who takes initiatives and defines its own fate. This idea is also reflected in Chapter 6, where the modern individual is presented in TTb as an 'actor' who gets the role of a protagonist, not simply a beneficiary in society (Meyer 2010). Other instances of textual shifts open to new readings are examples TT4-5a vs. TTb, where the manipulation of word meanings results in an expressive meaning-free environment, which has connotations on the way readers perceive differently concepts such as patriotism and passion.

Another instrumental theory which seems to provide a theoretical framework for successfully describing shifts in the fifth Chapter, taking into account the translator's behaviour, is the **theory of narratives** (Somers 1992; 1997; Somers and Gibson 1994; M. Baker 2005, 2006a & b, 2007). It is a "framework that recognizes the varied, shifting and ongoingly negotiable positioning of individual translators in relation to their texts, authors, societies, and dominant ideologies" (M. Baker 2007: 152).

Narratives are stories devised by individuals and societies to structure and perceive reality. As M. Baker puts it, they are the "stories we tell ourselves and others about the world(s) in which we live and it is our belief in these stories that guides our actions in the real world" (2007: 151). According to Margaret Somers and Gloria Gibson (1994), there are four kinds of narratives: *ontological narratives* are devised by individuals to locate themselves in society; *public narratives* are constructed by public institutions and social structures such as the family, the educational system, the media and construct a sense of community. Another category is *conceptual narratives*, that is, the stories scholars devise for their object of study, and finally *master* or *meta-narratives*, defined as narratives "in which we are embedded as contemporary actors in history ... Our sociological theories and concepts are encoded with aspects of these master-narratives – […] Industrialization, Enlight[en]ment, etc." (Somers and Gibson 1994: 61). In this sense, meta-narratives are basically public narratives, universally verified, promoted and

constructed through a pleiad of means, such as the media. 'War on Terror' is an example of a public narrative transubstantiated to a master/meta one with the assistance of TV channels, M. Baker argues (2005) (see section 5.7).

An interesting observation about narratives is that their patterns are built unconsciously in individuals and societies: a narrative "is not a mode of discourse laid on by a creator's deliberate choice but the shape of knowledge as we first apprehend it" (Fischer 1987: 193). Moreover, narrativity, as John R. Hall et al. argue, "offers a way of conceptualizing identity that is neither universal nor essentialist, but rather temporally and culturally specific" (2003: 38). Under this spectrum, M. Baker argues (2007), we are given the chance to see "translational choices not merely as local linguistic challenges but as contributing directly to the narratives that shape our world" (ibid: 156). This means that the analysis of linguistic preference acquires an additional dimension.

In this vein, taking into consideration the notion of archetypes (Frye qtd. in Richter 1998) illustrated in the battle of Good vs. Evil (Rossi 1984), translation shifts noticed in war-related chapters (war and conflict, aggression and threat, hostility and chivalry narratives) were interpreted by public and meta-narratives circulating in the socio-historical context of Greece. However, the theory of narratives can account for the treatment of multiple thematic categories (such as environment, time, gender, equality, aggression, war, migration) in the two Greek versions.

Another influential interdisciplinary perspective used in Chapter 5 in order to explain shifts revolving around the narrative of war is a **media studies** perspective (Baudrillard 1995; Carey 1999; Boltanski 2004; Chouliaraki 2007 & 2010; Butler 2009), which formulates one's 'informal culture' (E. T. Hall qtd. in Katan 2009). Judith Butler (2009) argued that today, tough scenes of war are meant to be communicated through media sources, as was the case of the Gulf War in Iraq (1990-1991), the first war covered by television. However, the media has been accused of not being objective and innocent in the way they mediate reality. Lilie Chouliaraki argues that "images of war presented in the media are at the service of management of emotions among media publics" (2007a: 3). In this direction, Boltanski (2004) discusses mediation of 'distant suffering' referring to the moral and political aspects of mediation, affecting audiences roles. Similarly, war-related narratives in the target texts are assumed to have a similar impact upon target audiences and shape representation of war and conflict. The research parallelizes war

coverage on TV to translatorial behaviour in the two Greek versions, examining whether and to what degree the second translation favours a mediatized war representation practice of contemporary media on paper.

The theoretical backcloth used for the analysis of translational behaviour in Chapter 6 hinges on power relations in representing race, class, gender and social roles and explores how shifting perceptions of power, sex and politics may have affected the two translated versions. Moreover the historical background and the collective memories of the migration experience in Greece have contributed a shared representation of migration in the translated versions (James 2001, online; Clogg 2002; Mestheneos 2002; UNHCR 1979/2011, online; Kasimis and Kasimi 2004, online; Lykidis 2009). The theories used in this chapter also pertain to the power of the modern individual as 'actor' who takes the role of a protagonist, not simply a beneficiary in society (Meyer 2010).

In addition, queer theory with its precursor, Michel Foucault (1978) and modern scholars (Butler 1990; D. E. Hall 2003; Agigian 2009) can prove a significant tool in the analysis of identities in Chapter 6, in that it can be extended beyond the formulaic binary of gender issues and explain a "multiplicity of identity positions" (D. E. Hall 2003: 90) of non-stereotypical beings, heroes and behaviours, based on their social aspects and discourse. Discourse analysis will help identify the translator's stance towards queerness (in terms of divergence from social stereotypes) and sexuality, since according to Foucault, the "body can be apprehended through discourse mediation" (Mills 2003: 16). Specifically, Foucault contends that the body, which is subject to change, is an "inscribed surface of events" (ibid: 83), a historically and culturally specific entity which is "viewed, treated and experienced differently" depending on the social context and the historical period (ibid). The effect the social and historical factors have on the determination of the body alludes to the invisible/informal level of culture (E. T. Hall in Katan 2009). Furthermore, "rather than seeing individuals as stable entities, he analyzes the discursive processes through which the bodies are constituted" (ibid: 83), a practice which assisted feminists and queer theorists in the formation of their theories. Queer theory will prove useful in identifying variation between the two Greek versions.

More specifically, Butler's theory (1990) questions the division between 'sex', which is natural and given, and 'gender', a social category acquired through socialization depending on the "set of behavio[u]rs that all members of a culture perform" (Smedman

2009: 61). Butler deconstructs the biological basis for both sex and gender identity and recognizes the role of culture which affects the body and creates binary concepts such as masculinity/femininity, homosexuality/heterosexuality. She also argues that it is the "performative" repetition of actions which produce gender identity. In her words, gender is "the repeated stylization of the body, a set of repeated acts within a highly rigid regulatory frame that congeal over time to produce the appearance of substance, of a natural sort of being" (Butler 1990: 33).

In the analysis of the target versions of *The Lord of the Rings*, gender and queer theory have been instrumental, because they can shed light on the representation of different societies in the universe of the novel, from the human beings to the matriarchal society of elves and the same-sex fraternizing organized community of hobbits. It has been shown that the minority status of queer characters is highlighted in TTa, while TTb favours an equality narrative. In the representation of male and female characters there seemed to be no shifts between the two target texts.

Furthermore, Chapter 6 revolves around the theme of migration and provides evidence that the rendition of *The Lord of the Rings* into Greek is sensitive to the narrative of migration and the portrayal of identities through it. The last section of Chapter 6 elaborates on the theory/history of migration (James 2001, online; Clogg 2002; Mestheneos 2002; Kasimis and Kasimi 2004, online; UNHCR 1979/2011, online) and its links with modern culture (Lykidis 2009) in order to explain how certain choices made by the translator resonate sympathy towards refugees in both target texts. This idea was initiated by the fact that characters of the novel were forced to flee their land because of enemy invasion (people, human beings and hobbits) or their special identity (elves). The common translational approach managing migration connotations –which are absent from the original text– indicates an intention of manipulation, in the target versions, with reference to the meaning of 'simple' ST concepts. For instance, words like *move*, *pass*, *incomers*, *flight*, *wanderers*, *outsiders*, are enriched with migration overtones which do justice to the psychological affinity constructed between the theme of migration and the target audiences. Moreover, it has been noticed that both TTs strive to link ST items with the narrative of migration, or add lexical items, collocations and phases belonging to the semantic field (Kittay and Lehrer 1981) of migration, highlighting the refugee narrative, a sensitive issue in Greek society.

Chapter 2 (Literature Review) has displayed the interdisciplinary perspective applied in the analysis of the materials and its contribution in the interpretation of the findings in the following chapters. Chapter 3 is going to present the methodology of the research, paving the way to actual materials analysis.

CHAPTER 3

Methodological considerations

> A trajectory of translation research has to do with new methods of framing translation within the context of other areas of academic inquiry. The history of translation studies shows that research on translation has expanded periodically by adopting frames from other disciplines to facilitate new ways of looking at translation.
>
> (Tymoczko 2005: 1090)

3.1. Corpus selection

While Chapter 2 has provided a review of the theoretical framework utilized for the purposes of this project, the present chapter intends to give an account of the research planning, namely the actual selection of materials and the method according to which the theories were amalgamated to interpret them. It examines why certain critical choices were made in order to facilitate the structure and completion of the research.

As mentioned, the point of departure for the present project has been the inspirational fantasy literature saga of Professor J.R.R. Tolkien, *The Lord of the Rings*, classified as 'high fantasy', the pinnacle in the climax of the development of the genre (Atteberry 1980), and its two translated versions into Greek, in 1985 and 2001. Despite its undeniable connection with the genre of fantasy and its precursor, the fairy tale, Tolkien's work also shares common characteristics with reality, since a fantasist must "create a society and an entire world, which is unlike his own and yet intimately connected with it, reflecting beliefs wishes and fears" (ibid: 15). Tolkien realizes the conviction that "alternative worlds must necessarily be related to, and comment on, reality" (Hunt and Lenz 2001: 7), and attributes to his alternative universe characteristics of "temporal and spatial order, [the] historico-geographical extension and density" (Rosebury 1992: 11). It has been argued that "there is a degree of naturalism in *The Lord of the Rings* which is much closer to the realistic novel than to the […] procedures of allegory" (ibid). This naturalism in social, emotional and geographical representation of real life, initiated my interest in studying how themes mimetic of real life (such as the

representation of the different minorities, social hierarchy, war and migration, among others) have been rendered in the two translated versions of *The Lord of the Rings* into Greek, imprinting a different or identical stance of the readership towards each theme. In this case, translation can serve as a tool of decoding messages not only

- <u>between</u> languages and cultures (since it has "a huge influence on how one culture perceives another, and hence on intercultural relations in general" (Williams and Chesterman 2002: 55)).

- but also <u>within</u> cultures, at different points of time.

In other words, the translation of Tolkien's source text (ST), into two different Greek versions (TTa and TTb), is assumed to provide evidence on how the Greek culture is assumed to perceive issues brought up in the ST and in what ways this decoding has been altered throughout the years in the target environment.

As mentioned in Chapter 2.2, the three chapters of materials analysis (4, 5 and 6) are structured in such a way as to correspond to the substantiation of S. Hall's theory of cultural analysis (1990/1992) developed in three parameters: textuality, historical events and politics). More specifically,

- Chapter 4 presents an overview of shifts promoting aspects of textuality variance in the two target versions.

- Chapter 5 focuses on the historical dimension, and representation of war-and-conflict in the universe of the novel, explaining how local and international events as well as awareness of media coverage techniques have triggered diverse choices in the two target texts.

- Chapter 6 focuses on the political dimension of S. Hall's theory, highlighting certain themes raised in the novel, with a view to demonstrating how alteration in the socio-political environment of the target culture contributes to their redefinition in subsequent translations.

The materials selected according to the intriguing themes of the book seem to fit into S. Hall's aforementioned cultural dimensions:

- In Chapter 4, two introductory chapters of the first volume of the trilogy were selected ("A Long-expected Party" and "The Shadow of the Past"), as they contain rich background information on the plot of the book and introduce the characters. The selection was made with a view to providing a rich overview of the disparity between

the two target texts, highlighting the key-role of 'textuality', as a cultural parameter, constructed through linguistic choices.

- Three chapters of the second volume of the trilogy, "Helm's Deep", "Shelob's Lair" and "The Choices of Master Samwise", were selected as a source of materials in Chapter 5, because of their central theme (war and war-related topics) which can unravel varying perspectives of the 'historical' dimension of cultural analysis.

- The materials of Chapter 6 stem from various chapters of all three volumes of the trilogy: The Prologue, "A Long-expected Party", "The Shadow of the Past", "At the Sign of the Prancing Pony", "A Knife in the Dark", "Flight to the Ford", "The Council of Elrond", "The Mirror of Galadriel" (volume I),"Of Herbs and Stewed Rabbit", "Shelob's Lair" (volume II), "Minas Tirith", "The Passing of the Grey Company", "Mount Doom" and "Homeward Bound" (volume III). The three volumes are indicated in the examples as *FoTR* (*The Fellowship of the Ring,* volume I), *TT* (*The Two Towers, volume II*), and *RoTK* (The *Return of the King*, volume III).

Overall, 172,019 tokens extracted by all three volumes of *The Lord of the Rings* constitute the material selected for the purposes of the present research, which, meet the three requirements of linguistic data selection, that is authenticity, systematicity and size (Saridakis 2016). Corpus selection was motivated by an effort to aggregate a variety of thorny socio-political themes (such as identity, class, gender, race and migration, among them), which imprint on translation(s) the different (intended) societal perceptions towards them. Thereby, I hope to highlight the significance of the political dimension, as a parameter affecting the structure of discourse

Although S. Hall's theory of cultural studies (1990/1992) has provided the scaffolding for the basic, tripartite structure of the research (textuality, historical events and politics), more theories have been instrumental for the analysis of each parameter in Chapters 4, 5 and 6.

As mentioned, Chapter 4 made use of M. Baker's model of non-equivalence (1992/2011), an influential model which examines equivalence in translation at multiple levels: word, above-word, grammar, thematic structure, cohesion and pragmatic levels. This multi-layered distinction, which makes use of different theories, such as discourse analysis and the theory of pragmatics, has assisted me in discovering, categorizing and

interpreting a variety of shifts between the two target texts, exhibiting the different realization of textuality across the two translated versions.

The theory of narratives (Somers 1992;1997; Somers and Gibson 1994; M. Baker 2005; 2006a & b; 2007) allowed me to trace thematic categories in the texts and incorporate different parameters for the explanation of shifts, such as the stance of the translator towards the texts, the author, the society, and the dominant ideologies (M. Baker 2007). Moreover, Bourdieu's theory of structuralist constructivism (1989 as applied by Gouanvic 2002) has contributed to accounting for shifts, taking into consideration the actors involved in the translation process. A combination of these theories has activated other parameters for the explanation of translation variation, all of which are inextricably interwoven with historical events at the time of publication, that is, the historical dimension of S. Hall's interpretation of culture.

Chapter 6 deals with power representation, history and politics, S. Hall's third dimension of cultural studies-politics, as it appears to be inscribed differently in the two translations or between source and target texts. Shifts were also analyzed in terms of socio-cultural theory tenets, Meyer's theory on mobilized participation of the individual (2010), gender representation and queer ideology (Butler 1990; D. E. Hall 2003; Agigian 2009). Moreover the last section of the chapter draws on migration experience, history and its projection on the Greek context (James 2001, online; Clogg 2002; Mestheneos 2002; UNHCR 1979/2011, online; Kasimis and Kasimi 2004, online; Lykidis 2009) tracing resemblances between the novel and the Greek refugee experience and explaining how certain choices of the translator are potentially linked to historical memory in Greece. The next section will present the types of translation models assumed for the purposes of the present research.

3.2. The translation models applied in this study

Translation Studies "has traditionally used three types of models: comparative, process and causal models" (Williams and Chesterman 2002: 49), based on James. S. Holmes's mapping of the discipline and more specifically the distinction of descriptive translation studies into *product*, *process* and *function-oriented* (qtd. in Chesterman 2009: 14). The present research draws primarily on the translation product, also taking into

consideration parameters illustrated in the process and causal models as explained below.

The comparative model, which assumed a contrastive approach in translation (Catford 1965; Vinay and Darbelnet 1958/1995; M. Baker 1992/2011; Hoey and Houghton 1998/2005), has been characterized as a product-oriented model (Gouanvic 2002), related to *product-oriented* translation studies (Holmes qtd. in Chesterman 2009: 14), whose focal point is the relation of equivalence or relevant similarity, due to the lack of perfect identity in translation (Williams and Chesteman 2002). The comparative model has been claimed to be "useful for studying shifts (differences, resulting from translation strategies that involve changing something)" (ibid: 50) and it can be described as follows (ibid: 49):

$$ST = TT \text{ or } TT = ST$$
$$ST \approx TT \text{ or } TT \approx ST$$

The process model interprets translation as a process, not a product (Holmes qtd. in Chesterman 2009; Sager 1993; Nord 1997).While this model still avails itself of contrastive analysis in product-oriented studies, it goes further than the linguistic comparison and includes socio-cultural, extratextual and intertextual factors (Hoey and Houghton 1998/2005). For instance, the translator is encouraged to take into consideration "the readership's different culture, ideology and textual experience" (ibid: 49) The process model comprises a Sender (S), a Message (M) and a Recipient (R), involved in a double act of communication, where "R1/S2" represents the translator (Williams and Chesterman 2002: 52):

$$S1 > M1 > R1 / S2 > M2 > R2$$

The central characteristic of the third model of translation, **the causal model** (Nida 1964; Vermeer 1996; Nord 1997; Hermans 1999) –relating to *function-oriented* translation studies (Holmes qtd. in Chesterman 2009: 14)– as its name suggests, is causality, which is also present in the two previous models, yet it is not overt or explicit (Williams and Chesterman 2002: 53). Causal models are thought to explain "the effect a given translation has had in the mind of the reviewer, the teacher or client. While the two first

models answer the questions 'what' 'when' 'what next' and 'why', causal models[52] are linked, among others, to questions such as:

- Why is this translation like this?
- Why do people react like this to that translation?
- Why did this translator write that?
- Why did translators at that time in that culture translate like that?
- How do translations affect cultures? (Williams and Chesterman 2002: 56)

CAUSES >> TRANSLATIONS >> EFFECTS

All the above models can be combined and extended to cover not only the equation or link between ST and TT, but also between/among the target texts available. In this model it is crucial that the contrastive analysis of the various translations in a specific language should be done in reference to the ST.

The present research draws upon a combination of the three translation models: It is structured primarily on a contrastive analysis of the two target texts in all thesis chapters especially in Chapter 4, using the comparative, product-oriented model. Chapter 5 takes into consideration the process of the translation apart from the product, the extratextual factors and the socio-cultural events which potentially affected the translation decision-making. Socio-cultural events and the ever-changing morphology of society are influential factors which triggered specific translations solutions, which, in turn, caused certain effects on the audiences. Another influential factor which seems to have affected the second translation has been the power of the media to construct reality, which is accounted for in the same chapter, and bears consequences for society.

In all three models of translation studies research, the comparison has been between the two target texts. Whenever the two Greek versions displayed identical treatment of phenomena, the contrastive focus was shifted between source text and target texts. For instance, with respect to the narratives of gender and migration, the contrastive analysis

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[52] The symbol '>>' in the description of the model means 'causes' or 'produces' (Williams and Chesterman 2002: 56).

was done between source text and target text (rather than between the target texts) because there were no differences in the treatment of these issues in the two translated texts.

The similarities between source and target text, or between target texts, are also assumed to be meaningful, in that some narratives and values did not seem to have altered throughout the years in the target culture, or certain beliefs were instilled in the target culture to such an extent that they have been invariable in both versions. This study uses a deductive approach to systematize the findings drawing on empirical models of translation, by examining the materials analyzed contrastively and their interpretation according to multidisciplinary concepts and theories. This renders the research deductive, based on bottom-up or empirical research models, on the grounds that "it seeks new materials, new information derived from the observation of materials and from experimental work; it seeks evidence which supports or disconfirms hypotheses, or generates new ones" (Williams and Chesterman 2002: 58). The final chapter of the book (Chapter 7) accommodates these types of models in real-life translation situations and summarizes the forces which have interacted to realize the translations into Greek, while Figure 1 summarizes the multidisciplinary perspective of the present research.
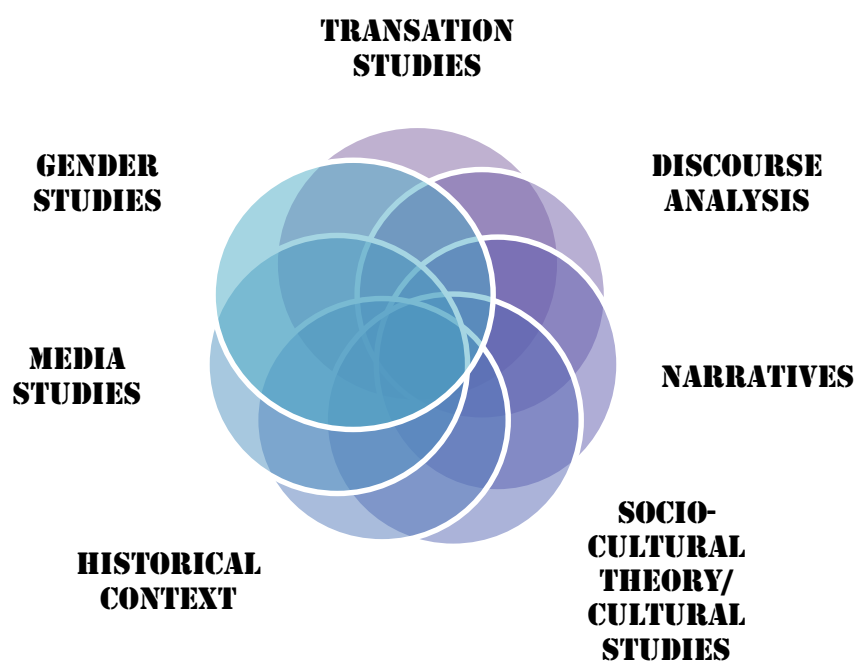
Figure 1: A multidisciplinary approach to translation analysis of the two Greek versions of *The Lord of the Rings*.

A non-exclusive set of disciplines seems to have contributed to materials analysis and interpretation, all significantly overlapping with one another. The study of translation

process in real-life translation situations, in this research, highlights the pivotal contribution of these scientific disciplines to the final outcome. The shifts between ST and TTs have been interpreted in the light shed by a number of potentially overlapping scientific perspectives. In the same vein, shifts between the TTs have highlighted the contribution of a potentially different set of disciplines, all accentuating the need of a multi-disciplinary approach to translation materials. Although multi-disciplinarity is a widely acknowledged approach to the analysis of quite a few data types, it is highly interesting for scholars to notice how seemingly naive language shifts may implement a totally different background for the novel at different times and reception environments informed by varying societal concerns. This can be most effectively shown in research situations like this, where the translator and publishing house are identical and what varies is the socio-cultural context, which has evidently motivated the retranslation. Materials analysis in Chapters 4, 5 and 6 provides instances of this variability and the significance of shifts for translation theory.

CHAPTER 4

Features of textuality: across Greek versions

> […] discourse can be both an instrument and an effect of power, but also a hindrance, a stumbling rock, a point of resistance and a starting point for an opposing strategy. Discourse transmits and produces power; it reinforces it, but also undermines it and exposes it, renders it fragile and makes it possible to thwart it. (Foucault 1978: 100)

4.1 The two Greek versions of *The Lord of the Rings*

As mentioned earlier, the very first translation of *The Lord of the Rings* in 1985 (henceforth TTa) was followed by a second version of it in 2001 (henceforth TTb) by the same translator and publishing house. A preliminary question arises as to how these versions differ, why and what impact the translation approaches were intended to have on target audiences. The chapter contrasts the linguistic make-up of a parallel sample from the two Greek versions to highlight an overview of varying representations registered in the two texts. Taking into consideration that language constitutes one of the elements of culture (E. T. Hall, qtd. in Leitch 2001), the chapter shows how culture affects textuality, which actually belongs to the visible, 'technical level' of the former, coinciding with the "humanist concept of culture". (Katan 2009: 70). *Textuality* or *discursivity* is one of the issues that emerge in cultural studies (S. Hall 1992), along with *history* and *politics* (class, race and gender issues). It should be noticed here that the concept of textuality as applied by S. Hall takes into consideration the polysemy of words and the fact that they have no univocal meaning (Barthes 1971). That is, textual elements in culture allow polysemous and many times conflicting interpretations. Such shifts are traced throughout the analysis of the materials. Representations of reality in the two translations are, thus, explored in this chapter along the dimension of textuality.

Salient issues raised by the novel are examined through contrastive analysis of samples from the two Greek versions. Meaningful systematic shifts between the two Greek

versions of *The Lord of the Rings* (*The Fellowship of the Ring*) are intended to show that the texts reflect different readership identities and register different world views.

The sample of the present chapter comprises the two first introductory chapters of the first volume of the trilogy, *The Fellowship of the Ring* ('A Long-expected Party' and 'The Shadow of the Past'). As mentioned in Chapter 3, they were selected for contrastive analysis because they are crucial in providing quintessential information on the characters, the plot and the action of the book referring to the social structure and the legendary past of Middle Earth.

Versions 1985 (TTa) and 2001 (TTb) exhibit variation in translator behaviour, although they are produced by the same translator. This has been intentional methodologically because it can exclude any signs of variation between the translations stemming from different translator habitus and thus the focus can be directed to the impact of the historical and political dimension, likely to influence the rendering of the novel. TTa, unlike TTb, seems to highlight the mythical effect of the legend of the Ring and thus encourages the readers to recreate the characters and situations in their imagination. TTb version seems to be addressing young-adult readers who are more familiarized with fantasy literature norms, while TTa is likely to have been designed to cater to the needs of younger audiences, unprepared to deal with the fantasy literature genre.

4.2. Overview of shifts shaping textuality

Differences below draw on M. Baker's theory (1992/2011) and occasionally refer to Chesterman's model (1997). M. Baker's bottom-up approach to issues of non-equivalence in translation and the linguistic analysis she provides seem quite appropriate for the purposes of the present study, namely to present an overview of shifts which shape a different reality in the two versions.

4.2.1 Shifts at word level

The Lord of the Rings abounds in proper names of places and people or creatures. This section investigates and explains their different treatment in TTa and TTb. Another point deserving attention at this level is the difference between the use of more neutral words vs. words with more expressive meaning. Furthermore, analysis shows that TTa attempts to simulate oral speech in dialogues by making use of lower tenor structures (such as contracted forms) and thus more informal discourse. These options in TTa seem to create a text encouraging the reader involvement in the narration, raising myth and pastoralism/ecological issues, creating feelings of nostalgia and desire for Middle Earth by reinforcing the emotive character of the book; these are elements which rank *The Lord of the Rings* in 'emotive fantasy' (Manlove 1999, see 1.1.2). By contrast, TTb seems to discourage personal involvement, heightening awareness of danger and the power of evil and prioritizing socio-political considerations, thus associating the book with 'secondary world fantasy' (see 1.1.2). Below is a list of shifts which instantiate these tendencies.

4.2.1.1. Proper names

The nomenclature of the novel constitutes a key characteristic of Tolkien's talent in creating imaginary places and creatures. In one of his letters to his son Christopher, Tolkien admitted that "I like history, and am moved by it, but its finest moments for me are those in which it throws light on words and names!" (qtd. in Gilliver et al. 2006: 53). Names in books, Jan van Coillie argues, have "a number of concomitant functions –apart from identifying characters– such as amusing the reader, imparting knowledge or evoking emotions" (2006: 123). Names of people, animals and creatures –henceforth called personal names– and names given to characterize Middle Earth geopolitically are not random, especially compound ones. Tolkien, having foreseen that the translation of his novel and particularly names would be a laborious task, kept notes on the etymology of the names in *The Lord of the Rings* and how they should be translated in order to assist future translations of his work. His son, Christopher, edited Tolkien's commentary on the translation of names in the story to create a *Guide to the Names in The Lord of the Rings* (J.R.R. Tolkien 1975), according to which translators are encouraged to translate by sense the English personal or geopolitical names and names of things, if they carry

meaning. The question is how proper names are rendered in the two versions. The materials show that in instances when a **personal name** carries a humorous gloss, the translation follows Tolkien's guidelines and attempts to preserve the implication in the target language. Jan van Coillie calls this strategy "translation of names with a particular connotation" (2006: 127): e.g. *Daddy Twofoot* is rendered in both Greek versions as *Μπάρμπα Ποδάρας*, [*Uncle with huge feet*-augmentative],[53] whereas *Frodo* is only transliterated (*Φρόντο*)[54] on the grounds that this name is rather 'arbitrary'. This is what van Coillie calls "phonetic or morphological adaptation to the target language" (2006: 124). Most of the TTa and TTb personal names are treated identically, except perhaps some place names.

4.2.1.2. Place names

Place names combine Tolkien's academic background and passion for both onomatopoeia and nature. Associations of Tolkien's work with real places have been studied by Dimitra Fimi (2006a), who contends that the professor was inspired by Celtic myth and folklore. This influence has also been observed by Michael Martinez, who focuses on the meaningful and carefully chosen words selected to create "Shire toponymy and personal names [, which] are […] Frankish, Celtic, Anglo-Saxon, Scandinavian, and Latin names scattered across the Shire" (Martinez 2013, online). The prominence of nature, heightened through the translation of place names, seems to be treated differently across the two versions. Almost half of place names in both versions seem to be translated (closely or almost closely), with the rest transliterated as shown in the table below:[55]

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[53] Other such occasions are noticed in the following translations: Grubbs → Σκαλιστές, Chubbs →Στρογγυλοπρόσωποι, Burrowses→Τρυπωτές, Hornblowers→Σαλπιστές, Bracegirdles→Ζωστοί, Goodbodies→Καλόψυχοι, Brockhouses→Ασβόσπιτοι, Proudfoots→Μεγαλοπόδαροι, (Stoors →Χονδροκόκαλοι, Fallohides→Λευκόδερμοι and Harfoots→Τριχοπόδαροι these names are found in the Introduction of the first volume), where the translator tries to maintain the sense of words in the Greek equivalents.

[54] Interestingly, in some cases the phonetic adaptation varies: e.g. Sauron is phonetically adapted as Σόρον (TTa) vs. Σάουρον (TTb), Sméagol/Déagol become Σμήγκολ/Ντήγκολ (TTa) vs. Σμέαγκολ/Ντέαγκολ (TTb). It seems that in TTb the translator tries to maintain the morphology of the ST names, while in TTa she is more interested in being phonetically correct.

[55] See also Appendix 2, Table 4.

Technique	Items
Transliteration	Bag End → Μπαγκ Εντ, Hobbiton → Χόμπιτον, Brandywine River → Ποταμός Μπράντιγουάιν, Shire → Σάιρ, Bagshot Row → Μπάγκσοτ Ρόου, Buckland → Μπάκλαντ, Brandy Hall → Μπράντυ Χολ, Michelle Delving → Μισέλ Ντέλβινγκ, Overhill → Όβερχιλ, Mordor → Μόρντορ, Orodruin → Ορόντρουιν
Close Translation	Westfarthing → Δυτική Μοίρα, Hill → Λόφος, Middle Earth → Μέση Γη, Grey Havens → Γκρίζα Λιμάνια, Blue Mountains → Γαλάζια Βουνά, North Moors → Βορινά Έλη, Mirkwood → Δάσος της Σκοτεινιάς, Wilderland → Χώρα της Ερημιάς, Cracks of Doom → Σχισμές του Χαμού, Fire Mountain → Βουνό της Φωτιάς
Almost Close Translation	Fiery Mountain → Φλογισμένο (TTa) / Πύρινο Βουνό (TTb)

Table 3: Rendition of place names in the first two chapters of TTa and TTb version in *The Fellowship of the Ring*.

However, with some of the meaningful place names there seem to be conflicting tendencies: in TTa, the majority of the meaningful names of places are translated, unlike TTb which leaves many of them intact. Moreover, in cases of 'almost close translation', the Greek options may carry different connotations favouring different discursive intentions: TTa *Φλογισμένο Βουνό* may carry associations with volcanic eruption (prominence of forces of nature) while TTb *Πύρινο Βουνό* is more often than not used metaphorically to describe the destructive power of fire, including contexts of risk, war and conflict, highlighting threat awareness. Such kind of shifts, despite similarity in their denotative meaning, carry connotations which seem to create different effects in the two versions (see Chapter 5 for a detailed analysis of such instances).

An instance of translation vs. transliteration is demonstrated in pair TT1a/b; *Gladden Fields* is rendered as *Φλαμπουρότοπος* in TT1a, while it is transliterated in TT1b. TT1a version opts for a close translation of the term denotative of its meaning. The translator opts to familiarize Greek readers with the meaning of the word 'gladden',[56] creating connotations which seem to portray landscape in the Middle Earth and promoting the important role of nature in life. In this way, one could assume that TTa gives prominence

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[56] Tolkien argued that it should be translated as a noun, by sense, and translators should avoid if possible the 'learned' name iris (Tolkien 1975). The intention of Tolkien to refer indirectly to the flower was also made clear in his Letters (*The Encyclopedia of Arda*, online). There is a comparison of the plant with the flag, since 'yellow iris' is also known as 'yellow flag' or '*Iris pseudacorum*' (*Old English Plant Names*, online).

to the mythical dimension in the universe of Middle Earth, maintaining the conviction that

> *The Lord of the Rings* is [also] considered a work of 'fantasy' or 'speculative fiction' that holds the potential to re-enchant the world by engaging the *mythopoetic* imagination, through a focus on its treatment of place, character and environmental ethics. (Morgan 2010: 383, emphasis in the original)

Far from it, the translator in TTb seems to efface connotations pertaining to the salience of nature and addresses a readership feeling at home with a strange land, possibly reflecting familiarity with a globalized and 'culturally different' landscape. In the examples presented in the chapters of analysis, the bracketed abbreviations in the ST line signify *The Fellowship of the Ring* (*FoTR*), *The Two Towers* (*TT*) and *The Return of the King* (*RoTK*).

ST1   'And there in the dark pools amid the *Gladden Fields*,' he said, 'the Ring passed out of knowledge and legend; (*FoTR* 1954/2007: 69)

TT1a   -Κι εκεί στους σκοτεινούς νερόλακκους, κάπου στο *Φλαμπουρότοπο*, είπε, το Δαχτυλίδι πέρασε έξω απ'τη γνώση και απ'το θρύλο˙ (1985: 77)

TT1b   -Κι εκεί στους σκοτεινούς νερόλακκους, κάπου στα *Γκλάντεν Φιλντς*, είπε, το Δαχτυλίδι πέρασε έξω απ'τη γνώση και απ' το θρύλο˙ (2001: 87)

Still, TTa is not always consistent in the choice of translation strategy used for meaningful place names. It occasionally offers a few counterexamples as the same names may appear sometimes translated (TT2a/b) and sometimes transliterated (TT3a). See the rendition of *Bywater* below,

ST2   Tongues began to wag in Hobbiton and *Bywater* (*FoTR* 1954/2007: 28)

TT2a   Το κουτσομπολιό άρχισε να δίνει και να παίρνει στο Χόμπιτον και στο *Νεροχώρι* (1985: 40)

TT2b   Τα κουτσομπολιά άρχισαν να δίνουν και να παίρνουν στο Χόμπιτον και στο *Νεροχώρι* (1985: 44)

ST3   Actually in Hobbiton and *Bywater* every day in the year was someone's birthday (*FoTR* 1954/2007: 35)

TT3a   Πραγματικά στο Χόμπιτον και στο *Μπάιγουοτερ* κάθε μέρα του χρόνου ήταν τα γενέθλια κάποιου (1985: 46)

TT3b   Πραγματικά στο Χόμπιτον και στο *Νεροχώρι* κάθε μέρα του χρόνου ήταν τα γενέθλια κάποιου
(2001: 51)

Table 4 illustrates the tendency of the translator to translate three place names in TTa (see *Bywater*, *Gladden Fields*, *Dale*), which she tends to transliterate in TTb. Count of occurrence is manifested by the number after the slash and concerns the two first chapters of *The Fellowship of the Ring*.

ST	TTa		TTb	
Strategy →	Translated	Transliterated	Translated	Transliterated
Place names ↓				
Bywater[57]	Νεροχώρι/ 8	Μπάιγουότερ/ 3 (including map reference)	Νεροχώρι/ 10	Μπάιγουότερ/ 1 (including map reference)
Gladden Fields[58]	Φλαμπουρότοπος/ 3	-	-	Γκλάντεν Φίλντς/ 3
Dale	Πόλη της Κοιλάδας/ 3	-	-	Ντέιλ/ 3
Total	14	3	10	7

Table 4: Different treatment of proper names in Chapters 1 and 2 of the *FoTR*.

Table 4 shows that TTa tends to translate place names, presumably in order to guide the imagination of young readers, who were unfamiliar with the imagery of the film released in 2001. Moreover, it could be argued that TTa raises awareness of the importance of the setting as well as the natural environment of the story. The editor seems to be aware of the shift in the strategy for rendering place names. In an editor's note in TTa, it is stated that the translator has followed Tolkien's guidelines for the translation of names, while in TTb this statement is nowhere to be found. Table 4 provides a numerical indication that TTb has increased transliteration of place names (TTa: 3, TTb: 7). TTb seems to prefer transliteration of the meaningful place names, bringing the reader closer to the source text. The translator presumably intends to enforce the exotic, alien flavour of the mythical world, while she could also assume that older audiences are savvier with English toponymy than younger audiences 16 years ago. Translating toponymy for young audiences can be said to foreground the importance of the setting and the rich landscape in the novel (Manlove 1999, Curry 1997) (see 1.3.1).

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[57] Tolkien suggested that this village name meaning "beside the water" should be translated by sense (Tolkien 1975).
[58] See footnote 56.

Focus on the environment and the natural setting is also evident in the capitalized initial of TTa items *Λόφος* (TTa: 44) vs. *λόφος* (TTb) for ST *Hill*, *Δρόμος* (TTa: 56) vs. *δρόμος* (TTb) for ST *Road*, *Ποταμό* (TTa: 78) vs. *ποταμό* (TTb) for ST *River*, *Ήλιο* (TTa: 78) vs. *ήλιο* (TTb) for ST *Sun*, and *Σελήνη* (TTa: 82) vs. *σελήνη* (TTb) for ST *Moon* (ST: 75), versus the small case initial in TTb items. TTa acknowledges the role of the setting in *The Lord of the Rings*, whose presence is profound and it is very common for readers to find detailed descriptions about "geography and geology, ecologies, flora and fauna, the seasons weather, the night-sky, the stars and the Moon" (Curry 1997: 61) (see 1.3.1). TTa, thus, following the ST, seems to promote ecological awareness for the significance of nature both in the imaginary and the real world, while TTb does not seem to assign significance to it. The assumption is that the salience of nature, in TTa, is a sign of a different perception of the 'invisible', the 'informal' or 'out of awareness' level of culture (E. T. Hall qtd. in Katan 2009, see section 2.1) which is reshaped in the two versions.

Another shift between TTa and TTb is the capitalized initials of some proper names, in agreement with the source text. For instance, in TTa, *Hobbits* (*or hobbits*) are rendered as *χόμπιτ* whereas TTb keeps the capitalized initial in Greek (*Χόμπιτ*) throughout. The same applies to the rendering of *dwarves* which remains *νάνοι* in TTa but changes into *Νάνοι* in TTb. There are some rare instances of capitalized initials in both TTa (: 79) and TTb (: 90) creatures (*Νάνο, Ορκ, Ξωτικό* for *Dwarf, Orc, Elf*, ST: 72). Only in the case of *Dragons* (ST: 31) is there capitalization of the word in TTa (*Δράκοι*) and not in TTb (*δράκοι*), probably due to the emphasis TTa wishes to place on the mythical power of dragons, representing the Evil and the archetype of the battle between Good and Evil, a common theme that appears in fantasy literature (Rossi 1984).

Capitalized initials of hobbits and dwarves in TTb are probably an indication of the salience attached to minority groups, mostly in TTb. In other words, the translator in TTb underlines the importance of otherness with reference to these participants and elevates their value in the universe of the myth. This might have resulted from a more canonical position that the genre of fantasy literature gained in the literary system in Greece: readers were familiarized with situations where familiar human forms interact with fantastic creatures, and hence the latter have become identifiable and acceptable entities, equally important to humans. The shift seems to have registered a change in the cultural reception of the novel in the target environment, and probably an awareness of

cultural otherness. The significance of the shift of TTb to capitalize initials will be examined in more detail in Chapter 6.2 "Otherness and race" in a discussion on racial identities.

4.2.1.3. Expressive meaning shifts

As mentioned, M. Baker (1992: 13) cites Cruse in distinguishing four kinds of meaning-layers that words or utterances may have: *propositional* (denotative, descriptive or dictionary meaning)*, expressive* (connotative)*, evoked* (including dialect and register variations) *and presupposed* (interwoven with the expectations speakers have for pairs of words-collocations). The two target versions seem to differ in the degree of expressiveness they attach to certain entities with the use of emotionally-loaded equivalents, or with addition of intensifiers.

TTa seems to favour expressive meaning more than TTb does, as TT4a item *πατρίδες* indicates, vs. TT4b *χώρες*, rendering ST *countries*. The same holds for TT5a *αγαπώ* item rendering ST *I'm very fond of*, vs. TT5b *μου αρέσει*. One could assume that these two are examples of textuality shifts manipulating the meaning potential of ST items towards patriotism and passion. On the other hand, TTb options appear to be subverted into non-expressive counterparts, assuming a psychologically distanced position of the readers.

ST4   […] Frodo often met strange dwarves of far *countries*, seeking refuge in the West. (*FoTR* 1954/2007: 57)

TT4a   […] ο Φρόντο συχνά συναντούσε ξένους νάνους από μακρινές *πατρίδες* που ζητούσαν καταφύγιο στη Δύση. (1985: 66)

TT4b   […] ο Φρόντο συναντούσε συχνά ξένους Νάνους από μακρινές *χώρες* που ζητούσαν καταφύγιο στη Δύση. (2001: 74)

ST5   'I am very fond indeed of it (my garden), and of all the dear old Shire'. (*FoTR* 1954/2007: 33)

TT5a   Πολύ τον *αγαπώ* (τον κήπο μου) στ'αλήθεια, κι όλο το αγαπημένο παλιό Σάιρ. (1985: 44)

TT5b   Πολύ μου *αρέσει* (ο κήπος μου), στ'αλήθεια, κι όλο το αγαπημένο παλιό Σάιρ. (2001: 49)

Expressive meaning is also carried by conventional expressions like TT6a item *θα'ταν ως το λαιμό* rendering ST item *he would have a busy day* vs. TT6b item *θα 'τρεχε όλη μέρα*.

ST6   …there was a lot to do up in the Bag End garden, and he would *have a busy day* tomorrow, if the weather cleared. (*FoTR* 1954/2007: 60)

TT6a   … είχε ένα σωρό δουλειά στον κήπο του Μπαγκ-Εντ και θα ’ταν *ως το λαιμό* όλη τη μέρα αύριο, αν ξάνοιγε ο καιρός. (1985: 68)

TT6b   … είχε ένα σωρό δουλειά στον κήπο του Μπαγκ-Εντ και *θα ’τρεχε όλη τη μέρα* αύριο, αν ξάνοιγε ο καιρός. (2001: 77)

The assumption is that expressiveness heightens personal involvement and favours the representation of myth. The translator has presumably felt that there was a need for a shift in the representation of the myth as the years went by that would cater to the needs of more mature audiences. It seems that TTb wishes to escape the categorization of 'children's fantasy' TTa featured in. It tones down emotionally loaded options of TTa pointing to 'emotive fantasy' and elaborates on realistic aspects of the world, which constitute a salient characteristic of 'secondary world fantasy' (see 1.1.2).

4.2.1.4. Evoked meaning shifts

Register variation (field, tenor and mode) and dialectal variation (geographical, temporal, social, etc.) fall under 'evoked' meaning (see section 2.3.3) and are manifested differently across versions. TT7a *έσεισε τη γροθιά* vs. TT7b *κούνησε τη γροθιά*, rendering *shook his fist*, seems to be an instance of **dialectal** variation, with the TTa version favouring the dialectal item (and the forcefulness it connotes) versus the neutral TTb one.

ST7   Then for the last time he looked up and *shook* his fist at her. (*FoTR* 1954/2007: 71)

TT7a   Τότε για τελευταία φορά κοίταξε πάνω και *έσεισε* τη γροθιά εναντίον του. (1985: 78)

TT7b   Τότε για τελευταία φορά κοίταξε πάνω και *κούνησε* τη γροθιά εναντίον του. (2001: 89)

Dialectal items in TTa may be triggered by the translator's habitus (see 2.3.1) connoting intentionality and purposefulness via the use of rural dialect, and enforcing the character of 'emotive fantasy' of the novel (see 1.1.2).

The following examples are instances of **tenor** (formality) variation across versions. See, for instance, the short form of the *κι* conjunction in TT8a vs. the full form *και* in TT8b, the contracted form of the personal pronouns (*μ'*, *σ'*) in TT9a vs. the full form (*με*, *σε*) in TT9b, the lower tenor manifested through the TT10a collocation *που σε ξεκούφαινε*

vs. the TT10b formal item *εκκωφαντική έκρηξη*, the TT11a *επάνω* item vs. the TT11b *στην επιφάνεια*, or the TT12a *να ξαναφανεί* item vs. TT12b *να επανεμφανισθεί*. Shifts of this kind seem to be ubiquitous.[59] Another aspect of these shifts would point to variation in the **field** of discourse, as the TT10b nominalization *εκκωφαντική έκρηξη*, for instance, would be appropriate for other genres as well (journalism, scientific discourse, etc.)

ST8   Frodo became aware that all was very quiet, inside *and* outside (*FoTR* 1954/2007: 83)

TT8a   Ο Φρόντο πήρε είδηση πως όλα ήταν ήσυχα και μέσα *κι* έξω (1985: 89)

TT8b   Ο Φρόντο πήρε είδηση πως όλα ήταν ήσυχα και μέσα *και* έξω (2001: 102)

ST9   - Why didn't you make me throw it away, or, or destroy it (the Ring)?

        -Let you? Make you? Said the wizard. Haven't you been listening to all that I have said? (*FoTR* 1954/2007: 79)

TT9a   - Γιατί δε *μ'* ανάγκαζες να το πετάξω μακριά ή να το καταστρέψω (το Δαχτυλίδι);

        -Να *σ'* αφήσω; Να *σ'* αναγκάσω; Είπε ο μάγος. Δεν άκουσες αυτά που σου είπα; (1985: 85)

TT9b   - Γιατί δε *με* ανάγκασες να το πετάξω μακριά ή να το καταστρέψω (το Δαχτυλίδι);

        -Να *σε* αφήσω; Να *σε* αναγκάσω; είπε ο μάγος. Δεν άκουσες αυτά που σου είπα; (2001: 98)

ST10   The dragon (firework) passed like an express train, turned a somersault, and burst over Bywater *with a deafening explosion* (*FoTR* 1954/2007: 36)

TT10a   Ο δράκος (πυροτέχνημα) πέρασε σαν τρένο εξπρές κι έσκασε πάνω απ'το Νεροχώρι με μια *έκρηξη που σε ξεκούφαινε* (1985: 47)

TT10b   Ο δράκος (πυροτέχνημα) πέρασε σαν τρένο εξπρές κι έσκασε πάνω απ'το Νεροχώρι με μια *εκκωφαντική έκρηξη* (2001: 53)

In fact, the shift between TTa *έκρηξη που σε ξεκούφαινε* vs. TTb *εκκωφαντική έκρηξη* is meaningful also because of the catastrophic implication following from TTb expression, possibly highlighting the trauma of war at the beginning of the second millennium. It could be presumed that TTb expression activates life-threatening associations alluding to situations communicated by the media (see 5.5.1 and 5.5.2).

ST11   Then *up* he came (Déagol) spluttering, with weeds in his hair and a handful of mud; (*FoTR* 1954/2007: 70)

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[59] A shift in tenor also appears in the low tenor *παίζω (risk)* in TTa vs. its formal version *διακινδυνεύω (jeopardize)* in TTb:

    ST   But there was so much at stake that I had to *take some risk*. (*FoTR* 1954/2007: 79)
    TTa   Αλλά κινδύνευαν και τόσα άλλα που αναγκάστηκα να το *παίξω*. (1985: 85)
    TTb   Αλλά κινδύνευαν και τόσα άλλα ώστε αναγκάστηκα να το *διακινδυνεύσω*. (2001: 98)

TT11a   Μετά βγήκε (ο Ντήγκολ) *επάνω* πλατσουρίζοντας και φτύνοντας, με φύκια στα μαλλιά και με μια χούφτα λάσπη στο χέρι (1985: 77)

TT11b   Μετά βγήκε (ο Ντήγκολ) *στην επιφάνεια* πλατσουρίζοντας και φτύνοντας, με φύκια στα μαλλιά και με μια χούφτα λάσπη στο χέρι (2001: 88)

ST12   It seemed that the evil power in Mirkwood had been driven out by the White Council only to *reappear* in greater strength in the old strongholds of Mordor (1954/2007: 57)

TT12a   Φαινόταν πως η μοχθηρή δύναμη από το Δάσος της Σκοτεινιάς είχε διωχθεί απ᾽ το Λευκό Συμβούλιο μόνο και μόνο για να *ξαναφανεί* πιο δυνατή στα παλιά λημέρια της Μόρντορ (1985: 66)

TT12b   Φαινόταν πως η μοχθηρή δύναμη από το Δάσος της Σκοτεινιάς είχε διωχθεί απ᾽ το Λευκό Συμβούλιο μόνο και μόνο για να *επανεμφανιστεί* πιο δυνατή στα παλιά λημέρια της Μόρντορ (2001: 75)

It could be argued that TT12b item *να επανεμφανιστεί* more eloquently carries the implication of a recurrent pattern of the evil power hiding and reappearing, which makes the evil power more threatening. The higher tenor featuring in examples TT11/12b is also an option appropriate for adults, as opposed to lower tenor options, more easily perceivable by young audiences.

Table 5 summarizes the recurrent features of the two translated versions at lexical level:

Features	TTa	TTb
Tenor	Lower	Higher
Expressiveness: Type of awareness raised	Ecological/Mythical	Socio-political

Table 5: TTa (1985) and TTb (2001) features manifested at lexical level.

The two versions seem to employ expressiveness to highlight a different agenda. TTa seems to prioritize a mythical implication assuming personal involvement. It seems that TTb uses expressiveness to prioritize socio-politically related considerations, heightening life-threat and the power of evil, which rather discourages personal involvement. The higher tenor favoured in TTb has a similar effect, i.e. it contributes to a 'subversive' type of fantasy genre (see 1.1.2) which seeks to "remove our assurances concerning reason, morality or reality" (Manlove 1999: 5).

4.2.2 Shifts above word level: collocations, idioms and fixed expressions

Whereas the 'word' level examines the meaning and function of isolated words in context, the 'above-word' level (M. Baker 1992/2011) examines rendition of collocations, idioms and fixed expressions, which have been a thorny issue for translators to deal with.

TTa seems to be concerned about the supernatural and literary quality of the text through metaphoring: see for instance TT13a *ακροδάχτυλα των δέντρων* vs. TT13b *κλαδιά των δέντρων*, or TT14a *θρόισμα του ανέμου* vs. TT14b *σαν τον άνεμο ανάμεσα στα χορτάρια*, rendering ST14 item *like a rustle of wind in the grass*.

ST13   Everything looked fresh, and the new green of spring was shimmering in the fields and *the tips of the tree's fingers* (*FoTR* 1954/2007: 61)

TT13a   Όλα φαινόταν φρέσκα και το καινούριο πράσινο της άνοιξης λαμπύριζε στα χωράφια και *στ' ακροδάχτυλα των δέντρων.* (1985: 69)

TT13b   Όλα φαινόταν φρέσκα και το καινούριο πράσινο της άνοιξης λαμπύριζε στα χωράφια και *στα κλαδιά των δέντρων.* (2001: 78)

ST14   He jumped over a low place in the hedge at the bottom, and took to the meadows, passing into the night *like a rustle of wind in the grass.* (*FoTR* 1954/2007: 47)

TT14a   Πήδηξαν πάνω από ένα χαμηλό μέρος του φράχτη στην άκρη και στράφηκε προς τα λιβάδια, περνώντας μες στη νύχτα *σαν το θρόισμα του ανέμου ανάμεσα στα χορτάρια.* (1985: 57)

TT14b   Πήδηξε πάνω από ένα χαμηλό μέρος του φράχτη στην άκρη και στράφηκε προς τα λιβάδια, περνώντας μες στη νύχτα *σαν τον άνεμο ανάμεσα στα χορτάρια.* (1985: 64)

TTa seems to favour unusual and unnatural collocations following the original. The unnaturalness of TT15a item *πεισμωμένη σιωπή* rendering ST15 item *obstinate silence* stems from flouting the selectional restriction that TT15a item *πεισμωμένη* needs an animate object. The option makes the perception of the supernatural more tangible (see 1.1.1). TTb item *πεισματική σιωπή* on the other hand, tones down the supernatural connotation.

ST15   *Obstinate silence.* They all feared that a song or some poetry was now imminent; (*FoTR* 1954/2007: 37)

TT15a   *Πεισμωμένη σιωπή.* Όλοι φοβούνταν πως κάποιο τραγούδι ή ποίημα απειλούσε ν' ακολουθήσει (1985: 50)

TT15b　*Πεισματική σιωπή.* Όλοι φοβούνταν πως κάποιο τραγούδι ή ποίημα απειλούσε ν' ακολουθήσει (2001: 56)

Likewise, it seems that the awkward TTa collocations enhance the mythical dimension of the text. For instance, TT16a marked collocation *οι προσκλήσεις άρχισαν να ξεχύνονται* rendering ST *the invitations began pouring out* contrasts with the TT16b nominalization *η αποστολή των προσκλήσεων*. TTa collocation assumes the conceptual analogy INVITATIONS=LIQUID possibly enhancing the supernatural, whereas TTb cancels this analogy.

ST16　Before long the invitations *began pouring out*, and the Hobbiton post office was blocked, and the Bywater post-office was snowed under, and voluntary assistant postmen were called for. There was a constant stream of them going up the Hill, carrying hundreds of polite variations on Thank you, I shall certainly come. (*FoTR* 1954/2007: 33-34)

TT16a　Σύντομα οι προσκλήσεις *άρχισαν να ξεχύνονται* και το ταχυδρομείο του Χόμπιτον μπλοκαρίστηκε. Το ταχυδρομείο στο Νεροχώρι πλημμύρισε τόσο, ώστε ζητούσαν εθελοντές ταχυδρόμους. Ένα σωρό απ'αυτούς ανέβαιναν στο λόφο μεταφέροντας ευγενικές παραλλαγές του: Ευχαριστώ, θα έρθω οπωσδήποτε. (1985: 45)

TT16b　Σύντομα *άρχισε και η αποστολή* προσκλήσεων και το ταχυδρομείο του Χόμπιτον μπλοκαρίστηκε. Το ταχυδρομείο στο Νεροχώρι πλημμύρισε τόσο, ώστε ζητούσαν εθελοντές ταχυδρόμους, οι οποίοι συνέχεια ανέβαιναν στο λόφο μεταφέροντας ευγενικές παραλλαγές του: Ευχαριστώ, θα έρθω οπωσδήποτε. (2001: 50)

The same holds for TT17a, *κακές τιμές ευκαιρίας*, rendering ST17 item *bad bargain prices*, vs. the natural collocation *εξευτελιστικές τιμές* in TT17b.

ST17　They began by offering him *bad bargain – prices* […] for various valuable and unlabelled things. (*FoTR* 1954/2007: 50)

TT17a　Άρχισαν προσφέροντάς του *κακές τιμές ευκαιρίας* […] για διάφορα πράγματα αξίας που δεν είχαν ταμπελίτσα. (1985: 60)

TT17b　Άρχισαν προσφέροντάς του *εξευτελιστικές τιμές* […] για διάφορα πράγματα αξίας που δεν είχαν ταμπελίτσα. (2001: 68)

The contradiction between TT17a *κακές τιμές* and TTa *ευκαιρίας* blurs the economic rationality connotation highlighted in TTb through *εξευτελιστικές τιμές*. It rather evokes wonder through "the consistent treatment of the impossible as though they were possible" (qtd. in Atteberry 1980: 5, see section 1.1.1).

ST18 item *crept* carries unintended negative connotations (it alludes to reptiles which carry a negative value in Greek) and is thus avoided in TTs. In TT18a, the translator in her effort to avoid ST18 item *crept* coins a neologism, the compound verb *νυχοπάτησε* possibly connoting a superhuman, animal quality of Gandalf. TT18b item *περπάτησε στις μύτες* is a conventional expression which seems to erase the supernatural quality created by the TT18a item. It seems that TTb attaches importance to the human qualities of Gandalf, while TTa foregrounds his supernatural status, highlighting the mythic value of the wizard, a basic mythical creature in Western literature (Clute and Grant 1999, see section 1.1.4).

ST18   Gandalf *crept* to one side of the window. Then with a dart he sprang to the sill, and thrust a long arm out and downwards. There was a squawk, and up came Sam Gamgee's curly head hauled by one ear. (*FoTR* 1954/2007: 83)

TT18a   Ο Γκάνταλφ *νυχοπάτησε* πλάι στο παράθυρο. Μετά, με μια απότομη κίνηση, έσκυψε στο περβάζι κι άπλωσε το μακρύ του χέρι έξω προς τα κάτω. Ακούστηκε μια τσιριξιά και ξεπρόβαλε το σγουρό κεφάλι του Σαμ Γκάμγκη τραβηγμένο απ' τ' αυτί. (1985: 89)

TT18b   Ο Γκάνταλφ *περπάτησε στις μύτες* πλάι στο παράθυρο. Μετά, με μια απότομη κίνηση, έσκυψε στο περβάζι κι άπλωσε το μακρύ του χέρι έξω, προς τα κάτω. Ακούστηκε μια τσιριξιά και ξεπρόβαλε το σγουρό κεφάλι του Σαμ Γκάμγκη τραβηγμένο απ' το αυτί. (2001: 102)

Above word level, it seems that TTa strives for enhancing the 'alternative reality' narrative through collocations and idioms or neologisms. By contrast, TTb tones down the 'alternative reality' connotation with the use of natural collocations. The possible effect these shifts have is that TTa highlights the mythical dimension of the universe, while TTb favours a more realistic representation of it. Another explanation for neologisms, is the translators' mental activity and their creative 'selves' interacting with literary texts (Nikolaou and Kyritsi 2008).

4.2.3 Shifts at grammatical level

At this level, M. Baker examines morphology and syntax shifts (1992/2011). Notions such as *number, gender, person, voice*, *tense, aspect* and *mood* –among others– are included in this category. Likewise, in Gérard Genette's (1980) and Monika Fludernik's work (1993) on narrative and discourse analysis, these grammatical categories are important in generating meaning. For instance *person* addresses issues of participant roles in discourse (M. Baker 1992/2011), *tense* expresses "the relationship between the

time of the story and the time of discourse" (Genette 1980: 29) and its dimensions of present past or future can be of particular importance in the structure of a fantastic novel, while *aspect* deals with the continuation or completion of an action. *Voice* gives information on the agent (active voice) or the action itself (passive voice) and *mood* affects the level of certainty in narration. The distinction among tense, aspect and mood (Genette 1980; Fludernik 1993) has been a milestone in explaining narration techniques, and at the same time raises important issues in translation, providing a deeper layer of meaning.

4.2.3.1 Person markedness

"The category of person relates to the notion of participant roles" (M. Baker 1992: 94) which are often referred to in discourse in terms of pronouns, while the prominence these discourse participants are assigned is a meaning-generating parameter. In TT19a, for example, addition of the personal pronoun *αυτός* and the reflexive *ο ίδιος*, referring to wizard Gandalf, results in a marked representation of the participant. The prominence attached to the wizard assumes personal involvement and highlights Gandalf's participant role. Greek is a pro-drop language (verb endings have pronominal use, which allows pronoun dropping) and therefore the use of pronouns is actually a marked option. TT19b avoids the marked representation of the wizard toning down the 'metaphysical fantasy' connotation.

ST19   The fireworks were by Gandalf: they were not only brought *by him*, but *designed and made by him*. (*FoTR* 1954/2007: 35)

TT19a   Τα πυροτεχνήματα ήταν του Γκάνταλφ: κι όχι μόνο τα έφερε <u>*αυτός*</u>, αλλά και τα σχεδίασε <u>*ο ίδιος*</u>. (1985: 46)

TT19b   Τα πυροτεχνήματα ήταν του Γκάνταλφ: κι όχι μόνο τα έφερε, αλλά και τα σχεδίασε. (2001: 52)

The same goes for addition of TT20a item *προσωπικά* which is missing from TT20b. Bilbo's participant role seems to be given prominence in the universe of the story evoking 'wonder'. Bilbo's possession of the One Ring gives him the supernatural characteristic to disappear any time he wears it, rendering him a key-player in the novel.

ST20   Bilbo met the guests (and additions) at the new white gate in person. (*FoTR* 1954/2007: 35)

ST20a   Ο Μπίλμπο καλωσόριζε ο ίδιος *προσωπικά* τους καλεσμένους (και τους αυτοπρόσκλητους) στην καινούρια εξώπορτα. (1985: 46)

ST20b   Ο Μπίλμπο καλωσόριζε ο ίδιος *Ø* τους καλεσμένους (και τους αυτοπροσκαλεσμένους) στην καινούρια εξώπορτα. (2001: 51)

TTs19/20a favour markedness at the level of person/personal involvement. The personal non-involvement (TTs19/20b) or involvement of discourse participants (TTs19/20a) has another aspect as well, i.e. in relation to the assumed distance of the speaker and readers from the discourse participants. This aspect is analyzed below under shifts at the 'pragmatic level' (4.2.6).

4.2.3.2 Tense and aspect

The basic philosophy behind the conception of time and tense systems stems from the need of people to locate "an event in time" (M. Baker 1992: 48). Apart from the three dimensions of time, present past and future,[60] aspect is also necessary for signifying duration or the perfective. Tenses are critical in discourse, Robert Hodge and Gunther Kress claim, on the grounds that they "provide basic premises for conceptions of history and science, affecting notions of causality, sequence, identity and truth" (1993: 128). Perception of time constitutes a manifestation of 'mental programming' (Hofstede qtd. in Katan 2009), in terms of which psychological anthropology construes culture (Katan 2009). The treatment of tenses in the two Greek versions of *The Lord of the Rings* displays variation in the conceptualization of time in the universe of the myth.

In the first two chapters of the *Fellowship of the Ring* –and especially in the second one– the use of past tenses is very frequent, since Tolkien recites past events in order to explain the story of the legendary Ring. Therefore, past tenses (such as past simple, past continuous and past perfect simple) dominate the ST and their relation can be explained by the sequence of tenses according to which, Fludernik explains, if the verb of the "introductory clause is in the past tense system, there is a shift into a backgrounding tense of the preterital system for the reported complement clause" (1993: 178). TTa

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[60] This is also expressed by Fludernik as "anteriority, simultaneity and posteriority" in the past or present tense systems (1993: 178). In general, the concept of time is "fundamental to Western thought", so it is essential in order to "spatialize time", as Benjamin Whorf claims, "and impose a sense of linearity and progression on what is experienced as more like a flux" (Whorf in Hodge and Kress 1993: 128).

differs from TTb in that TTa follows ST tense sequencing, whereas TTb makes shifts to preserve tense homogeneity.

Representation of the past

TTa occasionally allows awkward tense sequence (following the original) whereas TTb allows a more natural tense sequence in the target language.

> ST21   When every guest *had been welcomed* and *was* finally inside the gate, there were songs (*FoTR* 1954/2007: 35)
>
> TT21a   Όταν όλοι οι ξένοι *είχαν καλωσοριστεί* και *είχαν* τέλος *περάσει* την εξώπορτα, άρχισαν τα τραγούδια (1985: 46)
>
> TT21b   Όταν όλοι οι ξένοι *καλωσορίστηκαν* και πέρασαν την εξώπορτα, άρχισαν τα τραγούδια (2001: 52)

The example shows a marked effect created in TT21a by preserving the passivized past perfect tense. The awkwardness of TT21a item *είχαν καλοσωριστεί* is rather due to the passivization of the verb form, in combination with the past perfect tense.

A similar effect is achieved in TT22a. Past perfect tenses (TT22a) *είχε γλιστρήσει* and [*εί*]*΄χε αφανίσει* are close renderings of the ST that give temporal 'depth' to the story of the Gollum: past perfect is used in the Greek language to highlight anteriority of an action that had been completed before another in the past (Triantafillides 1941/1988: 147). In TT22b, on the other hand, past simple (*γλίστρησε, πρόδωσε, βρέθηκε, έπιασε, δολοφονήθηκε, αφάνισε*) allows an unmarked effect assigned to consecutive actions in narration. The translator probably intends to highlight the rapid progress of the disastrous repercussions of the Ring.

> ST22   The Ring was trying to get back to its master. It *had slipped* from Isildur's hand and betrayed him; then when a chance came it caught poor Déagol, and he was murdered; and after that Gollum, and it *had devoured* him. (*FoTR* 1954/2007: 73)
>
> TT22a   Το Δαχτυλίδι προσπαθούσε να επιστρέψει στον κύριό του. *Είχε γλιστρήσει* απ'το χέρι του Ισίλντουρ και τον πρόδωσε· μετά σαν βρέθηκε η ευκαιρία, έπιασε το φτωχό τον Ντήγκολ κι αυτός δολοφονήθηκε· και ύστερα το Γκόλουμ και *το' χε αφανίσει.* (1985: 80)
>
> TT22b   Το Δαχτυλίδι προσπαθούσε να επιστρέψει στον κύριό του. *Γλίστρησε* απ'το χέρι του Ισίλντουρ και τον πρόδωσε· μετά σαν βρέθηκε η ευκαιρία, έπιασε το φτωχό τον Ντέαγκολ κι αυτός δολοφονήθηκε· ύστερα το Γκόλουμ και σχεδόν *το αφάνισε.* (2001: 92)

The shift in past tenses seems to demonstrate a different perception of the temporal depth in the myth. Past perfect simple in TTa increases the gap between reader and action and creates a legendary gloss around the Ring. One could assume that past simple –a tense usually used in narration– in TTb creates a demystified environment.[61]

ST23   Well, the news of the great events *went far* and wide in Wilderland, and many *had heard* Bilbo's name and knew where he came from. (*FoTR* 1954/2007: 76)

TT23a   Λοιπόν, τα νέα των μεγάλων γεγονότων *ταξίδεψαν* παντού στη Χώρα της Ερημιάς και πολλοί *είχαν ακούσει* το όνομα του Μπίλμπο και ήξεραν από πού κατάγεται. (1985: 83)

TT23b   Λοιπόν, τα νέα των μεγάλων γεγονότων *είχαν ταξιδέψει* παντού στη Χώρα της Ερημιάς και πολλοί *είχαν ακούσει* το όνομα του Μπίλμπο και ήξεραν από πού κατάγεται. (2001: 94)

Durative vs. punctual aspect of verbs

Verb aspect is another point of difference between the two versions. TTa occasionally favours the progressive aspect with frequent use of past continuous, which usually sets the background of a story, or gives a past action prominence through duration (Tsaggalidis 2004, online, my translation). By contrast, TTb gives the same verbs an instantaneous, perfective tone.

ST24   Gandalf *was thinking* of a spring […] when Bilbo had run out of Bag End. (*FoTR* 1954/2007: 61)

TT24a   Ο Γκάνταλφ *θυμόταν* μια άνοιξη […] που ο Μπίλμπο έφυγε απ'το Μπαγκ Εντ. (1985: 69)

TT24b   Ο Γκάνταλφ *θυμήθηκε* μια άνοιξη […] όταν ο Μπίλμπο έφυγε απ'το Μπαγκ Εντ. (2001: 78)

ST25   Bilbo and Gandalf *were sitting* at the open window. (*ROTR* 1954/2007: 33)

TT25a   ο Μπίλμπο και ο Γκάνταλφ *κάθονταν* μπροστά στο ανοιχτό παράθυρο. (1985: 44)

TT25b   ο Μπίλμπο και ο Γκάνταλφ *κάθισαν* μπροστά στο ανοιχτό παράθυρο. (2001: 49)

In TTs24/25a, the durative, progressive aspect of the verbs *θυμόταν* and *καθόταν* create an impression of recurrence which assigns prominence to the 'naturalistic framework' (Atteberry 1980, section 1.1.1) of the 'fantasy'. By contrast, the punctual aspect realized via the Greek past simple in TTs24/25b *θυμήθηκε* and *κάθισε* may create an acceleration implication in narration which prognosticates that something is coming up. An overall

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[61] This does not exclude instances where past simple in TT23a (*ταξίδεψαν*) switches into past perfect simple in TT23b (*είχαν ταξιδέψει*) in order to harmonize with the other verb in past perfect (*είχαν ακούσει*) and boost the simultaneity of the actions described. These instances, however, are considerably fewer in the materials.

account of shifts in the tenses of the two first chapters[62] shows that TTa favours anteriority and the durative aspect vs. the frequent use of past simple tense and punctual aspect in TTb. Table 6 summarizes TTa/TTb preference in verb features which are assumed to affect the narration. Anteriority and the durative aspect seem to enhance the representation of the universe of the myth. Count of tense/aspect shifts in the sample materials of the two versions shows that TTa prefers reproducing the tense sequence of the original by 58,3%, whereas in TTb the percentage is lowered to 29,2%.[63]

Verb features favoured	TTa	TTb
Tenses	Anteriority	Pastness
Aspect	Durative	Punctual

Table 6: TTa (1985) and TTb (2001) verb features favouring mythic/realistic aspects of representation.

The shifts in tenses have an effect on the way the world of the novel is represented in the two translations. It could be assumed that TTa exhibits a more embedded temporal representation of the world of the novel enhancing the mythic representation of reality, which is particularly useful for young readers: they can spatialize time easily, as well as perceive the past and the different levels and stages of an alternative reality. Furthermore, the different treatment of time between the two texts exhibits a different manifestation of the third level of culture in Hall's anthropological iceberg model (E. T. Hall qtd. in Katan 2009, see section 2.1), the 'invisible' one.

4.2.3.3 Active vs. passive voice

Another grammatical phenomenon which differentiates the two Greek versions is the treatment of passive voice which is "extremely common in many varieties of written English" (M. Baker 1992: 102). The following examples show a tendency of TTa for preserving passive structures, with TTb activizing them.

ST26   The invitations were limited to twelve dozen (a number also called by the hobbits one Gross, though the word was not considered proper to use of people) […] (*FoTR* 1954/2007: 36)

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[62] See Appendix 2, Table 5.
[63] See Appendix 2, Table 6.

TT26a   Οι προσκλήσεις ήταν περιορισμένες στις δώδεκα δωδεκάδες (ένας αριθμός που οι χόμπιτ τον έλεγαν ένα Γκρόσο, αν και η λέξη *πιστεύονταν* πως δεν ήταν κατάλληλη όταν εννοούσες ανθρώπους) […] (1985: 47)

TT26b   Οι προσκλήσεις είχαν περιοριστεί στις δώδεκα δωδεκάδες (ένας αριθμός που οι Χόμπιτ τον έλεγαν ένα Γκρόσο, αν και η λέξη *θεωρούσαν* πως δεν ήταν κατάλληλη όταν τη χρησιμοποιούσες για ανθρώπους) […](2001: 53)

ST27   'No one ever found out what had become of Déagol; he *was murdered* far from home, and his body *was* cunningly *hidden* (*FoTR* 1954/2007: 70)

TT27a   Κανείς ποτέ δεν έμαθε τι απέγινε ο Ντήγκολ. *Δολοφονήθηκε* μακριά απ' το σπίτι και το πτώμα του *κρύφτηκε* με πανουργία (1985: 78)

TT27b   Κανείς ποτέ δεν έμαθε τι απέγινε ο Ντέαγκολ. *Τον δολοφόνησε* μακριά απ' το σπίτι κι *έκρυψε* το πτώμα του με πανουργία (2001: 88)

Interestingly, the translator tries to stick to the ST voice option in TTa, no matter the unnatural effect the strategy creates. The effect these passive options have in TTa is a legendary ambiance where agents are hidden and creatures have their own norms and habits in agreement with the mysterious world of Middle Earth. The awkward effect created in TTa enhances myth.

At grammatical level, awkward temporal sequencing in TTa is replaced by natural tense sequencing in TTb. The emphasis on temporal depth, through tense anteriority scales or recurrent actions through the durative aspects in TTa, turns into emphasis on consecutive actions and imminent events in the version of 2001. The awkwardness created by the extended use of the passive in TTa version possibly enhancing the 'alternative reality' perspective is eliminated via the use of active voice structures in TTb. The unnatural structures of TTa at this level seem to be in tune with the mystery that endues the intended fantasy world, while TTb seems to demystify the 'fantastic' and attribute realistic overtones to it.

4.2.4 Shifts at textual level: Information flow

Thematization-markedness

M. Baker draws upon the Hallidayan notion of information flow and the theme-rheme distinction.[64] Thematic position (e.g. the beginning of a clause) carries presupposed meaning, that is, old information, while rhematic position carries new information. Languages may prefer different theme-rheme patterns which the translator is expected to manipulate to ensure naturalness. If the ST thematic structure is preserved in the TT, no matter the different preference across languages, it may be the case that the translator is happy with creating a marked effect in the TT.

In examples 28-30, TTa fragments differ from TTb ones in that the italicized adverbs *αργά* (TT28) *τις νύχτες* (TT29) *για τελευταία φορά* (TT30) have a pre-verbal (TTa) vs. a post-verbal (TTb) position. If the typical position of the adverb is after the verb, the pre-verbal (thematic) position creates some markedness, which seems to modify the cohesive pattern and generates emotiveness.

ST28   Slowly his hands relaxed, and he began to tremble. (*FoTR* 1954/2007: 44)

TT28a   *Αργά* τα χέρια του χαλάρωσαν και άρχισε να τρέμει (1985: 54)

TT28b   Τα χέρια του χαλάρωσαν *αργά* κι άρχισε να τρέμει (2001: 62)

ST29   'So, he journeyed *by night* up into the highlands, and he found a little cave out of which the dark stream ran;' (*FoTR* 1954/2007: 71)

TT29a   Κι έτσι *τις νύχτες* ταξίδεψε στα υψώματα και βρήκε μια μικρή σπηλιά απ' όπου ξεπηδούσε ένα σκοτεινό ρυάκι. (1985: 78)

TT29b   Κι έτσι ταξίδευε *τις νύχτες* στα υψώματα και βρήκε μια μικρή σπηλιά απ' όπου ξεπηδούσε ένα σκοτεινό ρυάκι. (2001: 89)

ST30   Long ago they fell under the dominion of the One, and they became Ringwraiths, shadows under his great Shadow, his most terrible servants. Long ago. It is many a year since the Nine Ø walked abroad. (*FoTR* 1954/2007: 68-69)

TT30a   Από πολύ παλιά αυτοί σκλαβώθηκαν κάτω από την κυριαρχία του Ενός κι έγιναν Δαχτυλιδοφαντάσματα, σκιές κάτω από τη μεγάλη Σκιά του, οι πιο φοβεροί υπηρέτες του. Έχουν περάσει πολλά χρόνια από τότε που *για τελευταία φορά* είχαν βγει οι Εννιά. (1985: 75)

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[64] 'Theme', usually the first segment of the clause announcing "what the clause is about" and 'rheme', the second part of the clause, or "what the speaker says about the theme" (M. Baker 1992: 121).

TT30b   Από πολύ παλιά αυτοί σκλαβώθηκαν κάτω από την κυριαρχία του Ενός κι έγιναν Δαχτυλιδοφαντάσματα, σκιές κάτω από τη μεγάλη Σκιά του, οι πιο φοβεροί υπηρέτες του. Έχουν περάσει πολλά χρόνια από τότε που βγήκαν *για τελευταία φορά* οι Εννιά. (2001: 86)

Likewise in TT31a, the predicate takes a precopula position which seems to generate emotiveness:

ST31   - My dear Gandalf! […] Come in! Come in! I thought it was Lobelia.
         - Then *I forgive you*. (*FoTR* 1954/2007: 52)
TT31a   - Αγαπητέ μου Γκάνταλφ! […] Έλα μέσα! Έλα μέσα! Νόμιζα πως ήταν η Λομπέλια.
         - Τότε *συγχωρεμένος να'σαι*. (1985: 61)
TT31b   - Αγαπητέ μου Γκάνταλφ! […] Έλα μέσα! Έλα μέσα! Νόμιζα πως ήταν η Λομπέλια.
         - Τότε *είσαι συγχωρεμένος*. (2001:69)

Although there are a few counter examples,[65] the majority of shifts in the sample at textual level between TTa and TTb are related to temporal expressions, as shown in examples 28-30. This is rather expected because temporal sequence is central in narration and story-telling and, as suggested above, it is constitutive of the legendary ambience in TTa. The assumption is that marked time reference functions as a 'guide' for young readers, enhancing the mythical interpretation. TTb does not seem to have such an intention and thus uses an unmarked time-adverb position. The information flow at text level enhances emotiveness through markedness in thematization in TTa vs. less marked and less emotionally loaded structures in TTb. One could assume that this adjustment partly points to the needs of the different target reader groups the two versions address, but it also seems to affect the representation of the legendary quality of the narration.

4.2.5 Shifts at textual level: Cohesion

Cohesion is a "network of lexical, grammatical and other relations which provide links between various parts of the text" (M. Baker 1992: 180). This can be achieved by five cohesive devices: *reference*, *substitution*, *ellipsis*, *conjunction and lexical cohesion*. Cohesion is crucial in translation because various languages establish cohesion in

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[65] See for instance thematization in TTb: the Old Took died (ST: 32) is rendered as ο *Γέρο-Τουκ* πέθανε (TTa: 43) vs. *πέθανε* ο Γέρο-Τουκ (TTb: 48). The same goes for the example they're both cracked (ST: 59) that becomes Κι οι δύο τους *είναι* λοξοί (TTa: 68) vs. Κι οι δυο τους *λοξοί* είναι (TTb: 77).

different ways which is to be reflected in translation. Greek for instance prefers more complex subordination than English. The assumption is that the tendency will be reflected in the examples below.

TT32b signals the relation between the sentences explicitly, favouring adverbial cohesion with the conjunction *έτσι ώστε* vs. the more implicit subjunctive marker *να* in TT32a.

ST32   The Ring of the Enemy would leave its mark, too, leave him open to the summons. (*FoTR* 1954/2007: 77)

TT32a   Και το Δαχτυλίδι του Εχθρού ήταν φυσικό ν' αφήσει το σημάδι του, να το αφήσει επιδεκτικό Ø *να* νιώσει την πρόσκληση και να παρουσιαστεί. (1985: 84)

TT32b   Και το Δαχτυλίδι του Εχθρού ήταν φυσικό ν' αφήσει το σημάδι του, να το αφήσει *έτσι ώστε* να νιώσει την πρόσκληση και να παρουσιαστεί. (2001: 96)

English-Greek translation practice shows that Greek favours adverbial cohesion (with items like *but, however, since* etc., Sidiropoulou 2004) making the intentions of the author clearer and "the structure of the text more transparent" (M. Baker 1992: 200). Unlike Greek, English "relies on a highly developed punctuation system to signal breaks and relations between chunks of information" (Halliday and Hasan qtd. in M. Baker 1992: 193). In the context of *The Lord of the Rings*, the emphasis on rationality in TTb (through items like *έτσι ώστε*) seems to demystify the 'alternative reality' connotation.

4.2.6 Shifts at pragmatic level

Pragmatics, M. Baker argues, is "the study of language in use" (1992: 217) with the aim of investigating "how it is cognitively possible for interlocutors to arrive at the intended meaning of an utterance, given the inadequate or imprecise nature of the linguistic medium", as Sophia Marmaridou puts it (2000: 14). The aim of pragmatics lies in "the understanding of utterances in the social context in which they are realized and which they actually constitute" (ibid). Pragmatic research has shed light on translation research, through the notion of pragmatic non-equivalence.

The list of translation shifts at the pragmatic level is also dealt with in Chesterman (1997) who claims that this category involves pragmatic strategies like the *translator's visibility* (via footnotes or bracketed comments), *explicitness change* (for instance see Grice's

maxim of Quantity), *interpersonal change* (anything that changes the relationship between author and reader and affects the level of the overall style of the translation, such as the degree of involvement, emotiveness –discussed in expressive meaning shifts– and formality level –discussed at word level changes). This category also applies to the study of paratextual elements (front/back covers of books etc.).

M. Baker highlights two phenomena –among others– through which pragmatic equivalence is realized, that is, *coherence* ("the conceptual relations which underlie the surface level (of a text)" (M. Baker 1992: 218) and *implicature* ("pragmatic inferences which are over and above literal and conventional meaning of an utterance" (ibid). The latter assumes Grice's *Cooperative Principle* and maxims. The Cooperative Principle is a 'mutual agreement' among interlocutors, according to which they should: make their "contribution such as is required, at the stage at which it occurs, by the accepted purpose or direction of the talk exchange" in which they are engaged (Grice qtd. in Marmaridou 2000: 228). The Cooperative Principle has four maxims that guarantee successful communication:

The maxim of Quantity: "Make your contribution as informative as is required (for the current purposes of an exchange)", and "do not make your contribution more informative than is required" (ibid).

The maxim of Quality: "Try to make your contribution one that is true", with the submaxims: "do not say what you believe to be false and do not say that for which you lack adequate evidence" (ibid).

The maxim of Relevance: "Be relevant" or "make your contribution relevant to the current exchange" (ibid).

The maxim of Manner: "Be perspicuous" with four submaxims: "avoid obscurity in expression, avoid ambiguity, be brief (and avoid unnecessary prolixity) and be orderly" (ibid).

However, flouting the maxims, if it is done on purpose in communication, is highly meaningful. Some instances of shifts between TTa and TTb show a different implementation of the maxims, and are presented below. Different observation of the maxims between TTa and TTb would reflect a different perception of reality.

The maxim of Quality

Unlike TT33b, TT33a uses an understatement: *το τερατάκι* rendering ST item *the very Gollum-creature*. Understatement or meiosis is a manifestation of the operation of the maxim of quality. The flouting of the maxim of Quality is of great interest since it generates implicatures which can account for phenomena like "*irony*, *metaphor*,[66] *understatement* (Grice's meiosis) and *overstatement* (hyperbole)" (Marmaridou 2000: 233, my emphasis). One could argue that the Gollum's evil power is degraded through this shift highlighting the innocence and harmlessness of the mythical creature to minimize threat and meet the expectations of younger audiences. On the contrary, in TTb the translator washes her hands off implications of innocence and lets the readers set up their own representation.

ST33	'Gollum? Do you mean that this is the *very Gollum-creature* that Bilbo met? How loathsome!' (*FoTR* 1954/2007: 71)
TT33a	Το Γκόλουμ; Θες να πεις πως αυτό είναι *το τερατάκι το* Γκόλουμ που συνάντησε ο Μπίλμπο; Τι αηδιαστικό! (1985: 79)
TT33b	Το Γκόλουμ; Θες να πεις πως αυτό είναι το *πραγματικό* Γκόλουμ που συνάντησε ο Μπίλμπο; Τι αηδιαστικό! (2001: 89)

A shift in the metaphorical quality of a text is assumed to be a manifestation of the text producers observing/flouting the maxim of quality. One instance of this appears in example 13 which I present below as 13'. TTb item *κλαδιά των δέντρων* cancels the implication TREE=HUMAN which is allowed by TTa item *ακροδάχτυλα των δέντρων*. Cancelling the metaphorical value of expressions in TTb presumably downgrades the mythical dimension of the universe and Tolkien's affection towards flora and particularly the trees (Curry 1997). The translator's option to naturalize TT13'a metaphor in TT13'b, can also be accounted for by the psycholinguistic approach which suggests that people "tend to derive the literal meaning of an utterance first, and only when its testing against context does not result in a plausible interpretation do they seek alternative interpretations (Hatzidaki 2007: 19), which creates immediacy in TTb.

ST13'	Everything looked fresh, and the new green of spring was shimmering in the fields and the *tips of the tree's fingers.* (*FoTR* 1954/2007: 61)

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[66] See Anna Hatzidaki's (2007) psycholinguistic approach on the mechanisms behind irony and metaphor.

TT13'a   Όλα φαινόταν φρέσκα και το καινούριο πράσινο της άνοιξης λαμπύριζε στα χωράφια και στ' *ακροδάχτυλα των δέντρων*. (1985: 69)

TT13'b   Όλα φαινόταν φρέσκα και το καινούριο πράσινο της άνοιξης λαμπύριζε στα χωράφια και στα *κλαδιά των δέντρων*. (2001: 78)

The representation of the creator of the ring in the universe of discourse registers another instance of a pragmatic shift. In example 34, TTb interferes with the metaphorical quality of the text through the metaphor *ο δημιουργός* (*του δαχτυλιδιού*) vs. TTa item *ο κατασκευαστής* (*του δαχτυλιδιού*) creating the implication of craftsmanship which TTb blurs. TTb may be avoiding preservation of ST metaphors but creates others which selectively highlight intended representations in the narration: it seems to favour the 'supernatural' interpretation by assigning significance to the Ring (through the item *δημιουργός* [*creator*]).

ST34   The Ring went into the shadows with him and even the maker […] could learn nothing of it. (*FoTR* 1954/2007: 71)

TT34a   Το Δαχτυλίδι πήγε στα σκοτάδια μαζί του, έτσι που ούτε κι ο *κατασκευαστής* του […] δεν μπόρεσε να μάθει τίποτα γι'αυτό. (1985: 78)

TT34b   Το Δαχτυλίδι πήγε στα σκοτάδια μαζί του, ώστε ούτε ο *δημιουργός* του […] δεν μπόρεσε να μάθει τίποτα γι'αυτό (2001: 89)

Probably the tendency for a serious, image-frugal text in TTb might derive from the profusion of images already provided by *The Lord of the Rings* film in 2001. In this sense, TTb metaphor of the ring as a living organism (which needs to be destroyed), is likely to reveal the tendency of TTb to 'embellish' and assign significance to evil, a sign of a more modern awareness.

The maxim of Relevance

Omission of TT35a item *στην άκρη του γρασιδιού*, as shown in TT35b is an instance of observation of the maxim of relevance, because the detail is assumed to be irrelevant for the purpose of the text. Information overload may distract the reader's attention from intended messages, and thus TT35b deletes irrelevant details.

ST35   Leastways I was just trimming *the grass-border* under the window, if you follow me. (*FoTR* 1954/2007: 83)

TT35a   Δηλαδής κούρευα *την άκρη του γρασιδιού* κάτω απ'το παράθυρο, αν με καταλαβαίνετε. (1985: 89)

TT35b   Δηλαδής κούρευα *το Ø γρασίδι* κάτω απ'το παράθυρο, αν με καταλαβαίνετε. (2001: 102)

Likewise, the shift in example 36 shows observation of the maxim of relevance because TTa and TTb expressions rendering ST *had befallen Bilbo* are relevant to the respective purposes of the versions: TTa expression *είχε τύχει στον Μπίλμπο* highlights the importance of fate governing people's lives and strengthens the supernatural dimension. As Rossi (1984) suggests, a common theme in fantasy literature is the role of Fate, Providence and the mystery around it (see section 1.1.1). By contrast, TTb expression *ο Μπίλμπο είχε φύγει* seems to mitigate the role of Fate, and highlights the theme of quest and the potential for people to guide their own destiny. TTb actually subverts TTa's meaning and highlights the power of the individual to control its fate. Similarly TT31b option in Chapter 5 *τι έπρεπε να κάνει* vs. TT31a *τι έπρεπε να γίνει* turns TTa passivism into individual initiative and self-activity.

ST36   Fifty was a number that he felt was somehow significant (or ominous); it was at any rate at that age that adventure *had* suddenly *befallen Bilbo*. (*FoTR* 1954/2007: 56)

TT36a   Τα πενήντα ήταν ένας αριθμός που τον ένιωθε κάπως σπουδαίο (ή μοιραίο)˙ και όπως και να' χε το πράγμα, ήταν η ηλικία που *είχε τύχει* ξαφνικά *στον Μπίλμπο* η περιπέτειά του. (1985: 65)

TT36b   Τα πενήντα ήταν ένας αριθμός που τον ένιωθε κάπως σπουδαίο (ή μοιραίο)˙ και όπως κι αν είχε το πράγμα, ήταν η ηλικία όπου *ο Μπίλμπο είχε φύγει* ξαφνικά για την περιπέτειά του. (2001: 74)

Example TT36b presumably raises the issue of empowered individual[67] who acts "as an agent for the universal principles themselves" (Meyer 2010: 7). TTb seems to shape self-reliant and independent individuals, who create their destiny themselves by taking initiatives. The empowered individual implication is also registered through TT34b *δημιουργός* replacing TT34a option *κατασκευαστής*.

The shifts in TTb may be constructing a shift in society and the modified role of individuals in it, resonating with the basic tenets of individualism,

> a moral, political or social outlook that stresses human independence and
> the importance of individual self-reliance and liberty. It opposes most
> external interference with an individual's choices, whether by society, the

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[67] See unit 6.3 ("State authority, subjugation and historical memory") for a further discussion of the term.

state or any other group or institution […] and it [is] also opposed to the view that tradition, religion or any other form of external moral standard should be used to limit an individual's choice of actions". [68]

The maxim of Manner

This maxim and in particular the last submaxim 'be orderly' refers to "how things are said in a conversation so that the appropriate implicatures arise" (ibid: 231). This submaxim foregrounds the issue of information flow and thus the Hallidayan theme-rheme distinction. From the materials discussed above (examples 28-31 in 4.2.4), it seems that the order of the adverbs is not random. In TTa the foregrounded adverbial position creates markedness while in TTb action is rather highlighted through the thematization of verbs.

Moreover, the submaxim 'avoid ambiguity' in communication raises the issue of variation in the treatment of proximity, and deictic markers across TTa and TTb, and their contribution in constructing the fantasy universe across Greek versions. The variation between *αυτούς, αυτός* in TT38a and *[ε]κείνους, εκείνος* in TT37b is an instance of deixis[69] and particularly social deixis. TTb opts for the **deictic** markers *κείνους, εκείνος* which presuppose that the reader takes distance from the story and watches without getting involved (TT37/38b). Conversely, in TTa the preferred demonstratives *αυτούς, αυτός* assume closer interpersonal distance between readers and discourse entities which make the target readers part of the story and involve them more drastically in the action. TTa deictic markers imply interpersonal proximity that TTb lacks. Immediacy in TTa is also boosted by the use of generic-*you* markers (see ST10 expression *deafening explosion* rendered as *έκρηξη που σε ξεκούφαινε* in TT10a, as opposed to TT10b *εκκωφαντική έκρηξη*, a literal translation of the ST).[70]

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[68] *The Basics of Philosophy*, online.

[69] Deixis is a "speaker-related" term (Short 1996: 269) which helps in the "location and identification of person, 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" (Lyons in Marmaridou 2000: 69).The use of deixis in literature contexts, as Short argues, is "one of the ways in which writers persuade readers to imagine a fictional world when they read poems, novels and plays" (1996: 100). The role of translators here is crucial as they transfer the intention of the author to the readers, or they sometimes introduce their perception of the text by its readers.

[70] Manipulation of deictic markers is also observed in the translation of Virginia Woolf's *The Mark on the Wall* into Greek, where generic-*you* (as well as *we*-inclusive) markers are systematically used to "strengthen the intercultural dimension in the communicative situation, assuming social proximity and solidarity" (Sidiropoulou 2003: 91).

TTa foregrounds interpersonal proximity and involvement of the readers in the action of the book, as if they are part of the narration. Proximity and solidarity could be thought to cater to the needs of young target readers, an instance of E. T. Hall's 'formal culture' (qtd. in Katan 2009) according to which intervention by the publishing company regulates the target audiences, whose preferences the translation should be tailored to. In TTb, however, there is distance between the readers and the protagonists, who are presented as elusive creatures.

ST37   To *them* he was just one of the 'attractions' at the Party. (*FoTR* 1954/2007: 32)

TT37a   Για *αυτούς* ο μάγος ήταν απλά και μόνο μια από τις «ατραξιόν» του Πάρτι. (1985: 44)

TT37b   Για *κείνους* ο μάγος ήταν απλώς και μόνο μια από τις «ατραξιόν» του πάρτυ. (2001: 49)

ST38   *He* gave a final wave of his hand and walked off at a surprising pace. (*FoTR* 1954/2007: 54)

TT38a   *Αυτός* κούνησε μια τελευταία φορά το χέρι του κι έφυγε, περπατώντας εκπληκτικά γρήγορα. (1985: 63)

TT38b   *Εκείνος* κούνησε μια τελευταία φορά το χέρι του κι έφυγε, περπατώντας εκπληκτικά γρήγορα. (2001: 71)

The implication of readers' non/involvement is also promoted by participant roles. Indeed, TTa and TTb exhibit a differentiated representation in participant roles (see 4.2.3). TTa uses marked structures (examples TT19/20a) possibly to enhance reference to persons and enhance participant involvement, while respective TTb examples use unmarked language and favour addressee non-involvement. The shift of non-involvement, heightened in TTa and moderated in TTb, carries different connotations at a pragmatic level.

Another application of the maxim of manner can be found in hedging and in/definiteness. Shifts in **hedging**, noticed between the two versions, seem to create a different pragmatic reality in the two versions. The use of cautious language through the hedge *φαίνεται ότι* in TT39a is a negative politeness device which may be rather awkward in a positive politeness language like Greek (Sifianou 1992). In TT39b, tentative language and hedging is eliminated, in agreement with the positive politeness character of Greek. Preserving the hedge in TTa highlights the potential for the multiple explanations of a situation, thus enforcing the representation of myth.

ST39   You have wisely kept that ring secret all these years, and it seemed to me necessary to give your guests something that *would seem to* explain your sudden vanishment'. (*FoTR* 1954/2007: 42)

TT39a   Πολύ σοφά κράτησες αυτό το δαχτυλίδι κρυφό όλα αυτά τα χρόνια και μου φάνηκε απαραίτητο να δώσω στους καλεσμένους σου κάτι άλλο που να *φαίνεται ότι* εξηγεί την ξαφνική σου εξαφάνιση. (1985: 52)

TT39b   Πολύ σοφά κράτησες αυτό το δαχτυλίδι κρυφό όλα αυτά τα χρόνια και μου φάνηκε απαραίτητο να δώσω στους καλεσμένους σου κάτι άλλο που να Ø εξηγεί την ξαφνική σου εξαφάνιση. (2001: 59)

The use of **modal verbs** may also register shifts in negative/positive politeness through in/directness respectively. This is the case with TT40a item *θα' πρεπε* (tentative form, negative politeness) which is shifted in TT40b into *πρέπει* (assertive, positive politeness*)*. The elimination of negative politeness devices in TT40b assumes a different interpersonal relation between interlocutors: the speaker urges the wizard to ask what he wants, making the reader apprehensive of imminent developments, potentially heightening implications of danger.

ST40   'You *ought to* begin to understand, Frodo, after all you have heard,' said Gandalf. (*FoTR* 1954/2007: 73)

TT40a   *Θα' πρεπε* ν' αρχίζεις να το καταλαβαίνεις, Φρόντο, ύστερα απ' όλα όσα έχεις ακούσει, είπε ο Γκάνταλφ. (1985: 81)

TT40b   *Πρέπει* ν' αρχίζεις να το καταλαβαίνεις, Φρόντο, ύστερα απ' όλα όσα έχεις ακούσει, είπε ο Γκάνταλφ. (2001: 91)

The sense of threat and danger is moderated in TT42a, probably due to the fact that the primary concern of TTa is to highlight the legendary nature of the narration rather than alert readers to some imminent danger. This mitigation of (in TTa) or emphasis (in TTb) on the implication of threat could be upheld by the different sociopolitical milieus which generated the two versions (1985 vs. 2001), a factor which will be further discussed in Chapter 5.2 ("Reconstruction of two chronological periods").

In/definiteness may be assumed to be an instance of the translator's flouting/observing the maxim of manner, in that indefiniteness serves the "be specific" submaxim. The indefinite article (*ένα*) in TT41a is replaced by the definite one (*το*) in TT41b, a shift which alters the way entities are presented in the universe of discourse. TT41a enforces the representation of the unknown and exotic because it seems to introduce *de novo*

strange phenomena of the Middle Earth, heightening the 'metaphysical fantasy' connotation. TT41b is once again presenting the fantastic as identifiable here and now.

ST41   *a* dazzling light from the water pained his wet eyes. (*FoTR* 1954/2007: 71)

TT41a   *Ένα εκθαμβωτικό φως απ'το νερό έκανε να πονούν τα υγρά του μάτια.* (1985: 78)

TT41b   *Το εκθαμβωτικό φως απ'το νερό έκανε να πονούν τα υγρά του μάτια.* (2001: 89)

Indefiniteness in TTa adds a sense of fantastic overtone to the mythical events: they are introduced as strange and magical.

Finally, **cultural filtering** (the treatment of culture-specific items by the translator) is another important pragmatic category manifested in the following example: rural connotations are activated in TTa through cultural filtering. Shifts of cultural filtering are manifested through, for instance, the TTa expression *κόκκινη χόβολη στο τζάκι* vs. the TTb expression *αναμμένα κάρβουνα* in example 42 with the TTa option activating rural associations. Fire, one of the elements of nature is given a more elaborated representation in TTa, doing justice to a nature-oriented framework rejected by the modern world (see 1.1.1). Moreover, this shift could be interpreted as a manifestation of E. T. Hall's "anthropological iceberg model" (qtd. in Katan 2009, see section 2.1) and allude to culture specificity, which belongs to the visible and semi-visible level of culture.

ST42   Frodo gazed fixedly at the *red embers* on the hearth, until they filled all his vision, and he seemed to be looking down into profound wells of fire. (*FoTR* 1954/2007: 81)

TT42a   Ο Φρόντο κοίταζε με προσήλωση την *κόκκινη χόβολη* στο τζάκι, μέχρι που τα μάτια του γέμισαν απ' αυτή και νόμισε πως κοιτούσε κάτω σε βαθιά πηγάδια φωτιάς. (1985: 87)

TT42b   Ο Φρόντο κοίταζε με προσήλωση τα *αναμμένα κάρβουνα* στο τζάκι, μέχρι που τα μάτια του γέμισαν απ' αυτά και νόμιζε ότι κοιτούσε σε βαθιά πηγάδια φωτιάς. (2001: 100)

The pragmatic shifts across versions reflect the disparate perception of 'reality' in the context of fantasy. TTa (1985) seems to heighten the reflection of the mythic element in the text and guides the reader through the 'alternative reality' of the narration, in terms of a number of linguistic devices: the translator uses evaluative comments to guide the readers through the story, indefiniteness to impress them, metaphors and rural imagery to highlight a naturalistic framework as anticipated in fantasy literature. Moreover, TTa

is respectful towards the original, which often leads to awkward effects sustaining the mythical and 'metaphysical fantasy' connotations.

One could argue that TTb (2001), on the other hand, enforces action and heightens threat, addressing mostly an adult readership. Metaphors and idioms seem to be used as suspense-generating techniques less frequently than in TTa. Pieces of information which carry connotations of myth may be dismissed as irrelevant. Positive politeness devices seem to be favoured to enhance persuasiveness for adult readers. Definiteness is stronger in TTb, as if the fantastic were less important or as if readers are less capable of conceptualizing the fantastic. The filmic adaptation may have contributed to this. Furthermore, risk and threat awareness seem to be foregrounded in TTb, presumably as the intended audiences are assumed to be made more aware of urgent socio-political situations (war trauma and political turbulence between 1986 and 2001), or because the representation of violence was heightened in the meantime through the media. Issues of ethics and morality, (as analyzed by M. Baker (2006b and Baker and Maier 2011), are discussed in Chapter 6.2 ("Otherness and race") which pertains to discourses of exclusion and marginality circulating through translation.

4.3 Summary of findings: Varying representations of the mythical

The two translations stand like Tolkien's *Two Towers*: they seem to serve different purposes, each one displaying distinct translation strategies and tendencies which compose different outcomes. Table 7 summarizes the shifts referred to in section 4.2. Target discourses carry different dynamics, in accordance with Foucault's dictum that "discourse transmits and produces power" (1978: 100). In a nutshell, TTa is shown to be closer to the source text. In doing so, it favours representation of a mythical universe as the story unravels. TTb, on the other hand, seems to be heightening threat implications and addressing mature audiences already familiarized with the genre of fantasy literature.

Levels of analysis	Phenomena favoured	TTa	TTb
Word	• Low case initials for creatures following the ST, *neglecting minorities*	+	-
	• Expressive meaning *heightening personal involvement* and *favouring the representation of myth*	+	-
	• Evoked meaning *highlighting mythical/ecological implications*	+	-
Above word	• More marked collocations following the original *facilitating reception of supernatural*	+	-
Grammatical	• Passivization following the original, *promoting the mythic interpretation*	+	-
	• Person markedness *highlighting participant roles*		
	• Durative aspect of tenses *creating suspense and enhancing the representation of myth*	+	-
		+	-
Textual – information flow	• Marked thematic structures following the original *promote emotiveness*	+	-
Textual – cohesion	• Short sentences (loose cohesion) following the original *enhance the idea of 'alternative reality'*	+	-
Pragmatic	• Deixis (proximity) implies *immediacy*	+	-
	• Markedness/involvement in participant roles *demonstrates solidarity towards target readers and facilitates participation in the story*	+	-
	• Awkward metaphors *highlight mythical dimension of the translation*	+	-
	• Tentative language/modality/indefiniteness *enforce representation of myth*	+	-

Table 7: Shifts in TTa and TTb sample materials, per level of analysis.

The tendency of TTa to be more faithful to the ST gives rise to awkward target language structures (extended passivization, marked structures, durative aspect of tenses). Low tenor, short sentences and person markedness attest to the fact that TTa readership is younger while low case initials for creatures show audiences not familiarized with the fantastic (or multiculturality); as shown below, TTa does not assume awareness of racial difference because fantastic creatures are presented as rather generic entities. Moreover, one could argue that unconventional metaphors, marked structures and expressiveness render TTa more poetic and probably enjoyable for young readers. There is also immediacy in TTa, achieved through deictic markers, eliminating the distance between reader and discourse participants.

On the other hand, TTb is a rather domesticated translation. Naturalness may derive from the use of active verbs, past tenses for narration and longer, more complicated sentences. Higher tenor and literal language seem to suggest that TTb addresses more mature audiences. The compensatory power of image offered by the cinematographic adaptation of the first book in 2001 may be responsible for changes such as lower expressiveness

in TTb. What is more, implicitness in TTb through social and temporal deictic distance is a sign that readers are left alone to interpret situations without guidance. On a par, capitalized initials of entities (such as *Hobbits*) seem to reflect awareness and favourable reception of fantastic creatures by readers. Sixteen years after the initial translation, the retranslation is thought to have been produced because the target context has presumably become more familiarized with fantasy literature and the unreal as popular art (through film watching, reading books etc.). Awareness seems to have been raised that this genre does not address mainly children, as might have been the case with TTa. Moreover, there seems to be a different perception of culture in the two texts, which is obvious through the distinct treatment of setting and time issues across versions, and the addition of culture-specific elements in TTb (see E. T. Hall's iceberg model of culture qtd. in Katan 2009, section 2.1).

The universe in which the story unfolds is also portrayed in a disparate way across versions. TTa seems to promote a more romantic world,[71] enriched with lyrical emotions and a mythical aspect, as in fairy tales. As analyzed in Chapter 1.1.1, myth is a representation of the "projection of social patterns upward onto a superhuman level that sanctions and stabilizes the secular ideology (Harmon and Holman 1996: 197), a procedure underpinned in TTa. By contrast, TTb treats the myth in a more realistic way and assumes awareness of current social issues (like racial difference) within the fantastic universe. As suggested above, themes such as nature and the importance of feelings and emotions, as well as the use of symbolism enhance the mythical setting in TTa via the capitalized initials of nature-related words and metaphors reflecting the interaction between the heroes and nature. Expressiveness in TTa highlights the importance of emotions, a rather rare phenomenon in TTb. Moreover, awkward collocations improve the mythical and exotic dimension of the text, whereas TTb provides conventional, unmarked structures.

The text in TTb (2001) is rather image-frugal, and uses literal language, providing thus realistic representations of the world in which the legend unfolds. TTb concentrates more on the Quest of the heroes to fight against Evil and restore peace on Middle Earth. This struggle connotation is highlighted by enhancing threat and aggression through suspense-generating techniques throughout TTb. In TTa, threat and terror are rather mitigated; still, young readers are induced to participate in the action and live the myth.

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[71] The word "romantic" is used in its modern, colloquial sense and not in the literary/historical one.

TTa is also more aware of the contribution of fate: the future of heroes is mastered by a mysterious power and things just 'happen'. Conversely, in TTb beings are responsible for their actions, as if they could control their future. Mystery is enhanced in the representation of entities in the mythic universe of TTa, on the grounds that they are introduced with the use of indefinite articles (vs. the familiarity implied by definite articles in TTb).

Chapter 4 has examined textuality in two introductory chapters of the first volume of the trilogy, showing different discursive tendencies across target text versions. Chapter 5 uses the socio-historical context of the two chronological periods where the translations took place to analyze materials taken from the second volume of the trilogy, categorized into different thematic categories (war, aggression, fear, etc.) with a special focus on their portrayal in the two versions.

CHAPTER 5

Historical events: representation of struggle

> The translator's motivations are inextricably bound up with the **socio-cultural context** in which the act of translating takes place. Consequently it is important to judge translating activity only within a social context.
> (Hatim and Mason 1990: 12, emphasis in the original)

5.1 The historical level of a cultural model

Stuart Hall contends that "textuality is never enough" (1992: 1907) and raises the critical questions of "power, history and politics" (ibid). Indeed history is a factor that should be taken into consideration in the contrastive analysis of the two translations, bearing in mind that they were produced in two different socio-historical periods. As mentioned, TTa was published in 1985 (the translator started working in 1980) and TTb appeared in 2001, sixteen years after the first publication. Meanwhile cultural and historical developments on a national and international level made TTa obsolete. The present chapter analyzes construction in TTa/b of aspects of experience related to historical memory and war. More specifically, it shows that translation creates representations in target texts which construct history, power and politics differently. The materials used for the analysis of the present chapter are selected from chapters 7, 20 and 21 from volume II *The Two Towers*, namely "Helm's Deep" (book 3, Chapter 7), "Shelob's Lair" (book 4, Chapter 9) and "The Choices of Master Samwise" (book 4, Chapter 10), on the basis that all three highlight the theme of war. The theoretical perspective used for the materials analysis is informed by S. Hall's cultural analysis parameters of history and politics. The significance of social and historical context in product-oriented studies is also highlighted in Gouanvic (2002):

> Translation as a product means investigating from a descriptive angle the social and **historical bearing** on translation in a given time and work. […] Product-oriented studies aim to **reconstruct the historic logic** which has presided over its [target text's] emergence […] towards the historical knowledge of a cultural segment of a given space at a given time and (they)

seek to posit translation as one of (their) determinants in this space at this given time. (ibid: 94, my emphasis)

War-related images seem to have been constructed in a different way in the second version. Translator Hatzithanasi-Kollia (see Appendix 5) contends that history and culture have substantially affected the shifts in the chapters that focused on war scenes and that the new version had to be adjusted to the new reality, in Greece and in the whole world.

The next section highlights important events that have presumably played a role in motivating the construction of the two versions. The focus is on 1970-1985, that is the period before the completion of the first translation and 1986-2000, the years that mediated between the first and the second translation. Areas of interest are politics, war and conflict, technology and culture. The section attempts to show why and how reception of fantasy has changed in Greece, and what aspects of history and culture brought about these changes. The events will be categorized at a local and international level.

5.2 Reconstruction of two chronological periods[72]

5.2.1 The 1970-1985 period

The years which preceded the translation of 1985, and prepared the ground for it, raised political awareness and interest in politics. Women were emancipated, and even took part in politics. Margaret Thatcher became the first female Prime Minister in 1979 in the United Kingdom. The 1960's until the middle seventies had been a period in favour of world peace, with the hippie culture blossoming against the Vietnam War. People rejected war, aggression and violence, and were sensitized towards environmental issues. There is also the war in Afghanistan, in 1979, which threatened world peace.

As far as entertainment and technology are concerned, the first personal computer appeared in 1975, though it was not widely used until the 80's, when an explosive growth took place. In 1983, the first consumer video games, such as Nintendo Entertainment Systems, Sega and Game Boy left the golden age of the arcade[73] games behind.

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[72] The most critical events of the Greek history are provided by *Kathimerini* (1999 b,c,d,e online) and the worldwide events by *Hyperhistory*, online and *History World*, online.

[73] Arcade is a covered area having coin-operated game machines (*Collins Dictionary*, online).

The TV series *Doctor Who*[74] and *Battlestar Galactica*[75] made their appearance on the English (and Greek) TV, and introduced the fantastic, in the form of science fiction, in the everyday life of European audiences, as an alternative type of entertainment. This tendency was reinforced by the popular science fiction films *2001: A Space Odyssey*[76] in 1968, *Star Wars*[77] in 1977 and in 1982 *E.T. The Extraterrestrial*[78] as well as and *Blade Runner.*[79]

In 1967, Greece suffered a coup d'état, with the Junta, lasting for 7 years (until 1974). Students, artists and common people heavily protested against the dictatorship. Art production on the theme proliferated and Iakovos Kambanelis wrote in 1973 the theatrical play *Το Μεγάλο μας Τσίρκο*, performed in the same year to reflect the grief and indignation of the people. Because of the censorship of that period, translation functioned as an act of resistance and mirrored the context of political and cultural opposition (Asimakoulas 2005, 2009a).[80] This coup d'état ended successfully in Greece but unsuccessfully in Cyprus: Turks invaded the island in order to "protect" Turk Cypriots from the consequences of political instability, and as a result they occupied its northern half. Another milestone in that period is that in 1981, Greece became a member of the European Union.

The Greek public was introduced to science fiction little by little through foreign movies (most of them addressing children), though technology in Greece was not as widespread as it was abroad. The young public was rather entertained by reading comics and playing card or board games, while arcade games were slowly emerging in public venues.

During this period, the translator read and translated the three volumes of *The Lord of the Rings.* In the meanwhile the first animated adaptation of the book in 1978 underpinned the

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[74] "The adventures of an eccentric renegade time trave[l]ling alien and his companions" (*IMDb*, online) created by Sydney Newman. *Doctor Who* is one of the most famous TV series that still plays on the English TV.

[75] Glen Larson is the creator of the TV series about the "last major Colonial fighter carrier leads a makeshift fleet of human refugees on a desperate search for the legendary planet Earth" (*IMDb*, online).

[76] "Humanity finds a mysterious, obviously artificial, object buried beneath the Lunar surface and, with the intelligent computer H.A.L. 9000, sets off on a quest" (*IMDb*, online). Kubrick is the director of the film.

[77] "Luke Skywalker, a spirited farm boy, joins rebel forces to save Princess Leia from the evil Darth Vader, and the galaxy from the Empire's planet-destroying Death Star" (*IMDb*, online). The film was written and directed by George Lucas.

[78] "A meek and alienated little boy finds a stranded extraterrestrial. He has to find the courage to defy the authorities to help the alien return to its home planet" (*IMDb*, online). The film was directed by Steven Spielberg.

[79] Ridley Scott's film is about "Deckard, a blade runner, has to track down and terminate four replicates who hijacked a ship in space and have returned to earth seeking their maker" (*IMDb*, online).

[80] Asimakoulas claims that Greek dictatorship and the student movement have affected translation process, which has been used to the service of protest.

idea that it should address young audiences and thus shaped the genre of the text accordingly. The first cinematographic adaptation of the *Lord of the Rings* (1978) and its posters exhibit the preponderance of the mythic element and attribute a fairy tale gloss to the representation of the trilogy. Gandalf the wizard, presented as a biblical figure with magical powers, seems to prevail in most of the colourful cartoon posters, providing evidence that Tolkien's creation was perceived as a fairy tale, elevating the theme of witchcraft and wizardry, a subdivision of children's fantasy (Ruth Nadelman qtd. in Hunt and Lenz 2001: 11). Moreover there is a distinction of Good vs. Evil, an invariably recurrent theme of fantasy literature (Rossi 1984), presented in a vividly illustrated way in the Spanish poster, with the good characters dominating (Table 8c). All the above attest to the fact that both book and film were designed for a young public. The posters, as well as the logo and DVD covers in Tables 8 and 9 below, depict Tolkien's masterpiece as an animated classic, targeted at children.

| a. | b. | c. |
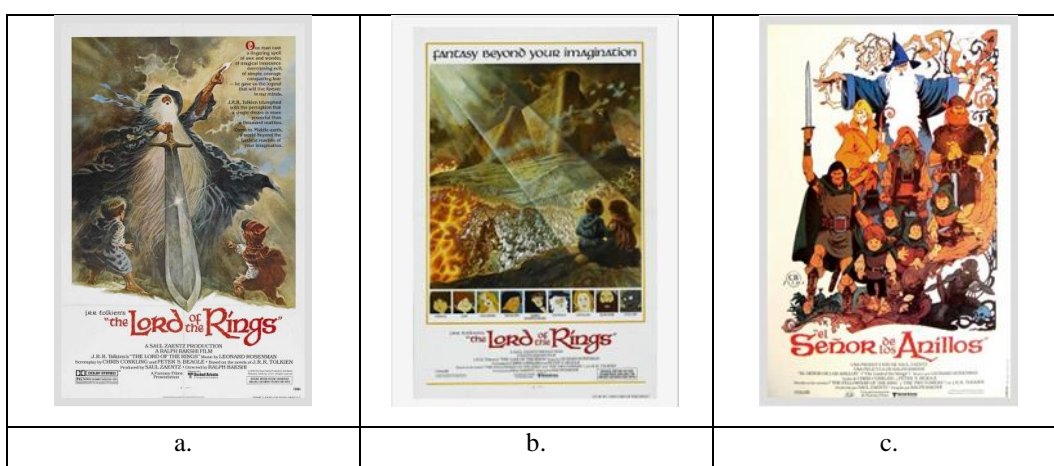
Table 8: Posters of the first cinematographic adaptation of *The Lord of the Rings* as an animated cartoon (1978).

| a. | b. | c. |

Table 9: DVD covers (a, b) and logo (c) of the film.

5.2.2 The 1986-2001 period

UNESCO called 1986 the international year of peace. Despite efforts for peacemaking, war and conflict changed the setting: in 1986 Libya was bombarded by the U.S. The nuclear station in Chernobyl exploded accidentally in the same year and the whole world –including Greece– was apprehensive about the side effects of this disaster. In 1990-91 the Persian Gulf War had many casualties and an oil spill caused severe damage to the environment. Finally, the Yugoslav war (1991-1995) and the Bosnian war (1992-1995) kept shaking the ground of political stability and peace in Greece's own neighborhood. The terrorist attack on the Twin Towers in Manhattan on the 11th of September 2001 was also a milestone in contemporary history with many casualties.

The 1990's were considered the start of the global information age. Even though the Internet had existed since the 1970's, it became popular two decades later, and so did mobile phones (in Greece in the late 1990's). In the mid 1990's PlayStation, a video game console, dominated video gaming and inaugurated a new era where CDs replaced cassettes. This was the case in the music industry as well. Moreover, the real-time strategy (RTS) genre was introduced in the field of gaming in 1992. Even though RPGs (Role Play Games) have existed since the seventies and onwards (*Dungeons and Dragons*, *Diablo*, *Dune* and later *Hero Quest* and *Warcraft*), the phenomenon of RPGs became more intense since technology was involved, which caused an evolution and transmutation in their nature (into MMORPGs).[81] On cinema, science fiction and fantasy blossomed: the *Alien*[82] and *Star Wars* sequel trilogies, *Twelve Monkeys*,[83] *Hook*[84] and *Jumanji*[85] were only a few of the typical blockbusters of the time that paved the way towards a favourable reception of the fantastic element.

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[81] "Massively Multiplayer Online Role-Play Games. An MMORPG differs from a regular computer role playing game because its environment is perpetual. People log in, join the game, take on their role and leave whenever they wish, but the game continues" (*Acronym Finder*, online; *Free Dictionary*, online).

[82] Ridley Scott's original film hinges on "[a] commercial deep space towing ship, investigating a suspected SOS, lands on a distant planet. The crew discovers some strange creatures and investigates [them]" (*IMDb*, online).

[83] "In a future world devastated by disease, a convict is sent back in time to gather information about the man-made virus that wiped out most of the human population on the planet" (*IMDb*, online), a film by Terry Gilliam.

[84] "When Captain Hook kidnaps his children, an adult Peter Pan must return to Neverland and reclaim his youthful spirit in order to challenge his old enemy" (*IMDb*, online). This film is directed by Steven Spielberg.

[85] "When two kids play an old magic board-game they found, they release a man trapped for decades in it and a host of dangers that can only be stopped by finishing the game" (*IMDb*, online). Steven Spielberg directed the film that along with *E.T.* and *Hook* addressed children.

The degree to which wars of that period –and especially the one in the Persian Gulf– affected the Greek public lies in the power of the mass media to reproduce live images and in the proliferation of TV sets. Every Greek household had at least one TV set and consequently access to information and communication with the whole world. The first private TV stations in Greece (Mega and ANT1) started broadcasting in 1989 for the first time, offering viewers the feeling of 'being there' along with ways of participation in events they were not able to attend (Tsaliki 1995). One such case was the journalistic coverage of wars with the projection of detailed and violent images. This brutality shocked the local audiences and enforced familiarization with aggression, pain and war traumas. In Greece, apart from the frequent breaking news in private and state TV channels,[86] press releases[87] described and transmitted violent war scenes. Between 1985 and 2001, conflict and images of conflict spread exponentially, which influenced manifestations of social practice and the translation in particular (see also section 5.6 for an analysis on the power of media).

Greek teenagers had become adults by 2001 and their arcade or card games were replaced by computer RPGs (Role Play Games) and MPORPGs (Multi-Player Online Role Play Games). Many strategy games drew their themes from fantasy books or comics, giving life to paper heroes. Greek readers had been familiarized with creatures such as elves, dwarves, wizards, trolls, and warriors though computer games, so the ground was better prepared for a warmer reception of the genre of fantasy, and especially *The Lord of the Rings*, which has been the source of a great number of fantasy and gaming by-products.

The change in the social, historical and cultural context made retranslating the final product necessary. The different approach the translator takes to the text was largely affected, among other things, by the various narratives circulating in target societies whose identity shifted as social historical and cultural change occurred.

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[86] ET1, ET2, Mega Channel and Ant1 were the channels that informed Greek people about the news of the Gulf War. Especially in Ant1, the special breaking news report was introduced with the logo "The War in the Persian (Gulf)" – see Appendix 3, Table 7.

[87] Fotopoulos (1991a; 1991b; 1991c; 1992), an academic and philosopher, has written several articles on the war.

5.3 The plot so far

The Fellowship of the Ring established in the Council of Elrond in volume I consists of four hobbits (Frodo, Sam, Merry and Pippin), two men (Aragon, Boromir), an elf (Legolas), a dwarf (Gimli) and a wizard (Gandalf) with the intention to help Frodo destroy the one Ring. After Boromir's demise and incessant adventures, the fellowship is shattered into three parts: firstly, Frodo and Sam decide to throw the Ring in the fires of Mount Doom together; secondly the other two hobbits are kidnapped by orcs and Uruk-hai warriors and are taken to Isengard; and finally Gandalf, Aragorn, Legolas and Gimli strive to find allies to defend Middle Earth from Sauron and at the same time distract the attention of "The Eye" in order to facilitate Frodo's task. One of the allies who accepts the challenge to battle against the enemy is Théoden: a king, initially spellbound by Sauron and controlled by his vile counselor, Gríma, also known as Wormtongue. Gandalf reveals the betrayal of Wormtongue, heals the aged king by breaking the spell upon him and advises Théoden to rush to Helm's Deep, a fortified valley, to fight the enemy.

"Helm's Deep" is the seventh Chapter of *The Two Towers*, book 3. At Helm's Deep a great battle takes place between Théoden's army and orcs who try to occupy Hornburg, the rocky fortress of the deep. People and the good creatures fight bravely in the battle but the enemy seems to prevail, until the moment that Théoden's allies (Ent trees, Gandalf the White Rider with Erkenbrand and his troops) manage to kill all the orcs and save Théoden and his people.

This chapter, addressing the theme of war directly, is considered by translator Hatzithanasi-Kollia as one of the most demanding ones (see Appendix 5), mainly due to the terminology it contains, and the construction of war and fighting narratives it would assume.

"Shelob's Lair": in the ninth Chapter of the second volume of the trilogy (book 4), the Gollum, pretending to help Sam and Frodo find their way to Mordor, guides them to a secret gate, which leads them to Cirith Ungol. "There Gollum fell back into evil, and attempted to betray them to the monstrous guardian of the pass, Shelob" (*RoTK* 1954/2007: x). Frodo and Sam are entrapped in the lair of this giant spider but manage to see Shelob with the help of an elven phial. Sam manages to beat the Gollum who attacks him and in a heroic effort manages to wound Shelob. The spider functions in a

symbolic way[88] and in storytelling tradition signifies evilness and malignancy (Jobes 1962) but also fear, agony and the constant feeling of threat that people experience particularly during a war. The suspense reaches its peak in the next chapter, where the protagonist has to fight his enemy and fears in order to redeem himself.

"The choices of Master Samwise" is the chapter the second volume of the trilogy ends with. Sam finds Frodo in the spider's web, stung by Shelob and apparently dead. Enraged, he attacks the spider courageously; with the help of the elven phial and Frodo's sword Sam repulses Shelob, which leaves severely wounded. He decides to take the Ring from his companion and finish late Frodo's task by destroying it himself. As he is leaving, he perceives the presence of orcs and when he rushes to the place where his friend lay realizes that the enemies have taken the body away. Sam eavesdrops and learns that Frodo is not dead, but paralyzed by Shelob's venom. Now the hobbit has to make a critical decision on how he will take his friend's body back. The treachery of the Gollum, the darkness of Shelob's lair, the fight between Good and Evil and the reference to the Eye of Sauron activate the themes of fear, anxiety, constant threat, pain, aggression, darkness but also heroism and courage, all belonging to the war narrative genre.

The choice of the chapters is meaningful on the grounds that it helps develop both the real and symbolic levels of war. Class and race issues will be also examined in the context of war. The contrastive analysis of the two Greek versions compared with the original aims to show variation in the construction of war, threat and fear narratives, which is assumed to be indicative of how the changing sociocultural context in Greece received and fostered these narratives through the retranslation of *The Lord of the Rings* and how the media's representation of war influenced the construction of the two translations. The next section accordingly focuses on the theory of narratives along with media studies as tools towards identifying the various ideological perspectives prevailing in the two versions of *The Lord of the Rings*, with reference to war and conflict.

5.4 Narratives

The theory of **narratives** (Somers 1992; 1997; Somers and Gibson 1994; M. Baker 2005, 2006a & b; 2007, see Chapter 2.3.3) yields an account of the translator's deliberate

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[88] The spider (i.e., the characters of Anansi and Gizo) (Jobes 1962) features, among others, in the storytelling tradition of Africa, Tolkien's homeland.

choices vis-à-vis the source text, society and ideology. Time, place and culture specificity constitute influential parameters for the construction of identities for individuals and societies in the theory of narratives. The present chapter makes use of the theory of narratives to interpret the shifts between the Greek translations occurring in material revolving around war and conflict.

Conflict in translation has been examined through the lens of narrative theory and especially public narratives by M. Baker (2007) and Kalliopi Pasmatzi (2012). In particular, public narratives, M. Baker explains, are "stories elaborated by and circulating among social and institutional formations larger than the individual, such as the family, religious or educational institution, political or activist group, the media and the nation" (2006b: 465). An example of public narratives could be one related to war: Tymoczko (2006a) argues that both translation theory and practice were affected by World War II. M. Baker refers to the war on Iraq as a public narrative that has affected translation practice. In the same vein, the Persian Gulf War (1990-1991) as well as the war in Bosnia (1992-1995), international events occurring in between the publication of the two translations, are highly likely to have played a role in the way the second Greek translation of *The Lord of the Rings* was altered. The Greek translator of the two versions of *The Lord of the Rings* also acknowledges the catalytic power the exposure of Greek people to war narratives and images has had on the retranslation of *The Lord of the Rings* (see Appendix 5). Other critical events, such as the explosion of the Chernobyl nuclear power plant in Ukraine in 1986, are also assumed to have intensified fear and awareness of threat, impressed upon the translations that followed.

Tolkien himself admitted that "[o]ne has indeed personally to come under the shadow of war to fill fully its oppression"; yet, "Tolkien's horror of war is evident not only just in his description of the war-torn landscape of Mordor" (Tolkien qtd. in Rossi 1984: 4) and in realistic battle scenes. He also transforms his experience in a symbolic way: he captures "the deeper patterns of the war in ways that were primarily unrealistic, through symbolism, nightmare, fantasy, myth" (Garth 2006: 235). For instance, "his recurrent depictions of fear as a dark cloud reducing men to beasts […], the giant spiders as harbingers of madness, the Eye of Sauron recreating the trench soldier's fear of being seen" (ibid.) are implicit references to the horror of war. In what follows, it will be shown that, similarly to the shifts in translation already discussed, TTa seems to reinforce the mythic/fantastic dimension of the war, while TTb preserves the realistic tone.

5.5 War and conflict-related narratives

War and conflict are two interrelated concepts, since war is a "*conflictual* situation where the outcome is not predetermined" (Curtis 2006: x, my emphasis). However, *war* connotes more than physical conflict; an ontological interpretation of the term leads to a dual organization of reality, also appearing in fantasy novels binaries, such as "good and evil, order and chaos, self and other, human and inhuman, subject and object, identity and difference, life and death, that are central to the grammar of warfare and central to the making and preserving of worlds (ibid: xv)."

In addition, translation intersects with the narrative of war (M. Baker 2006a), in the sense that translators can be held responsible for the manner they treat war-related messages:

> […] translation and interpreting are essential for circulating and resisting the narratives that create the intellectual and moral environment for violent conflict in the first place, even though the narratives in question may not directly depict conflict or war. (M. Baker 2006a: 17)

The section examines how the diachronic narrative of war appearing in Tolkien's novel is treated by the translator in each target text and how the socio-cultural context surrounding each period is likely to have played a role in the construction of a different stance towards war.

5.5.1 Aggression and threat awareness

Socio-historical developments and their treatment by the media are expected to have imprinted on texts the public (or master-) narrative of war and threat as they circulated in the target environment. M. Baker argues that the public narrative of the 'War on Terror' is a recent master-narrative, which is

> aggressively sustained and promoted through a myriad of channels across the entire world, thus rapidly acquiring the status of a super narrative that cuts across geographical and national boundaries and directly impacts the lives of every one of us, in every sector of society.
> (M. Baker 2005: 7)

In fact aggression and conflict, war and threat, as well as vulnerability, terror and fear, seem to have been registered differently in the two versions, with the TTb enforcing war trauma and aggression, probably mimicking the stance of the media towards it –*The Lord of the Rings* offered healing to the war traumas of a whole generation by facing and demystifying them – echoing the dramatic shifts in the historical context which produced TTb, always taking into account the targeting of more aware audiences of (young) adults.

Aggression is defined as an act of "physical or spoken behaviour which is threatening or involves harm to someone or something" (*Cambridge Online Dictionary*, online). Harm causes pain, perceived both mentally and bodily and text "presents a linguistic dimension" of it (Lascaratou 2007: 9). The four first shifts in the examples below show how the fairy tale gloss of the 1985 (TTa) version is replaced by a threat-awareness intention through enforcing expressiveness of items describing people's or creatures' perception of threat. ST1 *yelled* becomes TT1a *ξεφώνιζαν* vs. TT1b *ούρλιαζαν*, showing the concerted efforts of the orks to terrify human beings and their allies. One could argue that it also creates a sense that orcs are out of control, since the sound they produce is more animalish and evil in TTb. TTb also seems more elaborated in terms of image and sound awareness in all four examples.

ST1   The Orcs *yelled* and jeered. (*TT* 1954/2007: 704)

TT1a   Οι Όρκ *ξεφώνιζαν* και κορόιδευαν. (1985: 167)

TT1b   Οι Όρκ *ούρλιαζαν* και κορόιδευαν. (2001: 195)

Similarly, ST2 *cry* becomes TT2a *ξεφωνητό* vs. TT2b *κραυγή*. In the same vein, TT3a *ξεφωνητά* changes into TT3b item *ουρλιαχτά* translating ST *shouts* and TT4b adds the modifier *άγριες φωνές*.

ST2   Down from the wall leapt Gimli with a fierce *cry* that echoed in the cliffs. (*TT* 1954/2007: 698)

TT2a   Ο Γκίμλι πήδηξε κάτω από το τείχος μ'ένα άγριο *ξεφωνητό*, που αντήχησε στους λόφους. (1985: 163)

TT2b   Ο Γκίμλι πήδηξε κάτω από το τείχος με μια άγρια *κραυγή*, που αντήχησε στους λόφους. (2001: 190)

ST3   A noise of tramping feet and harsh *shouts*. (*TT* 1954/2007: 960)

TT3a   Θόρυβος από πολλά πόδια και στριγκά *ξεφωνητά*. (1985: 404)

TT3b   Θόρυβος από πολλά πόδια και στριγκά *ουρλιαχτά*. (2001: 472)

ST4   And then suddenly he heard cries and *voices*. (*TT* 1954/2007: 960)

TT4a   Και τότε ξαφνικά άκουσε σκουξίματα και *Ø φωνές*. (1985: 404)

TT4b   Και τότε ξαφνικά άκουσε σκουξίματα και <u>*άγριες*</u> *φωνές*. (2001: 472)

Another item possibly shaping aggressive behaviour is TT5b item *τινάχτηκε* which replaces a rather neutral TTa expression *πίεσε τα πόδια του στη γη*. TT5b item draws on the attack/alertness narrative, which builds up a hostile body movement in opposition with the TTa option, which is deprived of this tension.

ST5   Then Sam played his last trick. With all his strength he pulled away and got his feet firmly planted; then suddenly *he drove his legs against the ground* and with his whole force hurled himself backwards. (*TT* 1954/2007: 950)

TT5a   Τότε ο Σαμ έπαιξε το τελευταίο του κόλπο. Με όλη του τη δύναμη τραβήχτηκε και στερέωσε καλά τα πόδια του· ύστερα ξαφνικά *πίεσε τα πόδια του στη γη* και με όλη του τη δύναμη έπεσε πίσω. (1985: 395)

TT5b   Τότε ο Σαμ έβαλε σε ενέργεια το τελευταίο του κόλπο. Με όλη του τη δύναμη τραβήχτηκε και πάτησε γερά στα πόδια του· ύστερα ξαφνικά *τινάχτηκε* και με όλη του τη δύναμη έπεσε πίσω. (2001: 463)

These shifts highlight a tension emanating from conflict and possibly imply threat awareness and a tendency towards a more detailed and representational TTb. Occasionally threat and pain awareness are registered in TTa, but these instances are rather rare.[89]

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[89] In some rare instances threat awareness and pain are also displayed in TTa more than in TTb, as the following examples show. TTa items *τινάχτηκε πίσω* (vs. TTb *τραβήχτηκε*) and TTa *σφάδαζαν* (vs. TTb *έτρεμαν*) imply instant and intense reaction to pain, which is not evident in TTb *τραβήχτηκε προς τα πίσω* and *έτρεμαν*.

ST   Three times Sam struck back with all his force, and at last one single chord of all the countless cords snapped and twisted, curling and whipping through the air. One end of it lashed Sam's hand, and he cried out in pain, *starting back* and drawing his hand across his mouth. (TT 1954/2007: 945)

TTa   Τρεις φορές ο Σαμ χτύπησε με όλη του τη δύναμη, και τέλος μια μοναδική χορδή ανάμεσα σ' όλες τις αμέτρητες χορδές κόπηκε και συστράφηκε και κουλουριάστηκε μαστιγώνοντας τον αέρα. Η μία της άκρη χτύπησε το χέρι του Σαμ κι αυτός ξεφώνισε απ' τον πόνο και *τινάχτηκε πίσω* βάζοντας το χέρι στο στόμα του. (1985: 390)

TTb   Τρεις φορές ο Σαμ χτύπησε με όλη του τη δύναμη, και τελικά μια μοναδική χορδή ανάμεσα σ' όλες τις αμέτρητες χορδές κόπηκε και συστράφηκε και κουλουριάστηκε μαστιγώνοντας τον αέρα. Η μία της άκρη χτύπησε το χέρι του Σαμ κι αυτός φώναξε απ' τον πόνο και *τραβήχτηκε προς τα πίσω* βάζοντας το χέρι του στο στόμα του. (2001: 456)

ST   Heaving up again, wrenching away from the pain, she bent her *writhing* limbs beneath her and sprang backwards in a convulsive leap. (*TT* 1954/2007: 953)

TTa   Τραβήχτηκε πάνω πάλι, ξεκαρφώνοντας το κορμί της από τον πόνο, λύγισε τα πόδια της *που σφάδαζαν* κάτωθέ της και πήδηξε πίσω μ' ένα σπασμωδικό πήδημα. (1985: 398)

TTb   Τραβήχτηκε πάνω πάλι, ξεκαρφώνοντας το κορμί της από τον πόνο, λύγισε τα πόδια της *που έτρεμαν* κάτωθέ της και κινήθηκε προς τα πίσω μ' ένα σπασμωδικό πήδημα. (2001: 465)

Aggression and threat is also enforced in TTb through the description of nature as wild and unrestrained, similar to the human psyche. ST6 *swift stream* is rendered as TT6a *γρήγορα ρυάκια* vs. TT6b *ορμητικά ρυάκια*. Nature also seems to suffer and be in pain in TT7b (see <u>*τσουχτερός άνεμος*</u>, a conventional metaphor used mostly for physical pain and sensory distraction vs. TT7a *κοφτερός*, a less conventional metaphor).

ST6   … and this (way) they followed, up and down in a green country, crossing small *swift* streams by many fords. (*TT* 1954/2007: 686)

TT6a   … κι αυτόν (το δρόμο) ακολούθησαν, ανηφορίζοντας και κατηφορίζοντας σε μια καταπράσινη περιοχή, διασχίζοντας από ρηχά περάσματα, πολλά, μικρά, *γρήγορα* ρυάκια. (1985: 151)

TT6b   … κι αυτόν (το δρόμο) ακολούθησαν, ανηφορίζοντας και κατηφορίζοντας σε μια καταπράσινη περιοχή, διασχίζοντας από ρηχά περάσματα, πολλά, μικρά *ορμητικά* ρυάκια. (2001: 176)

ST7   A *keen* wind was blowing from the North again (*TT* 1954/2007: 696)

TT7a   Ένας *κοφτερός* άνεμος φυσούσε ξανά απ'το Βοριά. (1985: 161)

TT7b   Ένας *τσουχτερός* άνεμος φυσούσε ξανά απ'το Βοριά. (2001: 187)

Furthermore, TT8b option *βραχώδεις κορυφές* seems to intensify the narrative of aggression and hostility as contrasted to the TT8a item *πέτρινες κορυφές* which less overtly activates the narrative of hostility. It appears that, in terms of aggression and hostility, TTb is in favour of images invested with war connotations, as opposed to TTa.

ST8   The Cleft, Cirith Ungol, was before him, a dim notch in the back ridge, and the *horns of rock* darkling in the sky on either side. (*TT* 1954/2007: 946)

TT8a   Το Φαράγγι, η Κίριθ Ούνγκολ, ήταν τώρα μπροστά του, μια αμυδρή εγκοπή στη μαύρη κορυφογραμμή και οι *πέτρινες κορυφές* σκοτεινές στον ουρανό δεξιά κι αριστερά. (1985: 391)

TT8b   Το φαράγγι, η Κίριθ Ούνγκολ, ήταν πλέον μπροστά του, μια αμυδρή εγκοπή στη μαύρη κορυφογραμμή και οι *βραχώδεις κορυφές* σκοτεινές στον ουρανό δεξιά κι αριστερά (2001: 458)

In contexts of battle description, TTb seems to be enforcing implications of aggression and threat more than TTa does. The shift assumes awareness of violence and its massive projection on society through the mass media (TV, cinema, internet), which has also affected everyday life and assisted in the construction of master-narratives (Baker 2005). TTb's emphatic approach on the projection of aggressive scenes seems to parallel the "cinematic proximity" provided to spectators by TV with reference to reported events of war, which has reportedly affected their "own sense of engagement with the event" (Chouliaraki 2007b: 132).

5.5.2 War and conflict associations

ST9 item *alarm* becomes TT7a *κίνδυνος* vs. TT7b *συναγερμός*, which is connotatively richer. The latter constructs an alarming setting, it activates scenarios of military attacks, possibly reviving older collective memories of the Nazi occupation of Greece narrative in 1940, and more recent historical events, presented in a spectacular way by the media, such as air-attacks reinforced through the first Gulf War simulation on TV screens.

ST9   The slow night passed without tidings or *alarm*. (*TT* 1954/2007: 686)

TT9a   Η νύχτα πέρασε αργά χωρίς νέα ή *κίνδυνο*. (1985: 151)

TT9b   Η νύχτα πέρασε αργά χωρίς νέα ή *συναγερμούς*. (2001: 177)

The first translation (1985) opts for "formally equivalent" counterparts (Nida 1964: 159), that is, attention is paid to both form and content and the target language matches "as closely as possible the different elements in the source language" (ibid). The translator confirms that the first Greek text is closer to Tolkien's writing (see Appendix 5). TTa options are occasionally invested with a humorous tone which blurs the conflict implied through the TTb options. The source-orientedness of the TTa version is naturalized in TTb: ST10 item *draw swords*, becomes TT10b *θα πολεμήσουμε* which highlights the conflict narrative and cancels the metaphorical and perhaps humorous gloss of TT10a *θα ξεσπαθώσουμε*. TTb brings the target audiences closer to the battlefield, yet simulating the feeling created in spectators by TV mediation, where they become "onlookers who [are] watching from a safe distance" the violent events taking place at wartime (Chouliaraki 2007b: 136).

ST10   'Come!' said Aragorn. 'This is the hour when *we draw swords* together!'(*TT* 1954/2007: 696)

TT10a   -Έλα! είπε ο Άραγκορν. Την ώρα τούτη θα *ξεσπαθώσουμε* μαζί! (1985: 160)

TT10b   -Έλα! του είπε ο Άραγκορν. Την ώρα τούτη θα *πολεμήσουμε* μαζί! (2001: 187)

Connotations of conflict and threat heightened in TTb seem to be also highlighted through the TT11a *ασφαλισμένος* vs. TT12b *ασφαλής* shift below. *Ασφαλισμένος* in TT11a alludes to a security narrative rather confined to financial risks (though not necessarily), whereas TT11b *ασφαλής* assumes a broader concept of insecurity and vulnerability, that is, of a physical or/and psychological nature. Thus the need for safety is heightened in TTb, assuming a stronger imminent threat.

ST11   'All who can have now got *safe* within, Aragorn', he called. 'Come back!' (*TT* 1954/2007: 701)

TT11a   Όλοι όσοι μπορούν, είναι τώρα μέσα *ασφαλισμένοι*, Άραγκορν, φώναξε. Έλα πίσω! (1985: 165)

TT11b   Όλοι όσοι μπορούν, είναι τώρα μέσα *ασφαλείς*, Άραγκορν, φώναξε. Έλα πίσω! (2001: 193)

Insecurity and awareness of threat, as highlighted in TTb, is assumed to be a reflection of the impact of socio-political context on text. The Gulf War (1991) and the flying missiles viewed on TV screens have heightened insecurity and made mass audiences feel vulnerable by visualizing conflict and threat. Indeed, TV has offered a "panorama of air war with factual description, dramatic narration and elements of exposition […] which invites the spectator to study the event as a spectacle (Chouliaraki 2007b: 138).

The use of a sword is implied in TT12b item *κόφ' τα* alluding to effective use of violence vs. TT12a item *ριχ' τα κάτω*, which seems to major on the effect of attack in a rather neutral manner, by simply the use of force. TTb makes use of raw images of war, similar to real-life images broadcasted by the media.

ST12   Sam laughed grimly. 'Cobwebs!' he said. 'Is that all? Cobwebs! But what a spider! Have at 'em, *down with 'em*!' (*TT* 1954/2007: 945)

TT12a   Ο Σαμ γέλασε αγριεμένα. – Αραχνοδίχτυα! Είπε. Αυτό είν' όλο; Αραχνοδίχτυα! Αλλά και τι αράχνη! Απάνω τους, *ριχ' τα κάτω*! (1985: 390)

TT12b   Ο Σαμ γέλασε αγριεμένα. – Αραχνοδίχτυα! Είπε. Αυτό είν' όλο; Αραχνοδίχτυα! Αλλά και τι αράχνη! Απάνω τους, *κόφ' τα*! (2001: 456)

Moreover, stronger war and conflict associations are activated in 13b and 14b: TTb employs modern military hierarchy items, *λοχαγοί*, assuming modern war contexts vs. TT13/14a *καπεταναίοι/Καπετάν* which carry an almost artistic effect in addition to activating heroic war memories.

ST13   Then, not far inside, or so he thought, he heard the two *captains'* voices talking again. (*TT* 1954/2007: 965)

TT13a   Ύστερα, όχι πολύ βαθιά, ή έτσι νόμισε, άκουσε τις φωνές των δύο *καπεταναίων* που κουβέντιαζαν ξανά. (1985: 409)

TT13b   Ύστερα, όχι πολύ βαθιά, ή έτσι νόμισε, άκουσε τις φωνές των δύο *λοχαγών* που κουβέντιαζαν ξανά. (2001: 478)

ST14   By all the signs, *Captain* Shagrat, I'd say there's a large warrior loose (*TT* 1954/2007: 967)

TT14a Απ'όλα τα σημάδια, *Καπετάν* Σαγκράτ, θα'λεγα πως είναι κάποιος μεγαλόσωμος πολεμιστής (1985: 411)

TT14b Απ'όλα τα σημάδια, *λοχαγέ* Σαγκράτ, θα'λεγα πως είναι κάποιος μεγαλόσωμος πολεμιστής (2001: 481)

Conflict and threat are further enforced in TTb, as shown in example 15. TT15a *κάνοντας κάποιο σχέδιο* is retranslated as *καταστρώνοντας κάποιο σχέδιο* in TT15b, fitting the war narrative, according to which generals usually set or implement strategic plans to defeat the enemy. The expression is used metaphorically referring to the eyes of Shelob, the spider, compared to a spy. TT15b uses this conflict and threat awareness item to construct the fear of espionage, as a ubiquitous repercussion at war time, and also current society's increased sensitivity to being spied upon by modern surveillance and online technologies.

ST15 'Have those eyes come back? No […]. But I still think that they are looking at me, or thinking about me: *making* some other plan'. (*TT* 1954/2007: 945)

TT15a Μήπως ήρθαν ξανά εκείνα τα μάτια; Όχι […]. Όμως εξακολουθώ να αισθάνομαι πως με κοιτάζουν ή με σκέπτονται: *κάνοντας* κάποιο άλλο σχέδιο. (1985: 390)

TT15b Μήπως ήρθαν ξανά εκείνα τα μάτια; Όχι […].Όμως εξακολουθώ να αισθάνομαι πως με κοιτάζουν ή με σκέπτονται: *καταστρώνοντας* κάποιο άλλο σχέδιο. (2001: 457)

Likewise, the shift between TT16a *Ομάδα* and TT16b *Συντροφιά* highlights interpersonal proximity assumed at risk situations.

ST16 And the C̲ouncil gave him companions, so that the errand should not fail. And you are the last of all the *Company*. (*TT* 1954/2007: 957)

TT16a Και το Σ̲υμβούλιο του έδωσε συντρόφους για να μην αποτύχει η αποστολή. Κι εσύ είσαι ο τελευταίος από την *Ομάδα*. (1985: 402)

TT16b Το σ̲υμβούλιο του είχε δώσει συντρόφους για να μην αποτύχει η αποστολή. Κι εσύ είσαι ο τελευταίος από τη *Συντροφιά*. (2001: 470)

A few counter-examples in the materials occasionally highlight the narrative of war in TTa, but this is rather rare.[90] Repugnance and obnoxiousness towards Evil represented

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[90] See for instance TTa *κλαγγή του ατσαλιού* vs. TTb *θόρυβος του ατσαλιού*:

ST Now the flicker of approaching torches and the *clink* of steel ahead was very near. (*TT* 1954/2007: 960)

TTa Τώρα το τρεμόσβημα των δαυλών που πλησίαζαν και η *κλαγγή* του ατσαλιού ήταν πολύ κοντά από μπροστά. (1985: 404)

here as a spy is emphasized in TTb in the following instances: TT17a vague item *γεμάτα σκοπό* becomes TT17b *γεμάτα κακές προθέσεις*, TT18a item *απαίσια ματιά* is rendered as *μοχθηρία* and TT19a *βρόμα ακατανόμαστη* changes into TT19b *βρώμα φριχτή*. In her effort to give prominence to an unequal battle between Good and Evil and the perilous situation the hobbits have to face fighting against the spider, the translator seems to raise expressiveness of ST18 *dreadful stare* in TT18b. The shift is also assumed to function as a suspense-generating technique.

ST17   Monstrous and abominable eyes they were, bestial and yet filled with *purpose* and with hideous delight, gloating over their prey trapped beyond all hope of escape. (*TT* 1954/2007: 943)

TT17a   Ήταν μάτια τερατώδη και σιχαμερά, κτηνώδη, κι όμως γεμάτα *σκοπό* κι απαίσια απόλαυση, καμάρωναν χαιρέκακα βλέποντας τη λεία τους παγιδευμένη πέρα από κάθε ελπίδα διαφυγής. (1985: 389)

TT17b   Ήταν μάτια τερατώδη και σιχαμερά, κτηνώδη, κι όμως γεμάτα *κακές προθέσεις* κι απαίσια απόλαυση, καμάρωναν χαιρέκακα βλέποντας τη λεία τους παγιδευμένη πέρα από κάθε ελπίδα διαφυγής. (2001: 454)

ST18   Frodo and Sam, horror-stricken, began slowly to back away, their own gaze held by the *dreadful stare* of those baleful eyes. (*TT* 1954/2007: 943)

TT18a   Ο Φρόντο και ο Σαμ, κατατρομαγμένοι άρχισαν να πισωπατούν, με το βλέμα τους ακινητοποιημένο από την *απαίσια ματιά* εκείνων των θανατερών ματιών˙ (1985: 389)

TT18b   Ο Φρόντο και ο Σαμ, κατατρομαγμένοι άρχισαν να πισωπατούν, με το βλέμα τους ακινητοποιημένο από την *μοχθηρία* εκείνων των θανατερών ματιών˙ (2001: 455)

ST19   Out of it came a stench, not the sickly odour of decay in the meads of Morgul, but a foul reek, as if filth *unnameable* were piled and hoarded in the dark within (*TT* 1954/2007: 938)

TT19a   Το Άντρο της Σέλομπ. Από᾽μέσα έβγαινε μία αποφορά, όχι η αρρωστημένη μυρωδιά της σαπίλας των λιβαδιών της Μόργκουλ, αλλά μια απαίσια μυρωδιά, λες και βρώμα *ακατανόμαστη* να είχε μαζευτεί και να ήταν φυλαγμένη στο σκοτάδι μέσα (1985: 384)

TT19b   Το Άντρο της Σέλομπ. Από᾽μέσα έβγαινε μία αποφορά, όχι η αρρωστημένη μυρωδιά της σαπίλας των λιβαδιών της Μόργκουλ, αλλά μια απαίσια μυρωδιά, λες και βρώμα *φριχτή* να είχε μαζευτεί και να ήταν φυλαγμένη στο σκοτάδι μέσα (2001: 449)

The obnoxiousness of the enemy is often constructed through items which symbolize the sneakiness and treacherousness of Evil. In this vein, TT20a *σκιερή τρύπα* carries rather

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TTb   Το τρεμόσβημα των δαυλών που πλησίαζαν και ο *θόρυβος* του ατσαλιού ήταν πολύ κοντά μπροστά του. (2001: 473)

positive implications, in contrast to <u>*σκοτεινή τρύπα*</u>, highlighting the sneaky intentions of the spider in TT20b.

ST20   A little way ahead and to his left he saw suddenly […] a black *hole of shadow* under the cliff, the most loathy shape. (*TT* 1954/2007: 949)

TT20a   Λίγο πιο μπροστά και αριστερά, είδε ξαφνικά να ξεπετάγεται, από μια μαύρη *σκιερή τρύπα* […] η πιο αηδιαστική μορφή. (1985: 394)

TT20b   Λίγο πιο μπροστά και αριστερά, είδε ξαφνικά να ξεπετάγεται, από μια μαύρη *σκοτεινή τρύπα* […] η πιο αηδιαστική μορφή. (2001: 461)

TTb shows the translator's effort to construct a war and conflict narrative and informs Tolkien's 'secondary world' with contemporary war-related vocabulary which enforces violence, as well as modifiers underlying the malice of the enemy. On the other hand, TTa seems to underscore the power of the rivals, rather concealing traces of violence or war trauma. TTb seems to be in line with the spectacular images the media projected during the two Gulf Wars, attributing to the second translation a cinematographic effect, which, in media terms, is "devoid of human agency but full of the spectacularity of striking action" (Chouliaraki 2007b: 138).

5.5.3 Heroism

The battle between Good and Evil is uneven, taking into consideration that the enemy is an almost indestructible malevolent spirit. In the battle at Helm's Deep, the dwarf (ST21) and the hobbit (ST22) entrapped in the giant spider's lair, show their eagerness to fight, with a view to saving Middle Earth from Evil. Bloody intentions are also exhibited by Aragorn, the modest king who fights not for his throne but to help Frodo destroy the Ring (ST23). Addition of *αμέσως* in the dwarf's dialogue with the elf Legolas while they are resting at Helm's Deep before the battle (TT21b), and *με όλες μας τις δυνάμεις* in Aragorn's words (TT23b) are intensification and evaluation techniques which construct a narrative of bravery and threat awareness (of good creatures and beings). Intensification and evaluation are positive politeness devices (Sifianou 1992) which have been employed in TTb for constructionist purposes. The concept of aggression is underpinned in TTb through TT22b *φούντωσε* (alluding to fire with connotations of passion), rendering ST22 *flamed*, and TT24b *ίσιωσε το κορμί του* rendering ST24 *drew himself up*. Their counterparts, in TT22a, *άναψε* (simply alluding to a flame) and TT24a

τεντώθηκε, respectively, can less eloquently circulate the narrative of eagerness to fight threat and aggression. TTb items seem to be connoting feelings of patriotism heightening the national psyche, a critical element of fantasy literature (Manlove 1999, see section 1.3.1). Again, TTb seems to be more aware of aggression and threat, unlike TTa, which tends to mitigate such emotions and present an innocent, threat-divested narrative.

ST21   'Indeed it is time for sleep. Sleep! I feel the need of it, as never I thought any dwarf could. Riding is tiring work. Yet my axe is restless in my hand. Give me a row of orc-necks and room to swing and all weariness will fall from me. (*TT* 1954/2007: 694)

TT21a   Στην πραγματικότητα είναι ώρα για ύπνο. Ύπνο! Νιώθω την ανάγκη του όπως ποτέ δεν πίστευα πως θα την ένιωθε νάνος. Η ιππασία είναι κουραστική δουλειά. Όμως το τσεκούρι μου δε θέλει να καθίσει ήσυχο στο χέρι μου. Δώσ'μου μια σειρά από λαιμούς Ορκ και αρκετό χώρο να το δουλέψω και όλη η κούραση θα φύγει Ø από πάνω μου! (1985: 158)

TT21b   Στην πραγματικότητα είναι ώρα για ύπνο. Ύπνο! Νιώθω την ανάγκη του όπως ποτέ δεν πίστευα πως θα την ένιωθε Νάνος. Η ιππασία είναι κουραστική δουλειά. Όμως το τσεκούρι μου δε θέλει να καθίσει φρόνιμα στο χέρι μου. Δώσε μου μια σειρά από λαιμούς Ορκ και αρκετό χώρο να το δουλέψω και όλη η κούραση θα φύγει *αμέσως* από πάνω μου! (2001: 185)

ST22   Then Frodo's heart *flamed* within him, and without thinking what he did, whether it was folly or despair or courage, he took the Phial in his hand and with his right hand drew his sword. (*TT* 1954/2007: 943)

TT22a   Τότε η καρδιά του Φρόντο *άναψε* μέσα του και χωρίς να σκεφτεί τι έκανε, αν ήταν ανοησία ή απελπισία ή θάρρος, πήρε το Φιαλίδιο στο αριστερό του χέρι και με το δεξί τράβηξε το σπαθί του. (1985: 389)

TT22b   Τότε η καρδιά του Φρόντο *φούντωσε* μέσα του και χωρίς να σκεφτεί τι έκανε, αν ήταν ανοησία ή απελπισία ή θάρρος, πήρε το φιαλίδιο στο αριστερό του χέρι και με το δεξί τράβηξε το σπαθί του. (2001: 455)

ST23   'Then let us defend it and hope!' said Aragorn. (*TT* 1954/2007: 700)

TT23a   Τότε, ας το υπερασπιστούμε Ø κι ας ελπίζουμε, είπε ο Άραγκορν. (1985: 165)

TT23b   Τότε, ας το υπερασπιστούμε *με όλες μας τις δυνάμεις* κι ας ελπίζουμε, είπε ο Άραγκορν. (1985: 192)

ST24   The man's face lighted with joy and wonder. He *drew himself up*. (*TT* 1954/2007:688)

TT24a   Το πρόσωπο του ανθρώπου φωτίστηκε από χαρά και απορία. *Τεντώθηκε*. (1985: 153)

TT24b   Το πρόσωπο του άνδρα φωτίστηκε από χαρά και απορία. *Ίσιωσε το κορμί του*. (2001: 178)

Threat awareness in TTb is highly likely to have been triggered by (and constructing) the context Greece found itself in during the 1990's, "in the new system of international

relations" (*IME*, online). Issues such as "the Macedonia problem, the breakup of Yugoslavia, the crisis in the relations between Greece and Turkey (the armament of Cyprus, the Imia, the Oçalan case)" (ibid), which throughout the 90s were transmitted through TV as spectacle, have heightened vulnerability awareness and enforced the narrative of having to protect one's identity, history and borders to such an extent that it is assumed to have penetrated translation practice.

The narrative of **conflict and war** is also constructed in the next two examples through the use of the TTb term *άνδρας* vs. TTa *άνθρωπος*. TT25a and TT26a options are politically correct, focusing on the human aspect of king Théoden, blurring connotations of aggression or gender. On the other hand, TT25b and TT26b possibly intend to highlight the potential of men as warriors, constructing a chivalry narrative.

ST25   Théoden had sat silent, hidden from the *man's* sight behind his guards. (*TT* 1954/2007: 688)

TT25a   Ο Θέοντεν είχε καθίσει σιωπηλός, κρυμμένος απ᾽τα μάτια *του ανθρώπου*, πίσω από τους φρουρούς του˙ (1985: 153)

TT25b   Ο Θέοντεν είχε καθίσει σιωπηλός, κρυμμένος απ᾽τα μάτια *του άνδρα*, πίσω από τους φρουρούς του˙ (2001: 178)

As suggested, TT26b option *άνδρα* (man) is also used to refer to fighters highlighting the war narrative:

ST26   The *man's* face lightened with joy and wonder. […] Then he knelt, offering his notched sword to the king. (*TT* 1954/2007: 688)

TT26a   Το πρόσωπο *του ανθρώπου* φωτίστηκε από χαρά και απορία. […] Ύστερα γονάτισε προσφέροντας το στομωμένο του σπαθί στον βασιλιά (1985: 153)

TT26b   Το πρόσωπο *του άντρα* φωτίστηκε από χαρά και απορία. […]Ύστερα γονάτισε προσφέροντας το στομωμένο του σπαθί στον βασιλιά (2001: 178)

Similarly, TT27b metaphor *τείχος από τις αψίδες* is used to portray people's determination, as a courageous reaction against fear, to gather all their military power and defend their land: despite their minimal chances of winning one of the fights, they ignore fear and do not recede. This narrative of war, alluding to the fear-fighting technique of the construction of walls and defense towers erected to protect a town from its enemies, is mitigated through TT27a item *σχηματισμός από τις αψίδες*.

ST27   We were overmastered. The shield-*wall* was broken (*TT* 1954/2007: 689)

TT27a   Νικηθήκαμε. *Ο σχηματισμός* από τις αψίδες μας έσπασε. (1985: 152)

TT27b   Νικηθήκαμε. *Το τείχος από τις αψίδες μας έσπασε.* (2001: 178)

Fear, triggered by unequal fight, also emanates from the contrast between the little hobbit from the Shire and the gigantic evil spider. More specifically, the capitalized initial in TT28b *Χόμπιτ* (versus TT28a item *χόμπιτ*) seems to enforce the strength, status and courage of the tiny creature, Frodo, which help him surpass his fear and fight against a strong enemy. Furthermore, *εκείνα τα μάτια* modifying the eyes of the spider in TT28b makes it look even more evil and abominating, and hence a tougher enemy for Frodo to fight.

ST28   Then holding the star aloft and the bright sword advanced, Frodo, <u>*hobbit*</u> of the Shire, walked steadily down to meet the eyes. (*TT* 1954/2007: 943)

TT28a   Ύστερα κρατώντας το αστέρι ψηλά και το αστραφτερό σπαθί προχώρησε, ο Φρόντο, *χόμπιτ* του Σάιρ, βαδίζοντας σταθερά να συναντήσει Ø τα μάτια. (1985: 389)

TT28b   Ύστερα κρατώντας το αστέρι ψηλά και το αστραφτερό σπαθί προχώρησε, ο Φρόντο, <u>*Χόμπιτ*</u> του Σάιρ, βαδίζοντας σταθερά να συναντήσει *εκείνα* τα μάτια. (2001: 455)

Similarly, ST29 item *got his feet firmly planted* is rendered in TT29a as <u>*στερέωσε καλά τα πόδια του*</u> and in TT29b as <u>*πάτησε γερά στα πόδια του*</u>. Both items are used literally but TT29b item also has a metaphorical reading with connotations of determination, perseverance and **aggression**, possibly exhibiting the hobbit's eagerness to fight the monstrous spider, Shelob. This image of Frodo's vigilance delivered in TTb, seems to insinuate consolidation of armed forces prior to a fight and alludes to a defense mechanism against imminent threat.

ST29   Then Sam played his last trick. With all his strength he pulled away and *got his feet firmly planted*; (*TT* 1954/2007: 950)

TT29a   Τότε ο Σαμ έπαιξε το τελευταίο του κόλπο. Με όλη του τη δύναμη τραβήχτηκε και *στερέωσε καλά τα πόδια του·* (1985: 395)

TT29b   Τότε ο Σαμ έβαλε σε ενέργεια το τελευταίο του κόλπο. Με όλη του τη δύναμη τραβήχτηκε και *πάτησε γερά στα πόδια του·* (2001: 462)

ST30   Sam did not wait to wonder what was *to be done*, or whether he was brave, or loyal, or filled with rage. (*TT* 1954/2007: 952)

TT30a   Ο Σαμ δεν περίμενε να συλλογιστεί τι έπρεπε *να γίνει* ή αν ήταν γενναίος, ή πιστός, ή έβραζε απ' το θυμό.(1985: 397)

TT30b   Ο Σαμ δεν περίμενε να συλλογιστεί τι έπρεπε *να κάνει* αν ήταν γενναίος ή πιστός ή αν έβραζε απ' το θυμό. (2001: 464)

Sections 5.5.1 (Aggression and threat awareness), 5.5.2 (War and conflict associations) and 5.5.3 (Heroism) highlighted the intention of TTb version to raise awareness of the value of citizen responsibility for defending a common cause. Such shifts are ubiquitous in the materials. See for instance TT30a *να γίνει* vs. TT30b *να κάνει*: TTb seems to construct a narrative of citizen responsibility. One could argue that TTa *να γίνει* constructs passive participants, waiting for someone to save them, while TTb *να κάνει* presupposes the hobbit's active involvement in the common cause.

It is as if the translator attempts to favour the narrative that ethnic or racial barriers are unproductive concepts when it comes to defending a common cause, as men or creatures despite their different background collaborate to fight the enemy.

5.5.4. Sensory experience and myth vs. reality in constructing the environment

The Lord of the Rings is rich in descriptions involving images transmitted or perceived through the senses. The following examples demonstrate different tendencies assumed in the two versions, with the TTa maintaining a highly descriptive tone of images, noises and smells of the ST –toning down aggression in TTa and enhancing an interconnection of human beings to nature– and the TTb disregarding these discoursal intentions.

The **auditory sense** is constructed in a more elaborated way in TTa, opting for choices with fairy-tale connotations and TTb playing them down. This is exhibited in TT31a item *αντήχησαν* vs. TT31b option *ήχησαν*. TT31a option carries an emotional load which constructs an all-inclusive experience of hearing, favouring the interconnection of man and nature implication. By contrast, TT31b tones down the fairy-tale implication assumed in TT31a, which enhances the sensory experience.

ST31   At dawn the horns *sounded*, and within an hour they took the road again. (*TT* 1954/2007: 686)

TT31a   Την αυγή τα βούκινα *αντήχησαν* και σε μία ώρα πήραν το δρόμο πάλι. (1985: 151)

TT31b   Την αυγή τα βούκινα *ήχησαν* και σε μία ώρα πήραν το δρόμο πάλι. (2001: 177)

In the same vein, in the case of the **visual sense**, TT32a item *λαμπράδα* rendering ST *brightness* is a target language neologism with a positively charged effect, seemingly enforcing the mythical representation of the world, as contrasted with the more

conventional TT32b option *λάμψη*, which may be assumed to be negatively-charged as well.

ST32   They [the eyes of the spider] wavered. Doubt came into them as the light approached. One by one they dimmed, and slowly they drew back. No *brightness* so deadly had ever afflicted them before. (*TT* 1954/2007: 944)

TT32a   Αμφιταλαντεύτηκαν [τα μάτια της αράχνης]. Αμφιβολία γεννήθηκε μέσα τους καθώς το φως πλησίαζε. Ένα ένα ξεθώριασαν και αργά τραβήχτηκαν πίσω. Ποτέ ως τώρα δεν τα είχε βασανίσει τέτοια θανατερή *λαμπράδα*. (1985: 389)

TT32b   Αμφιταλαντεύτηκαν [τα μάτια της αράχνης]. Αμφιβολία γεννήθηκε μέσα τους καθώς το φως πλησίαζε. Ένα ένα ξεθώριασαν και αργά τραβήχτηκαν πίσω. Ποτέ ως τότε δεν τα είχε βασανίσει τέτοια θανατερή *λάμψη*. (2001: 455)

The same goes for TT34a <u>*Φιαλίδιο της Γκαλάντριελ*</u> which seems to heighten the mythical representation of the *Phial* vs. *φιαλίδιο της Γκαλάντριελ* which does not, rendering ST *Phial of Galandriel*, a magical, glimmering object that Galadriel offered Frodo as a gift during the visit of the Fellowship in Lothlórien.[91] Again the image of a magical, shiny little object is heightened in TT33a and toned down in TT33b:

TT33   Slowly his hand went to his bosom, and slowly he held aloft the <u>*Phial*</u> of Galadriel. For a moment it glimmered, faint as a rising star struggling in heavy earthward mists […]. (*TT* 1954/2007: 942)

TT33a   Αργά το χέρι του πήγε στον κόρφο του και αργά σήκωσε ψηλά το <u>*Φιαλίδιο*</u> της Γκαλάντριελ. Για μια στιγμή τρεμόσβησε, θαμπό σαν άστρο που ανατέλλει και παλεύει μέσα σε γήινες ομίχλες […]. (1985: 388)

TT33b   Αργά το χέρι του πήγε στον κόρφο του και αργά σήκωσε ψηλά το *φιαλίδιο* της Γκαλάντριελ. Για μια στιγμή τρεμόσβησε, θαμπό σαν άστρο που ανατέλλει και παλεύει μέσα σε γήινες ομίχλες […]. (2001: 453)

The translator uses a neologism to enforce the mythical quality of the **olfactory sense** in TT34a with the item *μολεμένο* rendering ST34 item <u>*putrid light*</u>, describing the nasty smell of the spider. TT34b item *μολυσμένο* seems to naturalize the mythical reading and enforce threat awareness, which TTa item *μολεμένο* blurs.

ST34   Now the miserable creature was right under her, for the moment out of the reach of her sting and of her claws. Her vast belly was above him with its *putrid* light, and the *stench* of it almost smote him down. (*TT* 1954/2007: 952)

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[91] See the epigram to Chapter 7.

TT34a   Τώρα το άθλιο πλάσμα βρισκόταν ακριβώς από κάτω της, και για την ώρα εκτός βολής του κεντριού και των νυχιών της. Η τεράστια κοιλιά της βρισκόταν από πάνω του με το *μολεμένο* της φως και η βρώμα της κόντευε να τον σκάσει. (1985: 397)

TT34b   Το άθλιο πλάσμα βρισκόταν ακριβώς από κάτω της, και για την ώρα εκτός βολής από το του κεντρί και τα νύχια της. Η τεράστια κοιλιά της βρισκόταν από πάνω του με το *μολυσμένο* της φως και η βρώμα της κόντευε να τον σκάσει. (2001: 465)

As suggested in Chapter 4, the materials show that TTa and TTb construct the environment of the story in a distinct way: TTa is assumed to nurture the mythical overtone, while TTb opts for a more realistic representation assuming aggression and threat awareness. For instance the points of the horizon (North, South) in TT35/36a are given a mythical personified overtone via the use of *Βοριάς* and *Νοτιάς* as opposed to the geographical terms *Βορράς* and *Νότος* in TT35/36b.

ST35   Is it known how great is the host that comes from the North? (*TT* 1954/2007: 690)

TT35a   Ξέρουμε πόσο μεγάλος είναι ο στρατός που έρχεται από το *Βοριά;* (1985: 155)

TT35b   Ξέρουμε πόσο μεγάλος είναι ο στρατός που έρχεται από το *Βορρά;* (2001: 181)

ST36   The lightning flickered still, far off among the mountains in the South. (*TT* 1954/2007: 696)

TT36a   Οι αστραπές συνέχισαν ν'αναβοσβήνουν μακρινές στα βουνά του *Νοτιά.* (1985: 161)

TT36b   Οι αστραπές συνέχισαν ν'αναβοσβήνουν μακρινές στα βουνά του *Νότου.* (2001: 187)

TTa also seems to assign significance to the geography and the geology of the context, that is, it highlights elements of nature important in the narration through capitalized initials (see TT37a *Φαράγγι* vs. TT37b *φαράγγι* rendering ST *Deep*). TT37a seems to mirror Tolkien's profound love for nature which results in the provision of information about "geography and geology, ecologies, flora and fauna, the seasons, weather, the night-sky, the stars and the Moon" (Curry 1997: 61, see 1.3.1). This is not the case in TTb, which tends to underscore geographical and geological information in view of highlighting a different agenda, that of human weakness and threat awareness.

ST37   At Helm's Gate, before the mouth of the <u>D</u>eep, there was a heel of rock thrust *outward* by the northern cliff. (*TT* 1954/2007: 689)

TT37a   Στην Πύλη του Χελμ, στην είσοδο του <u>Φ</u>αραγγιού, ο βορινός λόφος *ξεπέταγε* έναν θεόρατο βράχο. (1985: 154)

TT37b   Στην Πύλη του Χελμ, στην είσοδο του <u>φ</u>αραγγιού *προέβαλλε* ένας θεόρατος βράχος. (2001: 180)

The mythical perspective of the geographical context is also shown in the rendition of ST38 *Dike*, which is rendered in TT38a *Χαντακιού* possibly enhancing the implication of man's relation to nature vs. TT38b *χαντακιού* (which does not).

ST38   There *was* neither star nor moon when the Riders came to the breach in the <u>D</u>ike, where the stream from above passed out, and the road beside it ran down from the Hornburg. (1*TT* 1954/2007: 692)

TT38a   Δεν *είχε* ούτε αστέρια ούτε φεγγάρι όταν οι Καβαλάρηδες έφτασαν στην είσοδο του <u>Χ</u>αντακιού, απ'όπου περνούσε το ποτάμι που ερχόταν από ψηλά κι ο δρόμος πλάι του κατηφόριζε από το Φρούριο της Σάλπιγγας. (1985: 156)

TT38b   Δεν *φαινόταν* ούτε αστέρια ούτε φεγγάρι όταν οι καβαλάρηδες έφτασαν στην είσοδο του *χαντακιού*, απ'όπου περνούσε το ποτάμι που ερχόταν από ψηλά κι ο δρόμος πλάι του κατηφόριζε από το Φρούριο της Σάλπιγγας. (2001: 182)

Emphasis on nature and the landscape (such as natural and artificial passages and gates) is also inscribed by the capitalized initials of places such as <u>C</u>left (ST39) translated as <u>Σ</u>τενοποριά (TT39a) vs. <u>σ</u>τενοποριά (TT39b), *Under-way* (ST40) *Αποκάτω πέρασμα* (TT40a) vs. *αποκάτω πέρασμα* (TT40b) and <u>U</u>ndergate (ST41) <u>Υ</u>πόγεια <u>Π</u>ύλη (TT41a) vs. *υπόγεια πύλη* (TT41b). It seems that TTa opts for a venerated construction of nature and description of landscape (see also section 4.2.1 about rendition of place names and proper names).

ST39   Soon Sam came to a long fight of broad shallow steps. Now the orc-tower was right above him, fawning black, and in it the red eye glowed. […] He was coming on the top of the steps and was in the <u>C</u>left at last. (*TT* 1954/2007: 959)

TT39a   Σε λίγο ο Σαμ έφτασε σε μία σειρά πλατιά χαμηλά σκαλοπάτια. Τώρα ο πύργος των Όρκ βρισκόταν ακριβώς από πάνω του, μαύρος και συνοφρυωμένος, με το κόκκινο μάτι του να φέγγει. […] Πλησίαζε στην κορυφή των σκαλοπατιών και μπήκε στη <u>Σ</u>τενοποριά επιτέλους. (1985: 403)

TT39b   Σε λίγο ο Σαμ έφτασε σε μία σειρά πλατιά, χαμηλά σκαλοπάτια. Ο πύργος των Όρκ βρισκόταν ακριβώς από πάνω του, μαύρος και συνοφρυωμένος, με το κόκκινο μάτι του να φέγγει. […] Πλησίαζε στην κορυφή των σκαλοπατιών και μπήκε στη <u>σ</u>τενοποριά επιτέλους. (2001: 180)

ST40   Wait till we get to the <u>U</u>nder-<u>w</u>ay. There's a place there where we can talk a bit, while the lads go on. (*TT* 1954/2007: 964)

TT40a   Περίμενε να φτάσουμε στο <u>Α</u>ποκάτω <u>Π</u>έρασμα. Εκεί έχει ένα μέρος που μπορούμε να κουβεντιάσουμε λιγάκι, όσο τα παιδιά θα προχωρούν. (1985: 408)

TT40b   Περίμενε να φτάσουμε στο <u>α</u>ποκάτω <u>π</u>έρασμα. Εκεί έχει ένα μέρος όπου μπορούμε να κουβεντιάσουμε λιγάκι, όσο τα παιδιά θα προχωρούν. (2001: 477)

ST41   'Now off! The quick way: Back to the <u>U</u>ndergate! (*TT* 1954/2007: 962)

TT41a   – Δρόμο τώρα! Απ'το μονοπάτι που κόβει δρόμο. Πίσω στην <u>Υ</u>πόγεια <u>Π</u>όλη! (1985: 407)

TT41b   – Δρόμο τώρα! Απ'το μονοπάτι που κόβει δρόμο. Πίσω στην <u>υ</u>πόγεια <u>π</u>ύλη! (2001: 475)

Contrary to TTb which heightens the narratives of war and danger, downplaying sensory experience and the description of the landscape, TTa opts for a detailed representation of the geography of Middle Earth, probably to enforce the mythical value of the narration, and give prominence to the setting of the story, which is classified as 'children's literature' by the publishing company.

5.6 Summary of findings: A profile of a changing society

The materials in this chapter have been taken from "Helm's Deep", "Shelob's Lair" and "The Choices of Master Samwise", three chapters of the second volume of the trilogy, *The Two Towers* (books 3 and 4). These chapters, which narrate battles and are settled in a hostile and threatening environment, are representative of how Tolkien and the translator have handled themes of aggression, violence and fear. The contrastive analysis of the two Greek versions has shown that translation constructs representations that are seemingly affected by the history, power, politics, as well as the way media represented events of war.

The thematic categories examined in this chapter construct distinct narratives in the 1985 and 2001 versions. In particular, it has been shown that, in war contexts, TTa softens awareness of aggression and conflict. This finding is paired with a romantic, emotionally-loaded narrative which is ubiquitous in the first translation. Narratives of war, threat, espionage, darkness, ferocity of the enemy and fear are rather underscored. By contrast, TTb constructs the shifting profile of the Greek society of 2001: war scenarios and threat narratives prevail, in agreement with broadcasting, cinematography trends and technological advances, while TTa seems to address a society at peacetime (despite –or in argument with– the Junta in 1967-1973, the Turkish invasion in Cyprus in 1974 etc.) and attempts to conceal the traumas of war and conflict by avoiding war allusions. By contrast, TTb addresses Greek audiences more aware of contemporary military operations ever living in fear of an imminent threat but unable to react. That is, in the first case, war is disguised with a romantic veil, while in the second one, war is seen as a spectacle magnified through the lens of a reporter's camera, yet presenting

shocking images of a *distant* reality; a reality which keeps spectators dazed on their couch and immobilized, while watching impressive Hollywood-like reportages. This realizes an 'infotainment' intention, that is, "tendency found with entertaining elements to penetrate text types and programming formats that are traditionally characterized by information categories" (Holly 2008: 328). This kind of blending has been claimed to be particularly popular in reporting political events. TTb seems to be more aware of this mediatized version of communication. The presentation of important news in a cinematographic way has been characterized by Kaarle Nordenstreng as a

> trend towards tabloidization, whereby serious news and information are accompanied by human interest and entertainment material, leading to 'infotainment'. Also, fact and fiction are mixed contrary to the conventional wisdom of journalism leading to 'faction'. (2009: 516)

As Chouliaraki argues, during an impressive journalistic coverage, the spectator is close to the scene of suffering, observing as an onlooker "who is watching from a safe distance" (2007b: 136), what John Peters calls the "passive face of seeing, which is accomplished through the mechanical eye of a camera (2001: 709).

In other words, TTb's approach seems to have an impact of ideological significance on readers, similar to the ones of the media on the spectators. Additionally, TTa seems to highlight Good as victorious in the battle with Evil; TTb rather intensifies awareness of vulnerability and the victim position. The translator in TTa seems to construct mythical, alternative reality narratives of a glorious past, protecting the younger audiences the book addresses via a more romantic/nostalgic approach, with downplayed realistic war and conflict representations. TTb constructs more realistic version of war narratives and raises awareness of imminent danger, addressing a panic-stricken society which, however, experiences its panic as part of a safe spectacle thrill. After all, TTb addresses audiences which are familiarized with the atrocity of violence and the narrative of lurking threat, while romanticism seems to belong to the past. Table 10 summarizes the narratives highlighted in TTa and TTb.

Narrative perspectives	TTa	TTb
Aggression and threat awareness	-	+
War and conflict associations	-	+
Myth / Alternative reality	+	-

Table 2: Shifts between TTa and TTb affecting the narrative of struggle in the materials sample.
([-] mitigated / [+] emphasized perspectives)

The shifts in the translations seem to be triggered by factors which involve the translator herself, a changing society, history and the political context of each period. It is highly likely that the revolution of technology and the mass media, as well as the power of the image, have circulated narratives which have been highlighted in TTb. War and conflict are viewed as a spectacle pairing with the narrative of fragile international relations and the narrative of an imminent threat which renders people vigilant and protective. These shifts are in line with the projection of a realistic and self-coherent aspect of the novel, abiding by the rules of 'secondary world fantasy', characterized by realism and dissociation from wonderland and arbitrariness (Manlove 1999 see Chapter 1.1.2).

This is not the case with TTa, which neutralizes traces of threat and violent narratives of war and conflict, presenting a romantic, optimistic aspect of violent incidents taking place in Middle Earth, acknowledging, however, their importance and mythic dimension. Even though Greece had been through the Junta and Cyprus experienced the Turkish invasion –painful experiences that affected the whole country and are chronologically close to the first translation project– the translator does not highlight narratives of threat, probably as a defensive or escapist mechanism towards trauma. The translator seems to accentuate the supernatural and mythical, promoting the 'metaphysical fantasy' aspect of the novel adjusted to 'children's fantasy' (Manlove 1999, see Chapter 1.1.2) and taking into consideration the fact that the book she was commissioned to translate belongs to 'children's literature' and the final product should be treated as such.

5.7 Media and Translation Studies: A multidisciplinary approach

A tool for the comparative analysis of the shifts in the two Greek translations of *The Lord of the* Rings is the power mediatized news has on audiences. This part of the study

examines whether and how the second translation has been affected by mediatized approaches to information on the news, the cinematographic approach Western TV channels adopted in the coverage of the first Gulf War of 1990-1991 (and later in the second Gulf War), which marked emotionally the translator and possibly the target audiences of the second book. It should be taken into consideration that in the present thesis no audience research has been conducted, explaining how media studies "embody meanings and invitations to their audiences; how audiences learn to make sense of them, to choose or reject them, to evaluate and to use them" (Barker and Petley 1997: 8). However, the analogy between media studies and translation practices helps comprehend the possible rationale behind some shifts in war contexts, without demonizing the role of the media, a concept challenged by the view that viewers are "actively intelligent" (Vine 1997: 106), and thus "media 'effects' [are] subject to politically significant mental distortions" (ibid).

The media have always performed an influential role in society through news coverage. This is especially evident in cases of journalistic coverage of historical events –such as the political act of wars and migration crises– assisted by new technologies. Different forms of coverage (radio/podcasts, television, social media, web news feeds, etc.) disseminate bias with respect to sides of a conflict: who is to blame and who to pity in warfare: certain lives are represented by the media as worthy of grief and some others not (Butler 2009). As Butler more explicitly puts it, the "differential distribution of grievability across populations has implications for why and when we feel politically consequential affective dispositions such as horror, guilt, righteous sadism, loss, and indifference" (ibid: 24). It has also been argued that tough scenes of war are destined to be communicated through media sources (Butler 2009), and this was the case in the War of the (Persian) Gulf in Iraq (August 1990 – February 1991), the first war in the history of humanity to be covered live by television (see also section 5.2) (Baudrillard 1995; *San Simera*, online).[92] The live broadcast of terrible war scenes reached all over the world and changed the lives of spectators forever. Fear, threat, hostilities and bombardments shocked public opinion, and inaugurated what Luc Boltanski later called by his homonymous book 'distant suffering' (2004), an idea referring to the moral and political implications of this feeling (ibid). This idea was investigated later by Chouliaraki (2007a & b; 2010) who, in examining the second Gulf War in 2003,

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[92] "Thanks to CNN it [the war] entered every household and became televised spectacle" (*San Simera*, online, my translation).

concluded that images of war presented in the media are "at the service of *management of emotions* among media publics" (2007: 3, my emphasis). The idea of the doubtful role contemporary media play in representing reality and therefore affecting public feeling was first scrutinized by Baudrillard (1994, 1995) who contended that the first Gulf War was a virtual one, that is, a *simulacrum*[93] (1994), a media event constructed by TV, encrusted with the "absurdity of media's self representation as purveyor of reality and immediacy" (1995: 2).

Indeed, the media distribute biased information about events. The journalist invites the recipient "to join a world of contending forces as an observer of the play" (Carey 1999: 21). The major disposition of the audiences in war reporting was "passive responsibility" (Boltanski 2004: 75), defined as a status felt by agents who "close their eyes to the existence of suffering" (ibid); on the other hand there are "others [who] keep them [their eyes] open (which gives them the status of actors)" (ibid). Taking into consideration the impact of the media on the public sentiment and its encouraging passive spectators, the assumption is that war-related narratives in the target texts have had a similar (active/passive) binary influence upon target audiences in shaping representations of war and conflict. Passive responsibility seems to be enhanced in the second translation, which rather favours reader involvement and thus a more active type of responsibility.

Chapter 5 has focused on the historical dimension of a cultural model (S. Hall 1990/1992) to account for shifts in volume II of *The Lord of the Rings* which are informed by public and meta-narratives circulating in the respective socio-historical contexts. Moreover shifts were interpreted through media studies literature, arguing that the second translation (TTb) has a mediatized impact on target audiences, an emphasis on the visualization of the war scenes in the battle between Good and Evil, eliciting a passive reaction from the comfort zone of the audiences.

The significance of the findings lies in that the TTa/TTb materials set, produced by the same translator and publishing house, has eloquently highlighted variation in narrative perspectives the two versions prioritize, which are rather due to public and meta-narratives circulating globally and affecting Greek society and the translator within it. Had the work been translated by a different translator for a different publishing house,

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[93] An image or representation of someone or something (*Oxford Dictionaries*, online).

the picture would have been more complicated with the additional variables, and the impact of public and meta-narratives on translated best sellers less clearly describable. Another significant finding lies in the potential effect the different narratives can have on the public. The study shows that the approach of TTb, emphasizing threat awareness and narratives of war, fear, aggression and vulnerability in an almost cinematographic way, exerts some kind of power upon its audiences, which immobilizes them, as the media do. The media seem to play such an influential role in people's lives that it overlaps and merges with discourses in the genre of literature and translation. This passive responsibility spectators experience with watching distant sufferers has been investigated by Boltanski who argues that "when confronted with the spectacle of suffering the moral attitude is not necessarily governed by the requirement to end it" (2004: 10). Peters (2001) and Chouliaraki (2007a & b, 2010) also comment on the passivization impact on the public by the media: spectators feel responsible for what they see, but they are not asked to take action; they rather stay dazed at the comfort of their couch watching the news. This tendency has been termed "infotainment" (Holly 2008, Nordenstreng 2009) and is common in political reporting. This seems to be the case in *The Lord of the Rings*, where TTb and the media share common characteristics.

The study argues that the second translation bears the signs of a changing society, bombarded with images of fear, threat and terror, as cultivated by the media, discouraging a potential reaction on the part of the public. This passive role attributed to readers in TTb is a far cry from the mobilizing effect TTa discourse is designed to have on the target audiences: a more optimistic text, avoiding fear and threat, dating back to an era of ideals, when reaction to injustice was a common practice.

Chapter 6 draws attention to the third dimension of S. Hall's model, politics and power, to explore how shifting perceptions of power and politics may have affected the two versions. Chapter 6 draws materials from volumes I, II and III of the trilogy in order to present a more integrated image of how instances of power, class, hierarchy, gender and migration are treated by the translator throughout the trilogy.

CHAPTER 6

Power representation: exclusion and marginality

> Power must be analyzed as something which circulates, or as
> something which only functions in the form of a chain. […]
> Power is employed and exercised through a netlike
> organization. […] Individuals are the vehicles of power, not
> its points of application.   (Foucault 1980a: 98)

> [I]t is not a matter of emancipating truth from every system
> of power (which is a chimera for truth is already power) but
> of detaching the power of truth from the forms of hegemony,
> social economic and cultural, within which it operates at the
> present time.   (Foucault 1980b: 133)

6.1 Cultural studies and power relations

In accordance with Stuart Hall's claim that text analysis assumes an investigation of the
"social forces that contribute to the text's production and the hegemonic work that the
text does" (1990/1992: 1897), this chapter investigates how the best-selling translation
of *The Lord of the Rings* into Greek has been affected by socio-political forces on the
global level and/or how its hegemonic status has disseminated narratives to the target
environment. The assumption is that cultural studies can provide insights for the analysis
of power relations in the two translations, on the grounds that they "strive[s] to analyze
the hegemonic practices by which social groups are bound (institutionally, intellectually,
emotionally, and economically) to dominant social forms" (ibid: 1896). S. Hall takes
into account Antonio Gramsci's notion of hegemony, which "provides a more dynamic
vision of ongoing struggles among all members of society with only temporary and
always fragile victories by any particular group" (ibid.). Moreover, sociocultural theory,
which views individuals as empowered social 'actors' of modern society (Meyer and
Jepperson 2000), will be taken into consideration for the explanation of the findings.
Politics, race, class, gender, exclusion, marginality, otherness, domination and
subjugation belong to the spectrum of themes manifesting the workings of power as
analyzed by Stuart Hall (1990/1992). To investigate these categories, the current chapter
draws on examples taken from:

- The Prologue and six chapters of *The Fellowship of the Rings* (volume I of *The Lord of the Rings*): "A Long-expected Party", "The Shadow of the Past", "At the Sign of the Prancing Pony", "A Knife in the Dark", "Flight to the Ford", "The Council of Elrond" and "The Mirror of Galadriel".

- Four chapters of *The Two Towers* (volume II of *The Lord of the Rings*): "Helm's Deep", "Of Herbs and Stewed Rabbit", "Shelob's Lair" and "The Choices of Master Samwise".

- Four chapters of *The Return of the King* (volume III of *The Lord of the Rings*): "Minas Tirith", "The Passing of the Grey Company", "Mount Doom", "Homeward Bound".

The plot of the aforementioned chapters (apart from "A Long-expected Party", "The Shadow of the Past", "Helm's Deep", "Shelob's Lair" and "The Choices of Master Samwise", presented in Chapter 5 of the thesis) is summarized below.

6.1.1 The plot so far

The four hobbits reach Bree in order to meet Gandalf "**At the Sign of the Prancing Pony**". However, Gandalf does not show up, and the hobbits feel vulnerable among people and hostile faces. Strider approaches and protects the hobbits during their stay at the inn against the Black Riders, who scour the area for the Ring-bearer, aiming at killing the hobbits in the inn. The latter escape and when they finally reach Weathertop, Frodo gets stubbed by a Black rider ("**A Knife in the Dark**") and Strider chases away the enemies. The hobbits and Strider, in their way to Rivendell, cross the ford with the help of Glorfindel ("**Flight to the Ford**"), while being pursued by the Black Riders. What follows is "**The Council of Elrond**" which establishes the Fellowship of the Ring and its mission. In "**The Mirror of Galadriel**", the fellowship of the Ring, after the demise of Gandalf the Grey in the Mines of Moria, is led by Aragorn (the heir of the ancient Kings of the west) to the Elvish land of Lórien, where Galandriel, the Lady of the place hosts the fellowship, lets them see the future in her magic mirror, and offers them gifts. The fellowship is scattered after Boromir's death. The three groups of the broken Fellowship of the ring have slightly changed: Sam and Frodo travel through Ithilien, a green place where they make a stop to rest and eat **"[Of] Herbs and Stewed Rabbit"** in the homonymous chapter. Sam acknowledges his deep love and affection for Frodo. In

the end of the chapter the hobbits encounter Faramir, the captain of Gondor, who allows them continue their travel. Frodo and Sam manage to escape Shelob's Lair, Aragorn, Legolas, Gimli and Merry try to gather an army, all keeping their initial promise to help in the destruction of the One Ring, each in their own way. At the same time, Gandalf and Pippin ride towards "**Minas Tirith**" in the homonymous first chapter of the third volume of the trilogy. The hobbit offers his service at Denethor, Faramir and Boromir's father and Steward of Minas Tirith, who learns his son died. In "**The Passing of the Grey Company**", Aragorn with Legolas, Merry and Gimli are preparing themselves for the final battle of Mordor. Having the Riders of Rohan by their side, they try to attract more allies to confront the ever-growing evil power. Éowyn, king Théoden's niece, who has fallen in love with Aragorn, wishes to take part in the imminent battle, but Aragorn responds neither to her request nor to her feelings. He decides to head to the "Paths of the Dead" with Gimli and Legolas, where ghost soldiers await to fulfill an oath they had broken many years ago: they have to fight for Aragorn, the rightful king of Gondor, since this is the only way for their spirits to be released. The king succeeds in persuading them and the dead follow him in his mission. "**Mount Doom**" is the place where Frodo and Sam arrive with many difficulties so that the former can destroy the Ring in the fires of the mountain. Gollum attacks the hobbits and bites the Ring off invisible Frodo's hand, who denied throwing the Ring away. Gollum in a crazy dance of happiness falls in the fires of Mount Doom, which consumes the Ring and puts an end to Frodo's mission. In "**Homeward Bound**" the hobbits finally head towards the Shire, passing by Rivendell Weathertop and Bree.

The chapter selection was made because of display of power relations regulating race-class-gender roles. Through long dialogues with Aragorn, the readers see Éowyn decide to revolt against the restrictions stereotypes impose on women. She is transformed into a female warrior and reveals a different side of herself both in words and actions.

6.2 Otherness and race

Otherness[94] usually implies divergence from what is considered to be normal, and it is associated with members marginalized by society, or even excluded from it. Stuart Hall considers otherness a part of cultural analysis politics, along with class, gender, race, power and domination (1990/1992). The way such delicate issues are treated in a society is indicative of a country's culture, which is in turn mirrored upon translatorial behaviour. This section shows how shifts in translated versions pertaining to otherness and race can indicate a shift in the perception of otherness in Greek society. Translation practice can demonstrate how priorities change in societies over the years.

Example 1 indicates a society which is aware of minorities and shows respect for the 'Other'. The extract is part of a dialogue between Legolas, an elf, and Gimli, a dwarf, where the former characterizes the latter as 'strange'. The difference in appearance between the ethereal, reticent elves and the short, stocky and boisterous dwarves is enforced through an old rivalry. *Νάνοι* are given an initial capital in TT1b, which is claimed to manifest a more legitimized reception of the 'Other', namely of the creatures of the Middle Earth in the world of the trilogy.

ST1   'I do not doubt it,' said Legolas. 'But you are a *dwarf*, and *dwarves* are strange folk. (*TT* 1954/2007: 694)

TT1a   -Δεν αμφιβάλλω είπε ο Λέγκολας. Αλλά εσύ είσαι <u>νάνος</u> και οι <u>νάνοι</u> είναι παράξενος λαός. (1985: 158)

TT1b   -Δεν αμφιβάλλω είπε ο Λέγκολας. Αλλά εσύ είσαι <u>Νάνος</u> και οι <u>Νάνοι</u> είναι παράξενος λαός. (2001: 184)

Chapter 5 showed a tendency of TTa to capitalize initials in *deeps*, *dikes* etc., which was assumed to assign importance to the natural setting of the story, in contrast to TTb which eliminated such markers. Instead, TTb assumes a different type of awareness, that of racial difference and minority identity. In TT1b, the translator seems to be addressing readers who are (or should be) more conscious of minorities in the world of *The Lord of the Rings*. The same goes for elves, as manifested through the capitalized initial (TT2a *ξωτικό* → TT2b *Ξωτικό*). Despite the mutual contempt and the physical difference

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[94] Otherness, a critical concept in literary and cultural studies, as well as in psychoanalytic, gender and post-colonial theory, has also been explored in terms to its connection with law and literature (Dimakopoulou et al. 2013).

between them in the fictional world of *The Lord of the Rings*, the two distinct creatures manage to create a strong relationship, allowing inferences that difference in society can be sustained harmoniously and otherness is to be respected.

ST2   The *elf* was whetting his long knife. There was for a while a lull in the assault, since the attempt to break in through the culvert had been foiled. (*TT* 1954/2007: 699)

TT2a   Το *ξωτικό* ακόνιζε το μακρύ του μαχαίρι. Η έφοδος είχε κοπάσει για λίγο, μια και η προσπάθεια να εισχωρήσουν μέσα από τον αγωγό είχε αποκρουστεί. (1985: 164)

TT2b   Το *Ξωτικό* ακόνιζε το μακρύ του μαχαίρι. Η έφοδος είχε κοπάσει για λίγο, μια και η προσπάθεια να εισχωρήσουν μέσα από τον αγωγό είχε αποκρουστεί. (2001: 191)

In spite of the global ethnic and cultural conflicts at the time when the second translation was produced, the translator highlights the role of the individual and especially individuals belonging to marginal groups. Construction of 'otherness' can stand as a political issue. It builds up an ethical perspective, through anti-discrimination narratives, which can reveal shifting tendencies in the way critical issues are handled in translation practice. M. Baker (2006a) highlights the ethical significance of translation choices, as "[t]ranslators and interpreters face a basic ethical choice with every assignment: to reproduce existing ideologies as encoded in the narratives elaborated in the text and utterance, or dissociate them from these ideologies (ibid: 105).

In the same vein, target items for ST3 item *hobbit*, ST4 *orc* and *men* are given a capitalized initial carrying the implication that creatures of the universe of Middle Earth are to be equally respected. Hobbits are dwarf-like creatures, yet not warlike. See also capitalization of TT4b *μισο-Ορκ* and *Ανθρωπο-καλικάντζαροι* (referring to the race of Uruk-Hai, the result of cross-breeding between men and orcs) as well as TT5b item *Ανθρώπους*.

ST3   It may indeed have been daytime now, as Gollum said, but the *hobbits* could see little difference (*TT* 1954/2007: 938)

TT3a   Μπορεί στ'αλήθεια να ήταν μέρα πλέον, όπως είπε το Γκόλουμ, αλλά οι *χόμπιτ* έβλεπαν μικρή διαφορά. (1985: 384)

TT3b   Μπορεί στ'αλήθεια να ήταν μέρα πλέον, όπως είπε το Γκόλουμ, αλλά οι *Χόμπιτ* έβλεπαν μικρή διαφορά. (2001: 449)

ST4   'But these creatures of Isengard, these *half-orcs* and *goblin-men* that the foul craft of Saruman has bred, they will not quail at the sun,' said Gamling. (*TT* 1954/2007: 700)

TT4a   Αλλά αυτά τα πλάσματα του Ίσενγκαρντ, αυτοί οι *μισο-όρκ* και οι <u>*ανθρωπο-καλικάντζαροι*</u>, που η βρωμερή τέχνη του Σάρουμαν έχει γεννήσει, δε θα υποχωρήσουν όταν βγει ο ήλιος, είπε ο Γκάμλινγκ. (1985: 164)

TT4b   Αλλά αυτά τα πλάσματα του Ίσενγκαρντ, αυτοί οι *μισο-Ορκ* και οι <u>*Ανθρωπο-καλικάντζαροι,*</u> που η βρωμερή τέχνη του Σάρουμαν έχει γεννήσει, δε θα υποχωρήσουν όταν βγει ο ήλιος, είπε ο Γκάμλινγκ. (2001: 191)

ST5   Charging from the side, they hurled themselves upon wild <u>*men*</u>. (*TT* 1954/2007: 696)

TT5a   Ορμώντας από τα πλάγια έπεσαν πάνω στους άγριους <u>*ανθρώπους*</u>. (1985: 160)

TT5b   Ορμώντας από τα πλάγια έπεσαν πάνω στους άγριους <u>*Ανθρώπους*</u>. (2001: 187)

The assumption has been that TTb displays a tendency for acknowledging the "multiplicity of identity positions" (D. E. Hall 2003: 90), through assigning prominence to 'polyvalent' aspects of a society pertaining to race. TTb version seems to be conscious of the social responsibility it carries to circulate an anti-discrimination narrative in the target environment, registering respect for the 'other' in a multicultural context.

6.3 Class and social hierarchy vs. the equality narrative

Another difference in the narratives circulated through TTa and TTb lies in the construction of class identities and social hierarchy. The materials show that the representation of the world registered in TTa is more aware of power differentials and assigns dominance to the ruling class, perpetuating an ever-present class difference. While TTa capitalized initials in <u>*Αφέντης*</u> and <u>*Μεγάλα Αφεντικά*</u> (in addition to the low case initials of racial categories as shown in 6.2) to highlight class awareness and social hierarchy, TTb reduces the importance assigned to the ruling figures (e.g. see lower case initial in items like <u>*αφέντης*</u> and <u>*μεγάλα αφεντικά*</u> in examples 6 and 7) as if they were not that important, in addition to the capitalized TTb initials of racial categories (as shown in 6.2).

ST6   'Got him!' hissed Gollum in his ear. 'At last, my precious, we've got him, yes, the nasty <u>*hobbit*</u>! We takes this one. She'll get the other. O yes, Shelob will get him, not Sméagol: he promised; he won't hurt <u>*Master*</u> at all. But he's got you, you nasty filthy little <u>*sneak*</u>!' (*TT* 1954/2007: 950)

TT6a   – Τον πιάσαμε! Σφύριξε το Γκόλουμ στ' αυτί του. Επιτέλους πολύτιμό μου, τον πιάσαμε, ναι, τον κακό το *χόμπιτ*. Εμείς πιάνουμε αυτόν. Εκείνη θα πιάσει τον άλλον. Ω, ναι, η Σέλομπ θα τον

πιάσει, όχι ο Σμήγκολ: το υποσχέθηκε˙ δε θα πειράξει καθόλου τον *Αφέντη*. Αλλά έπιασε εσένα, εσένα απαίσιε, βρομερέ, ύπουλε *χόμπιτ*! (1985: 395)

TT6b   – Τον πιάσαμε! Σφύριξε το Γκόλουμ στ' αυτί του. Επιτέλους πολύτιμό μου, τον πιάσαμε, ναι, τον κακό τον *Χόμπιτ*. Εμείς πιάνουμε αυτόν. Εκείνη θα πιάσει τον άλλον. Ω, ναι, η Σέλομπ θα τον πιάσει, όχι ο Σμέαγκολ: το υποσχέθηκε˙ δε θα πειράξει καθόλου τον *αφέντη*. Αλλά έπιασε εσένα, εσένα απαίσιε, βρωμερέ, ύπουλε *Χόμπιτ*! (2001: 462)

ST7   If we get a chance, you and me'll slip off and set up somewhere on our own […] where there's good loot, nice and handy and no big bosses […] As I said the *Big Bosses* […] even the Biggest, can make mistakes. (*TT* 1954/2007: 965).

TT7a   Αν βρούμε την ευκαιρία εσύ κι εγώ να την κοπανήσουμε και να λημεριάσουμε κάπου μόνοι μας κάπου με καλό πλιάτσικο, ωραίο και εύκολο, δίχως μεγάλα αφεντικά […] Όπως σου ξανάπα τα *Μεγάλα Αφεντικά* […] ακόμα και ο πιο Μεγάλος μπορεί να κάνει λάθη. (1985: 409)

TT7b   Αν βρούμε την ευκαιρία εσύ κι εγώ να την κοπανήσουμε και να λημεριάσουμε κάπου μόνοι μας κάπου με καλό πλιάτσικο, ωραίο και εύκολο, δίχως μεγάλα αφεντικά […]Όπως σου ξανάπα τα τα *μεγάλα αφεντικά* […] ακόμα και ο πιο Μεγάλος μπορεί να κάνει λάθη. (2001: 478)

In the same vein, sources of authority are given a capitalized initial in TTa. For instance, see TT8a *ο Μεγάλος Νάζγκουλ*, with the capital initials declaring the high status of the leader of the most callous dinosaur-like flying creatures vs. TT8b *ο μεγαλύτερος Νάζγκουλ*. The same holds for TT9a/b. Power and order stem from *High Up*. The preservation of the capitalized initial in TT9a, as opposed to TT9b, demonstrates that TTa assumes awareness of powerful leaders, while TTb demystifies leadership.

Apparently the translator's intention in representing power and hierarchy in society is different in TTb. If "language reproduces ideology" (Simpson 1993: 6), the narrative construed in TTb seems to be a far cry from the perpetuation of class inequalities and distinctions of any kind that are associated with the infringement upon human rights.

ST8   […] my patrol wasn't ordered out for another day, nor any message sent to Lugbúrz either: owing to the *Great Signal* going up, and the *High Nazgûl* going off to war, and all that. (*TT* 1954/2007: 966)

TT8a   […] δεν ήρθε διαταγή να βγει περίπολος παρά την άλλη μέρα, ούτε έστειλαν μήνυμα στο Λουγκμπούρτζ επειδή είχε σηκωθεί το *Μεγάλο Σινιάλο* και ο *Μεγάλος Νάζγκουλ* έφευγε για τον πόλεμο κι όλα τα σχετικά. (1985: 410)

TT8b   […] δεν ήρθε διαταγή να βγει περίπολος παρά την άλλη μέρα, ούτε έστειλαν μήνυμα στο Λουγκμπούρτζ επειδή είχε δοθεί το *μεγάλο σινιάλο* και ο *μεγαλύτερος Νάζγκουλ* έφευγε για τον πόλεμο κι όλα τα σχετικά. (2001: 479)

ST9   You must have seen him: little think black fellow; like a spider himself, or perhaps more like a starved frog. He's been here before. Came out of Lugbúrz the first tile, years ago, and we had word from *High Up* to let him pass. (*TT* 1954/2007: 966)

TT9a   Πρέπει να το 'χεις δει, ένα μαύρο κοκαλιάρικο πλάσμα˙ ίδιο αράχνη, ή μάλλον σαν ξελιγωμένο βατράχι. Έχει ξανάρθει εδώ. Την πρώτη φορά βγήκε απ' το Λουγκμπούρτζ, χρόνια τώρα και ειδοποιηθήκαμε από *Ψηλά* να τ' αφήσουμε να περάσει. (1985: 410)

TT9b   Πρέπει να το 'χεις δει, ένα μαύρο κοκαλιάρικο πλάσμα˙ ίδιο αράχνη, ή μάλλον σαν ξελιγωμένο βατράχι. Έχει ξανάρθει εδώ. Την πρώτη φορά βγήκε απ' το Λουγκμπούρτζ, χρόνια τώρα και ειδοποιηθήκαμε από *ψηλά* να τ' αφήσουμε να περάσει. (2001: 480)

Even those at the top of the power hierarchy are represented as equal to the rest of the beings in TTb (see the low case initial *αυτοί στην κορυφή* vs. TT10a option *Αυτοί στην Κορυφή*, which makes the powerful ones stand out).

ST10   'Oho! So they haven't told you what to expect? They don't tell us all they know, do they? Not by half. But they can make mistakes, even the *Top Ones* can. (*TT* 1954/2007: 964)

TT10a   Οχό! Δηλαδή δε σου 'χουν πει τι να περιμένεις; Δε μας τα λένε όλα όσα ξέρου, έτσι; Ούτε τα μισά. Αλλά μπορεί να κάνουν λάθη. Ακόμα και *Αυτοί* στην *Κορυφή* κάνουν. (1985: 408)

TT10b   Οχό! Δηλαδή δε σου 'χουν πει τι να περιμένεις; Δε μας τα λένε όλα όσα ξέρου, έτσι; Ούτε τα μισά. Αλλά μπορεί να κάνουν λάθη. Ακόμα και *αυτοί* στην *κορυφή* κάνουν. (1985: 408) (2001: 477)

Similarly, Shelob, the giant spider, also referred to as *the Watcher*[95] in ST, is presented as the powerful queen of her lair in terms of the capitalized initial in TTa item *Αυτής*, while the TTb lower case initial (*αυτής*) assumes a 'democratic' narrative and a disposition for diminishing power discriminations.

ST11   But still the hatred of the *Watcher* lurked behind them, blind for a while, perhaps, but undefeated, still bent on death. (*TT* 1954/2007: 944)

TT11a   Όμως το μίσος *Αυτής* που τους παρακολουθούσε εξακολουθούσε να παραφυλάει πίσω τους, τυφλή για λίγο, ίσως, αλλά δίχως να έχει ηττηθεί, συνέχιζε να επιζητά το θάνατό τους. (1985: 390)

TT11b   Όμως το μίσος *αυτής* που τους παρακολουθούσε εξακολουθούσε να παραφυλάει πίσω τους, τυφλή για λίγο, ίσως, αλλά δίχως να έχει ηττηθεί, εξακολουθούσε να επιζητά το θάνατό τους. (2001: 456)

The differentiated approach of the two Greek translations focuses mainly on Shelob's powerful aspect. The mythic element in representing the spider as a frightful enemy is mitigated in TTb, as the spider is presented as a common beast, equal and not superior

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[95] The lurking *Watcher* associates the spider with spies and the espionage during the war.

to other beings. The second translation seems to wish to redress all inequities, probably assuming that modern society is not tolerant to inequalities and should be protective of minority rights.

The common denominator of all the above shifts has been a tendency towards demystifying authority and enforcing individual empowerment in TTb, after a long period of power deification and minimalized individual action. The attempt to erase social inequality is constructed by the use of lower case initials in TTb, contrary to TTa, which highlights authority and social hierarchy. This change alludes to the relocation of power in society as suggested in John Meyer and Ronald Jepperson (2000). Indeed, over time "exogenous forces (e.g. godly powers) have been relocated as authority immanent within society itself, enlarging social agency from god to church, from church to state, from church and state to individual souls and later citizens" (Meyer and Jepperson 2000: 101). It has also been claimed that, in our cultural system, the individual is viewed as a "modern actor" and "authorized agent" (ibid); authority and agency are thus relocated and "much devolves to the modern individual, who is empowered with more and more godlike authority and vision. Social and individual actors thereby attain greater reality and standing and more functions and responsibilities" (ibid: 105). The claim seems to be valid for Modern Greek society in the sense that there were political developments in the 1990's which have shaped social agency and

> affected Greece in its interior political and social life as well as in its broader environments (EU, Balkans, East Mediterranean). Such instances are the fall of the eastern bloc socialism, the collapse of the bipolar system of international relations that had been formed during the Cold War, the prevalence of the USA as the only superpower and the increased significance of regional encounters and forces. (*IME*, online, my translation)

With the rise and fall of nationalized political systems, the individual seems to have demystified political power which has failed in many respects before globalization. Participants in TTb are shown to challenge authority, appreciate their power as individuals and become responsible of their own fate, becoming 'modern actors' (Meyer and Jepperson 2000: 101). In a similar vein, Henrik P. Bang's notion of "Everyday Makers" describes active citizens as

increasingly reflexive […] not apathetic, but […] unlikely to engage directly with the state. In addition, they have no interest in producing a new form of interest representation and have minimal interest in party politics. Similarly, they are not driven by a sense of duty, or by an ideology; nor are they interested in gaining influence, but rather they wish to feel involved and develop themselves. (Marsh et al. 2010: 328)

6.4 Historical memory, state authority and subjugation

This section addresses issues of power in terms of 'state' authority, its relation to individuals and the role of collective historical memories in translation process. Materials analysis draws on contemporary phenomenological institutional theories arguing that "contemporary institutional schemes operate by building their cultural material into the roles and identities of persons and groups now conceived as highly legitimated and agentic actors" (Meyer 2010: 15). TTa seems to reflect individuals chained to authority, while TTb constructs "empowered individual actors capable of building society through their own choices. Much social structure, then, turns into modern formal organization, assembling individual actors into structures of mobilized participation" (ibid). People who perceive society in their own terms are critical towards state authority, domination, subjugation and imposed historical memories.

The significance of certain historical events seems to have affected the people of Middle Earth, as the capitalized initials in TT12a *Μεγάλη Πολιορκία* reveal. In the past, Sauron had seized all territories of men, an unfortunate event underlying the superiority of the enemy. This master/meta narrative for the people of Middle Earth seems to be challenged in TT12b, which replaces initial capitals with lower case initials, downplaying the unfortunate historical memory; probably a sign that individuals tend to forget and therefore intentionally repress certain traumatic events from their unconscious thought (Breuer and Freud 1895). Excluding expansionist wars from collective historical memory is favoured in TTb, which seems to downsize the collective.

ST12   but think – there's someone loose hereabouts as is more dangerous than any other damned rebel that ever walked since the bad old times, since the *Great Siege*. (*TT* 1954/2007: 967)

TT12a   αλλά σκέψου… εδώ γύρω τριγυρίζει ελεύθερος κάποιος πιο επικίνδυνος απ' τον οποιονδήποτε καταραμένο παλικαρά που έχει ποτέ κυκλοφορήσει απ' τον παλιό καλό καιρό, απ' τη *Μεγάλη Πολιορκία*. (1985: 411)

TT12b   αλλά σκέψου… εδώ γύρω τριγυρίζει ελεύθερος κάποιος πιο επικίνδυνος απ' τον οποιονδήποτε καταραμένο παλικαρά που έχει ποτέ κυκλοφορήσει απ' τον παλιό καλό καιρό, απ' τη *μεγάλη πολιορκία*. (2001: 480)

Capitalized initials (vs. lower case initials) seem to be the dominant technique for signaling hierarchy and subjugation. TT13a item *από Ψηλά* heightens Sauron's status of authority vs. the TT13b lower case initial *από ψηλά*. State authority and dominance is marginalized in TT13b, which seems to entail a narrative of equality, namely that independence and freedom to act is assigned to individuals, no longer restricted by powerful leaders.

ST13   I suppose he's no good to eat: she wouldn't worry for words from *High Up*. (TT 1954/2007: 966)

TT13a   Φαντάζομαι πως δεν τρώγεται: γιατί αυτηνής δεν της καίγεται καρφί για τις διαταγές *από Ψηλά*. (1985: 410)

TT13b   Φαντάζομαι πως δεν τρώγεται: γιατί αυτηνής δεν της καίγεται καρφί για τις διαταγές *από ψηλά*. (2001: 480)

In TT14a *Σιωπηλοί Φρουροί* (rendering ST item *Silent Watchers*) vs. their lower case equivalent in TT14b marks two different attitudes towards state/military authority: TTa constructs powerful state authority; citizens are surveilled[96] and guided, while in TTb individuals seem to be independent and state agency is rather weakened.

ST14   'See here –our *Silent Watchers* were uneasy more than two days ago, that I know. (*TT* 1954/2007: 966)

TT14a   Να… οι δικοί μας *Σιωπηλοί Φρουροί* ήταν ανήσυχοι πριν δύο μέρες ή περισσότερο, αυτό το ξέρω. (1985: 410)

TT14b   Να… οι δικοί μας *σιωπηλοί φρουροί* ήταν ανήσυχοι πριν από δύο μέρες ή περισσότερο, αυτό το ξέρω. (2001: 479)

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[96] The theme of 'surveillance' has been raised by Foucault, who uses the metaphor of a prison to illustrate the operation of power in modern society: "The Panopticon [meaning all-seeing], was a design for a prison produced by Jeremy Bentham in the late eighteenth century which grouped cells around a central viewing tower. Although the prison was never actually built the idea was used as a model for numerous institutions including some prisons." (*michel-foucault.com*, online). The idea of a tower watching subdued people also resembles the tower of Sauron in Mordor, who is transubstantiated into a sleepless eye.

These TTb examples seem to construct equal and potentially active citizenship identities in modern society. This intention may run contrary to Themis Kaniklidou's press findings that responsibility is placed on the political leader and that Greek voters have been constructed as a "passive citizenship,[97] one that is disengaged, exonerated of any political responsibility and accountability and inert vis-à-vis its own challenges" (2012: 118). In her press data Kaniklidou goes on to contend that "Greek society awards emphasis to the integration of individuals into a mass and defocuses attention from individual behavioural patterns" (ibid: 244). In the present context, TTb seems to downplay the meaning of the collective in favour of individual freedom.

TTb version seems to diverge from this 'passive audience' narrative, challenging the significance of the leader and paving the way for participatory citizenship, in accordance with contemporary socio-cultural theory, suggesting that "the modern individual as 'actor' is endowed with enormously expanded competencies and powers as protagonist, not only beneficiary, in society" (Meyer 2010: 9). A similar degradation of power is noticed in TT15b where the initial TT15a *πανίσχυρος* referring to Sauron, becomes *ισχυρός* in TT5b. 'Subjugated' people, who once deified authority start conceptualizing it as manageable and subordinate:

ST15   But Sauron has not forgotten Isildur and the sword of Elendil […] for I showed the blade re-forged to him. He is not so *mighty* yet that he is above fear; nay, doubt ever gnaws him. (*RoTK* 1954/2007: 1022)

TT15a   ο Σόρον όμως δεν έχει ξεχάσει τον Ισίλντουρ και το σπαθί του Ελέντιλ […] γιατί του έδειξα την ξανασυγκολλημένη λάμα. Δεν είναι τόσο *πανίσχυρος* ακόμα, ώστε να μη φοβάται· όχι, η αμφιβολία συνέχεια τον τρώει. (1985: 58)

TT15b   ο Σάουρον όμως δεν έχει ξεχάσει τον Ισίλντουρ και το σπαθί του Ελέντιλ […] γιατί του έδειξα την ξανασυγκολλημένη λάμα. Δεν είναι τόσο *ισχυρός* ακόμα, ώστε να μη φοβάται· όχι, η αμφιβολία συνέχεια τον τρώει. (2001: 69)

TTb seems to foreground the equality narrative in shaping the relationship between people and animals. Metaphorically speaking, horses could be paralleled to men, who are manipulated by the King. For instance, TT16a constructs a narrative of inequality

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[97] In Henrik P. Bang's view, citizens are not passive or 'apathetic', but rather "increasingly reflexive, drawing on their own experience. Some have become what [Bang] terms Expert Citizens, who use their skills to speak on behalf of the less advantaged" (Marsh 2011: 76). Furthermore, 'political passivity', apart from 'standby citizens', that is, alert people "maintaining their political knowledge and nurturing their political interest in order to get involved when needed (Amnå and Ekman 2013: 17), may encompass "two kinds of genuinely passive young people: unengaged and disillusioned citizens" (ibid: 1).

through the domination/subjugation implication following from *είχαν υποτάξει*, whereas TT16b highlights the equality narrative through *είχαν ηρεμήσει*.

ST16   But thereupon Éomer rode up in haste, and with him came the knights of the household that still lived and had now *mastered* their horses. (*RoTK* 1954/2007: 1104)

TT16a   Εκείνη όμως την ώρα ήρθε ο Έομερ βιαστικά και μαζί του οι ιππότες του παλατιού, που ήταν ακόμα ζωντανοί και είχαν τώρα *υποτάξει* τα άλογά τους. (1985: 134)

TT16b   Εκείνη όμως την ώρα ήρθε ο Έομερ βιαστικά και μαζί του οι ιππότες του παλατιού, που ήταν ακόμα ζωντανοί και είχαν *ηρεμήσει* τα άλογά τους. (2001: 157)

The assumption is that TTa projects narratives of state authority, social hierarchy and collective historical memory through heightening social differences, powerful leaders and important collective historical events, while TTb challenges authority and subjugation, represses traumatic past experiences and promotes the idea of 'empowered individuals' who are equal, free, independent and critical towards state authority. Interestingly enough, although the TTb portrays empowered individual actors who take their future in their hands in order to challenge state authority, the mediatized construction of risk and threat awareness in TTb is assumed to have a passivizing effect on audiences/readerships. The different construction of the power relation narrative (enforced in TTa and mitigated in TTb) may be assumed to suggest a different perception of a cultural issue at the invisible level of E. T. Hall's model of culture (qtd. in Katan 2009, see section 2.1).

6.5 Gender representation and queer ideology

'Gender' is a term "typically used with reference to social and cultural differences rather than biological ones" (*Oxford Dictionaries*, online). In his *History of Sexuality, Volume 1*, Michel Foucault (1978) paved the way towards the development of Queer theory in 1980, an interdisciplinary theory widely used in literature to challenge the stereotypical dual dimension of the gender and to acknowledge the "multiplicity of identity positions" (D. E. Hall 2003: 90) which can capture polyvalent aspects of gender and other related terms, such as class, race and sexual orientation. In fact, the main focus of queer theory is on "sex, gender and sexuality with particular attention to the *social construction* of sexualities, and to the *discourses* and *social control practices* that surround them" (Agigian 2009: 327, my emphasis). Queer theory, however, often surpasses the category

of gender (referring to gay, lesbian, bisexual people, etc.) and may be applied to describe divergence from a specific socially constructed behaviour within a group of people. This extended significance of the term 'queer' seems particularly efficient in the categorization of fantastic creatures or human beings in *The Lord of the Rings* and how they are treated in both translations.

Gender studies and especially Butler's theory (1990) regarding gender identity and gender performativity have proved particularly functional for the definition of gender as a sex-free, 'culturally constructed', 'free-floating artifice'. There is no coherent definition or a clear-cut distinction for the disaggregation of the two sexes since "gender intersects with racial, class, ethnic, sexual and regional modalities of discursively constituted identities" (ibid: 3). Butler's interpretation of the body as an "instrument through which a will determines a cultural meaning of itself" (ibid: 8) suggests that gender representations as well as queer identity portrayal throughout Tolkien's trilogy might be worth examining as they are expected to register performativity in various ways.

Tolkien's mythic world in his epic fantasy novel *The Lord of the Rings* contains different kinds of beings and creatures other than men, whose identity portrayal by the translator may reveal a non biased ideology towards racial issues (see section 6.2 "Otherness and Race"). The different characters can be categorized according to their 'good' or 'evil' role, their similarity with human beings (physical appearance, immortality), or their gender/sex. A non-exhaustive account of the characters which will be further analyzed in terms of how the source and target text(s) treat their gender representation is the following:

a. The 'good' characters: human or human-like characters (not subdued to Sauron) such as the hobbits (mostly males are starring in the novel), dwarves and Ents (with only male representatives in the book), elves of both sexes (with females in leading roles), free men and women.
b. The 'evil' characters: human-like, but monstrous, are characters such as the Gollum (a creature which used to be a hobbit named Déagol), Uruk-hai (asexual creatures which were "bred," not born). Then follows a hideous female spider, Shelob, and finally the Dark Lord, Sauron, an evil spirit which takes the form of a giant Eye and strives to dominate Middle Earth by taking back the One Ring that Frodo strives to destroy.

It could be argued that Tolkien has built potentially queer characters in his novel. Bag End is characterized by the author himself as a 'queer place' and its folk [the hobbits] 'queerer' (see example 17). Frodo's queerness also lies in that he remains 'different', especially after Bilbo's departure, because he "lives alone and wanders all over the Shire, sometimes at night, shaping up well to be a melancholy queer t(w)een" (Saxey 2005: 127). The ring-bearer's character, Holly Crocker argues, is queer, because together with Bilbo "seek larger adventures outside the Shire" (2005: 184), an unusual practice for the hobbits. This detrimental "cultural isolation" of the two hobbits (ibid.) corrupts and differentiates them from the rest of the folk.

The Gollum, also referred to as 'the Gollum-creature' in the trilogy (see Chapter 4, example 33), used to be a hobbit (Déagol), who lost his identity because he was corrupted and finally deranged by the power of the One Ring. Gollum is characterized by Faramir as "a small dark thing", an "it" (*TT* 1954/2007: 895), a creature whose queerness lies in that he is "both exiled and self-exiled from society […] interpellated into a community, one of which he knows nothing" (Eaglestone 2005: 77).

Queerness is also encountered in Sauron and Shelob, on the grounds that the former is mostly described as a giant burning Eye, "a horrible parody of [a] masculine/feminine interplay" (Rawls 2015: 107), while the latter is a gigantic spider who is "self-involved. She has no interest in what happens outside her cave" and she is "utterly private", as contrasted with Sauron, who is characterized as "utterly public" (ibid: 102).

Queer characters, such as Frodo and Sauron, are presented without female companions, while the Gollum and Shelob are one of a kind. Interestingly, as Jenifer Neville points out, most of the time male heroes without female counterparts "often fare poorly in Tolkien's work" (2005: 107). Indeed these characters are doomed either to die, or to live alone for the rest of their lives. Characters who find their other half, however, are considered to be harmonious and their relationship is in equilibrium, since they complement each other.

Melanie Rawls, commenting on Tolkien's stance on sex and gender in the *Silmarillion*, concludes that the author did not reproduce stereotypes about men and women, but had an open-minded perception towards this distinction:

> it is clear that Tolkien believes that *gender* and *sex* are not one and the same; and that gender, or Masculine and Feminine, is a condition of the universe that goes deeper, higher, and wider than sex, mere male and female and the necessities of reproduction. (2015: 99)

Therefore, far from being traditional by 'punishing' the queer characters and preserving social stereotypes, it is argued that Tolkien in *The Lord of the Rings* presents women – albeit few in his trilogy– as possessing characteristics stereotypically male, such as courage, power, fighting or leading abilities, etc.

In addition, it has been widely suggested that *The Lord of the Rings* fantasy novel, and particularly its cinematographic adaptation, allow for what Butler (1993) has argued, namely, multiple interpretations of sex, beyond social stereotypes. Anna Smol refers to the questioning of sexuality in Tolkien's story by many critics (Stimpson 1969; Enright 2015; Rawls 2015) and observes that critics, such as Catharine R. Stimpson, believe that *The Lord of the Rings* (and Tolkien himself) is neither heterosexual nor homosexual enough (Smol 2004). In the same vein, Esther Saxey has argued that in *The Lord of the Rings* there is room for both a heterosexual and a homosexual reading, since "the homoeroticism can be safely designated as a 'subtext' " (2005: 126).

The following subsections examine how gender and queerness are transferred in the two versions of the book. Excerpts are selected from the whole trilogy.

6.5.1 Representation of hobbits

In the prologue of *The Fellowship of the Ring*, Tolkien briefly describes the hobbits by comparing them with human beings,[98] but finding them different in physical appearance:

> […] an unobtrusive but very ancient people, more numerous formerly than they are today; for they love peace and quiet […] Even in ancient days they were, as a rule, shy of '*the Big Folk*', as they call us, and now they avoid us with dismay and are becoming hard to find. (*FoTR* 1954/2007: 1, my emphasis)

The hobbits, or "The Little People/Folk" or "Halflings", are presented as reserved folk who love peace and quiet, with the exception of Bilbo and Frodo. The way they led their lives, the adventures they were engaged in and their restless spirit, distinguishes them from the rest of the peaceful hobbits. In this sense the two hobbits are portrayed as queer

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[98] See also chapter 1.3.3 "The value of the book".

within their own group, an idea also reflected by Chance (qtd. in Crocker 2005). Both translation versions construct their identity similarly:

ST17   You can say what you like, Gaffer, but Bag End's a *queer* place, and its folk are *queerer*. (*FoTR* 1954/2007: 31)

TT17a/b   Εσύ λέγε ό,τι θες, Γέρο, αλλά το Μπαγκ Εντ είναι *περίεργο* μέρος κι αυτοί που μένουν εκεί είναι ακόμα *πιο περίεργοι*. (1985: 42)

Variant queerness identity construction is evident in the following example: The four hobbits that took part in the Fellowship of the Ring are aware of their queerness; when they act courageously, they still find themselves insignificant, an inner characteristic of the rest of the group. This conviction is reflected in Pippin's comment when he reunites with Merry after the battle at Pelennor Fields where Éowyn kills the Nazgûl and Merry the Witch King.

ST18   […] *one* poor hobbit coming in from the battle is easily overlooked. (*RoTK* 1954/2007: 1124)

TT18a   […] εύκολα μπορούν να παραβλέψουν *ένα* φτωχό Χόμπιτ που γυρίζει από τη μάχη. (1985: 154)

TT18b   […] εύκολα μπορούν να παραβλέψουν *έναν* φτωχό Χόμπιτ που γυρίζει από τη μάχη. (2001: 180)

A narrative of equality seems to be prevailing in TTb which evidently shifts the neutral indefinite article (*ένα* Χόμπιτ TT18a) to the masculine indefinite article (*έναν* Χόμπιτ TT18b). The neutral grammatical gender favours the queer representation of hobbits, highlighting their minority status and parallels the social hierarchy concern the study has traced in TTa elsewhere. The masculine grammatical gender in TTb can be assumed to reflect an intention of the mediator to favour the equality narrative, where hobbits are given a male representation: Greek, a language with a rich inflectional system often uses the masculine (rather than feminine) as the default grammatical gender. In a language with feminine/masculine suffixes attached to nouns, adjectives, articles, etc., it is more difficult for the users of the language to avoid the 'default gender' which could have otherwise sounded sexist.

Frodo is presented by Tolkien (and the first translation) as a modest and scared anti-hero, a victim, and an isolated creature, while the most recent translation seeks to promote an anti-racist view about Frodo's quality as a hero, making 'him' the centre of attention, with no signs of queerness and difference from heroic human beings. His 'masculine' identity is also highlighted in that he appears to be symbolically castrated when he loses

the ring finger at Mount Doom in the battle with the Gollum, a message conveyed in the book indirectly and maintained as such in both translations.[99]

Apart from some rare references, Tolkien does not inform the readers about the sexuality of his creatures and the norms of each group. It is hence probable that hobbits live in a homosocial society, where same-sex fraternizing is considered to be the rule. There are also plenty of textual indicators concerning the relationship of the two hobbits, which can be interpreted subtextually as a sexually-informed one, depending on the "masculine/feminine" [100] character of the communicative dimension of culture a translated version may address: in a target culture where the roles of men and women overlap (feminine culture), queerness may more easily integrate into the cultural context. By contrast, in a context where the roles of men and women are different (male culture), the following example where Sam is cooking dinner may generate stronger queerness implications. As we watch Sam and Frodo on their way to find Mordor with the Gollum, before they are led to Shelob's lair, they make a break to regain their strength. Sam is cooking dinner while Frodo is asleep in the *Two Towers* chapter, "Of Herbs and Stewed Rabbit":

ST19   […] he saw his master's face very clearly… Sam had noticed that at times a light seemed to be shining faintly within; but now the light was even clearer and stronger… it looked old, old and *beautiful*... He shook his head, as in finding words useless, and murmured: 'I love him. He's like that, and sometimes it shines through, somehow. But I love him whether or no. (*TT* 1954/2007: 853)

TT19a/b   [..] είδε το πρόσωπο του κυρίου του πολύ καθαρά… ο Σαμ είχε προσέξει πως μερικές φορές ένα φως λες κι έβγαινε αμυδρά από μέσα του˙ τώρα όμως το φως ήταν ακόμα πιο έντονο και δυνατό… έδειχνε όμως γερασμένο, γερασμένο και <u>πανέμορφο</u>… Αυτός τίναξε το κεφάλι του,

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[99] ST   The fires below awoke in anger, the red light blazed, and all the cavern was filled with a great glare and heat. Suddenly Sam saw Gollum's long hands draw upwards to his mouth; his white fangs gleamed, and then snapped as they bit. Frodo gave a cry, and there he was, fallen upon his knees at the chasm's edge. But Gollum, dancing like a mad thing, held aloft the ring, a finger still thrust within its circle. It shone now as if verily it was wrought of living fire. (*RoTK* 1954/2007: 1238)

TTa/b   Οι φωτιές στα βάθη ξύπνησαν θυμωμένες και το κόκκινο φως λαμπάδιασε και όλη η σπηλιά γέμισε από μεγάλες φλόγες και ζέστη. Ξαφνικά ο Σαμ είδε τα μακριά χέρια του Γκόλουμ ν' ανεβαίνουν στο στόμα του˙ τα άσπρα σουβλερά του δόντια γυάλισαν και ύστερα έκλεισαν με θόρυβο καθώς δάγκασαν. Ο Φρόντο έβγαλε μια φωνή και… να τος, πεσμένος στα γόνατα στην άκρη του χάσματος. Το Γκόλουμ όμως, χορεύοντας σαν τρελό, κρατούσε ψηλά το δαχτυλίδι, μ' ένα δάχτυλο περασμένο ακόμα μέσα του. Τώρα έλαμπε λες κι ήταν αληθινά φτιαγμένο από ζωντανή φωτιά. (1985: 261)

[100] Hofstede and Hofstede (2005) distinguish between masculine and feminine cultures where the roles of men and women are different (masculine) or overlap (feminine). Although the theory has been heavily criticized for not paying attention to variation in conventions within each culture, the idea of prevailing tendencies in certain communities of practice may be helpful in highlighting variation in the reception of queerness.

λες κι έβρισκε τις λέξεις άχρηστες και μουρμούρισε: «Τον αγαπώ. Είναι έτσι και πότε πότε λάμπει κι απ' έξω κάπως. Όμως εγώ τον αγαπώ είτε έτσι είτε αλλιώς» (1985: 304)

Example 19 carries an attempt of the mediator to emphasize the special relationship of the two hobbits, erasing discriminatory/marginality intentions, such as same-sex fraternizing. TT19a/b *γερασμένο, γερασμένο και πανέμορφο* through the intensifier *πανέμορφος* rendering ST *old, old and beautiful*, is assumed to reveal the translator's intention to overcome discriminatory practices and allow multiple interpretations of the relationship between the two hobbits, heightening love and appreciation between them. This is also obvious in the use of TTa/b *πολύ όμορφο* rendering *fine* in ST (see footnote 100) when Sam expresses his gratitude and affection towards Frodo when he realizes that his "master" was finally saved after a severe wound (volume I, book 2 "Many Meetings").

The devotion, admiration and caring of Sam towards Frodo is equally treated in both Greek translations. The two hobbits keep a strong "hierarchal homosocial relation" (Saxey 2005), "manifested almost entirely through his [Sam's] servility" (Kleinman 2005: 147). Sam, a gardener, was put in the service of Frodo by Gandalf, in order to help him in his mission. Sam therefore takes after Frodo in the whole book and in this scene we even see him cook for his "master", a term often used by Sam to refer to Frodo, alternatively used with the honorific title of courtesy "Sir".[101] The examples (TT19a/b and in footnote 100) reveal that translations are not differentiated neither in terms of the physical contact of the hobbits nor in the treatment of master-servant relationship. It should be noticed that Jackson has eschewed these two scenes in the films,[102] however the ostensibly homosexual characters almost always appear in a duet and are presented as soul mates, leaving the readers free to interpret their relationship as they perceive it. These scenes in Tolkien's book, among others, have raised the issue of the kind of relationship the two hobbits share. Marion Zimmer Bradley contends that Sam and

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[101] ST   At that moment there was a knock on the door, and Sam came in. He ran to Frodo and took his left hand, awkwardly and shyly. He stroked it gently and then he blushed and turned hastily away. […] 'It's warm!' said Sam. 'Meaning your hand Mr. Frodo. It has felt so cold through the long nights […] It's *fine* to see you up and yourself again, sir!'. (*FoTR* 1954/2007: 293)

TTa/b   Εκείνη τη στιγμή ακούστηκε ένα χτύπημα στην πόρτα και ο Σαμ μπήκε μέσα. Έτρεξε στον Φρόντο και του έπιασε το αριστερό χέρι αδέξια και ντροπαλά. Το χάιδεψε μαλακά κι έπειτα κοκκίνησε και γύρισε το κεφάλι του αλλού. [...] –Είναι ζεστό! είπε ο Σαμ. Δηλαδή το χέρι σου, κύριε Φρόντο. Το'νιωθα τόσο παγωμένο τις ατέλειωτες νύχτες […] Είναι *πολύ όμορφο* να σε βλέπω στα πόδια σου και στον εαυτό σου πάλι, κύριε! (1985: 276)

[102] *The Lord of the Rings movies* (film script with screenshots), online.

Frodo's friendship is viewed as "the most intense love relationship in the book, akin to classical ideals of friendship in heroic literature" (qtd. in Smol 2004: 954). However, this kind of relationship may have different interpretations: it can be judged as a contemporary kind of friendship experienced as in the First World War[103] (David M. Craig qtd. in Smol 2004: 954), or an explicitly sexual one, as viewed through the genre of slash fiction (Allington 2007).[104] Saxey argues that homoeroticism in same-sex relations in *The Lord of the Rings* (between Legolas/Aragorn, Aragorn/Boromir, Sam/Frodo, Merry/Pippin, etc.) "can be safely designated as a 'subtext'" (2005: 126). However, such assumptions are open to other interpretations as well, since close male friendships with potentially queer connotations can be "re-heterosexualized by using other features of texts" (ibid: 127), as it is argued that hobbits usually marry and generate large families (Saxey 2005).

So far it has been observed that queerness in terms of different physical appearance and behaviour is stressed in TTa and abated in TTb, probably due to the tendency of the society to embrace disadvantaged or "different" people through anti-discrimination narratives (see also section 6.1 "Otherness and race"). However, possible queerness in terms of same sex relations is treated equally by both Greek translations, and it is highlighted in both TTs (in comparison with the ST).

6.5.2 Representation of Sauron

The next two sections focus on the representation of evil and female characters respectively, which are identical in TTa and TTb. Attention is thus drawn between ST and TTa/b variation. Sauron is probably the character with the largest array of monikers in the whole trilogy, which was named after him, as he is actually "The Lord of the Rings". Also known as "The Dark Lord", "Enemy", "The Black Master", "The Nameless One", "The Shadow", "The Black Hand", it can be deduced that Sauron is the

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[103] *The Lord of the Rings* being a war allegory, can carry allusions to homosexual relations developed among men in the lonely, stressful, and homosocial environment of the trenches. Homosexual relations in the army, decriminalized only recently in the U.K. (in 2000), used to blossom or be intensified in the battlefield, as "homosexuals discovered a new consciousness of their collective identity" (Bourne 2014, online). Moreover, it has been contended that the development of same-sex relationships led to stronger mutual defense in periods of war (Williams qtd. in Barber 2010, online).

[104] Defined as "fanfiction depicting a sexual and/or romantic relationship or situation between two characters of the same gender" (*Urban Dictionary*, online).

representation of Evil, a spirit illustrated in the Third Age as a "hand" or an "Eye".[105] Therefore, Sauron appears to be a queer character because of his very nature, but also because inside of him there is an interplay between male and female, with the eye motif being his feminine part and the hand motif the masculine one (Rawls 2015). Citing Mark Hennelly and Marion Perret, Rawls argues that in the case of recurrent symbols in *The Lord of the Rings* "it is simple to deduce that the eye motif is feminine and that the hand is masculine. Eyes perceive, hands act" (ibid: 108). To sustain her argument, she uses examples of Sauron's gleaming Eye (ST20) appearing in the Mirror of Galadriel and Sauron's black hand "entirely occupied with the possessive clutching of the world" (ibid).

In the first volume of the trilogy, the Fellowship of the Ring visits Lothlórien, where Frodo sees the glazed yellow Eye in the mirror of Galadriel in the homonymous chapter. Example 20 shows how the two versions jointly foreground the non-existence of evil and downsize its power. For instance, the ST item *nothing* rendered as TT20a/b *ανυπαρξία* highlights the ambivalent, queer qualities of Sauron (non/existence), and anticipates the defeat of Evil.

ST20   But suddenly the Mirror went altogether dark, as dark as if a hole had opened in the world of sight, and Frodo looked into emptiness. In the black abyss there appeared a *single Eye* that slowly grew, until it filled nearly all the Mirror. So terrible was it that Frodo stood rooted, unable to cry out or to withdraw his gaze. The Eye was rimmed with fire, but was itself glazed, yellow as a cat's, watchful and intent, and the black slit of its pupil opened on a pit, a window into *nothing*. (*FoTR* 1954/2007: 474).

TT20a/b   Αλλά ξαφνικά ο Καθρέφτης μαύρισε εντελώς, μαύρισε λες και μία τρύπα να είχε ανοιχτεί στον ορατό κόσμο κι ο Φρόντο κοίταξε στο κενό. Μες στη μαύρη άβυσσο φάνηκε ένα *μοναδικό μάτι* που σιγά σιγά μεγάλωνε, μέχρι που σχεδόν γέμισε όλο τον Καθρέφτη. Ήταν τόσο φανερό που ο Φρόντο ρίζωσε εκεί που στεκόταν, ανίκανος να φωνάξει ή ν' αποτραβήξει το βλέμμα του. Το Μάτι είχε γύρω φωτιά, αλλά αυτό καθεαυτό ήταν σαν γυάλινο, κίτρινο σαν της γάτας, παρατηρητικό και συγκεντρωμένο και το μαύρο σκίσιμο της κόρης του άνοιγε σε μία άβυσσο, ένα παράθυρο στην *ανυπαρξία* (1985: 438).

The queer nature of Sauron is treated equally in the two target texts. He is represented as a flaming eye seeking Frodo. Sauron in the end of the trilogy, when the ring is destroyed, takes the form of a hand before his destruction in the chapter "The field of Cormallen".

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[105] In the films Sauron is only represented as an Eye.

The assumption in this section has been that the good or evil nature of creatures seems to affect the translation strategy opted for and the implications following from shifts allowed into the target versions.

6.5.3 Representation of female characters

As mentioned, queer studies can add a new perspective to the examination of gender issues in discourse and translation, since sexual identity is "thoroughly bound up in changes in class consciousness and definition" (D. E. Hall 2003: 88). The example of women with power in a patriarchal society with kings, stewards and wizards in critical positions, challenges the stereotype of men in power and establishes the idea of parity between them. The female characters that appear in Tolkien's trilogy seem to be impulsive and have influential roles: Galadriel, a royal elf, is the Lady and co-ruler of Lothlórien, and her grand-daughter Arwen, princess of Rivendell, are both protecting the mission of the ring bearer and the mission of the fellowship of the Ring. Éowyn is probably the most important mortal female figure in the trilogy, henceforth the analysis will be focused on her: a noble woman of Edoras and niece of king Théoden, was known as 'the shieldmaiden', due to her courage and decisiveness to fight the enemy dressed as a man, Dernhelm, instead of staying at home. Finally, a 'female' figure with great power that appeared in *The Two Towers* is Shelob, the carnivorous spider, almost killed anyone who tried to pass through the tunnel she was living in.

Éowyn is a peripheral character in the plot of *The Lord of the Rings,* but with a decisive role in the trilogy. Bred in an environment dominated by males, her character is shaped accordingly: she loves fighting and often renounces her duties as a woman. Her representation in the trilogy reflects Tolkien's idea of women's revolutionary character which often contradicts stereotypical representations, sustaining Butler's idea that "gender is neither the causal result of sex, nor as seemingly fixed as sex" (1990: 6). For example, in the third volume of the trilogy ("The Passing of the Grey Company"), Éowyn in a conversation with Aragorn tries to convince him that she should follow men in the field of battle. Éowyn's request, however, is rejected by Aragorn, who reminds her of her duties as a woman.

ST21   'Your duty is with your people', he answered.

'*Too often* I've heard of duty', she cried. 'But am I not of the House of Eorl, a shieldmaiden and not a dry-nurse? (*RoTK* 1954/2007: 1026)

TT21a/b   - Το καθήκον σου είναι στο λαό σου, απάντησε.

- *Έχω βαρεθεί* ν'ακούω για καθήκοντα, φώναξε. Δεν είμαι κι εγώ απ' τη Γενιά του Έορλ, πολεμίστρια και όχι παραμάνα; (1985: 62)

Éowyn protests and the target texts highlight her indignation and revolutionary character when Aragorn takes her for granted in her role as a housekeeper, as opposed to the ST. The use of the emotionally loaded verb *έχω βαρεθεί* in the TTs renders the potentially less indignant ST adverb *too often*. The theme of a woman rising against the power system was already provocative in the English text of 1954. The translation into Greek, almost thirty years later and after the struggles of the feminist movement, takes the revolutionary character of Éowyn a step further, underlying her need for an outburst of anger against repression.

In the same vein, addition of *όμως* and the thematization of the TT adverb *αρκετά* (instead of the ST rhematic position of the source adverb *long enough*), seems to reflect the impatience of Éowyn to live her life according to her will, disregarding the conventions of the time.

ST22   I have waited on faltering feet *long enough*. Since they falter no longer, it seems, may I now spend my life as I will?' (*RoTK* 1954/2007: 1026)

TT22a/b   *Αρκετά* υπηρέτησα τα πόδια που έτρεμαν. Αφού *όμως* φαίνεται πως δεν τρέμουν πια, δεν μπορώ κι εγώ τώρα να ζήσω τη ζωή μου όπως θέλω; (1985: 62)

Éowyn's pain and resentment seem to be captured more vividly in TT23a/b than ST23: one interrogative sentence in ST23 is divided into two in TT23a/b, enforcing Éowyn's indignation. It is as if the Greek text portrays the identity of the woman in a more dynamic way than the English text does. Greek often favours longer sentences than English, thus the two target versions rather create a marked effect highlighting the lady's indignation.

ST23   'Shall I always be chosen?' she said bitterly. *'Shall I always be left behind when the Riders depart, to mind the house while they win renown, and find food and beds when they return?* (*RoTK* 1954/2007: 1027)

TT23a/b   Πάντα εμένα θα διαλέγουν; είπε με πίκρα. *Πάντα εγώ θα μένω πίσω, όταν φεύγουν οι Καβαλάρηδες, να φροντίζω το σπίτι ενώ εκείνοι θα γίνονται ξακουστοί; Για να βρίσκουν φαΐ και κρεβάτια όταν επιστρέφουν;* (1985: 63)

One could argue that the following example adds to the dynamic construction of her female identity in TT. This is signified by *ανδραγαθήσω* in TT rendering ST *doing great deeds*, implying Éowyn's potential to be equal to men and fight like them.

ST24   'All your words are but to say: you are a woman, and your part is in the house. But when the men have died in battle and honour, you have leave to be burned in the house, for the men will need it no more. But I am of the House of Eorl and not a serving-woman. I can ride and wield blade, and I do not fear either pain or death.'
'What do you fear lady?' he asked.
'A cage,' she said. To stay behind bars, until use and old age accept them, and all chance of *doing great deeds* is gone beyond recall or desire.' (*RoTK* 1954/2007: 1027)

TT24a/b   - Όλα σου τα λόγια ένα πράγμα λένε: είσαι γυναίκα και ο ρόλος σου είναι στο σπίτι. Όταν όμως οι άντρες θα' χουν πεθάνει στη μάχη τιμημένα, σου επιτρέπουμε να καείς στο σπίτι, γιατί οι άντρες δε θα το χρειαστούν πια. Όμως εγώ κρατάω απ' τη γενιά του Έορλ και δεν είμαι υπηρέτρια. Μπορώ να ιππεύω και να κρατώ σπαθί και δε φοβάμαι ούτε τον πόνο, ούτε το θάνατο.
- Τι φοβάσαι, αρχόντισσα; ρώτησε.
- Το κλουβί, είπε. Να μένω πίσω απ' τα σίδερα ώσπου να τα συνηθίσω και να γεράσω και όλες οι ευκαιρίες ν' *ανδραγαθήσω* φύγουν χωρίς επιστροφή ή να μη μ' ενδιαφέρουν πια. (1985: 63)

Interestingly enough, there was no considerable differentiation in shaping female identity in the translation versions of the novel, probably because it was not as novel an issue (in 1985 when the first translation occurred) as the construction of the queer identity of various creatures. The decision to hone on the queer identity of beings seemingly pairs with the raising multiculturalism in the Greek society and elsewhere, as a result of migration flow and human mobility, as well as with the transition from second-wave feminism to third-wave gender theory.

6.6 Refugees and migration in the Greek context and in *The Lord of the Rings*

Population displacement dates back to the beginning of humanity: people started moving to explore new places and cultures, or as an option to ensure better living conditions by working or studying abroad. Leaving one's hometown can sometimes be motivated by a state of emergency (e.g. war, internal conflict, natural disaster or depletion of resources) or because of prosecution for various reasons. Refugees and migrants are two terms

related to forced and voluntary mobility which are often confused and need to be disambiguated: 'migration' denotes the "movement of people to a new area or country in order to find work or better living conditions", while 'refugee' is "a person who has been forced to leave their country in order to escape war, persecution, or natural disaster" (*Oxford Dictionaries*, online). In the early 20ᵗʰ century, soon after World War II, the refugee problem became "the concern of the international community, which, for humanitarian reasons, began to assume responsibility for protecting and assisting refugees" (UNHCR 1979/2011, online). So complicated was the issue of asylum seekers that there has been a need for a formal definition of the term, offered by the 1951 Geneva Convention, amplified by the 1967 Protocol of New York, the two international texts pertaining to the legal status of refugees. International protection is granted to people if they are afraid because of their race, nationality, religion, political beliefs, or membership in a particular social group. A refugee is then a person who:

> owing to well founded fear of being persecuted for reasons of *race*, *religion*, *nationality*, *membership of a particular social group* or *political opinion*, is outside the country of his nationality and is unable or, owing to such fear, is unwilling to avail himself of the protection of that country; or who, not having a nationality and being outside the country of his former habitual residence as a result of such events, is unable or, owing to such fear, is unwilling to return to it. (UNHCR 1979/2011, online, my emphasis)

Furthermore, the Council Directive 2004/83/EC of 29 April 2004[106] confirmed that a person who is not a refugee can be granted 'subsidiary protection', another kind of international protection in case there is a risk of exposure to serious harm, that is "death penalty or execution or torture, or degrading treatment or punishment […] or serious or individual threat […] by reason of indiscriminate violence in situations of international or internal armed conflict" (*Official Journal of the European Union*, online).

Interestingly enough, the above definitions for people eligible for international protection share common characteristics with some fantastic or human characters of *The Lord of the Rings*, or conditions they find themselves in. In this sense, the hobbits who strived to find a place to settle, the elves who, unless they travel away from Middle Earth

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[106] 2004/83/EC Council Directive on minimum standards for the qualification and status of third country nationals or stateless persons as refugees or as persons who otherwise need international protection and the content of the protection granted, Official Journal of the European Union, online.

to reach eternity, are threatened with death, the Ents, human-like trees facing extinction because of their race, people fleeing their homelands because of the war of Good with Evil, even the journey itself in order for them to find shelter or peace of mind, constitute issues pertaining to the state of being a refugee. In what follows, the section examines the representation of migration-related issues in the texts (ST - TTa -TTb), following a brief account of the historical context of migration in Greece, a social factor which has influenced TT construction (see Appendix 5) and therefore has played a role in the formation of her habitus.

Because of its strategic geopolitical position, Greece has always been a destination and a place of departure, a gate and at the same time an exit to the rest of the Europe. Actually, present-day Greek identity has been shaped through refugee memories, dating back to the 1920's. The "traumatic experiences associated with the irredentist struggles" (Diamandouros qtd. in Clogg 2002: x) or the "dream of the re-establishment of a Hellenic Kingdom that would include all of the territory that had previously been part of the Byzantine Empire" (James 2001, online) signalled the end of the Greek-Turkish war that had begun three years earlier (1919). The Greek army was defeated in Asia Minor in its effort to annex the parts of Anatolia inhabited by Greeks and thousands of Greek people, victims of "ethnic cleansing" (ibid) were forced to embark on refugee ships and escape their homeland. The image of Smyrna burning and the overcrowded coast, where more than 20,000 people were reportedly massacred, and many more tortured, mutilated, abducted and raped, ended with the Trial of the Six ('Δίκη των Έξι'), named after the six Greek officials held responsible for the unfortunate events and sentenced accordingly to death (*Kathimerini* 1999a, online). The 1923 Treaty of Lausanne with the Convention for the Exchange or Population between Greece and Turkey destroyed the last hopes of Asia Minor refugees of returning home (James 2001, online), and forced them to start their lives from scratch in a new place with new people and customs. This event stigmatized the whole culture, affecting social structure, politics, art, literature. The Asia Minor Catastrophe did not only motivate Greek writers (Stratis Mirivilis, Ilias Venezis, Stratis Doukas, Fotis Kontoglou and later Dido Sotiriou), but also had an impact on foreign writers as well (Ernest Hemingway with his short story "On the Quai at Smyrna"). A particular group of songs (rebetika) was also created at that time to sing the woes of the experience (*Kathimerini* 1999a, online). But it was not only the Asia Minor events that shaped the Greek identity; local Greek people migrated in and outside the country, e.g. to Germany, the U.S.A, Australia and Canada as workers in the 1960's and

1970's (Kasimis and Kasimi 2004, online), while Greece itself became a receiver of migrants in the 1990's, after the collapse of the Central and Eastern European Regimes (ibid). On top of that, in the last 15 years there has been an incessant and growing influx of migrants coming from Asia and Africa, which has gained gigantic dimensions. The Mediterranean Sea has become the place where "one of the largest displacements in recent global history" is taking place (Tsakiridis 2015, online). Only in 2015, Europe has received 1 million refugees and migrants (*BBC* 2015, online); 856,723 of them entered via Greece in 2015 and 50,668 until February 2016 (*BBC* 2016, online), while the 287.2% increase of asylum applications in 2016[107] confesses the large augmentation of refugee and migrant flow in Greece. The representation of migrants viewed as minority "has been taken up by a wide-cross section of contemporary European filmmakers" (Lykidis 2009: 37), including the old and new generation of Greek filmmakers.[108]

The migratory past and present of Greece explains the local sentiment underlying the perception and reception of migrants and minorities in Greece, which according to Diamandouros, "is further indication that the process of national integration initiated over a century ago remains incomplete" (qtd. in Clogg 2002: ix). Compassion towards refugee status is mirrored in both target texts in multiple ways, confirming the need for the social, historical, political and cultural context to always be taken into consideration in analysis. It will be shown that the translator's selection of lexical items or collocations is motivated by the same narrative, that of compassion for migrants, by making use of "a set of lexemes which cover a certain conceptual domain and which bear certain specifiable relations to one another" (Kittay and Lehrer 1981: 32). These include metaphorical meaning of words and their interconnection, as the projection of semantic fields across two incongruous semantic fields, the 'donour field' and the 'recipient field' (ibid). George Lakoff (online) characterizes metaphors as "a cross domain mapping in the conceptual system", covering from everyday language to poetic expressions, because "the locus of metaphor is not in language at all, but in the way we conceptualize one mental domain in terms of another" (ibid). The role of metaphors seems to be essential

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[107] Statistical data provided by the site of Asylum Service (<http://asylo.gov.gr/en/wp-content/uploads/2017/04/Greek_Asylum_Service_Statistical_Data_EN.pdf> last accessed 9 May 2017).
[108] See the films: Theodoros Angelopoulos' *Anaparastasi* (1970), *Ulysses Gaze* (1995), *Eternity and a Day* (1998), *The Weeping Meadow* (2004), Constantine Giannaris' *From the Edge of the City* (1998) and *Hostage* (2005), Stavros Ioannou's *Roadblocks* (2000), Tasos Boulmetis' *Politiki Kouzina* (2003), Pantelis Voulgaris' *Nyfes* (2004) Panos Koutras's *Xenia* (2014), Christophoros Papakaliatis' *Worlds Apart* (2015).

in literature; as Christina Dokou puts it: "[l]iterature is primarily an art of metaphors. […] the word suggests the power of literary texts to playfully carry their semantic potential across time, space, convention and poetic license, and elude fixity of meaning by simply eliciting another interpretation" (2012: 133).

With these in mind, the next section examines how the translator handles the narrative of migration through metaphors in the Greek translations, a narrative which is omnipresent in *The Lord of the Rings* trilogy. The following examples were extracted from all three volumes of the trilogy, but the majority of them were located in the first volume of the trilogy, and particularly in poems or songs.

The four hobbits along with an ally, the forest ranger Strider (Aragorn in disguise), are trying to reach Rivendell, the forest of the elves, while evading the nine Ring wraiths, who are attracted by Frodo's Ring of power. The materials are grouped according to the thematic categories of characters in the role of refugees.

6.6.1 Displacement and exile in *The Lord of the Rings*

Evidence of migration identities in TTs is obvious even from the very introduction of the trilogy with a particular emphasis on the characteristic of constant movement. ST25 verb *moved* is rendered as TT25a/b *μετανάστευσαν*, and so is ST26 *passed* connoting the migrant workers of Greece, where until the 1970s "large numbers were still emigrating to the Federal Republic of Germany, Australia, Africa and for all the decades in between Greeks experienced themselves as a country sending out migrants to all parts of the world" (Mestheneos 2002: 180). During that period of time, return visits to homeland were rare and the majority of the emigrants "experienced their residence abroad as a form of exile –that is, '*xeniteia*' (sojourning in foreign parts), one which makes its mark in Greek literature and music" (ibid: 181, emphasis in the original). In the same vein ST27 *incomers* becomes in both target texts *μετανάστες*, possibly alluding to the narrative of migration for economic reasons.

> ST25   The Harfoots had much to do with Dwarves in ancient times, and long lived in the foothills of the mountains. They *moved* westward early, and *roamed* over Eriador as far as Weathertop while the others were still in the *Wilderland*. (*FoTR* :4)

TT25a/b   Οι Τριχοπόδαροι είχαν πολλές σχέσεις με τους Νάνους τα παλιά χρόνια και για πολύ καιρό έζησαν στα ριζά (ριζώματα 1985: 21) των βουνών. *Μετανάστευσαν* στη δύση νωρίς, *περιπλανήθηκαν* στο Ερίαντορ κι έφτασαν στην Κορυφή των Καιρών, ενώ οι άλλοι ήταν ακόμα στη *Χώρα της Ερημιάς*. (1985: 21)

ST26   In the beginning of this age many of the High Elves still remained. Most of these dwelt in Lindon west of the Ered Luin; but before the building of Barad-dûr many of the Sindar *passed* eastward […] (*RoTK*: 1420)

TT26a/b   Στην αρχή αυτής της εποχής, πολλά από τα Ανώτερα ξωτικά παρέμεναν ακόμα. Τα περισσότερα κατοικούσαν στο Λίντον, δυτικά των Έρεντ Λούιν· αλλά πριν από την κατασκευή του Μπαράντ-ντουρ πολλοί από τους Σίνταρ *μετανάστευσαν* ανατολικά [...] (1985:376)

ST27   There was room and to spare for *incomers*, and ere long the Hobbits began to settle in ordered communities. Most of their earlier settlements had long disappeared and been forgotten in Bilbo's time (*FoTR* :4)

TT27a/b   Υπήρχε και με το παραπάνω χώρος ελεύθερος για *μετανάστες* και πολύ γρήγορα οι Χόμπιτ άρχισαν να φτιάχνουν οργανωμένες κοινότητες. Οι παλιότερες από τις παλιές τους εγκαταστάσεις είχαν από χρόνια εξαφανιστεί και τον καιρό του Μπίλμπο είχαν ξεχαστεί (1985: 21)

Migration can have other connotations, namely the large displacement of populations arriving at Greece from Asia Minor officially after the Treaty of Lausanne in 1923; the new inhabitants of Greece had to settle themselves in new communities, after the "Greek-Turkish war of 1919-22, a war that ended with the catastrophic defeat of the Greek armies in Asia Minor" (Clogg 2002: xiii).

In TT28a/b, the translator opts for *φευγιό* instead of its equivalent *φυγή* with a view to raising the degree of expressiveness in both TTs (Cruse qtd. in M. Baker 1992 –see section 4.2.1.3), creating images of refugees being uprooted and exiled. This choice pairs with the items *εξορία* and *ξεριζωμένος* which follow (the exact equivalents of ST *exile* and *uprooted*). These are emotionally-loaded equivalents, appealing to TTs readers' emotions and possibly rendering the TTs more appropriate and convincing with reference to the woes emanating from the fellowship's quest (in accordance with Aristotle's idea of persuasion through 'pathos' in the *Rhetoric*—see footnote 105).

Opting for *φευγιό,* (rather than *φυγή*) possibly activates collective memories of Greeks from Asia Minor, who were chased away and then forced to leave their hometown.

In the following examples TTs seem to echo the narrative of refugees, by opting for migration-expressive vocabulary:

ST28   Of course I have sometimes thought of going away, but I imagined that as a kind of holiday, a series of adventures like Bilbo's or better, ending in peace. But this would mean *exile, a flight* from danger into danger, drawing it after me. And I suppose I must go alone, if I am to do that and save the Shire. But I feel very small, and very *uprooted,* and well- desperate. The Enemy is so strong and terrible. (*FoTR*: 82)

TT28 a/b   Φυσικά, μερικές φορές έχω σκεφτεί να φύγω μακριά, το φανταζόμουν όμως κάτι σαν διακοπές, μια σειρά από περιπέτειες σαν του Μπίλμπο ή καλύτερες που θα τέλειωναν ειρηνικά. Αυτό εδώ όμως σημαίνει *εξορία, φευγιό* από κίνδυνο σε κίνδυνο, που θα τον τραβώ πίσω μου. Και υποθέτω πως πρέπει να φύγω μόνος μου, αν είναι να το κάνω να σώσω το Σάιρ. Μα νιώθω πολύ μικρός και πολύ *ξεριζωμένος* και... απελπισμένος. Ο Εχθρός είναι τόσο δυνατός και τρομερός. (1985: 88)

One could argue that the image of nomads travelling in caravans and being in a constant state of roaming is also projected through example TT29a/b item *νομάδες* (nomads) translating ST *wanderers*. *Nomads* is a high tenor item which avoids victimizing migrants, showing respect –it could have been rendered as *περιπλανώμενοι* which would have carried connotations of vulnerability.

ST29   But in the wild lands beyond Bree there were mysterious *wanderers*. The Bree-folk called them *Rangers* […] They *roamed* at will southwards, and eastwards even as far as the Misty Mountains; but they were now few and rarely seen. (*FoTR* :195)

TT29a/b   Στις άγριες όμως περιοχές πέρα από το Μπρι ζούσαν κάτι παράξενοι *νομάδες*. Οι κάτοικοι του Μπρι τους έλεγαν *Περιφερόμενους Φύλακες* […] *Περιφερόντουσαν/Περιφέρονταν* όπως ήθελαν νότια και ανατολικά, σχεδόν ως πέρα στα Ομιχλιασμένα Βουνά˙ αλλά ήταν πλέον λιγοστοί και σπάνια εμφανίζονταν. (1985: 189)

Displacement and relocation of characters continues in the first volume of the trilogy, for avoiding the enemy and finding shelter. The image of running away in such a context creates associations with fleeing in the TTs. The next examples reveal an intriguing treatment of forced movement, highlighted in TTs:

ST30   AWAKE! FEAR! FIRE! FOES! AWAKE!
Fatty Bolger *has not been idle*. As soon as he saw the dark shapes creep from the garden, he knew that he must *run* for it, or *perish*. (*FoTR* 1954/2007: 231)

TT30a/b   ΞΥΠΝΑΤΕ! ΦΟΒΟΣ! ΦΩΤΙΑ! ΕΧΘΡΟΙ! ΞΥΠΝΑΤΕ!
Ο χοντρός Μπόλγκερ *δεν είχε κάτσει με τα χέρια δεμένα*. Μόλις είδε τις μαύρες σκιές να σέρνονται στον κήπο, ήξερε πως έπρεπε να το *βάλει στα πόδια* γιατί αλλιώς *ήταν χαμένος*. (1985: 221)

ST31   And *run* he did, out of the back door, through the garden and over the fields; When he reached the nearest house he collapsed on the doorstep.

'No, no, no!' he was crying. 'No, not me! I haven't got it!' It was some time before anyone could make out what he was babbling about. At last they got the idea that enemies were in Buckland, some strange invasion from the Old Forest.[(*FoTR* 1954/2007: 231)

TT31a/b   Και *το' βαλε στα πόδια*. Βγήκε απ' την πίσω πόρτα, πέρασε τον κήπο και τα χωράφια. Σαν έφτασε το πιο κοντινό σπίτι, πάνω από' να μίλι μακριά σωριάστηκε στο κατώφλι.

-Όχι, όχι, όχι! φώναζε. Όχι, όχι εμένα! Δεν το έχω! Πέρασε αρκετή ώρα μέχρι να καταλάβει κανείς τι έλεγε. Στο τέλος κατάλαβαν πως εχθροί βρίσκονταν στο Μπάκλαντ, κάποια παράξενη εισβολή απ' το Παλιό το Δάσος. (1985: 221)

ST32   The black figures *fled* from the house [...]. Sauron would deal with them later. Meanwhile they had another errand they knew now that the house was empty and the Ring *had gone*. (*FoTR* 1954/2007: 231)

TT32a/b   Οι μαύρες σιλουέτες *έτρεξαν να φύγουν* απ' το σπίτι. [...] Ο Σόρον θα τους τακτοποιούσε αργότερα. Στο μεταξύ είχαν άλλη αποστολή: ήξεραν τώρα πως το σπίτι ήταν άδειο και το Δαχτυλίδι *φευγάτο*. (1985: 221)

TT30 and 31a/b *το 'βαλε στα πόδια* translating ST *run seems to* add an overtone of fear and urgency in the Greek versions, implying that the heroes are chased after and complying with the narrative of displacement to save one's life. This option was further intensified by the vigilance of the hobbit to do his best as shown in TT30a/b *δεν είχε κάτσει με τα χέρια δεμένα* (he hadn't stayed with his arms tied) translating ST *has not been idle*. This flee-or-die situation is intensified in both TTs, with the use of descriptive language, generating associations of fugitives fleeing from war-torn areas. Interestingly, when it comes to the enemies, both Greek translations seem to simplify the act of fleeing, translating *fled* as *έτρεξαν να φύγουν* (they ran in order to leave) in TT32a/b. In the same example, however, fleeing in reference to the One Ring is emphasized in the Greek translations; the translator opts for the past participle *ήταν φευγάτο* to connote elusiveness, instead of the close equivalent past perfect tense (είχε φύγει) rendering the verb *had gone*.

Likewise, the translation of the very title of the twelfth Chapter of volume I is a prelude to the intense and stressful effort of the heroes to reach their destination without being caught. TT33a/b *Φευγάλα* (escape) instead of the Greek equivalent for *flight* (φυγή) amplifies the connotations that the hobbits run away desperately because they are being chased after by the enemies.

ST33   Chapter XII. *Flight* to the Ford. (*FoTR* 1954/2007: 257)

TT33a/b   Κεφάλαιο XII. *Η Φευγάλα για το πέρασμα.* (1985: 245)

The ST28 *flight* item rendered as TT28 *φευγιό* seems to be a rather systematic option in the translated versions. Example 34 provides another instance of this.

ST34   Four days passed, without the ground or the scene changing much, except that behind them Weathertop slowly sank, and before them the distant mountains loomed a little nearer. Yet since that far cry they had seen and heard no sign that the enemy had marked their *flight* or followed them. (*FoTR* 1954/2007: 261)

TT34a/b   Τέσσερις μέρες πέρασαν χωρίς η γη ή το τοπίο να αλλάξουν πολύ, εκτός απ' την Κορυφή των Καιρών πίσω τους, που χαμήλωνε σιγά σιγά ενώ, μπροστά τους τα μακρινά βουνά υψώνονταν όλο και πιο κοντά. Πάντως, μετά από εκείνη τη μακρινή κραυγή, δεν είχαν ούτε δει ούτε ακούσει κάτι που να φανερώνει πως ο εχθρός είχε εντοπίσει το *φευγιό* τους και τους ακολουθούσε. (1985: 247)

Travelling (not in the tourism sense) is another vulnerable condition of the migrating 'self', especially if the road is 'strange', as example 35 suggests. ST35 item *folks* rendered as TT35a/b *ταξιδιώτες* assumes the analogy MIGRATION=JOURNEY. The analogy generates recollections of Homer's *Odyssey*, which inspired Cavafy to create one of his most popular poems, *Ithaka* in 1910.

ST35   'I don't know if the Road has ever been measured in miles beyond the Foresaken Inn […] Some say it is so far and some say otherwise. It is a strange road, and *folk* are glad to reach their journey's end, whether the time is long or short. (*FoTR* 1954/2007: 245)

TT35a/b   Δεν ξέρω αν ο δρόμος έχει ποτέ μετρηθεί σε μίλια ύστερα απ' το Πανδοχείο της Εγκατάλειψης […] Μερικοί λένε έτσι κι άλλοι αλλιώς. Ο δρόμος είναι *παράξενος* κι οι *ταξιδιώτες* είναι ευτυχισμένοι σαν φτάσουν στο τέρμα του ταξιδιού τους, είτε ταξίδεψαν πολύ είτε λίγο (1985: 234).

Example 36 shows a different rendition between the TTs of ST expression *they made their way slowly*. TT36a item *γυρόφερναν αργά* registers some purposelessness on the part of the riders which does not do justice to migrant vulnerability. The connotation of a purposeful strenuous activity is generated through TT36b item *ακολούθησαν*.

ST36   *They made their way slowly* and cautiously round the south-western slopes of the hill, and came in a little while to the edge of the Road. There was no sign of the riders. (TT 1954/2007: 260)

TT36a   *Γυρόφερναν αργά* και προσεχτικά στις νοτιοδυτικές πλαγιές του λόφου και σε λίγο έφτασαν στην άκρη του Δρόμου. Πουθενά δε φαινόταν ίχνος από Καβαλάρηδες. (1985: 247)

TT36b   *Ακολούθησαν Ø* προσεχτικά τις νοτιοδυτικές πλαγιές του λόφου και σε λίγο έφτασαν στην άκρη του Δρόμου. Πουθενά δε φαινόταν ίχνος από Καβαλάρηδες. (2001: 290) (TTb journey quicker)

The following examples seem to indicate an escalation of tension in the pursuit of the hobbits by the Ring wraiths. *Pursuit* is initially rendered as *κυνηγητό* in TT37a/b activating implications of adventure, while TT38a/b *καταδίωξη* connotes intensity and persistence doing justice to migration woes.

ST37	'That does not sound like a Black Rider's horse!' said Frodo, listening intently. The other hobbits agreed hopefully that it did not, but they all remained full of suspicion. They had been in fear of *pursuit* for so long that any sound from behind seemed ominous and unfriendly. (*FoTR* 1954/2007: 273)
TT37a/b	Αυτό δεν ακούγεται σαν Μαύρου Καβαλάρη άλογο/άλογο Μαύρου Καβαλάρη! είπε ο Φρόντο, που άκουγε με προσοχή. Οι υπόλοιπο χ/Χόμπιτ[109] συμφώνησαν μ' ελπίδα πως έτσι ήταν, μα όλοι έμειναν γεμάτοι υποψίες. Είχαν ζήσει με το φόβο του *κυνηγητού* τόσο πολύ καιρό που, κάθε θόρυβος πίσω τους τους φαινόταν απειλητικός κι εχθρικός. (1985: 258)
ST38	So far there hadn't been no sign or sound of *pursuit* that the hobbits could see or hear; but often Glorfindel would halt and listen for a moment, if they lagged behind, and a look of anxiety clouded his face. (*FoTR* 1954/2007: 277)
TT38a/b	Μέχρι τώρα οι χ/Χόμπιτ δεν είχαν ούτε δει ούτε ακούσει κανένα σημάδι *καταδίωξης*. Αλλά ο Γκλορφίντελ συχνά σταματούσε κι αφουγκραζόταν για μια στιγμή· αν ξέμεναν πίσω, και το πρόσωπό του (το) συννέφιαζε η ανησυχία. (1985: 262)

6.6.2 Estrangement and marginalization

The following examples highlight the particularities and the odd-one-out identity of the different races featuring in *The Lord of the Rings*. Everyone who is different is perceived as being part of a minority,[110] that is, strange and odd, as examples below show. The translator opts for equivalents which boost the minority status of the creatures. ST39 item *folk* and ST40 item *a party* are rendered as *ξένος* (stranger/foreigner) in TTs. *Stranger* assumes a weak subject position and thus meets the intention of the translator to highlight awareness of vulnerable others in the universe of the story.

ST39	A draught of cooks, from every inn and eating-house for mile around, arrived to supplement the dwarves and other odd *folk that* were quartered to Bag End. (*FoTR* :34)
TT39a/b	Σωρός μάγειροι/Ένα πλήθος μαγείρων από κάθε πανδοχείο και εστιατόριο μίλια γύρω έφτασε/έφτασε και συμπλήρωσε τους νάνους/Νάνους και τους άλλους περίεργους *ξένους* που έμεναν στο Μπαγκ Εντ. (1985:45)

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[109] After the slash follow minor shifts of TTb version.

[110] Defined by Clogg as "a group numerically inferior to the rest of the population of a State in a non-dominant position, whose members - being nationals of the State - possess ethnic, religious and linguistic characteristics differing from the rest of the population and show, if only implicitly, a sense of solidarity, directed towards preserving their culture, traditions, religion or language" (2002: xii).

ST40   We don't often get *a party out of the Shire* nowadays, and I should be sorry not to make you
            welcome. (*FoTR*: 200)

TT40a/b   *Δεν έχουμε συχνά ξένους απ' το Σάιρ* αυτόν τον καιρό και θα λυπόμουν αν δεν μπορούσα
            να σας καλωσορίσω. (1985: 194)

TT41 and TT42 favour *Ξ/ξενομερίτης* (with capitalized initial in TTa, connoting respect and hierarchy). The item also presumably carries connotations of vulnerable others, highlighting minority status to ST *outsiders* items. This option is reminiscent of the refugees from Smyrna entering Greece, who were viewed as different from the local people, *xenomerites* was one of the words actually used, and it took them several years to assimilate into the Greek culture.

ST41   We don't get *Outsiders-travellers* from the Shire, I should say, begging your pardon – often;
            and we like to hear a bit of news, or any story or song you may have in mind. But as you
            please! Ring the bell, if you lack anything! (*FoTR* :202)

TT41a/b   -Δεν μας έρχονται *Ξ/ξενομερίτες-ταξιδιώτες* απ' το Σάιρ θα'πρεπε να πω, με το συμπάθιο,
            συχνά και μας αρέσει να μαθαίνουμε κανένα νέο ή καμία ιστορία ή τραγούδι που να ξέρετε.
            Αλλά κάντε ό, τι σας αρέσει! Χτυπήστε το κουδούνι αν σας λείπει τίποτα. (1985: 195)

ST42   'But we don't want no more rabble and ruffians. And we don't want no *outsiders* at Bree,
            nor near Bree at all. We want to be let alone. I don't want a whole crowd o' *strangers*
            camping here and settling there and tearing up the wild country'. 'You will be let alone,
            Barliman', said Gandalf. 'There is room enough for realms between Isen and Grey flood, or
            along the shore lands south of the Brandywine, without any one living within many days'
            ride of Bree'. (*RoTK* :1301)

TT42a/b   Όμως δε θέλουμε άλλους τυχάρπαστους και μαχαιροβγάλτες. Και δε θέλουμε *ξενομερίτες* ούτε
            στο Μπρι ούτε κοντά σ' αυτό. Θέλουμε να μας αφήσουν στην ησυχία μας. Εγώ δε θέλω να
            μαζευτούν ξένοι εδώ και να εγκατασταθούν άλλοι προσωρινά κι άλλοι μόνιμα και να μας
            χαλάσουν τις εξοχές μας'. Θα σας αφήσουν στην ησυχία σας Μπιρόχορτε, είπε ο Γκάνταλφ.
            Υπάρχει αρκετός χώρος για να δημιουργηθούν βασίλεια ανάμεσα στο Ίσεν και στον Γριζονέρη
            ή σε όλο το μήκος της νότιας όχθης του Μπράντιγουάιν, χωρίς να μένει ούτε ένας πιο κοντά
            από πολλών ημερών ταξίδι από το Μπρι'. (1985: 318)

In TT43, minority status of ST item *soft stranger-lad* is highlighted by *ξένο βουτυρόπαιδο* carrying strong connotations of minority identity. In TT44, ST *quests* becomes *strangers/foreigners* (*ξένοι*) again, instead of the readily available option *visitors* (*επισκέπτες*).

ST43   For when you are older, you will learn that folk are not always what they seem; and though you
            may have taken me for a *soft stranger-lad* and easy prey, let me warn you: am not, I am halfling,
            hard, bold and wicked! Pippin pulled such a grim face that the boy stepped back a pace but at
            once he returned with clenched fists and the light of battle in his eye. (*RoTK*: 1006)

TT43a/b   Γιατί όταν μεγαλώσεις περισσότερο, θα μάθεις ότι πως ο κόσμος δεν είναι παντα αυτός που φαίνεται· και μολονότι εσύ μπορεί να με πέρασες για κανένα *ξένο βουτυρόπαιδο*, εύκολη λεία, σε προειδοποιώ πως δεν είμαι. (1983: 44)

ST44   However, in the meanwhile for all Mr. Butterbur knew his money was gone for good, or for bad. And he had other troubles. For there was a great commotion as soon as the remaining *guests* were astir and heard news of the raid on the inn. (TT 1954/2007: 235)

TT44a/b   Στο μεταξύ όμως για τον κύριο Βουτυράτο, τα λεφτά του είχαν κάνει φτερά καλώς ή κακώς. Κι είχε κι άλλους μπελάδες. Γιατί έγινε μεγάλη φασαρία μόλις ξύπνησαν οι υπόλοιποι *ξένοι* έμαθαν τα νέα για την επίθεση στο πανδοχείο. (1985: 221)

The examples above share a common characteristic, that of the item *ξένος* (foreigner/stranger) which carries social implications and enhances estrangement. Elizabeth Mestheneos argues that it is better to refer to "'insiders' and 'outsiders'", recognizing that the social context and experiences of the participants in social interaction determine the perspective in which a *'xenos'* or foreigner is defined" (2002: 179). The item enhances perception of vulnerable identities through their potentially illegal status, thus possibly heightening marginalization and Otherness on the grounds of different geographical origin.

When referring to one's own self identity, the connotation of vulnerability carried by *stranger* (ST45) may not be appropriate, thus the translator opts for *τα μέρη μου είναι άγνωστα* (TT45a/b), which blurs or cancels the vulnerability connotation altogether.

ST45   "Gandalf!" he cried. "I was seeking you. But *I am a stranger* in these parts. All I knew was that you might be found in a wild region with the uncouth name of Shire". (*FoTR* 1954/2007: 334)

TT45a/b   Γκάνταλφ! Φώναξε. Εσένα γύρευα. Αλλά αυτά *τα μέρη μου είναι άγνωστα*. Το μόνο που ήξερα είναι ότι θα μπορούσα να σε βρω σε μία άγρια περιοχή με το κακόηχο όνομα Σάιρ. (1985: 313)

6.6.3. Feelings of migrating

The feelings of heroes who flee their places in order to reach a safe destination are heightened in both TTs, which tends to shape expatriation as a painful experience and highlights the emotions of diaspora people. ST46 *homelessness* becomes low tenor expressive TT46 item *ξεσπίτωμα* (eviction), as its equivalent in the Greek language (αστεγία) is not very common, while the thematization of the adverb *bitterly* in the same example intensifies the nostalgic feelings home memories bring to Frodo.

ST46   They stood for a while silent on the hill-top, near its southward edge. In that lonely place Frodo for the first time realized his *homelessnes*s and danger. He wished *bitterly* that his fortune had left him in the quiet and beloved Shire (*TT* 1954/2007: 246)

TT46a/b   Στάθηκαν για λίγο σιωπηλά/σιωπηλοί στη λοφοκορφή, κοντά στη νότια άκρη της. Σ' εκείνο το έρημο μέρος ο Φρόντο για πρώτη φορά ενιωσε πέρα ως πέρα το *ξεσπίτωμά* του και τον κίνδυνο του. *Με πίκρα* ευχήθηκε να τον είχε αφήσει η τύχη του στο ήσυχο κι αγαπημένο Σάιρ. (1985: 234)

Examples 47 and 48 also display instances where the translator interferes to reshape representation of exposure to migration woes. TT47a/b item *μάτωνε* (was bleeding), rendering ST47 item *grieved*, possibly enforces the vulnerability connotation. Likewise, TT48a/b *τρομοκρατημένος* (terrified) translating ST48 *scared*, indicates the terror and plight of the outsider, and the feelings of migrants, until they reach a safe destination.

ST47   It was a cheerless land and their journey was slow and gloomy. They spoke little as they trudged beside him with their heads down, and their backs bowed under their burdens. Frodo's heart *was grieved* as he watched them walking beside him with their heads down, and their backs bowed under their burdens. (*TT* 1954/2007: 261)

TT47a/b   Ο τόπος ήταν άχαρος και το ταξίδι τους αργό και μελαγχολικό. Μιλούσαν λίγο και παρπατούσαν σέρονοτας τα πόδια. Η καρδιά του Φρόντο *μάτωνε*, που τους έβλεπε να περπατούν δίπλα του με σκυμμένο το κεφάλι και τις πλάτες σκυφτές απ' το βάρος. (1985: 247).

ST48   'There are trolls!' Pippin panted. 'Down in a clearing in the woods not far below. […] 'We will come and look at them,' said Strider, picking up a stick. Frodo said nothing, but Sam looked *scared*. (*TT* 1954/2007: 268)

TT48a/b   -Έχει γίγαντες! είπε ο Πίπιν λαχανιασμένος. Κάτω σ' ένα ξέφωτο στο δάσος, όχι πολύ μακριά. […] – Θα' ρθούμε να τους ρίξουμε μια ματιά, είπε ο Γοργοπόδαρος και μάζεψε από κάτω ένα κλαδί. Ο Φρόντο δεν είπε τίποτα, αλλά ο Σαμ φαινόταν *τρομοκρατημένος*. (1985: 255)

6.6.4. Refugees in Tolkien's poetry

Tolkien's aptitude for language is evident throughout his novel, with instances of poetry intervening in his prose, chanted by the heroes of the book. In all of the poems presented in this section, the translator's options abide by some usual conventions of poetry (rhythm, metre, rhyme), [111] following the original; these convention options, combined with specific linguistic choices, seem to enhance the migration narrative. Despite these generic constraints, one could assume that choices are still directed towards accentuating

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[111] See Mike Short (1996) for an analysis of the terms from the scope of stylistics.

estrangement and emphasizing refugee travelling/fleeing experience as intolerable, surrounded by feelings of bitterness and sorrow.

The translator's insightful rendition of Tolkien's stanza reproducing rhyming, below, activates in the mind of the reader the ambience of folk Greek expatriation or rizitika songs[112] by rendering 'evoked meaning' layers into the target version of the poem (Cruse qtd. in M. Baker 1992 – see section 4.2.1.3)

ST49	[…] *Long was the way* that fate them bore,	1
	O'er stony mountains cold and grey,	2
	Through halls of iron and darkling door,	3
	And woods of nightshade morrowless.	4
	The Sundering Seas *between them lay*,	5
	And yet at last they met once more,	6
	And long ago they *passed away*	7
	In the forest singing *sorrowless* (*FoTR* 1954/2007: 251)	8

TT49a/b	[…] Η μοίρα ύφανέ τους δύσκολο κι *ατέλειωτο στρατί*	1
	Πάνω από πέτρινα βουνά γκρίζα και παγερά	2
	Μέσ' από κάστρα ατσάλινα και πόρτα σκοτεινή	3
	Και δάση ανήλιαγα χωρίς ξημερωμό	4
	Οι θάλασσες του Χωρισμού *τους χώρισαν σκληρά*	5
	Μα νίκησε η αγάπη τους η δυνατή κι αγνή.	6
	Και πάνε τώρα χρόνοι που κι οι δυο έχουν *διαβεί μακριά*	7
	Και ζουν σε δάση μακρινά *χωρίς κατατρεγμό* (1985: 240)	8

The markedness of ST49 (line 1) expression *long was the way* (with the predicate thematized) has been rendered in TT49a/b in terms of dialectal variation which may be summarized as follows: both stanzas are concerned with the influence of fate on people's lives –in the TTs fate *weaves* people's future (abiding by the stereotypes of rural life), while the structural feature of the clitic in post-verb position is dialectal. ST49 (line 1) *long way* is rendered as *δύσκολο κι ατέλειωτο στρατί* (hard and endless narrow road):[113]

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[112] Rizitika songs are traditional Cretan songs, composed in the past by people living in the foothills of the mountains of west Crete. These songs, which have a revolutionary character are divided in two categories: *της τάβλας* (/tis tavlas/ of the table – sung without the company of music when people were eating) and της στράτας (/tis stratas/ of the road - sung by people while walking, including love songs, laments, songs for migration, heroic or songs of the border - akritika): http://www.kritikoi.gr/index.php, http://www.musicheaven.gr/html/modules.php?name=News&file=article&id=345 [last accessed 9 May 2017].

[113] *Triantafillides's online dictionary of Common Greek language* and *Katos's online dictionary of vulgar and marginal language*, online.

hard and *endless* TT items seem to expressively highlight the vanity in the nomads' Sisyphean task and accentuate the woes of the displacement journey. TT49 *στρατί* for ST *way* is also a dialectal item in the target language is tied to the dialectal TT item *έχουν διαβεί μακριά* (which avoids the death connotation of the ST *passed away* item, line 7). More expressive TT49 options which highlight the woes of displacement experience are TT49 *οι θάλασσες [...] τους χώρισαν <u>σκληρά</u>* (the seas separated them <u>harshly</u>, line 5) rendering ST49 item (line 5) *the [...] Seas between them lay*. Likewise, ST49 item *sorrowless* (line 8) rendered as TT49 item *χωρίς κατατρεγμό* (without being chased), or the rhematic position of *παγερά* (cold) in TT49 item (line 2) *γκρίζα και <u>παγερά</u>*, (translating ST49 item <u>*cold and grey*</u>) expressively accentuate the woes of the displacement narrative (rhematic positions carry the 'new' information).

Death, distantiation and disappointment are salient thematic categories in TT50a/b. Making connotations explicit as in *έφυγε <u>κι εχάθη</u>* (line 5) (left <u>and vanished</u>) rendering ST *rode away* or *έπεσε <u>μακριά</u>* (line 7) (fell <u>far away</u>)*,* rendering ST *fell*, enforce associations with death and suffering caused by distance and attribute a dramatic gloss to a separation deprived of any reunion hope. Furthermore, displacement is shaped as an unfortunate experience, leading to a barren place, as reflected through TT addition *στη μαύρη γη* (line 8) (in the black earth).

ST50	His [Gil-galad's] sword was long, his lance was keen,	1
	His shining helm afar was seen;	2
	The countless stars of heaven's field	3
	Were mirrored in the silver shield	4
	But long ago he *rode away*	5
	And where he dwelleth none can say;	6
	For into darkness *fell* his star	7
	In Mordor where the shadows are (*TT* 1954/2007: 242)	8

TT50a/b	Μακριά η Λόγχη του [Γκιλ-Γκάλαντ] και το σπαθί του αέρας.	1
	Και η περικεφαλαία του άστραφτε από μακριά.	2
	Και στην ασπίδα του που' λαμπε στο το φως της μέρας,	3
	Τ' άστρα καθρεφτιζόντουσαν τα φωτερά	4
	Μα πάει καιρός που *έφυγε κι εχάθη*.	5
	Και πού' ναι τώρα, ποιος θα μας το πει;	6
	Γιατί τ' αστέρι του *έπεσε μακριά* μέσα στα βάθη.	7
	Στης Μόρντορ τις σκιές, *στη μαύρη γη* (1985: 231)	8

Translation of songs and poems in the Greek version of the trilogy displays numerous types of translator interference which, one could argue, make the TT abide by the conventions of local folk songs heightening the woes of displacement vs. the comfort of homeland.

The shared strategy in rendering songs and poems on migration is raising the level of emotiveness and intensifying images of displacement. The translator's habitus and the long history of migration in Greece, which seems to be an inherent characteristic of the Greek culture, seem to have shaped her translation strategies (see Appendix 5). Sensitivity towards the issue of migration is argued to be "occasioned by events which had occurred within living memory rather than in remote classical antiquity" (Clogg 2002: xiv). The linguistic items, collocations or phrases used by the translator are meaningful in the target context as "people infer meaning because of the cumulative effect of all of their previous encounters with a word, collocation and phrase" (Hoey qtd. in Gabrielatos and P. Baker 2008: 35). Most of the translator's options regarding issues of displacement, exile, or travelling for a long time to save one's life seem to awaken memories in the Greek people, not only because of their history, but also because of the established associations created by the repetition of (combined) lexical items in the Greek language (see also 'presupposed meaning' Cruse qtd. in M. Baker 1992). Costas Gabrielatos and Paul Baker, in their interesting corpus-based research on the discursive constructions of refugees and asylum seekers in the UK press for the period 1996-2005, have concluded that "a central factor influencing what readers understand and remember (i.e., their interpretations) is the frequency of specific collocations and the semantic/discourse prosodies they communicate" (2008: 20).[114] Moreover, extending Paul Baker's assumption on the use of corpora in discourse analysis to literature, collocations (or specific lexical items in our case) can be said to "act as triggers suggesting unconscious associations which are ways that discourse can be maintained" (2006: 114).

Once more, it has been shown that the socio-political and historical circumstances prior to the translation of the novel have played a crucial role in affecting the translator's habitus and the target reader's ability to receive the translator's messages. In fact, so deeply rooted seems the scar of migration to be, that there were no shifts in the

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[114] See Ioannis Saridakis and Effie Mouka (2017 forthcoming) for the conduction of a similar research for the representation of refugees, asylum seekers and migrants in the Greek press for the period 2010-2016.

retranslation of the novel in 2001. The shared strategy between TTa and TTb of activating collective memories of refugee experience contrasts with the variant strategy employed for queer representation in the target versions, as shown in 6.5.

6.7 Summary of findings: power, gender and migration

This chapter examines shifts either between TTs, or between ST and TTs. The analysis of the materials has demonstrated that the differentiated approach across versions can be found in the treatment of the concepts of **Otherness**, **class and social hierarchy**. TTb presents a politically updated, legitimized reception of the Other, which seems to be respected and prioritized. Moreover TTb acknowledges the "multiplicity of identity positions" (D. E. Hall 2003: 90), assigning prominence to different races, which is not the case in TTa. This option probably reveals an increasing tendency of society for accepting the 'other', probably transcending into a multicultural environment. By contrast, TTa highlights differences among races, lowers the position of unprivileged groups and assigns dominance to ruling figures. Another significant difference between the two translated versions in terms of power relations and hierarchy is that TTb seems to favour individualism and participatory citizenship, challenging the idea of passive citizenship, though the mediatized type of spectatorship it creates in readers contradicts with empowered individual roles that challenge state authority or globalized homogeneity.

As far as **queerness** and **gender representation** are concerned, they have been examined through the lens of gender studies (Butler 1990; D. E. Hall 2003), according to which queer representations have been traced in the source text not only in terms of gender, but also as a diverging socially-constructed behaviour. It has been shown that more often than not, both translations treat the 'queer' identity of hobbits identically and in some cases TTb seems to eliminate traces of oddness and favour the equality narrative towards socially different creatures, rendering the state of 'being queer' more acceptable in TTb. TTb seems to favour an anti-racist narrative about Frodo, an anti-hero becoming a hero, by highlighting Frodo's bravery in TTb and, thus, downplaying the ostensibly physically disadvantageous position of hobbits as compared to other races in the Trilogy. Moreover, it has been observed that both translations treat the 'queer' identity of hobbits identically, encouraging a possible homosocial interpretation (more than the ST does).

Gender identity construction in female characters did not differ across the target versions. However, there were occasional shifts in gender portrayal between ST and TTs. Women are represented as being equal to or even more dynamic than men in TTs, an intention already appearing in the original but intensified in the Greek versions. Both translations underscore the superior role of women, against the social stereotypes of Tolkien's age. This shared treatment of the role of female characters may be due to the fact that the emancipation of women was not an issue to be politically-corrected in the second translation, probably due to the assumption that "Greek feminism failed to establish itself as a self-contained movement, and traditional values concerning male and female roles remained well rooted in the national psyche" (Tsaliki and Chronaki 2016: 177).

In addition, one could argue that the two versions share strategies in raising awareness of the diachronic **narrative of migration**, which is downplayed in the ST. Both TTs heighten expressiveness through the use of emotionally-loaded terms pertaining to the semantic field of migration, empowered by metaphors highlighting the plight of refugees, including the forced displacement of populations, their feelings, their leaving conditions and their dreams of repatriation.

Chapter 6 has raised issues of cultural politics which have emerged from the contrastive analysis of textual evidence of *The Lord of the Rings*. The shifts in translation are assumed to have a deeper meaning: they reveal that target texts have a different socio-political orientation. TTb seems to assume awareness of minority identity and race more than TTa does. On the other hand, TTa seems to have a different agenda: it emphasizes class and social hierarchy, the collective, and favours state authority subjugating individuals. In TTa human beings are described as accepting fate and hierarchy differing from the 'superior' beings, while TTb seems to build empowered individuals who assume the role of actors in modern society (Meyer 2010) and challenge imposed historical memories stemming from expansionist wars. Moreover it could be argued that TTb devalues state authority along with existing stereotypes of domination and subjugation, favouring the identity of independent actors, rather than surveilled individuals (as in TTa). Yet, spectacular representations of threat and war in TTb seem to parallel the demobilizing impact the mass media have on audiences.

In terms of queerness as stereotypical divergence, both translated texts tend to display a non-biased ideology towards racial and sexuality issues, with TTb normalizing the "queer" identity of hobbits even further. Both translations exhibit a favourable attitude towards the good characters, as contrasted with the evil ones which are treated as if they should be defeated. Furthermore, women in both target texts are represented through a language which caters to their political and social visibility (Butler 1990: 1), with the target texts highlighting their resentment and indignation against forced domestication and their revolutionary tendencies.

Finally, one could assume that the migration narrative is heightened in both TTs by the translator (though this is not as prominent in the ST) as some characters of Tolkien's *The Lord of the Rings* seem to fit in the frame of refugees. Both TTs enhance collective memory of the refugee-sensitive past of Greece.

CHAPTER 7

Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

> 'And you, Ring-bearer,' she said, turning to Frodo. 'I come to you last who are not last in my thoughts. For you I have prepared this.' She held up a small crystal phial: it glittered as she moved it, and rays of white light sprang from her hand. 'In this phial,' she said, 'is caught the light of Eärendil's star, set amid the waters of my fountain. It will shine still brighter when night is about you. May it be a light to you in dark places, when all other lights go out. Remember Galadriel and her Mirror!   (*FoTR* 1954/2007: 490)

7.1 Ring bearing and the translation mission

This concluding chapter summarizes the most significant points of the thesis by parallelizing the translation procedure with the ring bearing task. It also examines the applications of the research, the potential areas of further investigation, as well as some of the restrictions encountered.

Frodo the hobbit, the anti-hero of Tolkien's fantasy literature saga, is encumbered with a burdensome mission: he is the Ring-bearer charged to carry the One Ring of power to Mount Doom in order to destroy it and save humanity from the Evil Lord Sauron. Galadriel's gift, a crystal phial glowing with a magic light, was given to Frodo so as to guide him through the dark places and show him the way to his destination. This section may draw a parallel between ring-bearing and translation. The crystal phial is assumed to be the socio-political filter which may produce diversified interpretations of the source text, depending on the ring-bearer's critical perspective. Translation acting as a 'magic power' guides target readers through the darkness of a foreign text and culture and interprets the novel, producing potentially different representations in the fictional universe (TTa and TTb) and thus conveying different messages.

The title of the thesis "Fantasy Literature: Rings in Translation" draws on the Ring of power, the bone of contention in *The Lord of the Rings* novel, and can be paralleled to

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

168

the orbital plane of planets, revolving around the sun (the ST and the author), as shown in Figure 2 below:
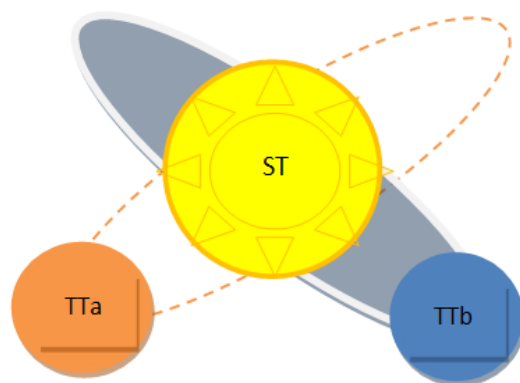
Figure 2: Rings of Translation.

The current study analyzed how and why diachronic themes are treated differently, or, in the same way, taking into consideration the (different) socio-political circumstances of the periods each translation was produced, drawing on translation theories, in combination with cultural, social, political, gender, media studies perspectives and the theory of narratives. It has been shown that, besides some shared concerns, the two texts have a diversified orientation.

This varying –yet some times identical– stance of the translator towards the two texts has ushered certain meaningful shifts which tend to be repeated throughout the books. If "discourse transmits and produces power" (Foucault 1978: 100), the two translations generate two distinct dynamics and a different orientation towards culture through diversified discoursal configurations. Materials analysis drawing on Stuart Hall's theory of cultural studies and its "creative interruptions" (textuality, historical events and politics) (1990/1992), in terms of which the materials analysis chapters were arranged, has divulged information assisting in interpreting the deeper meaning of shifts traced in the two texts.

More specifically, **Chapter 4**, based on *textuality* (S. Hall 1990/1992), according to which each word is open to polysemous significations (Barthes 1971), examines discursive tendencies across versions and their significance. The findings point to different representations of myth in the two versions: TTa highlights exoticism and the

mythical element, with the myth unravelling in a romantic universe, enriched with lyricism, where emotions, natural setting and time hold a prominent position, having strong affinities with fairy tales. However, TTb reflects a realistic dimension of myth, assuming awareness of current social issues as well as threat implications. The second translation concentrates more on struggle connotations and the Quest of the heroes to fight against the enemy. Translation choices, moreover, reveal a different perception on the role of fate across versions: TTa stresses the contribution of fate in the protagonists' life, whose future is predefined by a higher force, while on the contrary TTb beings control their future and are responsible for their actions. The distinction between TTa and TTb, or, between emotive and subversive fantasy –as outlined in section 1.1.2– suggests that TTa options seem to create a text encouraging the involvement of the readers, raising myth and pastoralism or ecological issues, creating feelings of nostalgia and desire for Middle Earth, by reinforcing the emotive character of the book; elements which rank *The Lord of the Rings* in 'emotive fantasy' (Manlove 1999, see 1.1.2). TTb, on the other hand, foregrounds realism, while it dissociates itself from wonderland and arbitrariness. It has also been deduced that TTa is addressed to young readers, not familiar with fantasy literature, catering to their needs, offering assistance in the reception of supernatural. TTb, on a par, addresses more mature audiences, already familiarized with the genre of fantasy literature.

In **Chapter 5**, historical, socio-cultural and political factors of the period each translation was produced in, have shed light on shifts leading to the construction of two distinct narratives through –among others– a media studies perspective. TTb foregrounds aggression and threat awareness, as well as war and conflict associations. In addition, it highlights war narratives in a rather spectacular way. This is assumed to be motivated by the power of image in the social context and the revolution of technology and the mass media, a combination which has inaugurated the era of "event-driven journalism" in news broadcasting, which "anchors the news in photographic and documentary evidence" (Chouliaraki 2010: 4). TTb audiences' acquaintance with the broadcasting of wars as a spectacle has been reflected through translation shifts. It is also assumed that TTb may be exercising an effect upon the readership similar to the one of the media on the spectators: audiences are eloquently informed about contemporary military operations but is unable to react. On the other hand, TTa acknowledges the importance of mythic dimension and alternative reality narratives of a glorious past, with the Good being victorious, and softens aggression and conflict awareness. Therefore narratives of

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research:
The Ring bearer and the socio-political landscape

170

war, threat, espionage, darkness, ferocity of the enemy and fear are rather degraded. The translator seems to accentuate the supernatural, and mythical, promoting the 'metaphysical fantasy' aspect of the novel adjusted to 'children's fantasy' in TTa (Manlove 1999, see Chapter 1.1.2). TTb, however, promotes a realistic and self-coherent aspect of the novel, abiding by the rules of 'secondary world fantasy' (ibid), characterized by realism and dissociation from wonderland and arbitrariness, particularly concerning war narratives with realistic battle scenes (see section 5.5.2).

Shifts explored in the final chapter of materials analysis, **Chapter 6**, are initiated by the representation of S. Hall's 'politics' and power (1990/1992), in terms of exclusion and marginality. The shifts in translation are assumed to reveal two texts with a different socio-political orientation. TTb assumes awareness of minority identity and race more than TTa does. TTa, on the other hand, gives particular prominence to class and social hierarchy and favours state authority subjugating individuals. TTa portrays people as accepting their fate, while TTb builds on empowered individuals who assume the role of actors in modern society (Meyer 2010) and challenge imposed historical memories. What is promoted by TTb is target readers' individualism: "a moral, political or social outlook that stresses human independence and the importance of individual self-reliance and liberty" (*The basics of philosophy*, online). Yet, a type of mediatized presentation of war events is expected to demobilize TTb readers, who seem scared and unable to act. Moreover TTb devalues state authority along with existing stereotypes of domination and subjugation, favouring the identity of independent actors, rather than surveilled individuals (as in TTa). In terms of queerness, defined as divergence from social stereotypes, both TTs display a non-biased ideology towards racial and age issues, with TTb normalizing the "queer" identity of hobbits. Queerness, in terms of possible same sex relations, is treated equally by both Greek translations, alluding to social tolerance. Furthermore, there is an identical representation of women in the two versions, with the use of language catering to their political visibility (Butler 1990: 1). Another theme has been the migration narrative, rather modestly triggered by the ST, however heightened in both TTs, through images of displacement to save one's life, wandering in foreign places, dreams for repatriation, feelings of nostalgia for the homeland, etc. Both TTs treat the theme of migration in the same way, revealing translator intention to enhance collective memory of the refugee-sensitive past of Greece.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

171

Assuming that the ST is a constant, like the sun in the solar system, translations seem to be planets revolving around it, with their diversified perspectives engraving distinct orbit rings, as illustrated in Figure 2. In cases of identical translatorial treatment of the ST in the two versions, the orbit rings can coincide or significantly overlap. Discoursal power in Foucault's sense, as illustrated above (1978), is the vital power mobilizing the planets (TTs) around the sun (ST), as conveyed by the solar system metaphor. The following table summarizes preponderant diversified/shared representations in the two translations activated by textual shifts.

Diversified/shared orientations emerging by materials analysis	TTa (1985)	TTb (2001)
Myth	• intensifies myth representation • promotes alternative reality • shares fairy tale features • highlights romantic connotations	• promotes realistic representation • highlights reality • highlights battle between Good and evil • enhances the quest of the heroes • enforces struggle connotations, war, threat, aggression
Fate/values	• predetermines future of characters • optimism about future	• individuals control their future • pessimism about future
Culture (Mitchell 1994)	• 'culture of reading'	• 'culture of spectatorship'
Kind of fantasy promoted (Manlove 1999)	• 'metaphysical fantasy' • 'emotive fantasy' • 'children's fantasy'	• 'secondary world fantasy' • 'subversive fantasy'
State authority/hierarchy	• respected	• challenged
Individuals in society	• passive • collective values prevail	• empowered, yet terrified by war events • individualist values prevail: human independence, self-reliance and liberty
Narratives heightened	• environment awareness • perception of time • social hierarchy • class awareness	• legitimized reception of the 'Other' and the 'queer' • discourse of social equity, racial difference and minority identity
Common treatment of themes	• gender representation • highlighted migration	

Table 31: TTa vs. TTb orientations across versions.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

172

7.2 The paratext

Distinct orientations across versions, which emerge by textual information, would be incomplete without acknowledging the role of 'paratext' (Genette 1997 –analyzed below). Paratextual information, conveyed by the image and the structure of the book covers, speaks volumes of the distinct way the publishing company conceptualizes the story in the TTs. In the planetary system metaphor, this is mobilizing translations (planets) to engrave diverse orbits around the original text (sun – see Figure 2). Even though the visual aspect of the publications seems to extend beyond the scope of the present research, a first impression of the visual information accompanying the two target publications channels enlightening materials in the analysis of the translation profiles.

By 'paratext', Genette (1997) means the elements that surround a text and render it a book, which he calls 'peritext', such as front cover, name of author, title, and back cover. All the shifts in paratexts, Genette argues, are subject to "period, culture, genre, author, work and edition" (ibid: 5). He also adds that "our 'media' age has seen the proliferation of a type of discourse around texts that was unknown in the classical world" (ibid). The study of paratexts of translated works is all the more important because of "their special role as mediators between the text and the reader and their potential influence on the reader's reading and reception of the works in question" (Kovala 1996: 120).

The shifts in the make-up of TTa and TTb book covers reveal differences which run parallel to the shifts inscribed in the verbal material. Tables 12, 13 and 14 below show the book covers of the source and target versions of the Tolkien trilogy: as anticipated in Genette (1997) they are extremely eloquent of the goals the editions are intended to fulfill.

ST cover, unlike the Greek covers, shows Tolkien's name in smaller capital letters and at the bottom of the cover. By contrast, the Greek versions promote the author's name. It is as if the TTs aim at enforcing some interpersonal dimension of communication that allows them to introduce the author to the target readership and highlight the authority of original producer. Paratext is indeed contingent on culture (Genette 1997). Hofstede and Hofstede's intercultural theory model (2005) that categorizes cultures according to

variation in communication style,[115] when used in the analysis of EU texts, shows that "Greek seems to favour higher power distance than does English" (Sidiropoulou 2012: 105). Highlighting the authority of Tolkien (also for commercial reasons) alludes to the high-power distance assumed in Greek between original author and readership, which the publishing house exploits. 'Appeal to authority' is a strategy of persuasion in certain genres in the Greek language[116] (Tsolakis et al. 2011: 45).

The visuals on TT covers (as contrasted to the pictureless ST cover) suggest an attempt on the part of TTs to reach out to the reader. All these shifts can be characterized as *interpersonal changes*, that is, "changes in the relationship between text/author and the reader, such as formality level, degree of emotiveness and involvement" (Chesterman 1997: 116). Moreover, the pictures on the TT covers seem to reflect aspects of the identity of the texts. In TTa (1985) the visuals highlight the unreal or mythical aspect of the storyline. This colourful representation of the most important scenes of the three books alludes to target audiences which could be at the age of ten and above. Likewise the folded maps of TTa (which are replaced by single page maps and are appended in the TTb version) facilitate younger readers to visualize and add to the verisimilitude of Middle Earth. TTa cover depicts the mythic world in terms of cartoons whereas the characters of the movie on TTb covers seem to highlight aggressiveness (TTb books II and III) and the notion of quest (TTb book I).[117] The covers seem to be motivated and historically contingent. TTb covers address movie fans: connecting the film to the book makes it more easily identifiable by these readers, and also renders it more commercial, which is why the publishing company has rendered the cinema posters book covers in volumes II and III of the trilogy.[118] In analyzing the constituents of representation, visual semiotician Daniel Chandler,[119] argues that it "always involves the construction of reality" and that the "structuralist and poststructuralist theories lead to 'reality' and 'truth' being regarded as the products of particular systems of representation – every representation is motivated and historically contingent" (online). Socio-historical

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[115] The five categories are "a. high/low distance cultures, b. collectivist vs. individualistic cultures, c. masculine vs. feminine cultures, d. uncertainty avoiding vs. uncertainty tolerant cultures, and e. long-term vs. short term orientation cultures" (Hofstede and Hofstede in Sidiropoulou 2012: 105).

[116] Aristotle in his *Rhetoric* (350 b.C., online) argues that there are three ways of persuasion: *Ethos* (Greek word for 'character'), *pathos* (Greek word for 'suffering' or 'experience') and *logos* (Greek word for 'word') (persuading by appeal to the trustworthiness or the authority of the speaker/author, persuading by appealing to the readers' emotions and convincing by the use of reasoning) (*Durham Technical Community College*, online).

[117] See Appendix 1, Table 1.

[118] Ibid.

[119] Professor in the Department of Theatre, Film & Television Studies of Aberystwyth University.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

174

conditions and target age group may justify the preference for highlighting aggression and quest (the latter alluding to the potential of activism, as well), a description which parallels features in Table 11, presenting diverse text orientations.

Both Greek covers seem to show a preference for images, which is not the case with the original covers (ST covers have only a colourful Ring and black symbols embossed on the cover (that can be seen only in the light or when someone touches them).[120] One may wonder whether this could be attributed to distinct generic conventions into favouring the pictorial or/and verbal. "'Word and Image' is the name of a commonplace distinction between types of representation" that reflect different cultures, William Mitchell argues (1994: 3). He goes on to contend that there is for instance the 'culture of reading' and the 'culture of spectatorship' (1994). Visual and verbal representations are often linked to cultural politics and political culture, addressing issues of race, gender and class (ibid.). The question arises whether this preference for the pictorial on the Greek covers signals and/or is motivated by a 'culture of spectatorship'[121] vs. a stronger preference for the verbal on the English side.

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[120] In Tables 12 and 14 the symbols and the Elvish letters in ST covers are obvious so that their existence becomes clear, but the first impression of the readers is the one in the ST in Table 13.

[121] An example of a growing 'culture of spectatorship', particularly influenced by the cinematographic adaptation of *The Lord of the Rings* is obvious in the US covers of the trilogy and to a lesser extent in the UK covers (see Appendix 4, Tables 8 and 9).

ST (1954/2007)	TTa (1985)	TTb (2001)

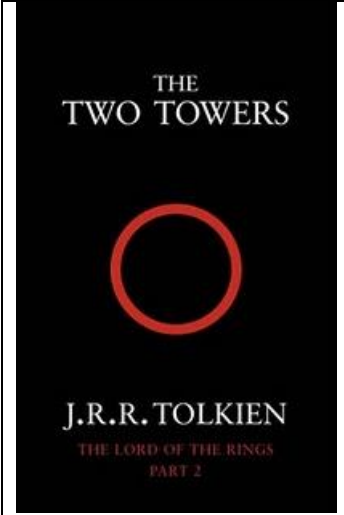**Table 42: ST, TTa and TTb book covers of *The Fellowship of the Ring*.**

ST (1954/2007)	TTa (1985)	TTb (2001)

Table 5: ST, TTa and TTb book covers of *The Two Towers*.

ST (1954/2007)	TTa (1985)	TTb (2001)

Table 6: ST, TTa and TTb book covers of *The Return of the King*.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research:
The Ring bearer and the socio-political landscape

176

The combination of paratextual analysis with text analysis may be instrumental for the analysis of reception and textuality, and can also speak volumes of the society the editions address and the socio-political milieu. Evidently the era of the image dominates TTb. It seems that the designer of the book covers tries to "foresee the different expectations and demands of the audiences, and mediate between them and the text" (Kovala 1996: 136).

7.3 Forces contributing to constructing reality in the target versions

Translation as a "social production process" (Gouanvic 2002: 95) is impossible to be considered as "divorced from the social […] with all it contains, from the creativity of its producer to the stereotypes which it rehearses" (ibid). The stance of a society and its people towards original and translated texts is determined by multiple factors.

There seem to be various forces which contributed to the production of the translation of *The Lord of the Rings* into Greek. As the source text, the translator as well as the publishing company are the same in the retranslation, the 'variable' seems to be the socio-political milieu of each time, which seems to play a key role in determining the final product.

The assumption is that attention should be given to the analysis of the social and political circumstances at the time of publication, as they may have affected the translator's habitus and the perspective of the publishing company. In fact, the decision of the publishing house to retranslate the work reveals the impact of socio-political aspects of culture in the translation of literature.

Figure 3 shows the dimensions which seem to have affected representation of reality in the two Greek versions. The 'ST→ socio-political milieu →TT' model in the case of the two versions of *The Lord of the Rings* is mediated by varying socio-political dimensions highlighting diversified aspects of the translator's habitus and the institutional power of the publishing industry. In fact, socio-political milieu can be decisive in shaping the translator's habitus, on the grounds that the translators incorporate, in their practice, elements of their contemporaneity.

As years passed by, new socio-political conditions gave rise to a new target text. Apart from the decisive role of the translator habitus, it seems that the publishing company

plays a major role in shaping the final product through editing. It actually seems to have the power to determine the translation style so that it fits the trends of the market at the time, and/or what may be part of the 'formal level of culture' (E. T. Hall qtd. in Katan 2009).

The translator has verified that the publishing company has proposed and implemented some of the shifts (see Appendix 5), particularly in the second version, implying that institutional power has been quite influential in the production of the final outcome, which are in line with the socio-political context.

```
┌─────────────────────────────┐
│      J.R.R. Tolkien          │
│          1954                │
│    The Lord of the Rings     │
└─────────────────────────────┘
              │
              ▼
┌─────────────────────────────┐
│          1985                │
│     (Global and local)       │
│    Socio-political milieu    │
│              ↓               │
│  (target) institutional power│
│              ↓               │
│      Translator Habitus      │
│              ↓               │
│  Ο Άρχοντας των Δαχτυλιδιών   │
│        (version a)           │
└─────────────────────────────┘
              │
              ▼
┌─────────────────────────────┐
│          2001                │
│     (Global and local)       │
│    Socio-political milieu    │
│              ↓               │
│  (target) institutional power│
│              ↓               │
│      Translator Habitus      │
│              ↓               │
│  Ο Άρχοντας των Δαχτυλιδιών   │
│        (version b)           │
└─────────────────────────────┘
```
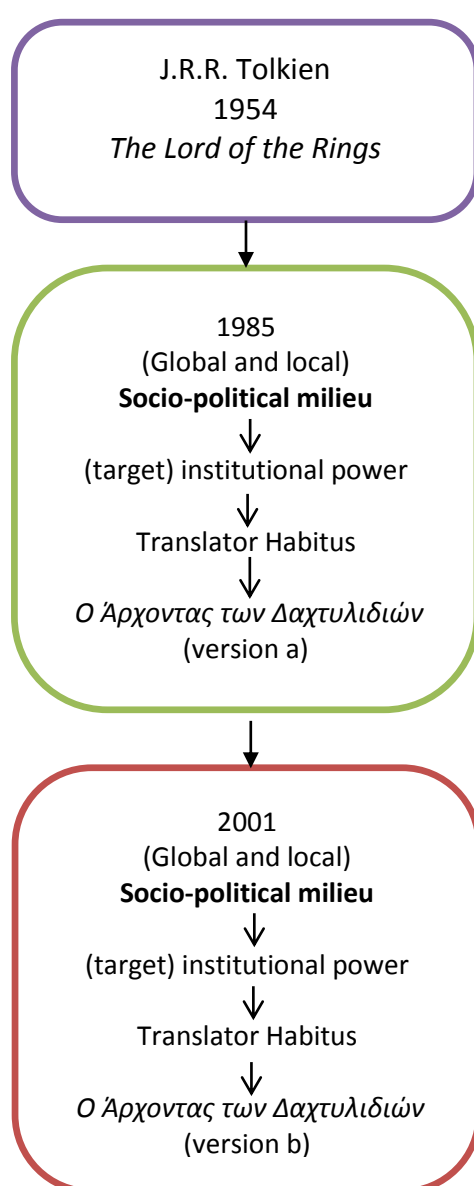
Figure 3: Interaction of forces contributing to the translation of Tolkien's *The Lord of the Rings* into Greek.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

178

As the socio-political milieu seems to be a key contributor to shaping the representation of reality in the two versions, the current study focused on the effect this dimension has had on shaping textuality.

Analysis asserts André Lefevere's viewpoint that translation is a rewriting process, "embedded within a system of literary conventions and a network of institutions and social agents that condition textual production" (Asimakoulas 2009b: 241). In this sense, professionals (the publishing house) seem to regulate the target text (and thus the wider literary system), by filtering material in and out of it, in order to synchronize it with the aesthetics of the time and the socio-political context. The dynamics of translation could be also interpreted via Foucault's "bottom-up model of power" which focuses "on the way power relations permeate all relations within society, [and] enables an account of the mundane and daily ways in which power is enacted and contested" (qtd. in Mills 2003: 34). Lefevere's viewpoint on the contribution of the institutional power coincides with E. T. Hall's perception of 'formal culture' (qtd. in Katan 2009) in that project managers mediate to regulate the function of the translation, making sure the expectations of target readership are accommodated.

An important parameter in the publishing of the second translation has been the cinematographic adaptation of the novel and how it can influence the reader and the final movie product (see section 7.2 'culture of spectatorship' Mitchell 1994). This could be an instance of what E. T. Hall characterizes as 'informal culture', that is "culture inculcated […] through family, school and the media [which] becomes a relatively fixed internal representation of reality, Bourdieu's habitus […] which then both guides and constraints one's orientation in the real world" (Katan 2009: 72).

7.4 Concluding remarks and further research

This final section provides a summary of the most important points of the thesis. It begins by revisiting the research questions posed in section 1.4 and answered throughout the dissertation. Furthermore, it elaborates on the significance of the findings and the contribution of the research, discussing, in what follows, its usefulness as well as the various applications it may have. Finally, this section acknowledges the limitations of the research and ends with shedding light on areas of further research.

The first rudimentary research question posed in this dissertation was:

1. ***In what ways does the ST differ from the two translations of The Lord of the Rings?***

The present research has attempted to interpret fantasy literature translation alterations between the two Greek versions of J.R.R. Tolkien's *The Lord of the Rings* (1954) published in 1985 (TTa) and 2001 (TTb) respectively, performed by the same translator and published by the same publishing house. The materials were gathered through a contrastive analysis of the two target texts following the *comparative* or *product-oriented model*, focusing on the comparison (a) between TTa and TTb (with reference to the ST), and (b) between the ST and both TTs, in cases where the Greek translations were identical (sections 6.5.3 and 6.6).
As far as case (a) is concerned, through linguistic (M. Baker 1992/2011; Chesterman 1997) and extra-linguistic analysis (Genette 1997) it could be deduced that both translations present similarities with the ST.

On the one hand, (TTa) presents a tendency to remain as close as possible to the original text (ST) in multiple ways: TTa has been observed to follow ST patterns in its attempt to create a similar effect with the original. Linguistic analysis has shown that this was achieved with the use of equivalent ST counterparts at word, above-word, grammar, thematic structure, cohesion and pragmatic levels. For instance TTa favours neologisms, unusual/unnatural collocations and extended passivization, while it allows awkward tense sequencing in the target language, in accordance with the original, probably in order to highlight the mythical element and the exoticism of the supernatural as expressed by the ST. Moreover, following the original, the first translation enforces person markedness and enhances participant roles in order to elucidate the actors and invite the target readers to participate in the story. In the same vein, and having the ST as a guide, TTa makes extensive use of past perfect tenses, or tenses with a durative aspect, in order to give depth to the narration (a common characteristic of fairy tales). This differentiated concept of time presented in TTb, facilitates the younger audiences to follow the complicated story. Extra-linguistic analysis through the study of paratexts and particularly the book covers of the trilogy, also attests to the fact that TTa has attempted to give Tolkien's novel a fairy-tale gloss, through the use of drawings, and provides evidence that TTa is addressed to younger audiences, contrary to the writer's

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

180

intention, as Tolkien himself admitted in his letters to the publisher that *The Lord of the Rings* is "no bed-time story" (qtd. in Carpenter 1981: 41).

The second translation, however different in all the above cases from the first one (it avoids awkward lexical, syntactic and pragmatic options, idiomaticity or metaphoricity in the target language), presents similarities with the ST, in that it gives the impression of original writing, while it highlights different aspects of it, such as the action of the story and a realistic representation of Tolkien's fantastic world. Judging also by the book covers, it can be deduced that TTb addresses more mature audiences, respecting Tolkien's objective of disambiguating his work from children's stories. Even though shifts have a particular effect on target texts, it could be argued that in Lawrence Venuti's terms (1995/2008), the translator in TTb manages to become more discrete and 'invisible' –on a par with TTa, where she is visible in her attempt to render Tolkien's style of writing– and what is meant by invisibility is the translator's manipulation of the translating language and the effect it has on readers and translation reviewers:

> A translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it deflects the foreign writer's personality or intention or the essential meaning of the foreign text –the appearance, in other words, that the translation is not in fact a translation, but the "original" (Venuti: 1).

In the case of *The Lord of the Rings*, both translations are successful, but still, the altered choices of TTb are better tuned with the norms of the Greek language.

In the cases of shared strategies, presented in gender and migration representation in the two Greek versions (see also research question 2), the focus is transposed on the comparison between ST and TTs (case b). Therefore the difference between ST and TTs is that both Greek versions seem to be interested in boosting homosocial subtext, while the ST does not, and in presenting women indignant at social stereotypes, feeling the need to become independent, a concept which is not intensified in the ST. Furthermore, both translations emphasize the issue of migration, which has never ceased distressing the Greek people, a narrative Tolkien did not emphasize.

2. ***What is the meaning of the translation shifts between (a) the two Greek versions of The Lord of the Rings, TTa 1985 and TTb 2001, and (b) the source text and the two target texts?***

3. ***Are there any themes treated differently in the two translations and why? What has motivated the reshaping of the work in the second target version?***

The two Greek translations present certain shifts, which were developed in Chapters 4, 5, 6 and 7 of the dissertation, and so does the ST vs. the two translated versions. All the registered similarities and differences arising from the examination of selected chapters are summarized in Table 11 of section 7.1 and all of them are purposeful, in that they divulge different tendencies of the translator in the treatment of certain themes.

TTa, for instance, foregrounds the representation of the myth and the supernatural, by making use of the connotative meaning of words through emotionally-loaded lexical items (expressive meaning). Emotiveness is also heightened through the positioning of words which need to be emphasized in the beginning of the sentences, that is, the use of marked thematic structures. Awkward (marked) collocations also enforce the reception of the supernatural. Moreover, TTa abounds in the use of informal language (low tenor, which makes part of register variation) and presents dialectal variation in certain instances (evoked meaning shifts), while it is also invested with romantic connotations and tries to be rich in images, which is achieved through the use of (awkward) metaphors. The purpose of these options is to promote the mythical elements of the novel by sharing characteristics with fairy tales or folk tales, also with a view to targeting young audiences. The extensive use of passive voice in TTa, underlying the decisive role of fate in the story along with the use of tentative, indefinite language (negative politeness devices e.g., *it seems that*), as well as the past tenses, which attribute anteriority and depth to the story, also enhance the representation of the myth, while the short sentences (loose cohesion) enhance the idea of 'alternative reality'. Person markedness is an option assisting in the disambiguation of the characters while it simultaneously invites the readers to become part of the story. These traits, along with immediacy (actualized through deixis), demonstrate that TTa addresses young audiences. The book covers selected for the three volumes of *The Lord of the Rings* (in 1985 version) provide irrefutable evidence that TTa was designed to cater to the needs of young audiences, unfamiliar with the genre of fantasy. From all the above, it could be argued that TTa promotes 'metaphysical', 'emotive' and 'children's fantasy' (Manlove 1999).

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

182

The shifts performed in TTb, however, are contrasted with the elements of TTa and are directed towards enforcing a realistic representation of the myth, highlighting themes such as the battle between Good and Evil, the quest of the heroes, connotations of war, threat, aggression and struggle. The translator settles the characters of the book in a universe where individuals take their future in their hands and are responsible for their actions. TTb gives the impression of a text supporting 'secondary world fantasy' and 'subversive fantasy' (Manlove 1999), while it dissociates itself from children's fantasy. TTb choices represent the translator's effort to address mature audiences, which does not need guidance to follow the original, and is already familiar with the genre of fantastic literature.

Other shifts were initiated in order to express the transition from the passive human being (TTa) to an empowered, independent and self-reliant individual, which challenges authority and social hierarchy (promoted in TTb) and provides the readers with discourse highlighting social equity, where minorities are assigned importance, while 'otherness' and queerness are legitimized. This varied representation is contrasted with TTa which prioritizes social inequality and class awareness, while it seems unwilling to incorporate 'different' citizens in society. This variation in translation seems to provide a sign reflecting the evolution of the relationship of the individual with society over the years. More specifically, there is a shifted perception of individuals as "modern actors" and "social agents who challenge political systems and state authority reflected in social hierarchy" (Meyer and Jepperson 2000: 101) while living in a multicultural society. It could be argued that this shift runs parallel with the attempt of the European Union to create a 'shared citizenship identity' and a 'European demos' "not founded on the premise of ethnic homogeneity, but encompass[ing] heterogeneity and pluralism" (Tsaliki 2007: 165).

As far as the direct comparison between ST and both TTs is concerned, when this was possible due to a common translatorial treatment of the latter, it could be argued that the Greek translations seem to be more progressive in terms of the shaping of ostensibly homosocial relationships (even if this interpretation triggered also by slash/fan fiction was not the initial intention of the translator), female identity and women's emancipation. This divergence from the ST and the stability in the two 1985 and 2001 translations may be due to the creation of the Greek women's movement in the 80's, after the collapse of the Junta in 1974, when the 'woman question' was brought "into the

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

183

mainstream of liberal democratic discourse" by the renewed Left (Tsaliki and Chronaki 2016: 176). However, no shifts were noticed between the TTs, probably due to the fact that during the second-wave of feminism in post-80's Greece, "while women benefited from the institutional changes brought forward by the momentum of left-wing resurgence, Greek feminism failed to establish itself as a self-contained movement, and traditional values concerning male and female roles remained well rooted in the national psyche" (ibid: 177).

Moreover, the comparative analysis between the ST and the TTs indicates a diverse approach concerning the narrative of migration, which seems to be intensified in both Greek versions, while the original does not exhibit such an intention. The translator assigns great importance to the narrative of migration, by stressing, repeating and adding relevant structures in both TTs. Both translations divulge the translator's attempt to emphasize the act of migrating or being a refugee, most probably due to the relatively recent (and ongoing) history of migration in the Greek setting (Clogg 2002; Mestheneos 2002).

4.   *Has the socio-political morphology of each chronological period (1985 and 2001) affected the translation?*

The answer to this question was extensively discussed in Chapter 5 of the thesis. Taking into account that the translator and the publishing company remained the same in the two versions, it could be argued that translation shifts are due to factors other than the above, and can be explained by socio-political and historical parameters.

Historicity, viewed by S. Hall as a "creative interruption" of cultural studies (1990/1992), carrying changes in the socio-political landscape of a country, has played an instrumental role in the formation of the two translations, taking into consideration that they were produced in two different socio-historical periods. TTa was published in 1985 (the translator started working in 1980) and TTb after sixteen years, that is 2001. This chronological distance, along with the socio-political advancements taking place, has necessitated and influenced the production of the two translations. The thesis examines the periods 1970-1985 and 1986-2001 in order to shed light on the most important national and international events.

Some of the most important facts in the first period (1970-1985) at a global level were the initiation of the hippie culture against Vietnam war, the emancipation of women, the introduction of the fantastic through TV series (*Doctor Who*) and movies (*Star Wars, E.T. The Extraterrestrial*), while the first cinematographic adaptation of the *Lord of the Rings* as an animated movie took place in 1978. It should be noticed that both book and film were designed for a young public, as movie posters and book covers of that time confess. Concurrently Greece suffered a coup d'état (1967-1973), after which the Greek women's movement was created.

The period 1986-2001 was characterized by global upheaval and war outbreaks, which did not leave Greece unaffected. The 1986 bombardment of Libya by the U.S., the explosion of Chernobyl, the Persian Gulf War in 1990-91, the Yugoslav war in 1991-1995, the Bosnian war in 1992-1995 and the terrorist attack on the Twin Towers in Manhattan in 2001, intensified the political instability and threatened war peace. This period was also characterized global information age through the spread of the Internet which resulted in video gaming (RPG gaming and its evolved forms). On cinema, science fiction and fantasy blossomed (*Star Wars, Jumanji*, etc.).

All these incidents had an impact on the Greek setting: the existing widespread threat stemming from adjacent countries was all the more sharpened due to the power of the mass media to reproduce live images and the proliferation of TV sets. The first private TV stations in Greece started broadcasting in 1989-1990 for the first time detailed, violent images and videos of the war with frequent breaking news transmitting live images from the battlefield and violent war scenes, which enforced familiarization with aggression, fear and threat. Violent incidents proliferated and so did the projection of violent images in that period. Computer games also familiarized Greek adolescents and young adults with fantastic creatures and characteristics of fantasy literature.

Shifts at social, historical and cultural setting have thus necessitated the creation of a more updated translation version of *The Lord of the Rings* and have largely affected the translations.

5. ***Has the cinematographic adaptation of the book and the changes in the reception of fantasy by the Greek audiences played a role in shaping the text and paratext of the second translation?***

This question was answered in sections 1.3.5 (Film Industry boosting reception of the genre of fantasy), 1.3.6. (Kedros publishing: the Greek translation project) and 7.2 (The paratext). From the titles of the sections, it becomes obvious that Peter Jackson's cinematographic adaptation of *The Lord of the Rings* whetted the public's zest for the genre of fantasy literature. The explosion of book sales coincided with the immensely successful release of Jackson's films (2001-2003) and created a frenzy of the Greek public towards the fantastic. What followed was the peak of the public's favourable reception of fantasy, which had already started to flourish with the Role Play Games (RPGs) and their evolved forms (Massively Multiplayer Online Role Play Games – MMORPGs). The cinematographic adaptation of the books and the power of image, in combination with the socio-historical shifts taking place in the Greek society (see research question 4), were decisive factors in shaping both the text itself, as well as the paratext (extra-textual factors, such as the book cover - Genette 1997) of translation: The analysis of the paratext confesses that TTa books were initially designed for children. This was probably due to the first animated movie of the *Lord of the Rings* in 1978, seven years before the first Greek translation, which underpinned the idea that the book should address young audiences. However, the shifts observed in TTa and TTb book covers reveal differences which run parallel to the shifts inscribed in the verbal material: The second translated version addresses more mature, young-adult audiences, already familiar with the genre of fantasy literature. The drawings of creatures in the covers along with text allusions to fairy tales together with the foregrounding of the myth and rich imagery were replaced by the protagonists of the films in two of the three book covers, holding swords and looking terrified (especially in *The Return of the King*). This 'turning point' is accompanied by an image-frugal text (in comparison with TTa), accentuating action, making use of suspense-generating techniques and highlighting the realism hidden in Tolkien's fantasy literature. In other words, TTb adjusted to the new 'culture of spectatorship' (Mitchell 1994) and the expectations raised by the movie, that is, eliminate any traces alluding to 'children's fantasy' (Manlove 1999), since the movie had already created a mental space for the spectators. The series of movies 'imposed' a 'secondary world fantasy' profile, alluding to the reality of the world where the story of *The Lord of the Rings* unfolds. The tailoring of the translation in order to meet a specific target audiences' needs constitutes a manifestation of the 'formal level of culture' (E. T. Hall in Katan 2009), which is imposed by the publishing companies and applied by the translators.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

186

6.   *How are mythic creatures and human beings of both sexes represented it the two translations vis-à-vis the original text? Has the "enchantment" carried by Tolkien's Secondary-World fantasy survived in the target versions?*

The theme of gender representation, analyzed in Chapter 6 of the thesis, is examined as a part of Hall's "creative interruptions" of cultural studies, concerning power and politics (S. Hall 1990/1992). It is impressive that Tolkien challenges stereotypical dual dimension of 'male' and 'female' by introducing queer characters with multiple identity positions (D. E. Hall 2003). The lack of an explicit distinction between the two sexes is expressed by Butler, who contends that "gender intersects with racial, class, ethnic, sexual and regional modalities of discursively constituted identities" (1990: 3). As far as 'good' queer characters are concerned, TTb tries to equalize the hobbits to men, by giving them a male identity through the use of masculine indefinite adjectives (*έναν*) as opposed to the neutral TTa indefinite article. Moreover all traces of discrimination concerning gender identity or discriminatory remarks are effaced in TTb, which tries to restore otherness and unequal treatment at all levels. A reference was also made to homosocial relationships, which are boosted in both TTs.

Female characters are presented more emancipated and revolutionary in both translated versions, as compared with the original. This divergence from the ST and the translator's equal representation of female characters in both versions may be due to the expression of feminism in Greece (via the Greek women's movement in the 80's, followed by the second-wave of feminism), which "failed to establish itself as a self-contained movement, and traditional values concerning male and female roles remained well rooted in the national psyche" (Tsaliki and Chronaki 2016: 177).

It could be argued that the shared or shifted approaches by the two target texts in the representation of characters and the enchantment conveyed by the original, is transferred in both versions. The very fact that TTa promotes the mythic element, whereas TTb focuses on action and threat awareness, does not eliminate the enchantment from the second translation. On the contrary, TTb attempts to represent the fantastic itself and the alternative world where it unfolds in a more realistic way.

7.   *Are there any shifts in the way major and ensuing themes such as environmental awareness, time, exclusion, marginality, historical memory, state authority,*

> *subjugation, war, gender issues and migration, as portrayed in the two Greek translations? What is their significance in relation to how they represent different manifestations of culture?*

This question has been answered through the thesis and part of it has been covered by the answers to the previous research questions. Indeed TTa, on a par with TTb is focused on the setting of the myth and the representation of nature by assigning importance to the environment. Moreover TTa approaches time in an analytical way, assigning depth to it, so as to assist young target readers to situate themselves in the myth. TTb, on the other hand, gives prominence to war and threat awareness narratives, emphasizing war scenes alluding to real-life battles, as broadcasted by the media. Concerning the translator's options in the treatment of the cultural aspect of power and politics, expressed by S. Hall (1990/1992) and their multiple representations in terms of race, class, gender, subjugation, exclusion, marginality and otherness, it seems that they are intentional. In cases of power perceived as different social ranking, hegemony and subjugation, TTa promotes social stratification through the elevation of powerful leaders and historical events linked to them. On the other hand, TTb favours the equality narrative among people from different social levels and tends to 'normalize' the different or queer characters of the book. The translator's behaviour seems to address the different needs of the different time the two translations were published: in 1985 themes of power and respect to hegemony were preponderant in the Greek society, however, authority was demystified in 2001 and importance was assigned to the individual. This relocation of power in society, suggested by Meyer and Jepperson (2000), degrades the role of "exogenous forces" (e.g. godly powers) and enlarges social agency in order to reach individuals (ibid). The ostracism of the role of fate and the totally dependence of individuals on themselves is a view repeated by the translator (see also Chapter 4) and confirms the triumph of the person as a capable and responsible actor in society. Furthermore, the translator's tendency to equalize queer entities seems to be an issue which emerged after the first translation in 1985, and was considered to be crucial in the Greek society. Queerness covers not only sexual preferences in the definition of gender, but also any deviation from what society considers normal, that is the 'marginalized other'. The translator, probably due to the social setting in Greece, wishes to protect the 'others' through the avoidance of discriminatory practices, but also boost same sex relations with possible homosocial readings.

Representation of gender as an acquired, socio-cultural notion (Butler 1990) follows the same path in both translations which underscore the superior role of women. This shared treatment of the role of female characters reflects a cultural representation of the body, viewed as an "instrument through which a will determines a cultural meaning of itself" (ibid: 8). Coinciding cultural representation of females may be due to the fact that the emancipation of women was not current the time the translations took place, or because the feminist movement which appeared in the 80's failed to change the course of history (Tsaliki and Chronaki 2016). Instead, the translator favours the narrative of queerness and minorities. Importance assigned to queer identities pairs with multiculturalism in the Greek setting, as a result of migration flow, which dates back to old or recent events of the Greek history, and has always been a thorny issue, since Greece was both a sender and a recipient of migrant flows (Clogg 2002; Mestheneos 2002). However, migrating is mostly linked to the Greeks themselves, the migrant workers who left their country for economic reasons. The translator assigns great importance to the narrative of migration, by stressing, repeating and adding relevant structures in both TTs. Sixteen years after the first translation in 2001, the need to stress issues of displacement, exile, marginalization, all surrounded by nostalgia, continue(d) to preoccupy the Greek society, which explains their being reflected with the same vigorousness in both translations.

8. ***What are other factors triggering shifts in translation and what are their implications? Has the media and mediatized communication affected perception of society as registered in the retranslation?***

It has been shown that the tendency of TTb to emphasize narratives of war, fear, vulnerability and threat awareness in a spectacular way coincides with the effect of the media on the audiences. It can be argued that the role of media is pivotal in the formation of the second translation, as it influences the discourse in the genre of literature. The role of media in the Greek context has been explored by Lisa Tsaliki (1995), who, referring to the coverage of social events by the media and their contribution to constructing an 'imagined community', argues that TV offers viewers the possibility to access events they cannot attend, along with the feeling of 'being there', providing ways of participation (1995: 346). Expanding the meaning of participation, she quotes Mellencamp's view according to which "Television's participatory non participation … is the ultimate reassurance of our status as safe outsider, yet holding an opinion as

involved, concerned, informed citizens" (qtd. in Tsaliki 1995: 346 footnote 2). This passive responsibility of viewers perceived as distant sufferers has also been investigated by Peters (2001), Boltanski (2004) and Chouliaraki (2007a & b, 2010). This seems to be the case in *The Lord of the Rings*, where TTb and the media share common characteristics. One of the most influencing events, broadcasted by the media was the spectacular broadcasting of the first Gulf War in 1990-1991 (Baudrillard 1995, Chouliaraki 2007a & b). Taking into consideration the impact of media on public, it has been shown that TTb operates as media do: it abounds in scenes describing war and conflict, promoting a realistic environment, that of "secondary world fantasy" (Manlove 1999). It could be argued that media has played a pivotal role in the formation of the 'informal culture'/'out of awareness' level of culture in Hall's anthropological iceberg model "The Triad of Culture" (E. T. Hall qtd. in Katan 2009), which in fact "is not accessible to conscious brain for metacognitive comment" (Katan 2009: 72). This leads to the conclusion that culture is instilled in people in an informal, not traceable, way, via the family, school and **the media** (M. Baker 2005), which then form the 'habitus' (Bourdieu 1989), which, in turn, structures the internal representation of reality. Therefore, the publishing company has intervened in the translation process in order for the new culture-bound expectations of TTb readers to be met through the translator's rewriting of TTa.

7.4.1 The significance of the findings and the contribution of the research

The present research has demonstrated that variation in translation (or identical translation strategizing) is not at all a random phenomenon, but rather a meaningful set of choices or (un)conscious impositions; an orchestrated, multi-dimensional practice, depending on a pleiad of factors. Assuming the vital interrelation between culture and language, as the former is expressed and thought "through the metaphors of language and textuality" (S. Hall 1990/1992: 1906), the findings of the research are significant in that they can:

- Reveal changes in culture and reflect evolution of society over time.

More specifically, distinct translatorial behaviour may carry implications on how the role of fate in people's lives has lost ground in favour of the capacity of individuals to

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

190

control their future, which brings to the fore the dominance of rationalism over fatalism, two rival ideologies irreconcilably opposed to one another. This strikes a very familiar note with another shift in society mirrored in translation, namely the implication of passive individuals who have been replaced by empowered ones. It has been observed that state authority and social hierarchy are to some extent offset by individuals who have become "modern actors" and "authorized agents" (Meyer and Jepperson 2000: 101). Modern social and individual actors have thus "attain[ed] greater reality and standing and more functions and responsibilities" (ibid: 105), but still they are terrified by war events. Furthermore, dominance of state authority and attachment to leaders is challenged, while social inequalities are eliminated. Another point of consideration pertains to the socio-political orientation in terms of 'otherness'. Textual shifts moreover confess that modern society evinces awareness of minority identity and race, probably a sign of the transcendence to a multicultural environment.

- Disclose an equal treatment of thorny issues in society

Shared translation techniques reveal the translator's tendency to address complex, unresolved issues, with gender representation featuring among them. Judging by translation non-variation, it can be deduced that the theme of women's representation in relation to men, however thorny, did not need to be politically corrected as time passed by, probably due to the fact that after the 1980's Greek feminism "failed to establish itself as a self-contained movement, and traditional values concerning male and female roles remained well rooted in the national psyche" (ibid: Tsaliki and Chronaki 2016: 177). Furthermore, the issue of genre in terms of same-sex relationships, which may be encountered in the subtext of the novel, was promoted, but not changed in the two versions, implying a modest effort to protect the 'other'. Another significant issue, represented identically in the two versions, is the theme of migration, which has been equally enhanced in both translations, implying that the trauma of Greece in receiving and producing migrants/refugees (Clogg 2002; Mestheneos 2002) is still indelible.

- Reflect the power of media and image and their impact on translation practices

It has been shown that translation can be affected by powerful images projected through the media, and especially the live broadcast of terrible war scenes, which renders spectators not only viewers, but also participants of dreadful events. Fear, threat, vulnerability and aggression, a common theme of war images transmitted by the Greek

TV channels in the beginning of the 1990's to cover the first Gulf War, have been highlighted by the second translation (2001) as opposed to the initial one (1985). In Boltanski's terms, viewers experience 'distant suffering' (2004), in that they sympathize with the victims with the help of a 'safety net' provided by the media; yet, they are unable to react. The property of the scenes from the battlefield to manage the emotions among media publics (Chouliaraki 2007a & b) is mirrored in the more recent translation product, which foregrounds issues related to the terror of war on every occasion. Furthermore, apart from the media, the power of image deriving from the cinematographic adaptation of *The Lord of the Rings* books has played an instrumental role in shaping the 2001 Greek translation of the books, on the grounds that it actually reinvented fantasy literature, altered the reception of the genre and activated the rising tendency of fantasy to address more mature audiences. Translation variation, in parallel to other factors, may thus be construed, as catering to the needs of a different target readership. This development also signals a turn from the 'culture of reading' to the 'culture of spectatorship' (Mitchel 1994), where media and the power of image can affect the 'informal level' of culture (E. T. Hall qtd. in Katan 2009), that is, the way people as individual entities construct reality and meta-narratives in M. Baker's view (2005).

- Exhibit an ethical perspective of translation as an act of mediation

The significance of translation, viewed as a process of mediation, can be located in the translator's interference in constructing representations of reality. It has been argued that the translator's options on certain issues may have ethical consequences for the target readers (Baker and Maier 2011, Tymoczko, 2006b) on the grounds that translators carry a moral responsibility to transfer certain messages in society performing a political and ideological activity, rather than a simple rendering. For instance, the eradication of social inequalities concerning state authority and the equal representation of 'otherness' in the second translation of *The Lord of the Rings*, reveals the translator's intention to spread the idea that all human beings should be equal, regardless of their gender, queerness, race, social status, etc. The translator treats with respect marginalized social groups and effaces all discriminatory intentions and stereotypes. Respect and acknowledgement of the vulnerability position of certain groups, such as the migrants/refugees, is also manifested via Ms. Hatzithanasi-Kollia's options in translation, which are directed towards foregrounding the plight of the refugees,

admiring their survival despite the adversities they encounter and their feelings of bitterness and sorrow. The translator's mission has proved particularly significant: not only does it assist in shaping identities but also in creating different readerships. Therefore, the foregrounding of issues pertaining to the narrative of equality, or the narrative of alertness and individual initiative is dealt with in the second translation, which addresses more mature target audiences. It has been contended that the translators' responsibility goes beyond their professional performance and can be extended to include the wider community to which they belong. This has been the case with the translation *per se* of *The Lord of the* Rings, which has contributed to the construction of reality and the narratives that shape our world (M. Baker 2007).

- Demonstrate the translator's responsibility for the aesthetic rendering of the translation.

The aesthetic outcome of each translation comes to light by the translator's treatment of thematic categories –characteristic of Tolkien's work– in two distinct ways. This perspective would interest the *Greek Tolkien Society*, the Greek website created for Professor Tolkien,[122] or even the *U.K. Tolkien Society*,[123] or the Annual Scholarly Review *Tolkien Studies*,[124] all of which promote, among others, the academic profile of Tolkien's works.

- Inform media scientists/researchers on the impact media may have on literature.
- Teach translator trainees/students through the varied translation options how certain narratives are registered in the translation product (instead of others) and the ethical role of the translator as a mediator to transfer important messages to the Greek public (see 7.4.2 for a detailed analysis).
- Enhance EFL students' learning skills such as creative writing (see 7.4.2 for a detailed analysis).

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[122] *tolkien.gr*, online, hosts original or translated articles on Tolkien and his work and arranges symposia, such as the 2017 symposium, celebrating 15 years since the foundation of *Greek Tolkien Society*.

[123] It arranges annual academic seminars, "The Tolkien Society Seminars", focusing each year on a different thematic category (The 2017 seminar will be held in Leeds and will examine the "The exploration of Tolkien's verse creations" in Poetry and Song, *The Tolkien Society*, online**.**)

[124] <http://wvupressonline.com/journals/tolkien_studies> [last accessed 9 May 2017].

7.4.2 Applications of Research

Shifting tendencies in translated texts such as Tolkien's *The Lord of the Rings* could be useful:

- **For translator/interpreter training**, with a view to highlighting the translators' social responsibility (M. Baker and Maier 2011) and the potential of their choices to foreground or belittle identities. For instance, translation students could be given an example of distinct translation choices pertaining for instance to the role of fate in the novel. Taking into consideration the different approaches to the subject, students will be asked to comment on the different implications translation options may have on constructing different society profiles. After that, students can be given an excerpt of the original, dealing with the issue of minorities, which they will be asked to translate themselves in order to be published and they will keep their translations aside. Then they will be separated in two teams. The first team (A) will have to produce a translation highlighting discrimination, whereas the second team (B) will be asked to foreground the narrative of social equality. After that, they can decide what makes the one of the two renderings more politically correct concerning the treatment of 'otherness' in novel translation (be it physical, political, racial, sexual and so on), and they can compare them with the renderings they had initially produced, justifying and criticizing their choices, before they are given the words/sentences eventually chosen. This could be a point of departure for a discussion on the translation of 'sensitive' themes and how they should be treated in different contexts, raising the **ethical perspective of translators**, through the rendering of anti-war, minority-friendly and ecology messages which can promote shifting tendencies in the way prominent issues are embedded in translation practice. The aim of this activity is to highlight the fact that "translation is seen as an ethical, political and ideological activity rather than as a mechanical linguistic exercise" (Tymoczko 2006b: 443), having a constructivist potential.

- The instructor could also make use of the shifts in the two translated versions in order to emphasize the different implementations of specific narratives (e.g. war, threat and aggression), asking students to think of the forces which might have contributed to the construction of reality in the two versions.

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research: The Ring bearer and the socio-political landscape

194

- Another idea that could be implemented in the translation/interpreting class is that the instructor could give students two different briefs[125] and allow them to come up with versions that may reflect two different approaches to identity. In this case trainees are expected to produce semantic, pragmatic or textual structures in order to render a translation source or target language/culture-oriented. Students will be able to recognize the power of translation to allow or prevent the intrusion of dominant languages' elements in a less widely known language. The change of specific parameters in the brief (target text addressees: young or older audiences, the motive of the production of the target text, etc.) can create many differentiated activities suggested for translator/interpreter training. In the same vein, trainees could check the quality of the two translation versions according to models of translation quality assessment, and find which is more suitable for the contemporary Greek public, or even produce a translation of their own.

- Renarrating literature through translation could have applications for **improving foreign language awareness in the EFL classroom**. *The Lord of the Rings* and its Greek translations could become a powerful tool in the teaching and learning of English as a foreign language, increasing and maintaining at high levels the motivation of the learners. The textual shifts observed in Chapter 4 of the thesis could be used for the creation of activities based on the teaching of certain skills (reading/writing/speaking/listening). A high school teacher could teach for example advanced learners grammatical phenomena such as tenses (past simple/continuous, past perfect simple/continuous), vocabulary in terms of tenor (formal/informal), passive voice, phrasal verbs or prepositions. For instance, one way for the teacher to teach learners passive voice, could be to provide them with the second translation, which prefers active voice structures, and ask them to translate into English (opting for the appropriate structure). If students have opted for active voice, they can be asked to transform it into passive, or vice versa, comparing their production with the original text. This grammatical phenomenon could be taught in relation to the effect each voice has in the English or Greek language. Furthermore, vocabulary could be taught through a gap-filling exercise, where students will be separated into

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[125] The brief is described by Christiane Nord (1997: 59-62) –who espouses the basic tenets of *Skopostheorie* (Vermeer 1996)– in the translation commission and involves parameters such as the *intended text functions, the addressees, time and place of text reception, the medium* and *the motive* of translation.

two teams. Each team will be given one of the two Greek translations, and with the help of a dictionary, they will be asked to come up with the missing word in English, to fill the gap with an appropriate word in order to address children (team A) or young adults (team B). Another activity boosting the listening and writing skills of EFL learners, could be to ask students to watch the trailer of the movie in the class, and then produce an audio description for the visually impaired people. Again two teams could create their text for children and adults. This task can enhance the listening and (creative) writing skills of the students, on the grounds that they must listen carefully in order to produce their own text, assessing the needs of the two different target groups. This is also a way to sensitize students towards social minorities in society and their right to be entertained.

7.4.3 Limitations - Areas of further research

The present research is based on the contrastive analysis of some representative chapters of the two Greek versions of J.R.R. Tolkien's *The Lord of the Rings* (1985 vs. 2001) and their interpretation.

However, it should be acknowledged that this is not an audience-response research, that is, we are not aware of the impact the two versions have had on audiences, namely what the thoughts and feelings of the readers of the two translated versions of *The Lord of the Rings* are, and how they have been altered, a limitation of the present research. Interpetation of linguistic and extra-liguistic shifts is rather based on assumptions of the researcher as a reader, taking into consideration all the variables that regulate the translation product.

Another restriction lies in the fact that some chapters were purposefully selected (172,019 tokens out of 600,000) in order for the researcher to examine how intriguing narratives of the novel are (differently/equally) registered in the two Greek versions and what their implications are on target culture.

However, with the assistance of technology, the translation of the whole novel into the two Greek versions could shed light on new, unexplored narratives, such as the treatment of races not examined in the present research (orcs, the Uruk-hais, the Ents,

Fantasy Literature: Rings in Translation   Chapter 7. Concluding remarks and applications of research:
The Ring bearer and the socio-political landscape

196

the Wizards, the Elves, the Gollum), the representations of the One Ring, the light vs. dark binary, in order to observe how Good vs. Evil is represented in the Greek language, if there are differences and what they signify. Furthermore, it would be worth examining how humour, swearing, insulting speech, imperatives, e.tc., are transferred from the ST to the TTs and investigate if there is translation variation across versions and its meaning for the target cultures.

- Towards this direction, the creation of a corpus of *The Lord of the Rings* trilogy in the English and both versions of the Greek language could help conduct an extensive linguistic analysis of the two versions,[126] on the idiomaticity and metaphoricity of language, the transferring of philological/poetic elements, the treatment of humour, irony and the mechanisms behind them (Hatzidaki 2007), the recurrence or not of specific entries in the Greek language which imply linguistic progress, etc.

- Add other perspectives in the interdisciplinary approach of the analysis of the translated linguistic material, which could shed light on different parameters in translation, such as psycholinguistics, and the cognitive processes which are activated while translating, affected by various factors, such as frequency, preference, memory load etc. (Hatzidaki 2007; 2013).

- Film studies and audio-visual translation are further areas in which research might be undertaken. For instance, there could be an exploration of the films and their subtitled versions, through a contrastive analysis between (a) the English and Greek subtitles of Jackson's films, (b) the animated film of *The Lord of the Rings* vs. Jackson's films, (c) the film and the book. This comparative analysis (based for instance on the themes examined in the present research) would help draw conclusions on the global and local reception of the genre of fantasy literature. Moreover, the book chapters selected/rejected for the realization of the film and the accuracy or distortion of the images created in the books, could also be meaningful in revealing trends in media studies.

- Finally, it could also be intriguing to examine if in other countries there have been reviewed translations of *The Lord of the Rings* and the forces which contributed to

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[126] See Saridakis (2010) for the use of corpora in translation.

their production. Similarities with the Greek paradigm could generate conclusions on the global reception of Tolkien's fantasy literature. Furthermore, it would be challenging to examine possible shifts in the paratext over the years (given the variety of American vs. British book covers of the original *The Lord of the Rings* trilogy)[127] and draw conclusions of how the media and other factors has affected the design of book covers of the book in other languages and cultures.

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[127] Retrieved from *Tolkien Collector's Guide*, online, where one can find other Tolkien's books as well (such as *The Hobbit*). See Appendix 4, Tables 8 and 9 for a selection of book covers.

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APPENDICES

APPENDIX 1. *Lord of the Rings* **book covers and film posters.**

The Fellowship of the Ring	The Two Towers	The Return of the King

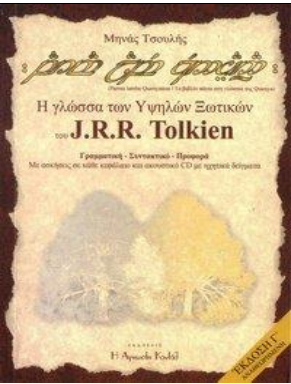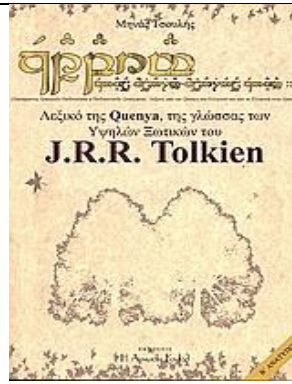**Table 1: Greek posters for the promotion of *The Lord of the Rings* films.**

a.	b.	c.

Table 2: Greek publications of learning Elvish (a, b) and a dictionary of Quenya (c).

a. 1978	b. 2012

Note: There is a circular sign on the right top of the book of 1978 stating "children's literature". The emphasis on the fairy tale aspect of the novel is obvious through the illustration of the hero with the sword and the dragon, that is the clash between Good and Evil, an invariably recurring theme in fantasy literature.

Table 3: Book covers of the translated versions of *The Hobbit*.

APPENDIX 2. Translation of proper names and tense shifts in the first two chapters of *The Fellowship of the Ring*.

Name	Translated	Transliterated
Bag End		Μπαγκ Εντ
Hobbiton		Χόμπιτον
Brandywine River		Ποταμός Μπράντιγουάιν
Shire		Σάιρ
Bagshot Row		Μπάγκσοτ Ρόου
Buckland		Μπάκλαντ
Brandy Hall		Μπράντυ Χολ
Michel Delving		Μισέλ Ντέλβινγκ
Westfarthing	Δυτική Μοίρα	
Overhill		Όβερχιλ
Hill	Λόφος	
Middle Earth	Μέση Γη	
Grey Harens	Γκρίζα Λιμάνια	
Blue Mountains	Γαλάζια Βουνά	
Mordor		Μόρντορ
North Moors	Βορινά Έλη	
Mirkwood	Δάσος της Σκοτεινιάς	
Wilderland	Χώρα της Ερημιάς	
Misty Mountains	Ομιχλιασμένα(ων) Βουνά(ών)	
Cracks of Doom	Σχισμές του Χαμού	
Orodruin		Ορόντρουιν
Fire-Mountain	Βουνό(ύ) Φωτιάς	
Fiery-Mountain	Φλογισμένο Βουνό (TTa) / Πύρινο Βουνό (TTb)	
Total	**12/23**	**11/23**

Table 4: The treatment of place names in the two first chapters of *The Fellowship of the Ring* in both TTa and TTb.

Tenses	ST (*FoTR 1954/2007*)	TTa (1985)	TTb (2001)
1	'All the top of your hill is full of tunnels packed with chests of gold and silver, *and* jools, by what **I've heard**'. (p. 30) **Present perfect simple**	Όλη η κορφή του λόφου σας είναι γεμάτη στοές παραγεμισμένες με μπαούλα χρυσάφι, ασήμι και στολίδια, **απ'ότι ακούω**. (p. 42) **Present simple**	Όλη η κορφή του λόφου σας είναι γεμάτη στοές παραγεμισμένες με μπαούλα χρυσάφι, ασήμι και στολίδια, απ'ότι **έχω ακούσει**. (p. 47) **Present perfect simple**
2	The Ring went into the shadows with him, and even the maker, when his power had begun to grow again, ***could learn*** nothing of it. (p. 71) **Past simple**	Το Δαχτυλίδι πήγε στα σκοτάδια μαζί του, έτσι που ούτε ο κατασκευαστής του, όταν η δύναμή του άρχισε να μεγαλώνει πάλι ***δεν μπορούσε*** να μάθει τίποτα γι'αυτό (p. 79) **Past continuous**	Το Δαχτυλίδι πήγε στα σκοτάδια μαζί του, έτσι ώστε ούτε ο δημιουργός του, όταν η δύναμή του άρχισε να αυξάνεται πάλι, ***δεν μπόρεσε*** να μάθει τίποτα γι'αυτό (p. 89) **Past simple**
3	… Bilbo and Gandalf ***were sitting*** at the open window. (p.33) **Past continuous**	… ο Μπίλμπο και ο Γκάνταλφ ***κάθονταν*** μπροστά στο ανοιχτό παράθυρο. (p.44) **Past continuous**	…ο Μπίλμπο και ο Γκάνταλφ ***κάθισαν*** μπροστά στο ανοιχτό παράθυρο. (p. 49) **Past simple**

4	From the time of ***Gandalf's arrival*** he remained hidden from view (p. 34) **Noun**	Απ' τη μέρα που ***ήρθε*** ο Γκάνταλφ, είχε κρυφτεί και κανείς δεν τον έβλεπε. (p. 45) **Past simple**	Απ' τη μέρα που ***είχε έρθει*** ο Γκάνταλφ, είχε κρυφτεί και κανείς δεν τον έβλεπε. (p. 50) **Past perfect simple**
5	… and the older folk suddenly found their reminiscences ***in welcome demand***. (p. 28) **Prepositional phrase– past simple**	κι οι γεροντότεροι ξαφνικά ανακάλυψαν πως οι αναμνήσεις τους ***έγιναν περιζήτητες***. (p. 40) **Past simple**	και οι γεροντότεροι ξαφνικά ανακάλυψαν πως οι αναμνήσεις τους ***είχαν γίνει περιζήτητες*** (p. 44) **Past perfect simple**
6	When every guest ***had been welcomed*** **Past perfect simple**	Όταν όλοι οι ξένοι ***είχαν καλωσοριστεί*** **Past perfect simple**	Όταν όλοι οι ξένοι ***καλωσορίστηκαν*** **Past simple**
7	and ***was finally inside*** the gate, there were songs (p. 35) **Past simple**	και ***είχαν τέλος περάσει*** την εξώπορτα, άρχισαν τα τραγούδια. (p. 46) **Past perfect simple**	και ***πέρασαν*** την εξώπορτα, άρχισαν τα τραγούδια. (p. 52) **Past simple**
8	I love the Shire. But I ***begin*** to wish, somehow, that I had gone too. (p. 53) **Present simple**	Το Σάιρ το αγαπώ. Αλλά κάπως όμως ***αρχίζω*** να εύχομαι να είχα κι εγώ φύγει. (p. 63) **Present simple**	Το Σάιρ το αγαπώ. Αλλά ***έχω αρχίσει*** να εύχομαι να είχα φύγει κι εγώ. (p. 71) **Present perfect simple**
9	Gandalf ***was thinking*** of a spring […] when Bilbo had run out of Bag End. (p. 61) **Past continuous**	Ο Γκάνταλφ ***θυμόταν*** μια άνοιξη […] που ο Μπίλμπο έφυγε απ'το Μπαγκ Εντ. (p. 69) **Past continuous**	Ο Γκάνταλφ ***θυμήθηκε*** μια άνοιξη […] όταν ο Μπίλμπο έφυγε απ'το Μπαγκ Εντ. (p. 78) **Past simple**
10	It is many years since the Nine ***walked abroad***. (p. 69) **Past simple**	Έχουν περάσει πολλά χρόνια από τότε που για τελευταία φορά ***είχαν βγει*** οι Εννιά. (p. 75) **Past perfect simple**	Έχουν περάσει πολλά χρόνια από τότε που ***βγήκαν*** για τελευταία φορά οι Εννιά (p. 86) **Past simple**
11	And to all appearance the wizard did leave Frodo alone, and he did settle down, ***but the growth of hobbit-sense was not very noticeable***. (p. 55) **Past simple**	Και όπως φαινόταν, ο μάγος άφησε τον Φρόντο ήσυχο κι αυτός κάθισε στ΄ αυγά του, αλλά δε φαινόταν ***να 'βαλε*** και πολύ χομπιτομυαλό. (p. 64) **Past simple**	Και όπως φαινόταν, ο μάγος άφησε τον Φρόντο ήσυχο κι αυτός κάθισε στ΄ αυγά του, αλλά δεν έδειχνε ***να είχε βάλει*** και πολύ χομπιτομυαλό (p. 72) **Past perfect simple**
12	'So, he ***journeyed*** by night up into the highlands, and he found a little cave out of which the dark stream ran;' (p. 71) **Past simple**	Κι έτσι τις νύχτες ***ταξίδεψε*** στα υψώματα και βρήκε μια μικρή σπηλιά απ' όπου ξεπηδούσε ένα σκοτεινό ρυάκι. (p. 78) **Past simple**	Κι έτσι ***ταξίδευε*** τις νύχτες στα υψώματα και βρήκε μια μικρή σπηλιά απ' όπου ξεπηδούσε ένα σκοτεινό ρυάκι. (p. 89)˙ **Past continuous**
13	… there were pillars of coloured fires that rose and turned into eagles, or sailing ships, or a phalanx of ***flying swans***. (p. 36) **Noun - Past simple**	… άλλα ήταν σαν στήλες από χρωματιστές φωτιές, που υψώνονταν και άλλαζαν και γίνονταν αετοί ή πλοία που ταξίδευαν ή κοπάδια από ***κύκνους που πετούν*** (p. 47) **Present simple**	…άλλα ήταν σαν στήλες από χρωματιστές φωτιές, που υψώνονταν και άλλαζαν και γίνονταν αετοί ή πλοία που ταξίδευαν ή κοπάδια από ***κύκνους που πετούσαν***. (p. 52) **Past continuous**
14	The young hobbits ***stared*** at the door in vain for a while, and then made off, feeling that the day of the party would never come. (p. 33) **Past simple**	Οι χομπιτοπιτσιρίκοι μάταια ***κοίταζαν*** την πόρτα για λίγη ώρα και μετά έφυγαν, πιστεύοντας πως η μέρα του πάρτυ δε θα'ρθει ποτέ . (p. 44) **Past continuous**	Οι χομπιτοπιτσιρίκοι μάταια ***κοίταζαν*** την πόρτα για λίγη ώρα και μετά έφυγαν, πιστεύοντας πως η μέρα του πάρτυ δε θα ερχόταν ποτέ. (p. 49) **Past simple**
15	***It may slip off*** treacherously, but its keeper never abandons it (p. 73) **Present simple**	Αυτό ***μπορούσε να γλιστρήσει*** και να πέσει προδοτικά, μα ο κάτοχός του ποτέ δεν το εγκαταλείπει. (p. 80) **Past continuous**	Αυτό ***μπορεί να γλιστρήσει*** και να πέσει προδοτικά, μα ο κάτοχός του ποτέ δεν το εγκαταλείπει. (p. 91) **Present simple**
16	… he possessed the ring so long, almost as far back as ***he can remember***. (p. 72) **Present simple**	… κάτεχε το Δαχτυλίδι για πολύ καιρό, σχεδόν από τότε που ***θυμάται*** τον εαυτό του. (p. 79) **Present simple**	...είχε στην κατοχή του το Δαχτυλίδι για πολύ καιρό, σχεδόν από τότε που ***θυμόταν*** τον εαυτό του. (p. 90) **Past continuous**
17	***It had slipped*** from Isildur's hand and betrayed him; **Past perfect simple**	***Είχε γλιστρήσει*** απ'το χέρι του Ισίλντουρ και τον πρόδωσε˙ **Past perfect simple**	***Γλίστρησε*** απ'το χέρι του Ισίλντουρ και τον πρόδωσε˙ **Past simple**
18	then […] it caught poor Déagol […] and after that Gollum and it ***had devoured*** him. (p. 73) **Past perfect simple**	μετά […] έπιασε το φτωχό το Ντήγκολ […] και ύστερα το Γκόλουμ και ***το'χε αφανίσει***. (p. 80) **Past perfect simple**	μετά […] έπιασε το φτωχό το Ντήγκολ […] και ύστερα το Γκόλουμ και σχεδόν ***το αφάνισε*** (p. 92) **Past simple**
19	but to talk of her possessing too many Elven - Rings ***was*** absurd (p. 74) **Past simple**	Όσο για τα λεγόμενά του, πως αυτή είχε πολλά δαχτυλίδια των Ξωτικών, αυτά ***ήταν*** ανοησίες. (p. 81) **Past simple**	Όσο για τα λεγόμενά του, … αυτά ***είναι*** ανοησίες. (p. 93) **Present simple**
20	***I have come back*** from dark journeys and long search to make that final test. (p. 74) **Present perfect simple**	***Έχω γυρίσει*** από σκοτεινά ταξίδια και μακρόχρονο ψάξιμο για να κάνω αυτή τη δοκιμή. (p. 81) **Present perfect simple**	***Γύρισα*** από σκοτεινά ταξίδια και μακρόχρονο ψάξιμο για να κάνω αυτή τη δοκιμή. (p. 92) **Past simple**
21	But when ***he had at last told me*** his story, as far as the Riddle-game and Bilbo's escape, he would not say any more, except in dark hints. (p. 75) **Past perfect simple**	Μα όταν ***μου είχε επιτέλους πει*** την ιστορία του μέχρι το τέλος του Παιχνιδιού, με τα Αινίγματα και πώς ξέφυγε ο Μπίλμπο, δεν ήθελε να πει τίποτα περισσότερο, εκτός από σκοτεινούς υπαινιγμούς. (p. 82) **Past perfect simple**	Μα όταν μου ***είπε επιτέλους*** την ιστορία του μέχρι το τέλος του παιχνιδιού, με τα αινίγματα και πώς ξέφυγε ο Μπίλμπο, δεν ήθελε να πει τίποτα περισσότερο, εκτός από σκοτεινούς υπαινιγμούς. (p. 93) **Past simple**
22	Well, the news of the great events ***went far*** and wide in Wilderland, and many had heard Bilbo's name and knew where he came from. (p. 76) **Past simple**	Λοιπόν, τα νέα των μεγάλων γεγονότων ***ταξίδεψαν*** παντού στη Χώρα της Ερημιάς και πολλοί είχαν ακούσει το όνομα του Μπίλμπο και ήξεραν από πού κατάγεται. (p. 83) **Past simple**	Λοιπόν, τα νέα των μεγάλων γεγονότων ***είχαν ταξιδέψει*** παντού στη Χώρα της Ερημιάς και πολλοί είχαν ακούσει το όνομα του Μπίλμπο και ήξεραν από πού κατάγεται. (p. 94) **Past perfect simple**

23	Why ***didn't you make me*** throw it away, or, or destroy it? (p. 79) **Past simple**	Γιατί δε μ' ***ανάγκαζες*** να το πετάξω μακριά ή να το καταστρέψω; (p. 85) **Past continuous**	Γιατί δε με ***ανάγκασες*** να το πετάξω μακριά ή να το καταστρέψω; (p. 97) **Past simple**
24	… even when I was far away there has never been a day when the Shire ***has not been guarded*** by watchful eyes. (p. 79) **Present perfect simple**	… ακόμα κι όταν ήμουν μακριά, δεν περνούσε μέρα που το Σάιρ να μην το ***φρουρούν*** άγρυπνα μάτια. (p. 85) **Present simple**	… ακόμα κι όταν ήμουν μακριά, δεν περνούσε μέρα που το Σάιρ να μην το ***φρουρούσαν*** άγρυπνα μάτια. (p. 98) **Past continuous**
Tenses Used	***ST***	***TTa***	***TTb***
Past Simple	*12 (9 +2 nouns +1 prepositional phrase)*	*6*	*12*
Past Perfect Simple	*4*	*6*	*4*
Past Cont.	*2*	*6*	*4*
Present Simple	*3*	*5*	*2*
Present Perfect Simple	*3*	*1*	*2*
Total	*24*	*24*	*24*

Table 5: Different tenses used for the same ST verbs in TTa and TTb of Chapters 1 and 2 of *The Fellowship of the Ring*.

Note: The shaded part at the end of Table 5 shows the exact number of occurrences of each tense in the English and the Greek texts in the two first chapters of the *FoTR* (e.g. past simple is used 12 times in the ST, 6 times in TTa and 12 times in TTb, whereas past perfect simple is used 4 times in the ST, 6 times in TTa and 4 times in TTb). The tendency of TTa to opt for anteriority as opposed to TTb which opts for pastness, reveals preference for a more detailed and guided presentation of the story, with a view to simplifying the plot and emphasizing the fantastic dimension of the story.

ST tenses	Preservation of tense		Percentage
	TTa	**TTb**	
24	14		58,3%
24		7	29,2%
24	3 were totally different		12,5%

Table 6: Percentages of preservation of ST tenses across versions for Chapters 1 and 2 of *The Fellowship of the Ring*.

Count shows that TTa follows the tense/aspect sequence of the original more than TTb does. The odd effect created in Greek by copying the English tense/aspect sequence of the sample enforces the mythic dimension in TTa.

APPENDIX 3: News Coverage on the Greek media.
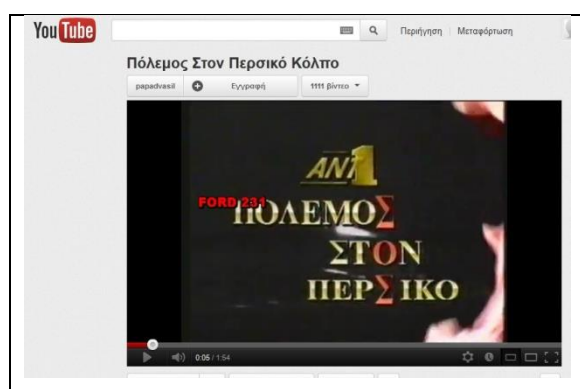
Note: Ant1 Channel Breaking News (3/1991) under the title "ΠΟΛΕΜΟΣ with the hidden message "SOS". ΣΤΟΝ ΠΕΡΣΙΚΟ"

(provided by youtube <http://www.youtube.com/watch?v=eOkoaeYjxcQ> last accessed 1 April 2012).

Table 7: TV Breaking News covering the Gulf War.

APPENDIX 4. American and British book covers of *The Lord of the Rings* trilogy.

Year	Book covers of all three volumes
1965	
1965 - 1973	
1970 - 1975	
1973 - 1980	
1981 - 1983	

1988 - 1998	
1995 - 2001	
1999 - 2001	
2001	
2002 - 2006	
2003 - 2006	

Table 8: U.S.A. Covers of *The Lord of the Rings* trilogy.

Table 9: U.K. Covers of *The Lord of the Rings* trilogy.

APPENDIX 5. Interview with the translator.
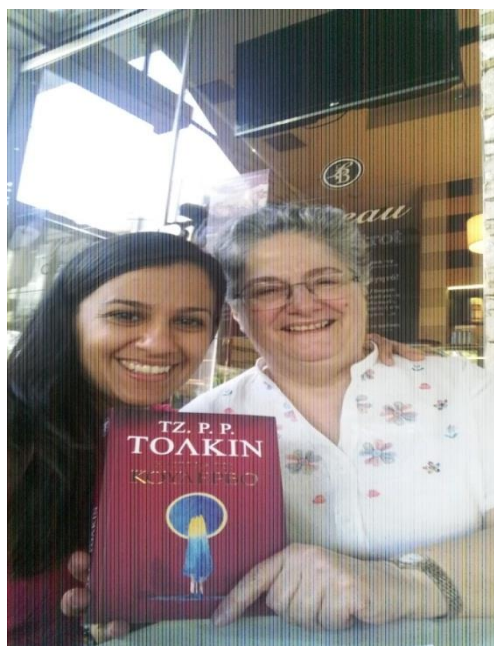
Note: The interview with the translator is a result of face-to-face and telephone discussions which took place from 2012 to 2017. This appendix has not been translated into English so that the voice of the translator remains intact.

Λίγα λόγια για τη μεταφράστρια:

Η κα. Ευγενία Χατζηθανάση-Κόλλια γεννήθηκε στη Σάμο απ' όπου έφυγε σε ηλικία 2 ετών με τους γονείς της για την Αθήνα. Καθηγήτρια Αγγλικών από το 1970 έως το 2007 στην ιδιωτική εκπαίδευση (Αρσάκειο και Ελληνική Παιδεία), ασχολήθηκε με τη μετάφραση από ένα τυχαίο γεγονός. Έως σήμερα έχει μεταφράσει 13 έργα του/σχετικά με τον Τζ. Ρ. Ρ. Τόλκιν, ενώ παράλληλα ασχολείται με τη μετάφραση φανταστικής λογοτεχνίας κι άλλων ελλήνων και ξένων συγγραφέων. Για να μεταφράσει το *Lord of the Rings* διάβασε το πρωτότυπο 3 φορές και μόλις απέκτησε το «feeling under her skin» μπόρεσε, όπως η ίδια υποστηρίζει, να το αποδώσει σωστά. Ως προς τη μεταφορά του έργου στη μεγάλη οθόνη, πιστεύει ότι «έχουν κρατήσει το γράμμα αλλά έχουν σκοτώσει το νόημα», χωρίς να τηρούνται τα όσα πιστεύει ο Tolkien στο δοκίμιό του "On Fairy-Tales". Για παράδειγμα έχει γίνει παρανόηση στη σχέση μεταξύ Άραγκορν και Άργουεν, έχει αφαιρεθεί η τρυφερότητα από το βιβλίο, το οποίο παρουσιάζεται ως μία "action movie" ή "horror movie", ενώ έχουν προστεθεί με έντονο τρόπο σκηνές που δεν υπήρχαν στο βιβλίο, όπως η γέννηση των Uruk Hai και η σχέση του Αραγκορν και της Αργουεν.

Τα έργα της μεταφράστριας:

(2006) Tolkien, John Ronald Reuel, 1892-1973, *Οι επιστολές του Τζ. Ρ. Ρ. Τόλκιν*, Αίολος
(2003) Tolkien, John Ronald Reuel, 1892-1973, *Το φύλλο και το δέντρο*, Αίολος
(2003) Gifford, Clive, *Ώστε νομίζεις ότι γνωρίζεις τον Άρχοντα των Δαχτυλιδιών*, Κέδρος
(2002) Tolkien, John Ronald Reuel, 1892-1973, *Ο αγρότης ο Τζάιλς απ' το χωριό*, Αίολος
(2002) Tolkien, John Ronald Reuel, 1892-1973, *Ο άρχοντας των δαχτυλιδιών*, Κέδρος
(2002) Tolkien, John Ronald Reuel, 1892-1973, *Ο άρχοντας των δαχτυλιδιών*, Κέδρος
(2002) Tolkien, John Ronald Reuel, 1892-1973, *Ο άρχοντας των δαχτυλιδιών*, Κέδρος

(2002) Tolkien, John Ronald Reuel, 1892-1973, *Ο σιδεράς του Μεγάλου Δασοχωρίου*, Αίολος

(2001) Tolkien, John Ronald Reuel, 1892-1973, *Ποιήματα του Τζ. Ρ. Ρ. Τόλκιν*, Αίολος

(2000) Tolkien, John Ronald Reuel, 1892-1973, *Ατέλειωτες ιστορίες*, Αίολος

(2000) Tolkien, John Ronald Reuel, 1892-1973, *Ροβεράντομ*, Αίολος

(1996) Tolkien, John Ronald Reuel, 1892-1973, *Το Σιλμαρίλλιον*, Αίολος

(2017) Tolkien, John Ronald Reuel, 2017, *Η ιστορία του Κούλερβο*, Κέδρος

1. **Πώς ξεκίνησε η ενασχόλησή σας με τη μετάφραση; / Πώς ήρθε στα χέρια σας το βιβλίο και αργότερα η ανάθεση της μετάφρασης;**

Έπεσε στα χέρια μου εντελώς τυχαία το βιβλίο "Hobbit" («ο Χόμπιτ» είναι η σωστή μετάφραση, όχι «το Χόμπιτ» τόνισε η μεταφράστρια) σε ένα νησί το 1975, όπου το ξέχασε ένας τουρίστας σε ένα καφενείο. «I was hooked» όταν το διάβασα και είπα ότι είναι κρίμα να πέσει στα χέρια κάποιου με deadline, που να μην έχει χρόνο να κάνει μία σωστή μετάφραση. Για παράδειγμα,. Για να μεταφράσω τα ονόματα των φυτών, εκείνη την εποχή όπου δεν υπήρχε η δυνατότητα πρόσβασης στο διαδίκτυο, χρησιμοποιούσα το αγγλικό λεξικό Webster, το οποίο ανάφερε τη λατινική προέλευση τις λέξης, έπειτα έπαιρνα το Λατινικό λεξικό, το οποίο είχε την ετυμολογία τις λέξης, μετά το Αρχαίο Ελληνικό λεξικό και κατέληγα στην εγκυκλοπέδια του «Ήλιου» για να βρω την ερμηνεία εσείς λέξης.

2. **Η πρώτη έκδοση του Άρχοντα έγινε το 1985. Εσείς από πότε είχατε ξεκινήσει τη μετάφραση / Πόσο χρόνο χρειάστηκε περίπου ο κάθε τόμος για να μεταφραστεί;**

Από το 1975 περίπου ξεκίνησα. Χρειάστηκαν τρία περίπου χρόνια για να μεταφραστεί η κάθε έκδοση. Ειδικά ορισμένα κεφάλαια, (π.χ. "Helm's Deep") με δυσκόλεψαν αρκετά λόγω ορολογίας.

3. **Είχατε κάποιες οδηγίες/ ένα γενικό πλαίσιο από τον εκδοτικό οίκο για το πώς θα έπρεπε να κάνετε τη μετάφραση; (π.χ. Κοινό στο οποίο απευθύνεται: ενήλικες ή παιδιά)**

Απευθύνεται σε παιδιά γυμνασίου, δεν υπήρχαν κάποιες οδηγίες από τον εκδοτικό οίκο, μόνο η διορθώτρια, η οποία επέβαλε κάποιες αλλαγές, ειδικά στη δεύτερη μετάφραση.

4. **Μετά τις ταινίες του Πίτερ Τζάκσον το 2001, παρατηρήθηκε ότι επανεκδόθηκε η τριλογία του Άρχοντα, με καινούριο εξώφυλλο και καινούριο περιεχόμενο.**
   - **Γιατί έγιναν αλλαγές στο κείμενο;**
     Για εμπορικούς λόγους.
   - **Ποια εκδοχή σας άρεσε καλύτερα;**
     Η πρώτη, η οποία πιστεύω ότι είναι πιο κοντά στο πρωτότυπο κείμενο και τον συγγραφέα.

5. **Νομίζετε ότι το ελληνικό κοινό ήταν το 2001 πιο ώριμο να δεχτεί τη φανταστική λογοτεχνία;**

Ναι, γιατί εν τω μεταξύ είχαν κυκλοφορήσει κι άλλα βιβλία φανταστικής λογοτεχνίας.

6. **Μέσα από την καινούρια μετάφραση απευθυνόσασταν πάλι στο ίδιο κοινό ηλικιακά;**

Απευθυνόμουν στο ίδιο κοινό. Μολαταύτα η δεύτερη ήταν μία πιο σκοτεινή εκδοχή, επηρεασμένη ίσως από τα «βίαια» ιστορικά γεγονότα που είχαν μεσολαβήσει. Ακόμα και η ταινία «δημιούργησε» σκηνές που δεν υπήρχαν στο βιβλίο, όπως για παράδειγμα η «γέννηση» των Uruk Hai.

7. Βρίσκετε την καινούρια εκδοχή πιο σύγχρονη; Οι κοινωνικοπολιτικές αλλαγές (π.χ πόλεμος του Κόλπου, χούντα, παγκοσμιοποίηση, επηρέασαν τον τρόπο που αντιμετωπίσατε ζητήματα όπως πόλεμο και περιβάλλον μέσα στο κείμενο;

Όταν μεταφάζω προσπαθώ να κάνω αποσύνδεση από οτιδήποτε άλλο. Παρ' όλα αυτά, υποσεινήδητα σίγουρα τα παραπάνω περιστατικά μας έχουν επηρεάσει όλους και αυτό αλλάζει τον τρόπο ζωής μας, αποτυπώνεται στη μετάφραση και ίσως είναι πιο εμφανές στα κεφάλαια που εστιάζουν στον πόλεμο.

8. Και οι δύο ελληνικές μεταφράσεις τονίζουν το θέμα της μετανάστευσης (ιδίως σε ποιήματα ή τραγούδια) ή τη χειραφέτηση των γυναικών σε σχέση με το πρωτότυπο. Αυτό έγινε συνειδητά; Για ποιο λόγο δεν έγιναν αλλαγές στα θέματα αυτά στη δεύτερη μετάφραση;

Ως προς το θέμα της μετανάστευσης, με την έννοια του εξαναγκασμού και του relocation, το έχουμε ζήσει πολύ έντονα στην οικογένειά μου. Κατάγομαι από τη Σάμο (έχω χρησιμοποιήσει τη Σαμιακή διάλεκτο όποτε αυτό ταίριαζε στο κείμενο, βλ. Κεφ. 4.2.1.4), η οποία κατοικήθηκε κυρίως από Αρκάδες και Β. Ηπειρώτες. Ο πατέρας μου ήταν γυναικολόγος και είχε προσφέρει πολλά στο νησί. Όταν ήμουν όμως δύο μηνών φύγαμε από το νησί και μείναμε στην Αθήνα λόγω του εμφυλίου πολέμου: Οι Αντάρτες έβαλαν φωτιά στο αστυνομικό τμήμα το οποίο ήταν μεσοτοιχία με το σπίτι μας και οι αστυνόμοι για να σωθούν έφυγαν στο βουνό. Ο πατέρας μου κατηγορήθηκε για υπόθαλψη των ανταρτών, και δε βρέθηκε κανείς να πει ότι είναι αθώος και ότι ουδεμία σχέση είχε με αυτή την ενέργεια. Λίγο πριν εκτελεστούμε με την οικογένειά μου στο απόσπασμα, επέστρεψε ένας αστυνομικός, είπε την αλήθεια και αφεθήκαμε ελεύθεροι την τελευταία στιγμή. Ο πατέρας μου δεν επέστρεψε παρά 15 χρόνια αργότερα στη Σάμο.
Ως προς το θέμα των γυναικών, ήταν αμόρφωτες, ασχολούνταν με τις δουλειές του σπιτιού, οπότε ξεχώρισε αμέσως η δυναμική Εογουιν, και αυτό τονίστηκε και στις δύο εκδοχές.