

Stylios Hourmouziadis

Boccaccio's *Decameron* in Greek A brief historical overview from a Translation Agency perspective

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Abstract

The article offers a brief historical overview of Boccaccio's Decameron in Greek since the 16th century, focusing on the notion of Translation Agency. Intending to highlight the importance of this notion, I shall refer to key concepts, mainly Bourdieu's habitus/capital and Simeoni's translatorial habitus, while offering information on two Decameron translators. Based on their socio-cultural background, I shall attempt to demonstrate how the Greek translators' habitus influenced the way they translated Boccaccio (translation for the sake of this article, covers also adaptation). The above-mentioned claim will be further corroborated and verified by means of limited, selected textual analysis from the Greek translations of Tale VII/7 of the Decameron, from the 16th and the 20th centuries, by I. Trivólis and K. Politis, respectively.

Keywords: Translation History, Translation Agency, Habitus, Boccaccio, Decameron, Italian literature in Greek, Trivólis, K. Politis

Stylianos Hourmouziadis

Boccaccio's *Decameron* in Greekⁱ

A brief historical overview from a Translation Agency perspective

Introduction – Boccaccio's *Decameron*

It is always interesting, from a Translation Studies perspective, to examine translations of canon authors, as their texts are most of the times amply translated and can exert influence both from a literary and a translational point of view. One such author is Giovanni Boccaccio, one of the founders of modern Italian language and literature. It is even more gratifying, from a Translation History perspective, to deal with older, canon texts, be it the Bible, the Homeric Epics, or, as is the case of this article, the *Decameron*, since these texts are particularly prone to historical research thanks to their centuries-long existence.

The translation of canon texts offers an abundance of historical data, some of them closely related to Translation Agency, and in particular to translators, the translation agents *par excellence*. Hence, in this article, I shall try to give an overview of the fate of Boccaccio's *Decameron* in Greek, while focusing on the translator's *habitus/capital*, and its influence on the translations.

The *Decameron* is a collection of 100 tales (10 per day), which a brigade of seven maids and three lads, from the 14th century Florence, recount to each other in the Florentine countryside, trying to escape the terrible Black Death. It is a work of prose, written in vernacular. The topics of the tales vary. Apart from the love themes so dear to him, Boccaccio succeeds in representing the human nature through its various manifestations: intrigues, pranks, adventures, hate, moral principles, while also introducing various novel linguistic, stylistic, sociological and other elements, ultimately presenting a "human comedy" of the (late) Middle Ages (ASOR ROSA 1996:92, SEGRE & MARTIGNONI 1991/2001:762).

Relevant research shows that this European literature canon, composed between 1349 and 1351, comes as a continuation of a long line of literary tradition. According to the specialized scholarship, the *Decameron* was influenced by (i) the Greco-Roman and Hellenistic literature ¹ ; (ii) the Medieval secular literature (SEGRE in ALLASIA 2006/2012:48-49), in particular the 12th and 13th c. franco-provençal poetry, through the *fabliaux* – comic tales in verse of the 12th and 13th centuries, recounting mainly events and habits of everyday life in a rather blunt way (GREENE *et al.* 2012:477)², as well as the *vidas* and *razos* - both examples of Occitan prose narrative of the 13th and 14th centuries,

1 As André Jolles mentions in his introduction to the German translation of the work, the *Decameron* "belongs to the Hellenistic Literature just as Theocritus' Idylls or Virgil's Eclogues do." ('Das Dekameron gehört ebenso sehr zur Literatur des Hellenismus wie Theokrits Gedichte oder Virgils Eklogen.') – See BOCCACCIO, G., 1999, *Das Dekameron*, Frankfurt-am-Main/Leipzig: Insel, p. XLI.

2 For more on the affinities between Boccaccio's work and the tradition of *fabliaux*, see SOULLER, D.-TROUBETZKOY, W., 2002, *Letteratura comparata – Volume 2 – I generi e il testo*, Roma, Armando, p. 180.

a kind of shorter or longer 'biographies of the troubadours' of Provence –(GREENE *et al.* 2012:1519 and 1144, SEGRE & MARTIGNONI 1991/2001: 764); (iii) the earlier collections of tales in Italian, such as *Il libro dei sette savi (di Roma)* and *Il Novellino* (SEGRE in ALLASIA 2006/2012:50), (iv) the religious (literary) tradition, which comprises the medieval *Hexamera* (PETRONIO 1999:128), the widely popular *exempla* (a brief comment that served to illustrate a moral point in 14th century sermons - GREENE *et al.* 2012:470), as well as the *Disciplina clericalis* (SEGRE in ALLASIA 2006/2012:48); (v) Dante, since Boccaccio, who had profoundly studied and commented Dante's work³, was deeply influenced by Dante; and (vi) the rich tradition of tales and myths of Arabic or oriental origin (SEGRE in ALLASIA 2006/2012:48), and in particular the translations or adaptations of *One thousand and one nights* (PICONE in ALLASIA 2006/2012:70-74) .

And although the writing of the *Decameron* drew most probably from the aforementioned sources, the book's cohesive structure, known as 'cornice' (frame) - although not entirely new at the time⁴ - is one of its most significant and recognizable traits. The *cornice* interrelates between the tales of the same day, often putting the emphasis on the similarities or differences between the previous and the subsequent tales (SEGRE & MARTIGNONI, 2001: 760), also dividing the book in two parts, from the second until the fifth day and from the sixth until the tenth day (SEGRE & MARTIGNONI, 2001: 760 - 761). The *Decameron's* influence in literature and other forms of art has also been considerable (European literature⁵, painting⁶, cinema⁷ etc.).

Boccaccio translated in Greek

When examining the Greek Translation History, in the Greek-Italian language dyad, it is worthwhile mentioning that the first work of Italian modern literature translated in Greek is Boccaccio's *Teseida delle nozze d'Emilia* (1339-1341), published in 1529, whereas the translation of the seventh tale of the seventh day (VII/7) of the *Decameron* followed some years later, in 1540⁸, arriving to us through an edition of 1643. This important historical fact, i.e. that Boccaccio was the first secular, modern Italian writer to be translated in Greek, is largely under-researched.

However, although Boccaccio was the first Italian author to be translated in Greek, the rest of his work is anything but exhaustively translated. Apart from the *Decameron*, only few of Boccaccio's works in vernacular have so far been translated in Greek, in all or in part, namely: *Teseida delle nozze d'Emilia* (mentioned above), *Rime*, *Comento* or

3 Boccaccio wrote *Trattetello in laude di Dante* and the *Esposizioni sopra la comedia di Dante*.

4 This particular literary artifice does not appear for the first time in the *Decameron*, but can already be traced back to *Il Libro dei sette savi di Roma* (PETRONIO 1999:128).

5 STOCCHI, M.-P. 'Appunti su il Decameron e la letteratura italiana'; MATHIEU-CASTELLANI, G. 'Le Décaméron et la littérature française. Le modèle et ses variations: du Décaméron à L'Heptaméron'; LOMBARDI, C. '«In principio, mulier est hominis confusion». Il Decamerone e la letteratura inglese'; RUFFINATTO, A. 'Il Decameron nella letteratura spagnola (dal Conde Lucanor alle Erades de Lulú)' in ALLASIA, C. (a cura di), 2006/2012, *Il Decameron nella letteratura europea*, Roma, Edizioni di storia e letteratura.

6 http://www.brown.edu/Departments/Italian_Studies/dweb/arts/visualizing/ - visited in March 2022.

7 Apart from the acclaimed Pasolini's rendition of 1971, other films in Italian include *Decameron N.2-4*, *Decameron '300*, *Decameron proibito*, *Le calde notti del Decameron*, *Decameroticus*, *Maraviglioso Boccaccio*; in the English-speaking cinema, *Decameron Nights*, or more recently *Virgin Territory*, and *To Rome with Love*, initially entitled *Bop Decameron*.

8 Sfini refers to a publication of 1523 (ΣΦΟΙΝΗ 2003:164), which seems, though, to contradict the translator himself, at least based on the version arriving to us through the 1643 publication. Other scholars have also made reference to different than the one mentioned by Trivólis dates of composition (1528, 1546) – for an overview see PELLIN 2009: 117-128.

Esposizioni sopra la comedia, and *Trattatello in laude di Dante (Vita di Dante)*; Furthermore, the Latin works of Boccaccio's are almost unknown to the Greek readership (*inter alia* ZOGRAFIDOU 1999:33; SFINI 2003:33).

Nonetheless, Boccaccio's *Decameron* has been extensively translated and published, since the 16th century, partially or in its entirety, in books, anthologies and literary reviews. Until 2023, research yielded 31 publications of the *Decameron*, ranging from an adaptation to partial or complete translations (late 18th - 21st centuries). The *Decameron* translations occur from the original (direct) and from French (indirect) translations, or even from a combination of both. Some of the most important scholars, translators and writers of the Greek 19th and 20th centuries opted for translating the *Decameron*.

It remains a question that will be explored in this article, whether, in the direct (and possibly indirect) translations of the *Decameron*, the Greek translators' *habitus* was so important as to determine, at least to a considerable extent, their translational choices (*translatorial habitus*). After briefly presenting the article's theoretical and methodological context, I shall try to answer this question by examining the translation of the VII/7 Tale of the *Decameron* by two Greek translators: Iakovos Trivólis's 1540 *Ιστορία του ρε της Σκότίας με την ρίγησα της Εγκλητέρας* [The tale of the King of Scotland with the queen of England]⁹ and Kosmas Politis's translation from his complete 1966 *Decameron* translation.

The notions of Translation Agency and *habitus*

The main theoretical focus of this article is Translation Agency, a notion that puts emphasis on the agents of translation, amongst others the translator, the institutions promoting it, the editors and publishing houses, the patrons. Of these agents of translation I shall focus here solely on the translators. In an effort to define Agency, before transposing it into Translation Studies, scholars seem to converge in certain traits of the notion: "willingness and ability to act", "a relational effect of social integration" (KINNUNEN and KOSKINEN 2010: 6-9), "the ability to exert power in an intentional way" (BUZLIN 2011: 6-11), which encompasses "the translator's everyday practices, decisions and even routine chores" (PALOPOSKI 2010: 88). Hence, it is important to decipher, to the extent possible, the intentionality and ability of the two translators, whose work will be examined below. Since though intentionality and ability to act presuppose a person, in this case, then it is also important to take into account how the person of the translator is structured, both consciously and subconsciously.

To this end, I shall make use of some additional theoretical concepts in this article, namely the notions of *habitus* and capital (also combined with that of field), according to Pierre Bourdieu, and their implications to Translation Studies. As WOLF (2010:337-343) explains summarily:

"Bourdieu establishes an interrelation through categories of field, habitus and capital, which once they interact through their agents or agencies result in what Bourdieu calls "social practice". Individuals through experience and socialization in early life acquire habitus [...]. It organizes the embodied systems of dispositions, without being the product of intentional search for adaptation. Capital as 'accumulated labor' [...] is described as the sum of the agent's social determinations, i.e.

⁹ The author states at the end of his 'translation' that he produced the text on April 29, 1540, but the existing publication is a 1643 book published in Venice, Παρά Ιωάννη Βίκτωρι τω Σαβιόνι – (α'χ'μ'γ) [By Ioanni Viktori of Savioni - 1643].

the qualities or distinctive features he/she develops, incorporates and represents: economic capital, social capital (relationships), cultural capital (education, knowledge, titles) and symbolic capital (prestige, social honor)."

And as Bourdieu himself schematically puts it:

[(habitus)(capital)] + field = practice

thus "underlying the interlocking nature of these three main 'thinking tools' as he describes them" (MATON in GRENFELL 2014: 50-51).

It is also important to highlight what SIMEONI, in his seminal article on *habitus* (1998:1-39), refers to as *translatorial habitus* (1998:21-22), i.e. "the elaborate result of a personalized social and cultural history", the conscious or sub/unconscious universe of a translator that guides his/her overall translational choices. This *translatorial habitus* is, according to Simeoni, both "structured", based on acquired skills and overall dispositions, and "structuring", i.e. contributing in the formation of societal norms and conventions¹⁰.

As far as the historical perspective of the article is concerned, I do believe that Translation History is closely interwoven with the notion of Agency and *habitus* (and capital), the latter being examined through the lens of the eight Latin *loci* that D'hulst introduced in the sub discipline, i.e. *quis?* (translator) - *quid?* (translation) - *ubi?* (where) - *quibus auxiliis?* (by whose assistance) - *cur?* (why - and why not - a text is translated) - *quomodo?* (according to which norms translations are made) - *quando?* (when) and *cui bono?* (who are the beneficiaries of translations) (D'HULST in GAMBIER & VAN DOORSLAER 2010:399-403). In this article, although Agency on the whole is directly linked to all these "circumstantial loci associated with the object of interest", as D'hulst puts it, I shall primarily concentrate on the *quis* (the translators), since our *quid* will be *Decameron's* Tale VII/7.

From a methodological point of view, I opted for a Mixed Methods approach, first developed in the 1990's and further elaborated in the 21st c.¹¹, which incorporates heuristics, qualitative and textual analyses, and deals with temporality and causality, in line with the interdisciplinarity of TS.

In presenting below the translator's biographical data, I intend to highlight how the translators' particular, subconscious dispositions (*habitus*) as well as their acquired qualities (capital) informed their structured *translatorial habitus*.

Two of the Greek translators of the *Decameron*

The first translator that I intend to examine is also the first translator of Boccaccio's *Decameron* in Greek. His name is Ιάκωβος Τριβόλις (1490-1547), who translates or better adapts (for a definition see ROBINSON in BAKER 2001/2004:5-8) the VII/7 Tale of the *Decameron*. The translation dates back to 1540, as the translator mentions, but reaches us through a 1643 book printed in Venice. Trivólis was a minor scholar from Corfu, in the Ionian Islands (*Heptanese*), the only Greek region never occupied by the Ottoman Empire. His biography informs us of his scarce yet quite successful literary achievements - only two tales, one of which is the current adaptation of the *Decameron* Tale, that were very

¹⁰ A notion, indeed, presented and defended by Bourdieu himself in his effort to reconcile the structuralist and the functionalist traditions, when he introduced the terms of *opus operatum* and *modus operandi* – GRENFELL 2014:45.

¹¹ It has been argued that "The interdisciplinary landscape of mixed-methods research is rich and can accommodate a range of paradigmatic approaches to the research process", MERTENS & HESSE BIBER in MERTENS & HESSE BIBER (Eds.), *Mixed methods and credibility of evidence in research. New directions for research*, n. 138, Summer 2013:5-13 (published on line), mentioned in MERTENS, BAZELEY, et al. 2016 - accessed Oct 8, 2021.

popular with their times readership as their multiple reprints attest¹². He is not known to have pursued extensive studies, in Corfu or in Venice. At the time of Trivólis, Corfu was still a part of the Republic of Venice. He seems to have descended from a noble byzantine family, and manage to be part of local nobility under the Venetian Rule (RANGABÈ 1925:253-254); he faced considerable financial difficulties, yet still he occupied, at some point in his life, official positions for the *Serenissima*. He spent two years in Venice (1542-1544), where he became acquainted with Nikolaos Sofianos¹³ and his ideas, especially the merits of the vernacular Greek language and the role of translation to its dissemination.

The second translator that I shall deal with in this article is a very important literary figure of the first half of the 20th century, as well as an acclaimed, professional translator. Kosmas Politis, *nom de plume* of Paraskevas Taveloudis (1888-1974), is a reference of the translated *Decameron*, offering the first complete translation of the work, entirely from the Italian original, in 1966 with reprints, in part or in all, in 1993, 2010 and 2011. Born in Athens, he moved early on to Izmir, because of his father's bankruptcy, where he studied at the American College and then worked in the banking sector. In 1922, Politis and his family went to Paris and the following year to London, working still for French and Greek Banks. In 1924, he returned to Greece and worked until 1942 for Greek Banks (he was fired on embezzlement grounds). At the same time, starting in 1930, he gradually became a prolific author and translator, activities that would provide, especially after 1940s, his basic means of income. He was actively involved in Greek politics, participating in the formation and parliamentary representation of the Greek Communist Party, as well as a major literary figure of the Generation of 1930 (ΠΟΛΙΤΗΣ 1999:307-308, VITTI 2016: 297-299), winning national book prizes. His translation work covered mainly English-speaking authors but also Lorca, Di Lampedusa as well as Boccaccio's *Decameron* (1966), where from the extracts presented here.

Textual analysis from two translations of the *Decameron's* VII/7 Tale

Dealing with Trivólis's translation, it is immediately understood, already from the title of the tale¹⁴, that we deal with an adaptation. It is in the times of Trivólis that those adaptations, in what was later known as *les belles infidèles*, are gradually gaining terrain¹⁵. Trivólis follows the translation/adaptation tradition in the Greek-speaking regions that were partly or in all spared from the Ottoman yoke, dating back to the 14th century (Cyprus, Crete, Italian-cities-occupied Greek territories) (see VITTI 2016: 17-19, 23, 38-39). In particular, the translation is in line with the literary trends of Trivolis's time; the translator disregards the original, writing in rimed (AA-BB), 15-syllab verses, following the tradition of the Cretan late medieval and early Modern Greek literature (S. Sachlikis, M. Dhefaranas, M. Falieros, Bergadhis, G. Chortatsis, G. Glykos etc – see ΜΑΡΚΟΜΙΧΕΛΑΚΗ 2015:15-17, 24-34). He, thus, offers to his readership a rendition in line with the then translation practice, using the spoken language of his time. It is also to be noted that in the

12 Trivólis's VII/7 adaptation is reprinted 20 times until 1799 – SFINI 2003:36.

13 Nikolaos Sofianos, in his 1544 translation of Pseudo Plutarch's On the education of children, advocates in favour of translation as a means to educate young Greeks; he also takes a favourable stance as to the use of vernacular instead of ancient Greek. When it come to translation theory and practice, Sofianos tries to offer some answers to the 'how and why' of translation, arguing for naturalness of the target idiom and the facilitation of the reader's understanding. Sofianos himself mentions that Trivólis was among the scholars of that time that gathered around him – ΠΟΛΙΤΗΣ 1999:56.

14 The original has no title but still offers a summary of the plot of the tale.

15 ROBINSON in BAKER 2001/2004:5-8. Roger Zuber, though, defines the 17th c. as the main period of *les belles infidèles* – see ZUBER, R., (1995), *Les « Belles Infidèles » et la formation du goût classique: Perrot d'Ablancourt et Guez de Balzac*, Paris, Armand COLIN in POPPI 2013:29-43.

first Greek translation of a Boccaccian work, the *Teseida* mentioned previously, we encounter stylistic liberties, text enrichment, and plot modifications similar to Trivólis's adaptation, like the ones below:

„Υπήγεν ο νεούτζικος, λέγω στην Βενετία,
Δεν έστρεψε τον λογισμόν δια καμίαν αιτίαν.
Και μίαν ουν των ημερών, ήλθαν εκ την φιάνδρα,
Τα κάτεργα δια πραγματιαίς, και βλέπει έναν άνδρα.“

=*[So the youngster went, I say, to Venice
And he turned his thought for no reason.
One of those days, away from Flanders came along
The trade ships, and then his eyes catch a man for long.
(p. 3, v.3-6)]*

In the same vein, Trivólis's protagonist name is *α λ ο ῖ ζ ο ς / λ ο ῖ ζ ο ς* [alosisis/loisisis], not Lodovico/Anichino of the original (p. 13, v. 9 & p. 14, v. 14); Ergano and Beatrice of Bologna are replaced, in the Greek version, by the King and Queen of England, and by Venice, respectively, a city that the translator knew first hand (*habitus-economic/social capital*). The main plot, though, remains the same.

As far as the language used, we notice that Trivólis opts for the spoken vernacular of his time, this time echoing indeed Boccaccio. It is also interesting to note that at the time of Trivólis's translation (first half of the 16th century), there is a sort of parallelism as to the development and consecration of the vernacular, both in Italian and in Greek (CARPINATO in ΚΑΚΛΑΜΑΝΗΣ – ΚΑΛΟΚΑΙΡΙΝΟΣ 2017: 150-155). What's more, Trivólis lived in Venice at the time when the notions of the important Greek scholar Nikolaos Sofianos, regarding the use of the vernacular and translation for the education of the Greeks, were widely diffused. It is known that he was a close friend of Sofianos (VITTI 2016:43-44), making it safe to assume that Trivólis was influenced by Sofianos's ideas.

As to the second translator, Politis, the language and style of the translation are straightforward; Politis writes in a fluid, vivid and easy-to-read demotic full of grace and cunning spirit; both as an author and as a translator, he supported the extensive use of the demotic, which he enriched with some idiomatic vocabulary due to his life as a Greek of Asia Minor, but also because he pertained to the kind of "cultured, upper-class urban literary style" (ΚΕΧΑΓΙΟΓΛΟΥ in ΚΟΠΙΔΑΚΗΣ 2010: 285). The following extract from VII/7 offers a short example of his translational choices in the demotic:

„Σάν τ'άκουσε ο Λοντοβίκο, πού είταν ακόμα αρχάριος στόν έρωτα, ένωσε τόσο μεγάλη επιθυμία νά τά δει, πού δέν είχε άλλη σκέψη στό νού του. Μ'αυτό τό σκοπό, αποφάσισε νά πάει οπωσδήποτε στη Μπολόνια, καί μάλιστα νά μείνει εκεί, άν τού άρεσε η κυρά. „(p. 634).

=*[When he heard this Lodovico, who was a novice in love, he felt such a great desire to see her that he thought of nothing else. To this end, he decided to go at any cost to Bologna, and what's more to stay there, if he liked the lady.]*

The Greek text proves the uninhibited use of the demotic, while Politis uses also the modern spelling (e.g. endings of the subjunctive mood e.g. νά τά δεί, να πάει). An interesting, differentiating point in this translation is that Politis chooses to invent very concise titles for each tale, unlike what happens in the Italian original. The title of VII/7 exemplifies this translational choice: «ΕΝΑ ΚΑΛΟ ΕΥΛΟΚΟΠΗΜΑ» [*A good old cudgeling*].

This practice seems to echo older translations circulating in Greek, mainly indirect translations from French, a language that Politis spoke as well.

Habitus, capital and the translators' translatorial habitus

In view of the brief biographical data of the translators (*quis*) and the textual analysis of the *Decameron* (*quid*), the following table offers a compilation of the information gathered that is relevant to the claim of this article.

HABITUS		CAPITAL		
Trivólis	Politis		Trivólis	Politis
<u>Historical background:</u> Venetian Rule of a Greek-speaking territory, outside the Ottoman Empire. No wars during his lifetime. Peaceful period.	<u>Historical background:</u> Greek wars with the Ottoman Empire and Ataturk's Turkey; 1 st and 2 nd World Wars, Greek Civil War (roughly 1944-1949), Greek military junta (1967-1974). Turbulent and belligerent times.	Economic	He faced a near bankruptcy, but managed to pull it through. Financial difficulties	Although, he started a carrier in the banking sector, his finances got gradually worse. He was laid off from the Bank and lost his house to it. Thereafter, he earned a living as author and translator. Financial difficulties
<u>Literary background (16th c.):</u> Continuation of the presence of byzantine Greek scholars in Italy. Times of great literary influence of Italian masters in the Greek-speaking, Italian-occupied colonies. Major Greek literary production in verse (15 th -17 th c.) in Cyprus, Crete and the Ionian Islands. Major Greek literary figures write in demotic, although there are already signs of the linguistic confrontation (<i>Language Question</i> – archaic/katharévoussa Greek). Translational activity is limited, though the Greek literary production is heavily influenced by French and Italian works	<u>Literary background 20th c.):</u> Romanticism, Parnassianism, The First Athenian School, major clash around the <i>Language Question</i> , with equally vehement representatives of both the demotic and the katharévoussa. The 1930's generation mostly in favor of the demotic, in which Politis plays a central role. Translational activity is booming all through the 20 th c. Italian classics as well as contemporary renowned Italian authors are increasingly translated, in anthologies, reviews and complete books	Social	He was married with children	He was married and had a daughter. Both his wife and daughter died prematurely
Part of socialization involved being at the service of the <i>Serenissima</i> . Hence, acquainted with and part of the local administration and politics	Part of socialization through participation in Greek politics (active member of the Greek Communist Party)	Cultural	He wrote and translated in <i>demotic</i> The <i>Decameron</i> translation is in verse – Bilingualism - Demotist	A polyglot, having spent time living outside Greece (Turkey, France, Great Britain), educated in a private American College (secondary school) of Izmir. He did not pursue university studies – Multilingualism - Staunch Demotist
Old family of noble descent. Lived in Venice for 2 years.	Father went bankrupt and had to move to Turkey. Cosmopolitan (lived in	Symbolic	Not considered a prominent scholar, though	A prominent author of the 1930's Generation, winning national book

	Turkey, France & Great Britain).		his two works, including his VII/7 translation, were quite popular - editorial successes. He formed part of the close circle of the most prominent Greek scholar of his time. Modest prestige	prices. One of the best translators of English and Italian literature. Great prestige
Member of the Greeks, living outside the Ottoman Yoke	Greek of the Diaspora, in his childhood and early adult life			

Table 1 – Compiled *habitus*- and capital-related data informing the translatorial *habitus* of Trivólis's and Politis's *Decameron* translations

Resuming the above:

The *habitus* of both translators presents the following similarities: (a) they were both Greeks of the diaspora (living in the periphery of mainland Greece and abroad); (b) using and promoting the demotic; (c) their socialization included active participation in the politics of their time; (d) their initial good family standing gradually degraded (both families of good socio-economic standing that gradually faced financial difficulties). These elements acting subconsciously contributed, to an extent, to the creation of the web of dispositions (*habitus*) that inform the translators' behavior.

The translators' *capital* offers a slightly more varied image: (a') both married with children, though Politis lost prematurely his wife and daughter, (b') economically speaking, they faced severe difficulties but managed to remain afloat, (c') both spoke Greek and Italian, both spent time living outside mainland Greece, although Politis' education seems to have been wider, (d') both are demotists and in line with one of the two opposing stands of their times on the Language Question, (e') both forming part of the literary tradition of their times, (f') both, from a Greek Translation History perspective, important as they translated from the original the *Decameron* for the first time (Trivólis partially, Politis completely), (g') both choosing to translate a major Italian canon text, although most probably their intentionality was different.

Hence, I consider that there are certain elements that are directly linked to the translators' capital and, secondarily, to their *habitus*; these elements seem, also, to structure their *translatorial habitus* with regards to the *Decameron*:

- *Habitus* – literary background: they both translate in unison with the Greek literary traditions of their times – Trivólis in verse, Politis in prose.
 - *Habitus* – Language: they both translate in demotic, echoing their adherence to the one end of the Greek Language Question.
 - *Habitus* – Socialization: they both form part of the political life of their times – Trivólis a lesser noble of the Republic of Venice, holding offices for it and even living in Venice; Politis actively participating in the nascent Greek Communist Party. The obvious impact of Trivólis's translation is that the plot is transferred to Venice. In the case of Politis, it could be tentatively argued that his political stance, along with his symbolic capital, facilitated the choice to translate the complete work, including the most licentious tales.
 - *Habitus* – Cosmopolitanism: both translators lived in at least two linguistically different environments; hence their attested bilingualism/ Greek-Italian (Trivólis) or multilingualism/ Greek-English-French-Italian (Politis).
- *Capital (economic)*: Politis, after having been fired, earned his living as a professional translator and author. No relevant data available for Trivolis.

- *Capital (cultural)*: Both translators spoke Greek and Italian, meaning they had access to the original and Italian literature as a whole.
- *Capital (symbolic)*: Trivólis's modest literary and translatorial prestige may have influenced his choice to translate a *Decameron* Tale, aiming at his consecration as translator (VAN POUCKE, 2019:198). On the contrary, Politis's translational reputation was already extensive; accompanied by his great prestige as an author and major literary figure of his time, it is safe to claim that the *Decameron* translation did not have the same canonization effect. The translator's prestige in this case seems to render him a sort of perfect candidate.

Conclusions – Further research outlook

Within the limitations of this article, I tried to demonstrate how the Bourdieusian *habitus* and capital might have structured the *translatorial habitus*, according to Simeoni, of two of the Greek translators (translation agents – Translation Agency) of the *Decameron*.

It is true that *habitus* may seem a rather difficult notion to substantiate, within the sociological turn in Translation Studies. Capital, though, may offer more concrete, measurable data. Causality between capital parameters and the translators' practice seems to be more easily provable. In this particular case of the Greek-Italian language dyad, the *habitus* of the specific (*quis* – the translators) should, probably, be examined under the prism of the general (the historical relations of two millennial, neighboring nations and civilizations). The subconscious dispositions forming Greece's and Italy's *habitus* as culture-nations may explain the sense of kindred communion with the Italian people and culture, at least in the Greek mindset. This is but an initial thought that could not possibly be substantiated here, but that I consider worth taking into account, when examining the *habitus* of a Greek translator of Italian literature.

So far I tried to evince that the translational practices of both Trivólis and Politis were attributable (to different extents) to their intentionality and ability to produce the translations (Translation Agency), as well as to certain capital- and *habitus*-related parameters; some of this information has been verified by the very brief textual analysis offered above e.g. Trivólis's transferring the Tale's plot in Venice, a city he was well acquainted with and that would also made his translation more accessible to his immediate readership in the Ionian Islands. The Greek language used in both translations, also, substantiates the translators stance towards the use of vernacular/demotic Greek, in times – although centuries apart – when the Greek *Language Question* was nascent (Trivólis) or at its peak (Politis). Specific drastic translational choices, e.g. the 16th c. verse translation of Trivólis, can also be explained through *habitus*-related historical information (the literary background of his time). An interesting question that could serve as an invitation for further research, is what triggered Trivólis and Politis to translation *premières*, namely a first (partial) *Decameron* translation in Greek, for the former, and one of the first - if not the first - complete translation from the original, albeit with small auctorial additions, for the latter.

In view of the above, I believe that further research should be undertaken in the Italian-Greek translation dyad. The fact that Boccaccio was the first secular, modern Italian writer to be translated in Greek remains a topic largely under-researched in the Greek/ Italian Translation History literature. Moreover, special focus should be put on Translation Agency but also, more generally, on the Translation History perspective, both rather under-researched, so far, in the Greek Translation Studies literature. Although some efforts have been made to elucidate the Greek tradition in Translation History, no special focus has been given on the particularities of the close relationship, both

historically and culturally, between Italy and Greece. More particularly, the applications of Bourdieu's *habitus/capital* (and field) notions, in the Greek-Italian language dyad are seriously unexplored. I believe that further research on the above may help us reach interesting conclusions that could possibly lead to a typology of the Greek translator of Italian Literature, as well as to the exact positioning of the Greek translators in the Translation History of European literature. This article will hopefully serve as an impetus for further research in the aforementioned subtopics.

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