PROPOSAL OF A TOURISM WEBSITE TRANSLATION AND LOCALIZATION: A JOURNEY AMONG GREEK, ENGLISH AND ITALIAN

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DEDICATION

I dedicate this work to my beloved and wonderful husband, Gerardo, for supporting me and always encouraging me. His moral support and understanding were of paramount importance in completing my project.

I also dedicate this work to my mother, Lucia, my father, Michele, and to everyone who believes in me and has supported me.

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ABSTRACT

The objective of this thesis is to present a proposal for the translation and localization of a Greek tourism website.

The website, www.naxos.gr,[1] is dedicated to the promotion of the region –in particular the island of Naxos, the largest of the Cyclades, and its satellite islands. The website is comprehensive and well-structured, with in-depth thematic sections provided for each island. I chose to focus solely on the island of Naxos in light of the wealth of available material about that location.

The paper consists of a translation into Italian as well as a comparative and contrastive stylistic–linguistic analysis starting from Greek, the source language, and the translated English version already present on the website. For synthesis reasons, I translated the site sections I considered most relevant, noting the difficulties in rendering from both source languages, proposing effective translation solutions, capturing any strengths and possible inaccuracies or errors, and identifying any over-translations or under-translations.

The first chapter is dedicated to an explanatory excursus presenting theories and applications in the areas of tourism translation, localization and translation for the web, all aspects which I had to consider to achieve a final translation result as suitable as possible for Italian users. The second chapter consists of the Italian translation proposal, and the third chapter addresses the translation choices and methodology I applied, providing examples and excerpts from the various sections of the website along with the relevant stylistic–linguistic analysis. The fourth chapter highlights my conclusions.

Regarding working methodology, I created a first draft of the translation and then refined it in subsequent drafts, in which I made stylistic changes and applied rules attributable to the areas of tourism translation, localization and web translation. I then reviewed and proofread the translated text in Italian in order to check its fluency. Finally, I translated the thesis into English and conducted related reviewing and proofreading.

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[1] Website of the Municipality of Naxos and the Small Cyclades.

The ultimate goal of this work is to illustrate the complexity of the work of the translator, who is required to have multi-directional, increasingly specialised, sector-specific skills that far exceed the mere literal translation of a text.

Chapter 1

TOURISM TRANSLATION, LOCALIZATION AND WEB TRANSLATION

1.1 Tourism translation

Over the past three decades, the language of tourism has transformed into a language of its own, distinguished by terminological–lexical choices, patterns, and textual typologies unique to the industry. The tourism sector is accompanied by a specific language that is particularly aimed at promoting, attracting, informing and communicating the value of services or various destinations by "manipulating" or anticipating the behaviour of potential visitors. Emphasizing the positive aspects is one of the most obvious features of tourism language: it can, for example, build new realities or bring a location out of anonymity by turning it into a coveted tourist destination. As a result, the creation of effective text produced by the translator in promoting the tourism message (such as through a website) has become increasingly important.

Many authors and linguists have placed the language of tourism on the list of specialized languages—and not by chance. According to Gotti's description,[2] specialised languages are "those subsystems of the common language that are used in professional, technical, or scientific fields for descriptive or communicative purposes." Tourism language readily falls into this category. Within the tourism macro-sector, a variety of disciplinary areas converge—not only geography and history, archaeology, architecture, art history, environmental studies and nature but also gastronomy, events and shows, sports, mythology, religion, economics, marketing and many others. Consider, for example, the technical lexicon from the arts, archaeology and architecture sectors that is used to describe statues, paintings, monuments, finds of various types, buildings, and archaeological complexes: these are all challenges that the translator must address at the terminological and lexical levels. This list can extend to other thematic components, each of which represents many types of tourism

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[2] [My translation from Italian]. Gotti M. quoted by Nigro M.G., *Il linguaggio specialistico del turismo. Aspetti storici, teorici e traduttivi*, Aranace, Roma, 2006, p. 48.

that incorporate common linguistic characteristics: persuasive and promotional (aimed at convincing, attracting and inviting), informative and descriptive. Even simply informative tourism texts aim to conquer, inspire to action, or gain approval. Therefore, the language of tourism is a complex one that is integrated with different thematic contributions, flowing into a mosaic of possible "tourisms".

Since this is a language shaped by the tourism industry to meet the needs of customers, the choice of terms with a promotional function is not left to chance but is the result of intentional choices made by the client and, consequently, the translator. Tourists may not notice such nuance because of the presence of a common vocabulary; terms and *keywords* are placed in the text at the appropriate time, with the aim of stirring the imagination and simultaneously counteracting mistrust and fear. According to the text, the translator specializing in tourism translation must inquire about the place or object of translation, conduct terminology research, create their own glossaries and translation memories using CAT Tools,[3] investigate the meanings of the most technical terms, and make comparisons between dictionaries and specialized glossaries. All of these tasks are designed to ensure the correct transposition into the target language without losing sight of the message and its function. These are the main reasons why, in all areas of translation specialization, professional associations recommend translating only into one's native language.

With the advent of the Internet, tourism and technology have allied with each other—notably, in how tourism products are promoted and sold. Many of the most popular and frequently clicked websites are online travel and tourism sites or well-known online travel agencies; the catchment area for this category is almost infinite. On the Internet, places and locations become narratives, and through the process of enhancing a destination, facility, or service (as well as by presenting the unusual, entertaining, or genuine), a destination can become interesting and appealing to tourists. This enhancement must pass through the eyes of the translator in order to be properly conveyed to the reader of the country to which the message relates. In a tourism promotion website, we find a set of information formulated as narratives, some

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[3] CAT is the English acronym for Computer Assisted Translation. It is translated in Italian as "Strumenti di Traduzione Assistita" and refers to software designed to save and store performed translations. Through the software, the translator creates translation memories and glossaries, which in subsequent translations are resubmitted if terminological or whole-sentence concordances arise.

simple and some more articulate or informative, embedded in the various sections and programmed to lead to certain actions. It is a kind of positive manipulation, utilising emotional appeals that underlie our actions.

Ultimately, the translator must remember that it is necessary *to make the reader visualize* the object of the text in order for the reader *to believe*, or deem credible, the object itself. To this end, the translator must use, in addition to their professional translation skills, a good deal of creativity in conveying the message.

1.2 Localization

Localization typically follows the translation process. Text is re-edited to adapt to the varieties and nuances of the language and geographic area that are the subject of the translation; during this process, the translator tries to maintain the same style and meaning as the source. Originating in the 1980s[4] to perform local linguistic adaptation to software products and later developing to meet the globalization and internationalization needs of digital commerce, localization incorporates translation itself by producing a new text suitable for the target culture. The user must have the perception that the text originated and is being communicated in the language belonging to their culture; they must feel that it is familiar. Therefore, it is a kind of customer-centric marketing process: everything revolves around the user, who must feel understood and should not realize that the text has been translated from another language. In the case of a website (although it can apply to any product or service), this process amounts to a content-specific cultural adaptation aimed at making it usable by the speakers of a given nation, with special attention to local social and communicative differences.

Some examples of localization work elements are idioms, puns and idiomatic expressions, differences in communication between nations, date formats, units of measurement, currency, and symbols or colours not suitable for the target culture that should always be pointed out. Ultimately, all source contents that require adaptation to the culture of a target audience different from the original one, whose market one wants

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[4] Montella C., Marchesini G., *I saperi del traduttore*, Franco Angeli s.r.l., Milano, 2015, p. 173.

to reach at a given time. Personalities, acronyms and initials, institutions and regulations are all references that require appropriate research and the addition of short explanations to the text to make them understandable to the target language user. There are also the "untranslatables": anything that cannot be transposed into another language or that would be inadequately translated because it does not possess the exact correspondent in the other language (e.g., phrases, single expressions, terms, humour). These must be localized in a manner that most closely matches the target audience while avoiding semantic errors.

Finally, in order for the translation of a site to fully achieve the client's purpose, SEO (Search Engine Optimization)[5] activities must also be implemented; otherwise, the site and its content will not be found in the target countries. SEO activity is being increasingly integrated into the localization process, as it is much more efficient to implement the SEO strategy during localization rather than optimizing the site afterwards when it is already online. The translator should carefully choose the keywords to be included and build the text around them, searching for those most appropriate and most often utilised by web users in a given context. Such keywords should not be chosen according to an adherence criterion to the original, but according to localization and functionality criteria in the target language. It is a kind of translation within translation, with the ultimate goal of "getting found" by search engines.

It follows that properly localized content will better perform its promotional function, as it is able to communicate more directly to its target audience, thus overcoming language barriers and cultural differences. Again, only a translator who is a native speaker (or of comparable definition) will be capable of doing an excellent job of localization: that translator "lives" that culture and knows its audience.

The translator will have to ask themselves this question: how can I convey the message as naturally as possible to my target audience? This process involves recreating and rewriting text in the target language, reading and inquiring into some basics of copywriting and creative writing, and adding SEO techniques to their

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[5] These are "activities aimed at optimising a website with the goal of improving its ranking on search engine results pages, thus visibility," https://www.treccani.it/enciclopedia/seo_%28Lessico-del-XXI-Secolo%29/#:~:text=%E2%80%93%20Sigla%20dell'ingl.,di%20ricerca%2C%20quindi%20la%20visibilit%C3%A0 – consulted on 05/12/2022.

professional skills. All of this starts with having a good knowledge of both cultures and trying to "get into the head" of the reader.

1.3 Web translation

There are numerous publications that provide guidelines for online writing, but in this introduction, I will summarize the main ones. Various factors impact the communicative effectiveness of a site: some are technical in nature (i.e., relating to certain technical rules to be complied with) while others are linguistic, communicative or stylistic in nature. Among the technical factors is usability[6] (i.e., the ease with which the user enjoys the site) and include elements such as navigability, functionality, accessibility, and page download time. Among the linguistic–communicative elements are: the production of simple and short sentences since reading on screen is more difficult and more time-consuming (it is around 20–30% slower than reading on paper[7]), the "inverted pyramid"[8] structure (i.e. starting with the conclusion and gradually providing more details), a concept for each paragraph, the design of short and clear titles and subtitles since the user consults the web very quickly, and the use of keywords. Additional guidelines suggest using graphic expedients, such as boldface in headlines and bulleted lists for summarizing topics; spacing between paragraphs; and different-coloured links. Headlines, images and colours, together with links, keywords and captions will motivate the web user to deepen their reading of the content. Paragraphs should be arranged in relatively self-contained text blocks but linked to each other with consistency, while bold keywords serve as a "handhold" for the eye scrolling down the page. Texts must occupy a defined and predetermined space from which they cannot deviate due to the presence of many other elements, such as photos and videos. Since the Italian translation is typically longer (than, for example, English), this can create problems in displaying menus and drop-down lists. That is one of the reasons why the translator is often forced to give up the faithfulness

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[6] Usability: according to Steve Krug, a website usability expert, a usable, well-constructed site is one that makes us think as little as possible and through which we navigate easily without asking ourselves too many questions. Source: Krug S., *Don't Make me Think, revisited.* 3rd edition, New Riders, Berkeley, 2014, p. 9.

[7] Dillon A., *Reading from paper versus screens: a critical review of the empirical literature*, in *Ergonomics*, vol. 35, n. 10, 1992, p. 4.

[8] Conceived by Jacob Nielsen, considered the benchmark of web usability. Source: Nielsen J., *Inverted Pyramids in Cyberspace*, in nngroup.com, 31/05/1996 https://www.nngroup.com/articles/inverted-pyramids-in-cyberspace/ – consulted on 07/12/2022.

of the translation in order to shorten the text and not compromise the functionality of the site.

The translator, in essence, must mix technical savvy and web writing, developing all of the skills that will enable them to be considered a web translator—analogous to the characteristics of the web writer. This is more complex than the simple translation process. The translator must work with a text that has already been composed by a web writer or by a client who is not an expert in these techniques. In any case, the text must be transformed into an expository–creative work requiring the same mastery of online writing techniques used by web writers, in order to produce a "web-friendly" text. In fact, while translating websites, it is frequently necessary to deviate from the source text, both in form and content. The translator has a clear responsibility towards the client, who entrusts the communicative process of its contents to the translator, but in addition, this responsibility must be secured towards the users of the target text. The translator is responsible for explaining to the client that the translated text should function as if it were stand-alone content, mediated and adapted, but with the same quality, readability, and usability as the original.

Regarding the content itself, it must be readable not only by users but also by search engines. «Content is King»[9] and must be of high quality and client-oriented (i.e., formulated to contain answers and provide solutions to users' problems or needs). The more unique, original, and high-quality the content is, the more it will be favoured by search engines, and this can result in a good ranking in organic search results. That good ranking will, in turn, be of paramount importance in increasing visibility and generating web traffic.

Studies such as those conducted by Morkes and Nielsen[10] have demonstrated that web users do not read pages line by line but rather "scroll" through them visually and quickly in search of what most interests them. A page that can capture attention within the first 30 seconds will encourage the user stop on it to read its contents.

Therefore, we know that we cannot rely on having the target audience's prolonged attention, and the ultimate challenge will be to succeed in capturing it.

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[9] Gates B., *Content is King*, 03/01/1996, https://kyrgyzstan.unfpa.org/sites/default/files/pub-pdf/content-is-king.pdf" – consulted on 07/12/2022. In Italian, it is translated as "Il Contenuto è Sovrano" or "Il Contenuto è Re."
[10] Morkes J., Nielsen J., *Concise, SCANNABLE, and Objective: How to Write for the Web*, 01/01/1997 https://www.nngroup.com/articles/concise-scannable-and-objective-how-to-write-for-the-web/ – consulted on 07/12/2022.

Chapter 2

TRANSLATION AND LOCALIZATION OF THE TOURISM-PROMOTION WEBSITE FOR NAXOS ISLAND, GREECE

The following translation into Italian must be approached by imagining that one is consulting a website. However, each section is intended as autonomous, stand-alone, and modular, as web users "jump" from one page of the site to another in search of the topic of their interest,[11] without visually following web contents as they are presented to them. Today's users, in fact, often wish to organise their own browsing experience autonomously.

The headings in the current chapter correspond to the headings of the site sections, for which I retained the colour but not the fonts or font sizes. I reorganised the reading sequence according to my own thematic consistency criteria.

I did not translate all of the sections on the site, and some are only partially translated. Since the site is extremely rich in content, and to translate it in its entirety would have been significantly more time-consuming, I selected the thematic areas that, in my opinion, would provide the greatest value to the Italian web user.

I have also implemented typographical conventions to comply with the norms of web writing and localization. Specifically, words and phrases presented in a light blue colour indicate a simulation of hyperlinks to internal pages of the website, which represent a hypothetical Italian translation of the page. In contrast, words presented in orange indicate a hyperlink to external sites, the real link to which is reported in the notes. The use of bold typeface for phrases or keywords was utilised to help the reader rapidly locate the most interesting topics or to direct the reader's attention to content that may arouse curiosity, inducing them to continue reading and guiding them through the site.

I did not implement SEO activities, as they were not applicable, by their nature, to the thesis itself. Linguistic–stylistic choices will be explained in the next chapter.

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[11] Source: Jakob Nielsen's Group official website https://www.nngroup.com/articles/scrolling-and-attention-original-research/ – consulted on 05/06/2023.

2.1 Naxos: un sogno nell'Egeo

Se vi chiedessero di immaginare il luogo in cui fu allevato Zeus,[12] il padre degli dèi dell'Olimpo, con ogni probabilità rispondereste: **fertile, magnifico, risplendente di naturale maestosità**.

Se vi chiedessero di immaginare l'isola dove è nato e cresciuto il dio Dioniso,[13] con grande probabilità rispondereste: **animata da divertimento, canti e balli**.

E se vi chiedessero di immaginare le nozze di Dioniso con la principessa Arianna?[14] Di sicuro rispondereste: meravigliose, quasi magiche...

Questa è **Naxos.** Una grande isola nel cuore del Mar Egeo e delle sue rotte marittime, con cime maestose e fertili vallate. Riscaldata da **un popolo accogliente** con una grande tradizione nella musica e nella danza,[15] e **ricca di bellezze** che incantano i visitatori.

Con la sua lunga storia,[16] i suoi monumenti[17] e l'intensa vita turistica, occupa un posto speciale tra le isole delle Cicladi.

Breve o lungo che sia il vostro soggiorno, ci sarà sempre qualcosa di nuovo ad attendervi. Angoli nascosti da scoprire, **spiagge**[18] che non avete ancora visto, torri e castelli[19] che non avete avuto il tempo di visitare, e antichi templi[20] carichi di mistero da cui farvi affascinare.

Visitate l'isola di Naxos e immergetevi nella sua atmosfera!

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[12] Graphic simulation of internal link leading to the related page, titled "Zeus".
[13] Graphic simulation of internal link leading to the related page, titled "Dioniso".
[14] Graphic simulation of internal link leading to the related page, titled "Dionisio e Arianna".
[15] Graphic simulation of internal link leading to the related page, titled "Tradizione musicale e danza".
[16] Graphic simulation of internal link leading to the related page, titled "Un posto nella storia".
[17] Graphic simulation of internal link leading to the related page, titled "Siti archeologici e monumenti".
[18] Graphic simulation of internal link leading to the related page, titled "Spiagge".
[19] Graphic simulation of internal link leading to the related page, titled "Torri e Castelli".
[20] Graphic simulation of internal link leading to the related page, titled "Siti archeologici e monumenti".

2.2 Architettura

L'immagine della Naxos che vediamo oggi è stata plasmata dai diversi popoli e culture che hanno messo piede sull'isola. Una **grande varietà di monumenti**,[21] lasciata in eredità nel corso dei secoli, si accompagna a **un'invidiabile tradizione popolare nella costruzione** di case, chiese e molti altri edifici.

Il periodo che ha maggiormente influenzato l'architettura dell'isola è la dominazione franca. Si può intuire osservando il castello medievale della città della Chora[22] (il Kastro),[23] e le **imponenti torri veneziane**[24] in pietra distribuite per tutta l'isola.

L'architettura dei borghi,[25] invece, è rimasta in stile tradizionale. La loro costruzione, infatti, non solo si basava sulle condizioni climatiche e sulla morfologia del terreno, ma dipendeva anche dalla maestria dei muratori locali e dalla disponibilità dei materiali provenienti da montagne e fiumi vicini.

Nel complesso l'immagine dell'isola non si discosta **dall'incantevole stile classico cicladico**: case bianche l'una accanto all'altra al massimo di due piani, accessibili da cortili, vicoli e scale lastricati in pietra.

Potrete distinguere tre categorie di edifici residenziali: **le antiche case signorili, le abitazioni comuni e le torri**.[26]

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[21] Graphic simulation of internal link leading to the related page, titled "Siti archeologici e monumenti".

[22] The term *Chora* is the Latin transliteration of Χώρα, which in Greek refers to the capital of the islands (their main town). Graphic simulation of internal link leading to the related page, titled "La Chora di Naxos".

[23] Graphic simulation of internal link leading to the related page, titled "Tour nel quartiere Kastro della Città Vecchia".

[24] Graphic simulation of internal link leading to the related page, titled "Torri e Castelli".

[25] Graphic simulation of internal link leading to the related page, titled "I borghi di Naxos".

[26] In this case, I have not simulated the internal links because the labels leading to the in-depth exploration of the three categories of buildings are on the same page; thus, they are within the immediate reach of the user.

2.3 Natura e geografia

"Se il paradiso fosse sulla terra, si troverebbe qui", scrisse Nikos Kazantzàkis,[27] il più importante scrittore greco del XX secolo, quando si fermò sull'isola di Naxos.

La natura di Naxos parla letteralmente al cuore e vi conquisterà con la sua autenticità, la sua ricchezza e allo stesso tempo la sua semplicità, regalandovi paesaggi sorprendenti dall'entroterra al mare.

Montagne con gole, grotte e pendii che in armonia fanno ombra a **valli lussureggianti** con ulivi, fichi, aranceti e limoneti, vigneti e abbondanti corsi d'acqua. Borghi dall'atmosfera di un tempo ammiccano al sole, circondati da orti e terreni.

Gli uccelli viaggiatori, indisturbati, trovano rifugio sugli alberi, mentre piccioni selvatici e rondoni nidificano sulle coste meno battute.

Le pianure sfumano verso **spiagge di sabbia soffice**[28] adornate da cedri e tamarischi, mentre svariate **aree protette, con fauna e flora uniche,** completano il mosaico di un'isola che offre al visitatore **tutti i meravigliosi doni della natura**.

Ma oltre alla terraferma, vi aspetta un altro mondo emozionante: **gli incredibili fondali marini di Naxos**. Un viaggio straordinario che vi affascinerà con ecosistemi di indescrivibile bellezza, scogliere ricche di vita, praterie di Posidonia oceanica, placche colorate e coralli.

Che vi troviate nell'entroterra o sulle coste dell'isola, abbandonatevi alla magia della natura naxiana. **Un'esperienza da scoprire in ogni stagione dell'anno.**

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[27] Graphic simulation of external link leading to the writer's biography https://www.treccani.it/enciclopedia/nikos-kazantzakis – consulted on 24/01/2023. He was a writer, poet, journalist, essayist, and the Greek-language translator of Dante Alighieri's *Divina Commedia.*
[28] Graphic simulation of internal link leading to the related page, titled "Spiagge".

2.4 Geomorfologia

Naxos ha una superficie di 430 km^2 e 148 km di costa. Buona parte del territorio è montuosa, con **una ricca varietà di paesaggi** (cime montuose, torrenti, gole e grotte) situati principalmente a nord-ovest, nord-est e sud-est dell'isola. Le zone pianeggianti, come bacini, altopiani e pianure, si trovano nella parte centrale e sud-occidentale.

La struttura geologica di Naxos è costituita principalmente da rocce metamorfiche, marmo, smeriglio e ardesia. Nella parte occidentale domina il granito, minerale da cui deriva la formazione delle spiagge a ovest.

Anche se non mancano **bellissime spiagge**[29] lungo la maggior parte delle coste dell'isola, è proprio la parte sud-occidentale che vi stupirà per la sua **lunga serie di spiagge sabbiose**.

La grande varietà geomorfologica, e le condizioni climatiche dell'entroterra, fanno di Naxos **un'isola particolare**, dove in un unico scenario si fondono la **singolarità del paesaggio cicladico** con la bellezza della Grecia montuosa.

2.5 Un posto nella storia

La lunga storia dell'isola di Naxos abbraccia diverse epoche e si perde nella notte dei tempi. Situata nel cuore delle Cicladi, fu **una tra le più antiche culle della civiltà**, non solo dell'area geografica dell'attuale Grecia, ma anche dell'intera Europa.

Curiosità tutta italiana: nel 734 a.C. l'isola offrì la sua flotta alla città di Calcide dell'isola greca di Evia per aiutarla a trasportare coloni in Sicilia, dove una delle prime colonie greche prese infatti il nome di Naxos (l'attuale Giardini-Naxos).

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[29] Graphic simulation of internal link leading to the related page, titled "Spiagge".

2.6 Occupazione veneziana

Intorno al 1207 d.C., il duca veneziano Marco Sanudo[30] occupò le isole di Naxos e Andros, fondando il principato latino che sarà conosciuto nella storia come Ducato dell'Arcipelago o Ducato dell'Egeo, con Naxos come capitale.

In seguito, Sanudo conquistò anche le altre isole Cicladi, ad eccezione di Tinos e Mykonos che si trovavano sotto l'egemonia dei Ghisi.[31]

Nonostante fossero veneziani, i Sanudo riconoscevano come loro sovrano l'imperatore latino di Costantinopoli anziché la madrepatria Venezia, verso la quale, per quanto lo permettessero le condizioni geopolitiche dell'epoca, mantennero una politica indipendente. Gli attriti con Venezia furono quindi inevitabili, fino a che, col passare del tempo, il Ducato divenne definitivamente un protettorato veneziano.

Secondo la tradizione locale, Marco Sanudo divise l'isola in feudi e li assegnò ai suoi nobili. Nel 1227, mentre si trovava a Venezia dove si era ritirato, e poco prima della sua morte avvenuta nel 1228, cedette il Monastero di Cristo *Fotodòti*, il più antico castello di Naxos, all'Ordine dei monaci Benedettini.

Al Sanudo si attribuisce inoltre la fondazione di un'organizzazione religiosa di cattolici laici, la "Confraternita del Santo Corpo di Cristo", nel 1226 d.C. L'organizzazione aveva il fine di amministrare le donazioni alla Chiesa cattolica, da poco insediata.

Il periodo di supremazia dei Sanudo fu segnato da turbolenze: continue operazioni militari e manovre diplomatiche per fronteggiare i vicini Ghisi, i pirati che si aggiravano per l'Egeo, gli interventi di Venezia, e la flotta bizantina dell'imperatore Vatatze[32] di Nicea, che non rinunciò mai alle sue pretese sulle isole Cicladi.

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[30] Graphic simulation of external link leading to the biographic webpage of Duke Sanudo https://www.treccani.it/enciclopedia/sanudo-marco-i-duca-dell-arcipelago_%28Dizionario-Biografico%29/ – consulted on 22/12/2022.

[31] Graphic simulation of external link leading to the biographic webpage of the noble Ghisi family https://www.treccani.it/enciclopedia/ricerca/famiglia-Ghisi/ – consulted on 23/12/2022.

[32] Graphic simulation of external link leading to the biographic webpage of Emperor Vatatze GIOVANNI III DUCA VATATZE, IMPERATORE D'ORIENTE A NICEA in "Federiciana" (treccani.it) – consulted on 23/12/2022.

La dinastia dei Sanudo ebbe sette regnanti. Terminò nel 1383 quando il sovrano filo-veneziano dell'isola di Milos, Francesco Crispo[33] (che aveva sposato una nobildonna del casato dei Sanudo), assunse il controllo del ducato uccidendo, durante una battuta di caccia, Nicola Dalle Carceri, ultimo duca di Naxos e figlio della duchessa Fiorenza Sanudo.

I Crispo (12 in totale) regnarono fino al 1566, quando il Ducato fu occupato prima dal capo ammiraglio turco Khair al-Din Barbarossa,[34] e poi dall'ammiraglio turco Pialì Pascià.

A partire dalla metà del XVI secolo, una nuova corrente "migratoria" si riversò sull'isola. Le famiglie Barozzi, Grimaldi, Giustiniani, Cocchi, Della Rocca, De Modena e molte altre investirono acquistando terreni o acquisendoli con matrimoni, accumulando così nel tempo grandi proprietà. L'area del villaggio montano di Filòti[35] ne è un esempio.

2.7 Mitologia

La mitologia occupa un posto molto importante nel tessuto storico e culturale di Naxos. Le figure di **Dioniso**,[36] **Zeus**,[37] **Apollo**,[38] **Arianna**[39] **e Demetra**[40] **si intrecciano nella memoria e nel tempo indelebilmente**, continuando ad accendere interesse e a stuzzicare la fantasia.

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[33] Graphic simulation of external link leading to the biographic webpage of Francesco Crispo and his descendants https://www.treccani.it/enciclopedia/francesco-crispo_%28Dizionario-Biografico%29/ – consulted on 08/02/2023.

[34] Graphic simulation of external link leading to the historical feats of Admiral Barbarossa https://www.treccani.it/enciclopedia/khair-al-din-barbarossa_%28Dizionario-di-Storia%29/ – consulted on 08/02/2023.

[35] Graphic simulation of internal link leading to the related page, titled "Filòti".

[36] Graphic simulation of internal link leading to the related page, titled "Dionisio".

[37] Graphic simulation of internal link leading to the related page, titled "Zeus".

[38] Graphic simulation of internal link leading to the related page, titled "Apollo".

[39] Graphic simulation of internal link leading to the related page, titled "Dionisio e Arianna".

[40] Graphic simulation of internal link leading to the related page, titled "Demetra e Persefone".

Nella lunga storia di Naxos i miti si fondono con la realtà. Ed ecco che anche i numerosi reperti archeologici,[41] provenienti da tutte le epoche, aiutano a far luce sulla realtà storica nascosta dietro a ogni mito.

Dioniso, Semele, Teseo, Arianna, ninfe e nereidi, tiranni e conquistatori, oltre che a pirati, sovrani ed eroi, hanno lasciato le loro tracce per tutta l'isola, **creando un magico gioco di immaginazione tra mito e storia**.

Una visita a musei[42] e siti archeologici[43] dell'isola vi offrirà una panoramica sull'eterno e affascinante legame tra la mitologia e Naxos.

2.8 Dioniso e Arianna

Il famoso mito delle **nozze tra Dioniso e Arianna** è ambientato proprio qui, a Naxos.

Secondo il mito, e come riportato dallo storico greco Diodoro Siculo,[44] Teseo uccise il Minotauro, un mostro con corpo umano e testa di toro, aiutato da Arianna, figlia del re Minosse di Creta. Dopo questa impresa salpò da Creta per raggiungere Atene, portando con sé la bellissima Arianna. Tuttavia il mare grosso li costrinse a fermarsi a Naxos, a quei tempi chiamata Dia, per riposare.

Teseo attraccò la sua nave sull'isolotto nei pressi del porto di Naxos, *ta Palàtia*, e Arianna, sfinita, si sdraiò sulla sabbia e si addormentò. Anche Teseo e i suoi compagni, rimasti a bordo, si addormentarono.

A quel punto Dioniso, che aveva visto Arianna e se ne era innamorato, approfittò della situazione per apparire in sogno a Teseo e gli disse di partire senza di lei. Egli si oppose, ma il dio insistette facendo leva sulla sua superiorità divina, e alla fine Teseo, temendo una punizione, fu costretto ad andarsene.

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[41] Graphic simulation of internal link leading to the related page, titled "Museo Archeologico di Naxos".

[42] Graphic simulation of internal link leading to the related page, titled "Musei"

[43] Graphic simulation of internal link leading to the related page, titled "Siti Archeologici e Monumenti"

[44] Graphic simulation of external link leading to the biographic webpage of the historian Teodoro Siculo https://www.treccani.it/enciclopedia/diodoro-siculo_%28Enciclopedia-Italiana%29/ – consulted on 09/02/2023.

Dioniso quindi si avvicinò ad Arianna e la svegliò, sussurrandole parole dolci all'orecchio. Sorpresa, chiese subito dove fosse Teseo, ma Dioniso si limitò a dirle che se n'era andato senza di lei, porgendole del vino da una coppa d'oro e offrendole una corona d'oro, opera del dio Efesto, ornata da gemme indiane che formavano uno schema a nove stelle.

Secondo un'altra versione del mito, la corona fu un dono di nozze della dea dell'amore Afrodite e delle Ore, divinità delle stagioni, per Dioniso e Arianna. Si dice che fosse talmente luminosa che gli dèi la innalzarono in cielo per farla brillare accanto alle altre stelle, dandole il nome di costellazione di Arianna.[45]

Arrabbiata con Teseo per averla abbandonata, Arianna accettò la proposta di matrimonio di Dioniso. Egli la portò con sé sul monte Drios, l'attuale monte Kòronos di Naxos, da dove infine partirono per il Monte Olimpo, residenza "ufficiale" degli dèi.

2.9 Zeus

Zeus, il padre degli dèi, era molto venerato a Naxos. Aglaostene, uno storico antico di Naxos, racconta che Zeus fu rapito da bambino a Creta dalla grotta Idèon Andron sul monte Ade, e poi trasferito a Naxos per essere salvato dalla furia del padre Kronos.

Qui fu allevato nella grotta del **Monte Zas, la montagna più alta di Naxos**, fino a quando non fu abbastanza cresciuto da reclamare il regno degli dèi nella battaglia contro i Titani.

A Zeus era dedicata un'area molto vasta sul pendio della montagna, con un santuario che rappresentava un centro religioso importante per i contadini e i pastori della zona circostante. Due antiche iscrizioni identiche, incise sulla roccia nel IV secolo a.C. dalla

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[45] Graphic simulation of external link leading to the constellation description by EduINAF, the magazine of the *Istituto Nazionale di Astrofisica* https://edu.inaf.it/costellazioni/corona-boreale/ – consulted on 09/02/2023.

stessa mano artigiana, riportano: «Monte di Zeus, Protettore delle Pecore». Esse delimitano, proteggono e indicano l'esatta ubicazione del santuario.

Gli abitanti della regione, vestiti di *milotès* (pelli di pecora), salivano sulla cima del monte Zas durante i periodi di grande siccità estiva, pregando Zeus di inviare venti freschi e di dare sollievo alla popolazione contro il caldo insopportabile.

2.10 Spiagge

Esplorando le spiagge di Naxos **resterete incantati dal suo litorale interminabile**, caratteristica che la distingue dalle altre isole delle Cicladi. Una lunga serie di spiagge di incredibile bellezza si apre allo sguardo del visitatore, con tanta, soffice sabbia dorata e **magnifiche acque dalle sfumature verdi, blu e turchesi**.

Ne incontrerete di ogni tipo e **adatte alle esigenze di tutti**. Da attrezzate a incontaminate per chi ama scoprire, per chi ama gli sport acquatici o per le famiglie. In prossimità di monumenti antichi o vicino a importanti zone umide,[46] a fortezze medievali o a chiese bizantine. In aree di eccezionale bellezza naturale o persino a un passo dalla città principale della Chora.[47]

Siamo certi che le spiagge di Naxos **vi lasceranno senza fiato**. Venite a scoprirle!

2.11 Spiaggia di Agios Prokopios

La **spiaggia di Agios Prokopios** si trova a soli 4 km dal porto dell'isola. È la più premiata di Naxos e ha conquistato il maggior numero di riconoscimenti greci e internazionali.

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[46] Graphic simulation of external link leading to the explanation of "*zone umide*" https://www.treccani.it/enciclopedia/zone-umide#:~:text=umide%2C%20zone%20Termine%20coniato%20per,e%20tratti%20di%20mare%20adiacenti – consulted on 11/03/2023.
[47] Graphic simulation of internal link leading to the related page, titled "La Chora di Naxos".

Immensa spiaggia di sabbia a grana grossa, **con dune sabbiose e acque cristalline** che si alternano tra l'azzurro, il blu intenso e il verde-blu, è giustamente considerata la terza migliore spiaggia della Grecia e **una delle dieci più belle d'Europa**.

È quasi interamente **attrezzata con ombrelloni e lettini, ma troverete anche un tratto più tranquillo** e meno frequentato al suo margine occidentale, dove è situata l'omonima cappella.

La maggior parte delle attività commerciali e turistiche, come **minimarket, trattorie, ristoranti, bar e noleggi auto/moto** si trova sul lato orientale della spiaggia, mentre l'area alle sue spalle è costellata da camere in affitto e hotel.[48]

Per chi non riesce a star fermo sotto l'ombrellone, la spiaggia di Agios Prokopios **offre anche la possibilità di praticare varie attività e sport acquatici**, tra cui windsurf, sport con la tavola, beach volley e pedalò, mentre per gli amanti della natura un punto di riferimento della zona è la salina o "lago rosso", che spesso ospita gli aironi.

2.12 Siti Archeologici e Monumenti

La presenza umana a Naxos risale a migliaia di anni fa. L'isola fiorì durante il periodo della civiltà cicladica,[49] tra il 3000 e il 2000 a.C., grazie al commercio, alla navigazione e alle sue ricchezze minerarie, in particolare marmo e smeriglio.

Per la sua posizione geografica, infatti, divenne un centro di comunicazione e di scambi commerciali con gli abitanti delle isole vicine, ma anche tra razze ed etnie diverse. Come conseguenza, nel corso degli eventi storici[50] e delle varie epoche è stata spesso il pomo della discordia tra diversi popoli, ciascuno dei quali ha lasciato la propria impronta culturale.

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[48] Graphic simulation of internal link leading to the related page, titled "Dove dormire".
[49] Graphic simulation of internal link leading to the related page, titled "Cronologia storica".
[50] Graphic simulation of internal link leading to the related page, titled "Un posto nella storia".

Visitando monumenti, siti archeologici e luoghi di interesse storico-culturale, potrete respirare questo mosaico intrigante di influenze dal passato.

Oggi Naxos è **un punto di riferimento del patrimonio culturale greco**.

2.13 Tempio di Apollo - Portara

Simbolo di Naxos e sito archeologico particolarmente suggestivo, la Portara è un'imponente porta di marmo, frammento di un tempio di Apollo del 530 a.C. rimasto incompiuto nella sua costruzione. Si trova sull'isolotto di *Palàtia*, all'ingresso del porto di Naxos, ed è composta da quattro pezzi di marmo del peso di circa 20 tonnellate ciascuno.

La costruzione del tempio fu intrapresa per volere del tiranno Lìgdami,[51] seguendo gli schemi architettonici dei templi di Zeus Olimpio ad Atene, e della dea Hera a Samos. Misurava 59 m di lunghezza e 28 m di larghezza, mentre l'ingresso si trovava sul lato occidentale, caratteristica insolita per un tempio in ordine ionico.

La porta monumentale che vediamo oggi conduceva dal vestibolo alla cella. Intorno ad essa sono visibili tracce delle fondamenta del tempio, e di un colonnato perimetrale che non fu mai completato.

Sulle rovine del tempio, tra il VI e il VII secolo, fu costruita una chiesa cristiana che fu successivamente smantellata.

L'isolotto *Palàtia* è stato associato al culto di Arianna e Dioniso[52] – il mito narra infatti che Arianna fu sedotta e rapita da Dioniso sulla sua riva – ed è considerato il luogo in

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[51] Graphic simulation of external link leading to the webpage https://www.treccani.it/enciclopedia/ligdami – consulted on 13/01/2023.
[52] Graphic simulation of internal link leading to the related page, titled "Dionisio e Arianna".

cui furono celebrate le prime feste Dionisie.[53] Oggi l'isolotto e la Portara sono collegati alla terraferma di Naxos da un percorso lastricato.

Se vi trovate alla Portara verso il calar del sole, **potrete ammirare uno dei tramonti più incantevoli della Grecia.**

2.14 Musei
Museo Archeologico di Naxos

Il Museo Archeologico di Naxos **custodisce reperti che raccontano e sussurrano storie millenarie**, motivo che lo rende di particolare interesse per la collettività.

Situato nella cittadella medievale della Chora[54] (nel *Kastro*),[55] dal 1973 è ospitato in un'antica casa signorile a cinque piani, la ex Scuola Commerciale dove il celebre scrittore greco Nikos Kazantzàkis[56] studiò per un anno. In un'area separata dello stesso edificio è ospitato anche l'Archivio Storico di Naxos.

Oltre alle famose statuette del periodo protocicladico, simili a quelle custodite nel Museo Archeologico Nazionale di Atene, **le collezioni esposte al suo interno comprendono importanti ritrovamenti** in ceramica del periodo tardo-miceneo, oggetti funerari in oro, argento e rame, oggetti in vetro di epoca romana, sculture, parti di statue e sarcofagi, nonché armi e utensili in bronzo.

I vari reperti, che si collocano dal tardo neolitico (IV millennio a.C.) all'epoca paleocristiana (VI secolo d.C.), provengono da Naxos e dalle isole di Kéros, Donoùssa e Koufonìssi.

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[53] Graphic simulation of external link leading to the webpage https://www.treccani.it/enciclopedia/dionisie_%28Enciclopedia-Italiana%29/#:~:text=Feste%20antiche%20in%20onore%20del,quasi%20tutto%20il%20mondo%20greco – consulted on 13/01/2023.

[54] Graphic simulation of internal link leading to the related page, titled "La Chora di Naxos".

[55] Graphic simulation of internal link leading to the related page, titled "Il Castello di Chora".

[56] Graphic simulation of external link leading to the writer's biography https://www.treccani.it/enciclopedia/nikos-kazantzakis – consulted on 24/01/2023. He was a writer, poet, journalist, essayist, and the Greek-language translator of Dante Alighieri's *Divina Commedia.*

Sul retro dell'edificio potrete soffermarvi su una **suggestiva terrazza** con pavimentazione a mosaico, raffigurante una figura femminile seminuda che cavalca un mostro marino.

2.15 Patrimonio culturale e tradizione

A Naxos **il rapporto tra l'uomo e l'arte è sempre stato vivo**. Sono molti i ritrovamenti che lo dimostrano, basti osservare le statuette, i vasi e le prime creazioni in marmo realizzati dagli artigiani del periodo protocicladico (3200-2000 a.C.).

Templi e santuari, città-castello, case signorili e umili case del popolo si sono mescolati nella trama indissolubile del tempo, affiancati dal fiorire delle arti tradizionali come la tessitura, l'intaglio del legno, la pittura iconografica e molte altre attività artistico-artigianali.

La musica, il canto, le celebrazioni e le danze[57] hanno dato sfogo a gioie, dolori e sogni degli abitanti di Naxos, lasciando **una preziosa eredità tradizionale e culturale** alla modernità. Decine di usanze popolari sono sopravvissute nel tempo attraverso antichi costumi e simbolismi, immutate o adattate alle condizioni religiose e socioeconomiche di ogni epoca.

A questa **ricchezza di usi e costumi** si aggiungono numerosi eventi culturali,[58] organizzati ogni anno dal Comune di Naxos e delle Piccole Cicladi e dai borghi[59] dell'isola, dando vita a **un mosaico culturale molto interessante,** che da sempre affascina visitatori nazionali e stranieri.

2.16 Tradizione musicale e danza

Da sempre **culla della musica e della danza cicladiche**, Naxos è stata il luogo di origine di molti musicisti e di famose raccolte di canzoni popolari. Nei borghi di

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[57] Graphic simulation of internal link leading to the related page, titled "Tradizione musicale e danza".
[58] Graphic simulation of internal link leading to the related page, titled "Eventi".
[59] Graphic simulation of internal link leading to the related page, titled "I borghi di Naxos".

Kinìdaros,[60] Komiakì,[61] Kòronos,[62] Apeìranthos[63] e Filòti[64] troviamo ancora intere famiglie di musicisti, cantanti e compositori, che con passione tramandano la loro arte musicale.

A Naxos, infatti, **tradizione musicale e danza hanno radici profonde che si perdono nel tempo**. Molti reperti archeologici[65] del periodo protocicladico, raffiguranti spettacoli musicali e scene di danza, raccontano al visitatore questo legame così antico con l'isola.

Il violino e il liuto sono gli strumenti principali che animano le feste dell'isola, mentre l'accoppiata *tsambunotùbaka*,[66] ovvero l'uso combinato della zampogna e di uno specifico strumento a percussione*,* ha ancora un ruolo importante nelle celebrazioni delle zone montuose, soprattutto in occasione degli eventi carnevaleschi.

Anche la danza occupa un posto speciale nell'animo dei naxiani. Un'attitudine innata che compare sin dall'infanzia, e che perfezionano e coltivano nel tempo partecipando agli eventi musicali locali,[67] dove **tutti sono liberi di ballare, turisti compresi**. E oggi, nonostante le influenze dello stile di vita moderno e l'invasione di nuovi stili musicali, la forma locale tradizionale di musica da ballo rimane ancora viva.

Tra i vari balli tradizionali di Naxos, sono popolari il *sirtòs* e il *bàllos,* entrambi in forma lenta o veloce. Il *bàllos* è la naturale continuazione e conclusione di un ciclo di danze *sirtòs*. In generale, tutte le danze iniziano con ritmi lenti e con i passi del *sirtòs*, culminano poi gradualmente in ritmi più veloci con passi più leggeri, e terminano con il *bàllos*, che è una danza di coppia frontale.

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[60] Graphic simulation of internal link leading to the related page, titled "Kinìdaros".
[61] Graphic simulation of internal link leading to the related page, titled "Komiakì".
[62] Graphic simulation of internal link leading to the related page, titled "Kòronos".
[63] Graphic simulation of internal link leading to the related page, titled "Apeìranthos".
[64] Graphic simulation of internal link leading to the related page, titled "Filòti".
[65] Graphic simulation of internal link leading to the related page, titled "Museo Archeologico di Naxos".
[66] Latin transliteration of *τσαμπουνοτούμπακα*, a compound Greek word referring simultaneously to both musical instruments.
[67] Graphic simulation of internal link leading to the related page, titled "Eventi".

I festeggiamenti e le danze, da sempre intrecciati alla vita stessa degli isolani, erano e sono tutt'oggi un mezzo di intrattenimento e un modo per esprimere le emozioni, ma anche un sano e potente antidoto ai dispiaceri e alle avversità della vita.

2.17 Eventi

Carnevale di Naxos

Il Carnevale di Naxos è una **festa arricchita da eventi unici e tradizionali** che si svolgono in tutta l'isola e nei suoi numerosi borghi.[68] Le usanze collegate a questa avvincente celebrazione partono da lontano: sono infatti memoria delle antiche feste dionisiache, le Antesterie.[69]

2.18 Shopping

Cos'è una vacanza senza un po' di shopping?

Dopo una giornata in spiaggia o a fare **escursioni**,[70] in **bicicletta**[71] o a fare **windsurf**, a visitare la città o a fare **snorkeling**, c'è sempre tempo per lo shopping. Fa parte dell'esperienza di viaggio.

Che si tratti di acquistare o semplicemente di curiosare, **Naxos offre un'ampia scelta di negozi dove troverete sicuramente qualcosa di speciale**, dagli articoli del "passato" a quelli più contemporanei. Cuore pulsante delle Cicladi, è sempre stata un'isola dall'anima commerciale che nel corso degli anni si è adeguata alle esigenze dei tempi moderni.

Come in tutte le isole greche, la maggior parte dei negozi si trova nella città principale, la Chora,[72] distribuiti come un mosaico colorato sul lungomare e nella storica Città

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[68] Graphic simulation of internal link leading to the related page, titled "I borghi di Naxos".

[69] Graphic simulation of external link leading to the description of the ancient celebration of Antesterie https://www.treccani.it/enciclopedia/antesterie/ – consulted on 19/01/2023.

[70] Graphic simulation of internal link leading to the related page, titled "Escursioni organizzate".

[71] Graphic simulation of internal link leading to the related page, titled "Percorsi in bici".

[72] Graphic simulation of internal link leading to the related page, titled "La Chora di Naxos".

Vecchia. Ma ne troverete decine anche nelle altre località dell'isola, soprattutto quelle più grandi e popolate.

Tra le **eccellenze enogastronomiche** in vetrina, potrete scegliere tra **un'invitante offerta di prodotti locali** come formaggi, miele, liquori, distillati ed erbe aromatiche, mentre per i vostri souvenir si apre un ventaglio di **oggettistica artigianale** in legno o ceramica, di articoli da ricamo e di manufatti artistici in marmo naxiano.

E se siete indecisi o andate di fretta, non temete: supermercati e minimarket sono sempre una buona risorsa per scegliere vini, formaggi e altre specialità di produzione locale.

2.19 Prodotti del territorio

Grazie alle dimensioni, alla posizione centrale nel Mar Egeo e alle sue ricchezze naturali, Naxos è stata autosufficiente fin dall'antichità. **Il suo olio d'oliva e la sua frutta erano rinomati in tutto l'Egeo**, mentre **il suo vino era paragonato al nettare bevuto dagli dèi**.

Ancora oggi, la fertile terra dell'isola rifornisce la tavola naxiana di **ingredienti unici e genuini**, e con il contributo di **centinaia di ricette tradizionali**,[73] tramandate di generazione in generazione, sono arrivati fino a noi moltissimi piatti deliziosi.

Come racconta la mitologia greca, Dioniso, dio del vino, dell'allegria e del divertimento, nacque proprio a Naxos, e su queste terre piantò il suo primo vitigno. Ecco allora che il mito si fonde con queste terre, che oggi ci regalano **molte tipologie di vitigni e di vini locali**. Tra i vini, citiamo le varietà da tavola più comuni ma più sincere, come il Rosakì, il Sultanina e il Fràula.

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[73] Graphic simulation of internal link leading to the related page, titled "Ricette".

E non finisce qui: oltre a un buon vino, l'isola produce **un eccellente miele di timo**,[74] per addolcire i cuori di grandi e piccini.

L'isola è famosa anche per i suoi **formaggi di qualità**;[75] tra le molte varietà, sono rinomati il graviera e l'afromyzìthra di Naxos. E le **patate di Naxos**[76] non sono da meno: hanno una storia, **un sapore e una qualità pregiatissima** che le hanno rese famose in tutta la Grecia continentale.

Degne di nota sono infine la produzione di **olive e di olio d'oliva**, anche questi di buona qualità, e di **ottime carni** provenienti dagli allevamenti locali di ovini, caprini e bovini.

2.20 Sapori e cucina

La cucina naxiana sa catturare, sa avvolgere i sensi, sa come sorprendere per la sua genuinità e la sua prelibatezza. **È una cucina che profuma di terra e di mare**, ricca di prodotti dal sapore unico e ispirazione per molti piatti originali, gustosi e sani.

Un distillato di specialità diverse, provenienti da una **tradizione culinaria generosa e antica**, si combina a ingredienti semplici e senza pretese, proprio come la terra che li ha generati. Con **sapori, colori e profumi** come quelli dell'ulivo, dell'uva, del timo e del cedro.

La semplicità dei mezzi di un tempo è tramandata in molti piatti fantasiosi di oggi, realizzati con ingredienti locali e prodotti sinceri, in **un trionfo di gusti** che delizia anche i palati più esigenti.

Fatevi quindi conquistare dall'**equilibrio dei sapori** e dall'**autenticità** della cucina naxiana, due aspetti importanti che, tra l'altro, la collocano nel binomio armonioso salute-longevità, in linea con la famosa cucina mediterranea di cui fa parte.

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[74] Graphic simulation of internal link leading to the related page, titled "Il miele di Naxos".
[75] Graphic simulation of internal link leading to the related page, titled "I nostri formaggi".
[76] Graphic simulation of internal link leading to the related page, titled "Le patate di Naxos".

2.21 Vita notturna

Lasciatevi coinvolgere dalla vita notturna di Naxos, ballando al ritmo di musica greca e internazionale.

Rilassatevi **sorseggiando del vino naxiano**, bevendo **cocktail dal gusto esotico o assaggiando il *rakòmelo***, bevanda composta dal rakì, un distillato simile alla grappa italiana, aromatizzato con miele e spezie regionali.

Perdetevi nel labirinto delle stradine animate della Città Vecchia, oppure contemplate la luna **seduti in un bar in riva al mare**, in compagnia delle onde.

Non appena cala la notte, la Chora[77] si trasforma in un vivace centro di intrattenimento, capace di soddisfare tutti i gusti. **Discoteche e bar**[78] con musica greca e internazionale, **enoteche e locali notturni** con un'ampia varietà di vini e liquori, **ristoranti**[79] **con musica dal vivo**... la scelta è tutta vostra!

Non solo nella Chora, ma anche lungo le spiagge più famose dell'isola come Agios Georgios,[80] Agios Prokopios,[81] Plaka[82] e Agia Anna,[83] vi aspettano molti **locali d'atmosfera** dove potrete gustare il vostro drink cullati da musica soft, e **godendo di una splendida vista sul Mar Egeo**.

Per chi cerca un'atmosfera più tranquilla, come molte famiglie fanno, la città principale offre anche la possibilità di passare una serata in tutto relax. Un'alternativa sono le località meno turistiche dell'isola, dove la vita notturna è meno vivace: possono

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[77] Graphic simulation of internal link leading to the related page, titled "La Chora di Naxos".
[78] Graphic simulation of internal link leading to the related page, titled "Bar e caffetterie".
[79] Graphic simulation of internal link leading to the related page, titled "Trattorie e ristoranti".
[80] Graphic simulation of internal link leading to the related page, titled "Spiaggia di Agios Georgios".
[81] Graphic simulation of internal link leading to the related page, titled "Spiaggia di Agios Prokopios".
[82] Graphic simulation of internal link leading to the related page, titled "Spiaggia di Plaka".
[83] Graphic simulation of internal link leading to the related page, titled "Spiaggia di Agia Anna".

trasformarsi in una piacevole sorpresa senza nulla togliere alla qualità dei servizi offerti.

2.22 Dove dormire

Scoprite le migliori proposte di soggiorno, scegliendo tra **un'ampia gamma di hotel e affittacamere**. Grazie alle numerose tipologie turistico-ricettive presenti sull'isola, è certo che **troverete la sistemazione più adatta a voi** in poco tempo. Le categorie spaziano da una a cinque stelle, fino alle ville per chi desidera un'esperienza più lussuosa.

Assaporate la magia del risveglio in un hotel fronte mare, in prossimità delle **spiagge tra le più belle delle Cicladi**,[84] in una camera a Chora[85] oppure in uno dei pittoreschi borghi dell'isola. Resterete incantati e tornerete soddisfatti.

Voglia di vacanza? Consultate l'elenco che segue e prenotate subito il vostro soggiorno a Naxos!

2.23 Come arrivare

Per informazioni sempre aggiornate su date, orari e itinerari, contattate la vostra agenzia di viaggio o le compagnie aree e di navigazione disponibili. Di solito il periodo di maggior affluenza ha inizio dalle vacanze della Pasqua greco-ortodossa, in tarda primavera, e prosegue fino all'inizio dell'autunno – metà ottobre.

In aereo[86]

Dall'Italia è necessario prendere un volo su Atene e proseguire per l'isola con un volo interno.

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[84] Graphic simulation of internal link leading to the related page, titled "Spiagge".
[85] Graphic simulation of internal link leading to the related page, titled "La Chora di Naxos".
[86] Graphic simulation of an anchor link within the page itself.

Dall'aeroporto di Atene Eleftherios Venizelos[87] è disponibile un volo diretto al giorno con Aegean Airlines - Olympic Air[88] e con Sky Express.[89] Nei periodi di maggior affluenza ci sono voli aggiuntivi. La durata del volo per Naxos è di circa 45 minuti.

In nave[90]

Dall'Italia sono disponibili diverse rotte che permettono di raggiungere i porti greci di Igoumenitsa e Patrasso, dai quali si prosegue via terra per arrivare al porto del Pireo. Molti visitatori scelgono il viaggio interno via mare, poiché le rotte sono più frequenti e i posti a sedere più numerosi rispetto all'aereo. Biglietti di navi e traghetti sono prenotabili direttamente online, o tramite la vostra agenzia di viaggi.

Dal porto del Pireo all'isola di Naxos partono quotidianamente sia navi per trasporto veicoli/passeggeri che traghetti veloci. La durata del viaggio può variare da 3 ore e mezza a 5 ore e mezza a seconda della tipologia di imbarcazione, ma il tragitto, lungo o breve che sia, può essere in sé un'esperienza piacevole che fa parte della vacanza. **Il porto del Pireo è raggiungibile in autobus** dall'aeroporto di Atene (autobus n° X96 Piraeus-Airport-Express, situato tra le uscite 4 e 5), con una durata di circa 1 ora e 45 minuti.

In alternativa, **durante la stagione estiva, è possibile partire dal porto di Rafina**, a 30-45 minuti di auto dall'aeroporto di Atene. È disponibile anche un autobus di linea giornaliero con partenza ogni ora dall'aeroporto.

Le compagnie di navigazione che partono dal Pireo e/o da Rafina sono:
- Blue Star Ferries[91]

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[87] Graphic simulation of external link leading to the airport website Athens International Airport - Guida rapida del viaggiatore (aia.gr) – consulted on 09/05/2023.

[88] Graphic simulation of external link leading to the official company website https://it.aegeanair.com/ - consulted on 09/05/2023.

[89] Graphic simulation of external link leading to the official company website Biglietti aerei | Pagina Web Ufficiale | SKY express – consulted on 09/05/2023.

[90] Graphic simulation of an anchor link within the page itself.

[91] Graphic simulation of external link leading to the official company website Αρχική (bluestarferries.com) – consulted on 09/05/2023.

- Hellenic Seaways[92]
- Sea Jets[93]
- Cyclades Fast Ferries[94]

Durante l'anno, e con maggior frequenza nel periodo di alta stagione, Naxos è collegata anche con altre isole, tra cui Mykonos, Creta e Santorini.

Per informazioni su viaggi, servizi ed eventuali attività di vostro interesse, potete inoltre consultare le agenzie di viaggio locali:

- Zas Ferries[95]
- Zas Tours[96]
- Naxos Cultural Tours[97]

Buon viaggio!

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[92] Graphic simulation of external link leading to the official company website Home (hellenicseaways.gr) – consulted on 09/05/2023.

[93] Graphic simulation of external link leading to the official company website Seajets | The fastest ferries in Cyclades | Tickets - Routes – consulted on 09/05/2023.

[94] Graphic simulation of external link leading to the official company website HOME - FAST FERRIES – consulted on 09/05/2023.

[95] Graphic simulation of external link leading to the company website Zas Ferries: Compare All Greek Ferries: Ferry Tickets in Greece – consulted on 09/05/2023.

[96] Graphic simulation of external link leading to the company website https://zastours.com/ – consulted on 09/05/2023.

[97] Graphic simulation of external link leading to the company website Naxos Cultural Tours - Discover Naxos Beyond Sightseeing – consulted on 09/05/2023.

Chapter 3

STYLISTIC–LINGUISTIC ANALYSIS

In this chapter's analysis, I have taken into consideration the medium for which the translation is intended: the web. Every stylistic–terminological choice and every semantic production have been determined according to the medium and the target audience (i.e., the Italian web user). I produced the translation focusing on a *customer-centric* perspective and *client-oriented* approach: the user must feel that they are in a central position and are the protagonist of the narrative, imagining the places as if they were actually there.

Motivational factors for travelling include the search for novelty and out-of-the-ordinary adventures, the desire for exploration and interaction with others, and the discovery of a destination's unique beauty. These motivations can be included in the category of *push factors*[98] (i.e., those deep-seated motivations that inspire people to travel). *Pull factors,* by contrast, are those factors that attract the tourist to the desired destination, such as natural attractions, services and activities offered, catering, folklore, monuments, and tourist accommodations. Thus, the tourism text must be *client-oriented,* and since the tourist experience is also about leisure, recreation, joy, fun, and escape from everyday life, the playful dimension is equally central in the tourism translation. In order to reach a large number of users and facilitate the readability of the pages of a tourism website, it is also necessary to use clear language and a simple style.

This chapter is presented according to the sections' sequence I translated through tables comparing the Greek text with the English text. In the tables, I highlighted noteworthy points, similarities and differences, and problems of transfer of meaning or content-related matters. I justified my choices by noting any critical points or stylistic and interpretative insights on prototexts.

As a first translating approach, I identified in each section what is known as *Tone of Voice* (ToV), a concept which has been masterfully described, explicated, and extended in a very useful Italian publication (Falcinelli, 2018) through a graphic

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[98] Push and pull theory of tourist motivation – Conceived by Dann R., 1977.

"thermometer" with tone levels that range from cold- to neutral- to warm-coloured.[99] Sometimes, the ToV may differ from one web page to another. The register varies due to the presence of various themes, and individual parts of a site can have different textual functions that require individualised translation strategies. For example, a site's "Terms and Conditions" page usually has a cold, bureaucratic tone, whereas the page promoting the product or service carries a warmer or friendlier tone.

A prior analysis of the source text's pragmatic functionality is, therefore, essential for an adequate translation. The mediation work between source and target text consists of implementing the correct linguistic choices for the transfer of concepts while maintaining semantic fidelity to the source text. Given the complexity of the tourism sector, in addition to analysing the textual function (the purpose or objective of the content), it is necessary to identify the type of reader the text is intended for, the narrative strategies, and the medium through which the text will be published, taking into account stylistic and linguistic elements.

The textual corpus of the site under analysis in this paper, www.naxos.gr, is extrapolated from a guidebook published by the Municipality of Naxos and Small Cyclades and reproduced in the various online sections. The guide is available in digital format and is downloadable from the site itself[100] in both the original Greek and translated English versions, and it has the layout, text distribution, and graphic features of a guide originally published in printed form. However, a guide intended for use in printed form has textual conventions that are ill-suited to the Internet medium, which (as noted in Section 1.3) is characterised by different linguistic and stylistic requirements and has a character of interactivity and multimedia that the printed format cannot offer. The tourist guide originates as a narrative textual genre aimed at those who have time to spend reading, which is exactly the opposite of the web user, who scrolls through or quickly scans information on a screen. As Jakob Nielsen has suggested, texts for the web should be about half the length of those designed for paper.

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[99] Falcinelli V., *Testi che parlano – Il tono di voce nei testi aziendali*, Franco Cesati Editore, Firenze, 2018, pp. 9 – 41 et seq. The *Tone of Voice* is the way the brand identity is communicated; it helps the brand stand out, creates empathy and trust, and contains persuasive elements. In her book, Falcinelli explores what the Anglo-Saxons call Tone of Voice and explains its nuances to the Italian target audience.

[100] From the website of Naxos and the Small Cyclades: Naxos-Guide-EN.pdf – https://www.naxos.gr/wp-content/uploads/2018/04/Naxos-Guide-GR.pdf – consulted on 17/10/2022.

The problems associated with translating from a paper format to the web may require adjustments, additions, deletions, and restructuring of the text – sometimes significant ones. Although they share a common promotional and persuasive purpose, tourism texts designed for print media and those designed for the web should be constructed differently from the outset. Printed texts can include very detailed descriptions and narratives, while web texts must be more concise. The greatest difficulty I encountered in the translation of this site was adapting it to a different medium, as I could not excessively alter the original texts and had to follow the exposition of the textual corpus as conceived by the author. Ideally, I would have worked with a copy designed from the outset with features that were web-friendly and oriented toward *web marketing*. Due to this limitation, I had to negotiate losses and compensations, construct different syntactic strategies, and, where necessary, recreate the sense of the text.

3.1 Analysis of the section "Naxos: un sogno nell'Egeo"

The introduction and presentation page is the most important page and must make its mark by instantly convincing people to choose Naxos as their holiday destination. It is aimed to be attractive in the eyes of the target audience and decisive in its function of hooking the potential tourist. This mix entices the reader to learn more by continuing to browse the site.

For this section's title, I chose to resort to a bit of *transcreation.*[101] In English, it has been faithfully translated, as documented in Table 1. In both languages, with the use of a few lexemes, there is an equal semantic result, whereas in Italian, the literal translation was too poor from a promotional point of view. In addition, the text's content presented a ToV of an oneiric nature (more closely examined later). A heading containing the expressions *colpo d'occhio*, *in sintesi*, or even *panoramica di* was, in my opinion, unattractive and ineffective as one of the first headings the user encounters on the site. Accordingly, I decided to translate it into «*un sogno nell'Egeo*» for consistency with the oneiric tone of the section and to keep the number of characters

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[101] It is a creative translation, leading to a result that consciously differs from the original text. It is a process applied in the translation of promotional and advertising language through which one deviates from the source text, in order to achieve the most effective result in the communicative and promotional function aimed at a specific country or target market.

close enough to the original. This is because when translating headings, there is limited space in terms of pixels and characters.

Table 1: Possible translations of source texts (Ref. Full Translation in Chapter 2.1)

Νάξος με Μια Ματιά	➢ *Naxos in un'occhiata/ con uno sguardo/ in un colpo d'occhio* – more creative alternative: *Naxos in pillole*
Naxos at a Glance	➢ *Naxos in un colpo d'occhio* – alternative: *Panoramica di Naxos, Naxos in sintesi*

Through the use of the rhetorical figure of anaphora, reproduced in English with the indirect question "if you were asked how/what" (Table 2), the narrative strategy of the text is significant in terms of psychological impact, as the repetition (here, three times) helps the reader recall the content. In fact, the language of tourism often makes use of rhetorical figures such as anaphora, similes, and metaphors. Comparing the destination to familiar scenarios reduces the effect of foreignness, and the tourist feels protected and safe. A highly evaluative emphatic lexicon that extols the positive characteristics of the location being described is another recurring feature.

Table 2: Comment on Source Texts (Ref. Full Translation in Chapter 2.1)

Αν σας ρωτούσαν πώς θα μπορούσε να είναι ο τόπος […], μάλλον θ' απαντούσατε: […]	*If you were asked how you imagined the place […], chances are your reply would include […]*
Αν σας ρωτούσαν τι θα κυριαρχούσε στο νησί […], μάλλον θ' απαντούσατε: […]	*If you were asked what you imagined to be the dominant features on the island […], you would probably include […]*
Αν τέλος σας ρωτούσαν πώς φαντάζεστε το σκηνικό […], μάλλον θα λέγατε […]	*If, finally, you were asked how you imagined the scene […], you would probably respond […]* ➢ The use of the verb "imagined" in the past tense in this context does not seem to make sense. It is not clear whether this is a translation error or carelessness.

I decided to retain the anaphora in Italian as well, although with one difference: in the third paragraph, I transformed the preposition into a direct question instead of

an indirect one as in Greek and English, to add a touch of dynamism to the reading of the text and to stimulate the dialogue between the source and the target audience.

Se vi chiedessero di immaginare […], con ogni probabilità rispondereste […]
Se vi chiedessero di immaginare […], con grande probabilità rispondereste[…]
E se vi chiedessero di immaginare […]? Di sicuro rispondereste […]

In the three paragraphs shown in Table 2, the author resorts to the lexical element *μάλλον* (= probably) in the context of self-attributed assertions and opinions, asking questions to which they already give an answer and substituting themselves for the mind of the target audience. By doing so, they take responsibility for what they communicate, trusting that the reliability of a given opinion can be imagined and subsequently verified by visiting the island.

In the Greek and English versions, the ToV is warm and oneiric; it has references to images, scenarios, and stories of myths. It creates a fairy-tale aura and a dreamlike atmosphere — a factor that (as explained above) impacted my decision to alter the Italian heading. The destination is portrayed as conveying emotions via a poetic–oneiric journey through words. The website addresses the reader using a strategy known as *ego targeting*,[102] in which the pronouns "we" and "our" are used to represent the tourism industry (*noi* and *nostro,* respectively, in Italian) and "you" and "yours" (expressed in Italian by the pronouns *tu, voi,* and *vostro*) are used to indicate the target audience. In this way, the reader interprets the communication as personally addressed to them. The overall stylistic choice of the author is to use the plural *εσείς* (= you): it is an implied "we" that speaks to one and many and establishes an intimate relationship more delicately than the singular form "you" of Italian and Greek. Indeed, the speaking voice is an entity, the Municipality of Naxos and Small Cyclades, and the Italian language (like the Greek language) takes into account relationships of hierarchy and authority. Even if the institution is (as in this case) in a less formal guise such as that of tourism promotion, it would be odd for an Italian speaker to use the singular *tu* with a speaker of a higher hierarchical position in terms of authority or seniority. In English, the option to use singular or plural *tu* and *voi* does not exist, but the use of

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[102] Dann, G., *The Language of Tourism. A Sociolinguistic Perspective*, Cab International, Wallingford, 1996.

"you" in tourism English reflects the same strategy aimed at creating a friendly bond with the target audience and making them feel at ease.

A syntactic construction utilising positive terms and adjectives, typical of the language of tourism, attracts the attention and interest of the potential visitor with a kind of "extreme idiom." An example of this strategy is the utterance in Table 3 with its corresponding English translation. Translating the adjective *εύφορος* (= imposing) by the Italian equivalent *imponente* seemed ill-suited to refer to an open place (that it was open I deduced from the adjective *fertile*); I therefore decided to replace it with the more vivid and immediate *magnifico*. According to my world knowledge,[103] the Italian adjective *imponente* is primarily used to describe monuments, buildings, or mountains, thus in a more circumscribed collocation. The operation just described is one example of localization, like the substitution of *αρχέγονη* (= primeval) with *naturale*; since this is a section with a presentational function aimed at a tourist population made heterogeneous by different levels of knowledge, I preferred to use a more common adjective.

Se vi chiedessero di immaginare il luogo in cui fu allevato Zeus, il padre degli dèi dell'Olimpo, con ogni probabilità rispondereste: fertile, magnifico, risplendente di naturale maestosità.

Table 3: Comments on Source Texts (Ref. Full Translation in Chapter 2.1)

Αν σας ρωτούσαν πώς θα μπορούσε να είναι ο τόπος που ανάθρεψε τον πατέρα των 12 θεών, τον Δία, μάλλον θ' απαντούσατε: εύφορος, επιβλητικός, με αρχέγονη μεγαλοπρέπεια.	*If you were asked how you imagined the place where Zeus, the father of the 12 ancient Greek gods, was raised, chances are your reply would include the following: fertile, imposing, exuding primeval majesty.*
Literal translation: Se vi chiedessero di immaginare il luogo in cui è stato allevato il padre dei 12 dèi, Zeus, probabilmente rispondereste: fertile, imponente, di una maestosità primordiale.	
➢ *εύφορος = fertile* ➢ *επιβλητικός = grandioso, imponente* ➢ *αρχέγονη μεγαλοπρέπεια = maestosità primordiale*	➢ In English, the three adjectives have been translated literally. ➢ I omitted *il padre dei 12 dèi* (also present in Greek) followed by *dell'Olimpo* because in Italian it was cacophonous. ➢ The absence of the conjunction "and" after the last comma is at first sight an inattention; however, it could be a stylistic choice of the translator or an agreement with the author according to his style guides. This absence of a conjunction

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[103] In translation terminology, a «Set of acquired knowledge that forms the cultural basis of an individual». Delisle J., Lee-Jahnke H., Cormier M. C., *Terminologia della Traduzione*, Hoepli, Milano, 2002, p. 61.

	occurs frequently in lists of three or more terms.

For the purpose of my localization for Italian users, I made numerous revisions and adjustments to the text. One revision is shown in the following paragraph (Table 4). Both periods in Greek and English were too long, carrying the risk of reducing users' dwell time[104] on the page. Excessively long periods are discouraged in web writing to avoid premature abandonment of the page. Accordingly, I decided to split the period into two shorter periods with a more readable and usable rhythm in Italian. I replaced the possible translation *abitata da persone allegre* with «*riscaldata da un popolo accogliente,*» as the literal translation could lead the Italian reader to misinterpretations: if they are always cheerful, are they perhaps a bit superficial? Or are they always smiling? In Greek and English, however, the adjectives *κεφάτος* and *cheerful* leave no misunderstanding. A short statement like the one I have chosen could be the key to persuasion — that decisive touch that convinces people to travel to an unfamiliar destination. I readily deduced from the source text that it referred to people who are warm, open, and welcoming to tourists, both to allude to a characteristic shared among Mediterranean peoples and to reassure the prospective visitor about the type of people they would meet at the island:

Una grande isola nel cuore del Mar Egeo e delle sue rotte marittime, con cime maestose e fertili vallate. Riscaldata da un popolo accogliente con una grande tradizione nella musica e nella danza, e ricca di bellezze che incantano i visitatori.

Table 4: Comments on Source Texts (Ref. Full Translation in Chapter 2.1)

Ένα μεγάλο νησί που βρίσκεται στο κέντρο των θαλάσσιων δρόμων του Αιγαίου, με επιβλητικούς ορεινούς όγκους και εύφορες κοιλάδες, που κατοικείται από κεφάτους ανθρώπους με παράδοση στη μουσική και το χορό, γεμάτη ομορφιές που μαγεύουν τους επισκέπτες.	*A big island in the heart of the Aegean Sea and its sea routes, with imposing mountain massifs and fertile valleys, inhabited by cheerful people with a tradition in music and dance, and full of beauty that enchants visitors.*
➢ *κεφάτους ανθρώπους = persone allegre, di buon umore, solari.*	➢ The source text has been faithfully translated into English. ➢ cheerful people = *persone allegre, solari, gioviali.*

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[104] Dwell time refers to the average time an Internet user spends on a site to read information.

The last textual elements to be mentioned are the first and last paragraphs of the English translation (Tables 5 and 6, respectively), which are not present in the Greek source text. In marketing language, the last paragraph represents an invitation to action. The marketing model AIDA describes the communicative characteristics of a message according to the sequence «attract Attention, generate Interest, stimulate Desire and spur into Action».[105] This pattern is common in tourism and web language, which prompted me to translate the last paragraph of the English translation even though it was absent in Greek. However, I made a semantic variation, using the conative function in the utterance and again resorting to a transcreation operation:

Visitate l'isola di Naxos e immergetevi nella sua atmosfera!

Table 5: Comment on English Text (Ref. Full Translation in Chapter 2.1)

An introduction to the island of Naxos would not be complete if we did not go back to the island's interesting mythical history.	➢ I chose not to translate it into Italian because, in my opinion, it flattened the oneiric and evocative tone of the source text.

Table 6: Comments on English Text (Ref. Full Translation in Chapter 2.1)

Visit the island of Naxos and introduce yourself to centuries of history.	➢ The Italian term *storia* (= history) could be understood as an invitation to visit the island solely for its history, whereas in the previous paragraphs, emphasis was placed on mythological situations, landscapes, natural beauty, population, monuments, and tourist life. All of these elements contribute to creating the atmosphere of a place. ➢ From a stylistic point of view, I would have used "dive into" instead of "introduce yourself."

The verbal form of the imperative is frequently used on the web and serves mainly to give advice, exhort, instruct, and invite; the user will interpret it in various ways depending on the context. In tourism language, the imperative helps the tourist become a participant in what is offered to them, thereby stimulating their imagination.

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[105] Defined and translated in Italian as «*destare l'Attenzione, catturare l'Interesse, suscitare un Desiderio e spingere all'Azione*», Kotler P., Bowen J. T., Makens J. C., Baloglu S., *Marketing del turismo*, Pearson Italia, Milano, Torino, 2018, p. 258.

3.2 Analysis of the section "Architettura"

Due to the descriptive–informative genre theme and the presence of a textual function aimed at an audience with a specific interest in the topic, the ToV of this section cools and becomes neutral in character. A neutral tone with descriptive content in a disengaged context such as tourism risks creating boredom in the reader. Therefore, it is necessary to find stratagems that animate the relationship with the user by providing clear and not-overly-detailed descriptive images unless the text is addressed to specialised fields and users. The Greek and English texts in question show extensive use of information-laden sentences, as illustrated in the example in Table 7.

I decided to respect the neutral tone of all of the section utterances by making a few changes by omitting and inserting parts of text or lexemes in order to make it slightly less cold in tone. For instance, I added the term *incantevole* to evoke the classic Cycladic architectural style, which is picturesque and admired by Italians. For improved localization, I also omitted the assertion from the Greek (also found in the English translation) that houses would not have flat surfaces. In Italian, this was of doubtful interpretation, as it is unclear whether it referred to perimeter walls or floors, and it also depicted an image with a negative connotation. In tourism promotional texts, negative evaluative expressions should be avoided or clarified for the benefit of the reader. Not having the option to ask the source for clarification, I made choices dictated by common sense and the promotional logic of the web, bearing in mind that sometimes shorten the text helps to better transfer the contents and enhance their fluency:

Nel complesso l'immagine dell'isola non si discosta dall'incantevole stile classico cicladico: case bianche l'una accanto all'altra al massimo di due piani, accessibili da cortili, vicoli e scale lastricati in pietra.

Table 7: Comments on Source Texts (Ref. Full Translation in Chapter 2.2)

Η Νάξος σαν εικόνα δεν ξεφεύγει από την κυκλαδίτικη αρχιτεκτονική. Λευκά κτίσματα διώροφα το πολύ, όπου καμία επιφάνεια δεν είναι επίπεδη και το ένα δίπλα στο άλλο, ενώνουν τις αυλές τους με πλακόστρωτα σοκάκια και σκαλιά.	*The overall picture of Naxos' architecture fits the general style characteristic of the Cycladic groups of islands: White houses – with two levels at most and no surface being absolutely flat- built next to each other, their courtyards accessed via stone-paved alleyways and stairs.*

➤ *[…] καμία επιφάνεια δεν είναι επίπεδη = nessuna superficie è piana*	➤ *[…] no surface being absolutely flat*: dubious interpretation; negative connotation; clarification by the author is necessary. ➤ From a stylistic point of view, I would replace "*with two levels at most*" with "*no more than two levels.*"

Therefore, the user must be reassured when faced with scenarios that could generate anxiety or concern. When it is unavoidable to mention a negative aspect, the author and the translator can create a mediated message that reframes the negative aspect as much as possible into a partially positive feature.

3.3 Analysis of the section "Natura e geografia"

On this page, the ToV changes frequently, altering from neutral towards warm–oneiric tones via lexical elements and targeted syntactic strategies. Notably, there is the use of famous people's specific achssertions to give more weight to the product or service offered. Indeed, quoting an assertion from an important and well-known authority or personality, even in a text with an informational basis but with persuasive purposes such as this one, lends credibility and authority to what is being described.

As this is an excellent communication strategy, I readily adopted it in the Italian translation, as was done in English, omitting a small detail in the following description that would have lengthened the period at the expense of fluency (Table 8). In my opinion, this detail also represented irrelevant information since it was the writer's famous sentence that needed to be emphasised. In the Hellenic search engine, that phrase appears everywhere, without any reference to that particular Naxos valley; this factor further supported my choice to omit it. On the contrary, for the purpose of localization, I found it necessary to amplify the text by adding information about the identity of the quoted personality since it would not be obvious to an Italian user. However, this information is absent in the Greek paragraph because it is unnecessary to Greek users, as the writer and his works are commonly studied as early as secondary school (whereas it is present in the English version).

"Se il paradiso fosse sulla terra, si troverebbe qui", scrisse Nikos Kazantzàkis, il più importante scrittore greco del XX secolo, quando si fermò sull'isola di Naxos.

Table 8: Comments on Source Texts (Ref. Full Translation in Chapter 2.3)

«Αν ο Παράδεισος ήταν στη γη, θα ήταν εδώ», έγραψε ο μεγάλος λογοτέχνης Νίκος Καζαντζάκης όταν επισκέφθηκε το νησί της Νάξου και έμεινε για λίγο στον εύφορο κάμπο των Εγγαρών.	*Nikos Kazantzakis, Greece's foremost 20th century writer, once wrote about the time he spent as a teenager in Naxos' fertile valley of Eggares: "If paradise was on Earth, it would be here."*
➤ *[…] όταν επισκέφθηκε το νησί της Νάξου και έμεινε για λίγο στον εύφορο κάμπο των Εγγαρών =* quando visitò l'isola di Naxos e si fermò per un po' nella fertile pianura di Engares. ➤ Biographies of Nikos Kazantzàkis report that he lived and studied in Naxos for about three years. The statement *per un po'* did not aid in understanding the period of his stay, so I have omitted it.	➤ *[…] once wrote about the time he spent as a teenager in Naxos' fertile valley of Eggares:* here there is the presence of an additional piece of information absent in Greek, namely that the writer was a teenager when he spent time on the island. ➤ I chose to give more weight to the localization, avoiding overloading the text with this latter information.

Among the lexical elements warming up the ToV are adjectives,[106] which play a crucial promotional role. In the descriptive and informative propositions of tourism language, most nouns are accompanied by an adjective with a positive connotation, in a constant semantic negotiation between source text and translator. In almost every paragraph of this section, I was required to negotiate and manipulate, both to achieve a warmer and more engaging tone for the Italian reader and to localize and adapt the texts to the language and conventions of web writing. For thematic consistency, I also modified the positioning order of some paragraphs, joining some and separating others, and I expanded the text to make it communicatively more effective.

La natura di Naxos parla letteralmente al cuore e vi conquisterà con la sua autenticità, la sua ricchezza e allo stesso tempo la sua semplicità, regalandovi paesaggi sorprendenti dall'entroterra al mare.

Table 9: Comments on Source Texts (Ref. Full Translation in Chapter 2.3)

Η φύση της Νάξου κυριολεκτικά μιλά στην καρδιά κάθε καλλιτέχνη με την αυθεντικότητά της, με τον πλούτο και ταυτόχρονα με την απλότητά της.	*The geography and nature of Naxos offers an authenticity, richness and simplicity that is an experience to discover and explore.*

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[106] The inclusion of these parts of speech in a context that at first glance seems purely descriptive and informative helps to create in the reader a positive idea of the location, as it operates on a subtle, less obvious level.

Literal translation:	In English, it has not been translated
La natura di Naxos parla letteralmente al cuore di ogni artista con la sua autenticità, la sua ricchezza e allo stesso tempo la sua semplicità. ➣ *[…] κυριολεκτικά μιλά στην καρδιά κάθε καλλιτέχνη = parla letteralmente al cuore di ogni artista.* I applied the procedure of economy, omitting *di ogni artista*; in Italian, it was more emotionally effective to address the assertion to a plurality of readers. ➣ I applied the expansion procedure, adding the utterances «*e vi conquisterà con*» to give fluidity to the discourse and «*regalandovi paesaggi sorprendenti dall'entroterra al mare*» to end the sentence in a more harmonious way and, at the same time, link it to the final paragraph of this section, where the spur to action mentions both the hinterland and the coasts of the island. ➣ I used the ego targeting strategy by addressing the readers directly with the plural form *voi* to give a warmer tone to the message.	➣ In English, it has not been translated *parla letteralmente al cuore di ogni artista*; this is most likely due to the strategy of the translator, who may have consciously decided to omit it. ➣ Note the use of an impersonal form: the text never addresses the reader directly. This aspect recurs throughout the section except in the last paragraph, where the author addresses the audience with the imperative. ➣ The use of lexical units such as "discover," "explore," and "experience" is frequent in English tourism promotional texts and serves as an emotional appeal. Discovery, escape from everyday life, and adventure are expressed in a few lexes that have a high emotional impact.

Borghi dall'atmosfera di un tempo ammiccano al sole, circondati da orti e terreni.

Gli uccelli viaggiatori, indisturbati, trovano rifugio sugli alberi, mentre piccioni selvatici e rondoni nidificano sulle coste meno battute.

Le pianure sfumano verso spiagge di sabbia soffice adornate da cedri e tamarischi, mentre svariate aree protette, con fauna e flora uniche, completano il mosaico di un'isola che offre al visitatore tutti i meravigliosi doni della natura.

Table 10: Comments on Source Texts (Ref. Full Translation in Chapter 2.3)

Οι κάμποι ακουμπούν σε απαλές αμμουδερές παραλίες, με κέδρους και αλμυρίκια. Γύρω από τους οικισμούς απλώνονται κτήματα και περιβόλια.	*The valleys end at smooth, sandy beaches adorned with juniper and tamarisk trees; villages are surrounded by fields and vegetable gardens; migratory birds find refuge on trees, while wild pigeons and swifts in the inaccessible coastal rocks.*
Literal translation: Le pianure poggiano su spiagge di sabbia soffice, con cedri e tamarischi. Gli insediamenti sono circondati da terreni ed orti.	➣ The English syntactic structure, which is more concise than the Greek or Italian, has concentrated

- The discourse begins as a tale, as a descriptive narrative with a neutral tone that, in the subsequent paragraphs by means of adjectives with positive connotations, changes to a warmer tone in order to be more engaging.
- I amplified the utterance «*Γύρω από τους οικισμούς απλώνονται κτήματα και περιβόλια*» (= *Gli insediamenti sono circondati da terreni ed orti*) with «*Borghi dall'atmosfera di un tempo ammiccano al sole, circondati da orti e terreni*» to warm the tone of the narration and make it more interesting to the user; it is a kind of over-translation, but was consciously implemented and justified by the persuasive purpose of the text.

Ταξιδιάρικα πουλιά βρίσκουν καταφύγιο στα δέντρα του νησιού, ενώ στις πιο απάτητες ακτές φωλιάζουν αγριοπερίστερα και πετροχελίδονα.

Literal translation:
Gli uccelli viaggiatori trovano rifugio tra gli alberi dell'isola, mentre i piccioni selvatici e i rondoni nidificano sulle coste più remote.

- I replaced *πιο απάτητες ακτές* (= *coste più remote*) with *coste meno battute* in order to negotiate its meaning towards the construction model of tourism language, which prefers the use of terms that are invariably positive.

Προστατευόμενοι βιότοποι με σπάνια χλωρίδα και πανίδα ολοκληρώνουν το μωσαϊκό ενός νησιού που προσφέρει στον επισκέπτη όλα τα δώρα της φύσης.

Literal translation:
Biotopi protetti con flora e fauna rare completano il mosaico di un'isola che offre al visitatore tutti i doni della natura.

- To make the text more comprehensible, I replaced the term

all of the information in a single period. However, according to web writing conventions, it is more effective to separate sentences with a full stop than to create one particularly long paragraph.
- In English, there is a translation error in the term *κέδρους* (= *cedri* in Italian), which corresponds to English "cedar trees" instead of "juniper trees."
- *[…] inaccessible coastal rocks* = likely a misinterpretation from the source text, which defines the coasts as *più remote* but not inaccessible.

Protected biotopes with rare fauna and flora complete the mosaic of an island that offers the visitor all the lavish gifts of nature.

- The term "biotopes" has been retained even though it is part of a semi-specialist terminology that is not understandable to all readers. It is advisable to use words that the user can easily understand and is more familiar with.
- As I did in Italian, in the English version too, an adjective has been

βιότοποι (= *biotopi*) with the more common collocation *aree protette.* ➤ I added the adjective *meravigliosi* to reinforce the term *doni* and to accentuate the positive characteristic of the locale's natural scenery.	added to emphasise the term "gifts": *lavish* (= *generoso, ricco*).

In my translation strategy, I attempted to use the second-person plural *voi* as much as possible to bring the reader closer to a highly descriptive text and confer more warmth and dynamism to the narrative structure. Although the source text tries to simultaneously inform and amaze with the use of terms and adjectives that convey images, at times the style is slightly cold. It is only at the end of the text that the tone warms again to directly address users with a spur to action through the second-person plural in a period with emotional appeal. However, my intention was to maintain a warm tone throughout the paragraphs, both for the sake of narrative coherence and also because, when localizing a tourism website of this type, the primary objective is to create an appealing atmosphere for the users (in this case, the Italian audience) by conveying an emotion and stimulating a desire for an experience.

3.4 Analysis of the section "Un posto nella storia"

In this small section, I utilised an expansion of the target text, adding a piece of information exclusive to Italian users and therefore highly localized, as shown in Table 11. My aim was to use this information to create a captivating introduction («*curiosità tutta italiana»*) and to intrigue the Italian reader. Worrying about remaining faithful to the source text in localization and promotion is often a communication mistake; instead, the aim should be to maintain its function, not to reproduce its expository form.

Table 11: Comments on Target Text (Ref. Full Translation in Chapter 2.5)

Curiosità tutta italiana: nel 734 a.C. l'isola offrì la sua flotta alla città di Calcide dell'isola greca di Evia per aiutarla a trasportare coloni in Sicilia, dove una delle prime colonie greche prese infatti il nome di Naxos (l'attuale Giardini-Naxos).	➤ Absent in the Greek source text. ➤ Absent in the English translation.

3.5 Analysis of the section "Occupazione veneziana"

This section is a typical example of a cold ToV, in both Greek and English versions, with an informative and descriptive function of historical characters and facts. Aimed at an intellectual type of tourism and history enthusiasts, the text is without emotional appeal but may intrigue those wishing to delve more deeply into the subject. Mention of a destination's historical events is a recurring element of the textual features of tourism websites, regardless of the tone used. Regarding verb tenses, there is an abandonment of the present tense, generally preferred in web writing,[107] in favour of a past tense that leads back in time and thus, in this context, precludes a warmer tone.

In my translation, I retained the same ToV and verb tense, suggesting hypothetical links to external pages to make the reading more dynamic and to give the user the option to delve into some of the historical topics mentioned. When writing for the web, authors should remember that internal and external links contribute to the authority of the site in the eyes of search engines; this is a useful tactic to ensure that search engines consider the site and its content to be trustworthy[108] and position it among the best results in the Search Engine Results Page (SERP). It is possible to include external links (for example, to free online encyclopaedias) as long as the author is certain of the accuracy of the information provided therein. Links to sites of accredited national encyclopaedias, as I have opted for in my case, are preferable.

In the following utterances, I provide an example of adaptation that results in the loss of words and information in relation to a dense and articulate source text. I intentionally omitted some parts because the text would have become too complex, too long, and of poor fluency; the result is an inevitable loss in the translation and a syntactic reformulation in Italian. Ultimately, the absence of certain elements did not invalidate the semantic result, as those elements were of secondary importance:

La dinastia dei Sanudo ebbe sette regnanti. Terminò nel 1383 quando il sovrano filo-veneziano dell'isola di Milos, Francesco Crispo (che aveva sposato una nobildonna del casato dei Sanudo), assunse il controllo del ducato uccidendo, durante una battuta di caccia, Nicola Dalle Carceri, ultimo duca di Naxos e figlio della duchessa Fiorenza Sanudo.

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[107] On the web, in informative and descriptive utterances, the present tense does not have precise temporal boundaries, thus giving the impression of something still and eternal.
[108] Relevant and exhaustive contents, validated by the presence of internal and external links that are relevant to the subject matter, allow Google to index a site optimally in the first search results.

Table 12: Comments on Source Text (Ref. Full Translation in Chapter 2.6)

	Literal translation:
Η δυναστεία των Σανούδων έδωσε επτά ηγεμόνες και έληξε το 1383 όταν ο φιλοβενετός άρχοντας της Μήλου Φραντζέσκο Κρίσπο (είχε νυμφευθεί αρχόντισσα από τον οίκο των Σανούδων, τη Μαρία) δολοφόνησε κατά τη διάρκεια κυνηγιού, λίγο έξω από το χωριό Μέλανες, τον τελευταίο δούκα της Νάξου, γιο της δούκισσας Φιορέντσα Σανούδο, Νικόλα Dalle Carceri, κι ανέλαβε την ηγεμονία του δουκάτου.	La dinastia dei Sanudo ebbe sette regnanti e terminò nel 1383 quando il sovrano filo-veneziano di Milos, Francesco Crispo (che aveva sposato una nobildonna del casato dei Sanudo, Maria) uccise durante una battuta di caccia, appena fuori dal villaggio di Mèlanes, l'ultimo duca di Naxos, figlio della duchessa Fiorenza Sanudo, Nicola Dalle Carceri, assumendo il governo del ducato. ➢ I omitted the name of the noblewoman, Maria. ➢ I omitted the place of the killing: the village of Mèlanes.

An adaptation was also made in English: for purposes of localization, the translator probably preferred to lighten the texts, gathering the information into a single paragraph. The syntactic concentration of the English version is notable, with fewer terms than in the Greek prototexts:

Table 13: Comments on English Text (Ref. Full Translation in Chapter 2.6)

The dynasty produced seven dukes. *The last one, Niccolo Dalle Carceri, was murdered in 1383 by Francesco Crispo, the pro-Venetian ruler of the island of Milos, during a hunting outing near the village of Melanes. Crispo, who had married into the Sanudo family, took over the Duchy and the dynasty he founded produced a line of 12 dukes.*	➢ Omission of the name of the noblewoman, Maria. ➢ *[…] took over the Duchy and the dynasty he founded produced a line of 12 dukes:* merged information, which in the Greek source text is found in a subsequent paragraph. ➢ There should be a comma after "Duchy" because what follows is an independent clause.

3.6 Analysis of the section "Mitologia"

By analysing the ToV of the source text, one can affirm that it is warm and oneiric, aiming at engaging and stimulating the imagination. In fact, the section tries to draw the reader into a fantasy world through a syntax that is rich in connections among myths, history, and the real world (the latter represented by the reference to museums in the English version and to archaeological finds in both the Greek and the English versions). The text appeals to a fairy-tale type of emotionality, using adjectives and phrases with a figurative emotional impact (e.g., *μαγικό παιχνίδι = magical game*) and

appealing to the desire to search for and acquire new values connected with the destination:

Dioniso, Semele, Teseo, Arianna, ninfe e nereidi, tiranni e conquistatori, oltre che a pirati, sovrani ed eroi, hanno lasciato le loro tracce per tutta l'isola, creando un magico gioco di immaginazione tra mito e storia.

Table 14: Comment on Source Texts (Ref. Full Translation in Chapter 2.7)

Διόνυσος, Σεμέλη, Θησέας, Αριάδνη, νύμφες, Νηρηίδες, τύραννοι, κατακτητές, πειρατές, άρχοντες και ήρωες, έχουν αφήσει διάσπαρτα σε όλο το νησί τα ίχνη τους, συνθέτοντας ένα μαγικό παιχνίδι της φαντασίας ανάμεσα στο μύθο και την ιστορία.	*Dionysus, Semele, Theseus, Ariadne, nymphs, Nereids, goddesses of the sea, tyrants, conquerors, pirates, noblemen and farmers and heroes have left their traces widely dispersed throughout the time and space of the mythology of Naxos, composing a magical game between legends and history.*
Literal translation: Dioniso, Semele, Teseo, Arianna, ninfe, nereidi, tiranni, conquistatori, pirati, sovrani ed eroi hanno lasciato le loro tracce, sparse per tutta l'isola, componendo un magico gioco di immaginazione tra mito e storia.	➢ The nouns "*goddesses (of the sea)*" and "*farmers,*" which are absent in the Greek prototext, have been added to the narrative list.

In the English translation, there is an additional paragraph at the end that serves as a spur to action and is useful in encouraging foreign tourists to visit local museums. I decided to follow in my fellow translator's footsteps by adding the paragraph and enriching it with captivating attributive adjectives:

Table 15: Translation of the English Sentence (Ref. Full Translation in Chapter 2.7)

	My translation:
A visit to the island's many archaeological sites and museums provides a window into the mythology of Naxos.	*Una visita a musei e siti archeologici dell'isola vi offrirà una panoramica sull'eterno e affascinante legame tra la mitologia e Naxos.*

The site frequently mentions the island's museums, confirming that the author aims to support and promote the tourism economy by emphasising this element of the touristic offer in addition to the natural beauty found in beaches and landscapes. At the same time, the constant references to mythology throughout the site demonstrate that this cultural sphere holds particular weight in local historical values and that the author intends to convey it to the visitor as an unmissable feature. The translator must respect all of these elements and, on occasion, may even enhance them by using emphatic and appropriately localized language.

In the subsequent sections concerning mythology (ref. Chapter 2.8–2.9), the ToV cools and becomes neutral, as in the English texts. Since this is a narrative presented in the form of a succession of facts (as also noted in the history section), texts inevitably take on a pseudo-academic character at times and are not highly engaging except to a target group particularly interested in the subject.

3.7 Analysis of the section "Spiagge"

The more one enriches a description with references to images, the more one makes a place "palpable." Using this stratagem in tourism and web language creates the impression of experiencing what is being described while rendering it more real. Aware that the tourist's first contact with the island is through the translation (which acts as a bridge between different cultural and linguistic systems), I translated and manipulated the text with a highly evaluative and emphatic lexicon to improve, and possibly overcome by persuasion, the source text.

I implemented many amplifications throughout the content, such as «*una lunga serie di spiagge di incredibile bellezza,*» «*si apre allo sguardo del visitatore,*» «*tanta, soffice sabbia dorata,*» and «*magnifiche acque dalle sfumature verdi, blu e turchesi*» (mention of these latter features can be found in other sections of the site). These amplifications harmonised the texts' fluidity and imbued them with a convincing and persuasive message. I also implemented a kind of fusion between the Greek and English texts, using a warmer ToV than the original text, in an attempt to make the user feel more central and present within the described landscape:

Esplorando le spiagge di Naxos resterete incantati dal suo litorale interminabile, caratteristica che la distingue dalle altre isole delle Cicladi. Una lunga serie di spiagge di incredibile bellezza si apre allo sguardo del visitatore, con tanta, soffice sabbia dorata e magnifiche acque dalle sfumature verdi, blu e turchesi.

Table 16: Comment on Source Texts (Ref. Full Translation in Chapter 2.10)

Εξερευνήστε τις απέραντες γαλάζιες παραλίες της Νάξου και μαγευτείτε από τις άγριες ομορφιές της. ----------------------------	Literal translation: Esplorate le infinite spiagge blu di Naxos e lasciatevi incantare dalle sue bellezze selvagge. ----------------------------

Many Cycladic islands are renowned for their beaches but Naxos is the only one that can boast an endless coastline comprising a string of beaches of incredible beauty, with superb turquoise waters and golden sands.	➢ Paragraph absent in Greek.

In the subsequent paragraph, in the English translation, one identifies what is known in SEO localization as *keyword stuffing* — the exaggerated repetition of keywords in sentences of a few lines (in this case, the word "beaches"). This technique, popular from the late 1990s to the early 2000s, was useful for placing websites in high SERP rankings. Today, however, this technique is strongly discouraged due to changes in Google's algorithms.[109] In fact, it penalises sites that make excessive use of them, placing them at the bottom of the results, and instead rewards well-written and natural-sounding content (i.e., content written for humans rather than machines). Moreover, relevant and clearly communicated content entices the user to continue browsing the site pages and drastically reduces the bounce rate.[110] I have therefore limited the use of the term *spiagge,* placing it only at the beginning and end of the section (see Chapter 2.10).

Ne incontrerete di ogni tipo e adatte alle esigenze di tutti. Da attrezzate a incontaminate per chi ama scoprire, per chi ama gli sport acquatici o per le famiglie. In prossimità di monumenti antichi o vicino a importanti zone umide, a fortezze medievali o a chiese bizantine. In aree di eccezionale bellezza naturale o persino a un passo dalla città principale di Chora.

Table 17: Comments on Source Texts (Ref. Full Translation in Chapter 2.10)

Στη Νάξο θα βρείτε παραλίες οργανωμένες ή παρθένες, παραλίες για ανακάλυψη, για σπορ ή για οικογενειακή διασκέδαση. Ακόμη, πολλές από αυτές βρίσκονται δίπλα σε αρχαία μνημεία, κοντά σε σημαντικούς υγροβιότοπους, σε μεσαιωνικά κάστρα και βυζαντινές εκκλησίες. Παράλληλα έχετε τη δυνατότητα να επιλέξετε ανάμεσα σε παραλίες που βρίσκονται ένα βήμα από τη Χώρα και παραλίες που βρίσκονται σε τοπία εξαιρετικού φυσικού κάλλους, που	Literal translation: A Naxos troverete spiagge organizzate o incontaminate, spiagge da scoprire, per lo sport e per il divertimento in famiglia. Inoltre, molte di esse si trovano in prossimità di antichi monumenti, vicino a importanti zone umide, castelli medievali e chiese bizantine. Contemporaneamente, avete la possibilità di scegliere tra spiagge che si trovano a un passo dalla Chora e altre che si trovano in paesaggi di straordinaria bellezza naturale, intaccate dalla civiltà e dal turismo.

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[109] Source: Google, *Norme relative allo spam per la Ricerca Google* Norme relative allo spam per la Ricerca Google | Google Search Central | Documentazione | Google for Developers – consulted on 05/06/2023. Google has phased out the practice of keyword stuffing through various updates to its algorithm.

[110] Source: Google, *Frequenza di rimbalzo* https://support.google.com/analytics/answer/1009409?hl=it#:~:text=La%20frequenza%20di%20rimbalzo%20%C3%A8,sola%20richiesta%20al%20server%20Analytics. – consulted on 05/06/2023. The bounce rate refers to the percentage of visitors who leave a website after viewing a single page and without having clicked on other sections of the site.

δεν τα έχει αγγίξει ο πολιτισμός και η τουριστική κίνηση. ---------------------------- *On Naxos there are beaches unspoiled or organized, hidden beaches to discover, beaches for water sports or family recreation; beaches next to ancient monuments, near important wetlands, medieval forts or Byzantine churches; beaches only a step away the from main town Chora, and beaches in areas of exceptional natural beauty, untouched by civilization or tourism.* *Naxos has beaches befitting for a variety of tastes –this is what makes it one of the popular Aegean islands.*	---------------------------- ➢ The English version does not directly address the audience, and the tone is slightly more neutral than in the Greek prototext; however, in its informative essence, it attracts attention and appeals to emotions through the use of several adjectives, verbs, and images, thus achieving the persuasive purpose of the message.[111] ➢ Keyword stuffing on the word "beaches": penalisation by search engines. ➢ The addition of information in the final utterance, not present in the Greek text, is probably intended to reassure users about the popularity of the destination. ➢ Note: the term "unorganised" in the context of beach types may be unclear to some target groups; it would have been appropriate to specify that it refers to beaches that do not offer services or food, such as through the phrase "beaches without facilities."

Noticeably, the ToV and the language used in the Greek text are quite warm, trying to be friendly and speaking to the heart of the tourist, addressing them directly by using the plural "you = *εσείς*" perceived as an implied singular "you = *εσύ.*" In line with the AIDA model, the paragraph ends with a spur to action to give the message more power. In transferring this stylistic choice, I made an embellishment of the text, reproducing a convincing self-attributed opinion:

Siamo certi che le spiagge di Naxos vi lasceranno senza fiato. Venite a scoprirle!

Table 18: Comment on Source Text (Ref. Full Translation in Chapter 2.10)

	Literal translation:
Είναι σίγουρο λοιπόν ότι οι παραλίες της Νάξου θα σας καταπλήξουν. Ανακαλύψτε τις!	È quindi certo che le spiagge di Naxos vi stupiranno. Venite a scoprirle!

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[111] There is also extensive use of "choice = *επιλογή,*" "choose = *επιλέγω,*" and "variety = *ποικιλία*" in the various sections of the site in both Greek and English. These are recurrent terms that are part of the persuasive language of the tourism product, conveying the concepts of richness of activities, attractions, facilities, accommodations, and other features and emphasising the range of choices available to the visitor.

➢ Paragraph absent in the English version, the translation of which would have been useful for the reasons listed above.	

3.8 Analysis of the section "Tempio di Apollo – Portara"

To transform the rather neutral and informative–descriptive ToV of this section into a more interesting and persuasive tone, I formulated some sentences differently while still respecting the intent of the original. Because they are in the field of archaeology and related monuments, the terms used are semi-specialised and addressed to a niche audience or to a target group enthusiastic about the subject (an example is the technical terminology "Ionian-style temple" in the English version, which would not be decipherable by all readers). To engage a more universal population of tourists, the author should use a register that is accessible to all readers. I could not avoid to retain the detailed description of the monument and the related expository style, so I made changes in the first and last paragraphs, hoping to preserve readers' attention to a text that otherwise could be uninteresting for some target audience. The plain assertion *«sito archeologico particolarmente suggestivo»* which is not present in either Greek or English, should serve as an initial hook for a target audience that is less interested in the topic:

Simbolo di Naxos e sito archeologico particolarmente suggestivo, la Portara è un'imponente porta di marmo, frammento di un tempio di Apollo del 530 a.C. rimasto incompiuto nella sua costruzione.

Table 19: Comments on Source Texts (Ref. Full Translation in Chapter 2.13)

Η Πορτάρα είναι το σήμα κατατεθέν της Νάξου. *Είναι μια τεράστια μαρμάρινη πύλη, υπόλειμμα ενός ναού του Απόλλωνα του 530 π.Χ., που έμεινε ημιτελής στην κατασκευή του.* Literal translation: La Portara è il simbolo di Naxos. Si tratta di un'enorme porta di marmo, vestigia di un tempio di Apollo del 530 a.C., rimasto incompiuto nella sua costruzione.	*Naxos' Temple of Apollo – Portara, a huge marble gate and the single remaining part of an unfinished temple of Apollo of 530 BC, is the island's emblem and main landmark.* ➢ Both sentences have a neutral tone and an informative and descriptive nature. ➢ Grammatically, it would be correct to use the article "the" instead of "a" and to capitalise the word "temple": *"the unfinished Temple of […]"*.

Se vi trovate alla Portara verso il calar del sole, potrete ammirare uno dei tramonti più incantevoli della Grecia.

Table 20: Comments on Source Texts (Ref. Full Translation in Chapter 2.13)

Εάν βρεθείτε στην Πορτάρα γύρω στη δύση, μπορείτε να απολαύσετε ένα απ' τα γοητευτικότερα ηλιοβασιλέματα στην Ελλάδα. Literal translation: Se vi trovate alla Portara verso il crepuscolo, potrete godere di uno dei tramonti più affascinanti della Grecia. ➤ The ToV in Greek is slightly warmer than in the English translation, as it directly addresses the readers with the plural form "*εσείς* = you."	*The spot offers one of the most enchanting sunsets in Greece.* ➤ After having used a register between cold and neutral in the previous utterances (although in different ways), both versions change tone in the last paragraph to inspire action. ➤ In the English text, the impersonal form is used.

Thus, I localized some phrases, making them more familiar and accessible to a non-specialised Italian target market that nevertheless may be interested in visiting local archaeological sites. Although the period was longer than in English, it was still of an acceptable length, further demonstrating that the translator's negotiation and adaptation work involves not only the content and its translation but also the technical elements of web writing and the ability to make the translated text vivid and authentic through localization.

3.9 Analysis of the section "Tradizione musicale e danza"

In promoting a tourist destination, the Internet is full of references to local traditions, folklore, customs, and habits. In Italy, this is a highly felt and sought-after aspect of the travel experience, and it deserves every attention down to the smallest detail. The risk is resorting to stereotypes and narratives with a déjà-vu flavour and creating dull texts that bore the reader.

The ToV of the Greek and English texts, besides being highly descriptive, is neutral, tending toward colder tones. This does not help to attract the reader, let alone keep them reading. Since the web user plays an active role in communication, the translator, as a mediator between different cultures, must place the target audience and their surrounding cultural context at the centre of the text and base the translation

choices on *how* certain values are perceived. Therefore, I reworked the texts for enhanced fluency and adapted the content to make it more authentic and desirable. For example, in the paragraph below, I added two statements: an opening sentence to introduce the topic of dance and the final statement *«dove tutti sono liberi di ballare, turisti compresi.»* This last sentence, which I added because I can personally confirm its veracity, appeals to the playful value of the holiday and implies that, although it is a local folklore phenomenon, it is also open to foreigners in the form of experiencing the novelty and participating in local events:

Anche la danza occupa un posto speciale nell'animo dei naxiani. Un'attitudine innata che compare sin dall'infanzia, e che perfezionano e coltivano nel tempo partecipando agli eventi musicali locali, dove tutti sono liberi di ballare, turisti compresi.

Table 21: Comments on Source Texts (Ref. Full Translation in Chapter 2.16)

| *Όσο για τη χορευτική δεινότητα των Ναξίων, αναδύεται από τη βρεφική ακόμη ηλικία και μορφώνεται μέσα από τη συνεχή συμμετοχή στα τοπικά μουσικοχορευτικά δρώμενα.*

Literal translation:
Per quanto riguarda le abilità dei naxiani nella danza, esse emergono fin dall'infanzia e si formano grazie alla continua partecipazione a eventi musicali e di danza locali. | *As for the dancing ability of Naxos locals, it is a talent that is developed from childhood and eventually mastered as a result of continual participation at local music and dance events.*

➢ The English version is equivalent to the Greek text in terms of syntactic form, style, and ToV.
➢ It would be preferable to use the definite article in the part "as the result" instead of the indefinite article "as a result" and the preposition "in" instead of "at" after the noun "participation." |

In the following example, I had to negotiate losses due to the presence of phonetically unusual terms that are difficult for the Italian consumer to pronounce or decode: the names of typical local dances. Since these are not universally known dances, I decided it was preferable to accept this loss and mention only a couple of dances that were easier to pronounce. The reading of unpronounceable terms demotivates and discourages the user, making them quickly lose interest in the subject; in fact, a sense of extraneousness is created that engenders fear of the

unfamiliar, reducing the destination's attractiveness.[112] Table 22 shows the English transliteration, where the list has been faithfully reproduced.

Tra i vari balli tradizionali di Naxos, sono popolari il sirtòs e il bàllos, entrambi in forma lenta o veloce. Il bàllos è la naturale continuazione e conclusione di un ciclo di danze sirtòs.

Table 22: Comments on English Text (Ref. Full Translation in Chapter 2.16)

Naxos's dance styles may be listed as: syrtos (slow or fast); ballos (slow or fast) –a natural evolution and result of various syrto dances; vlacha; dirla; vintzilleadistikos; kotsatos; and nikindres.	➢ List of terms that are difficult to pronounce and that, in any case, lack specific denotation because they are unknown to the Italian consumer (and also, in my opinion, unknown to users in other countries).

In addition to the above, there is redundant content in the English version, which should be avoided in localization, as well as a linguistic error. These appear in two paragraphs in which the content is presented twice with slightly different words and in the translation of the lexical item related to the musical instrument *λαούτο*, for which the Italian translation is *liuto.* In English, however, this term has been transliterated as "lauto," although with the help of a dictionary, it would have been easy to quote the exact translation as "lute" for the sake of clarity for the foreign reader.

3.10 Analysis of the section "Shopping"

Shopping is another key aspect of the tourist experience, and for many, it is an advantage to know that a particular location offers the opportunity to indulge in this activity. Since the Greek version in this section is informative, neutral in tone, and not particularly engaging, I adapted and manipulated some utterances to create an expectation with the image of a lively locality with a wide choice of shopping while remaining faithful to the message conveyed by the source text. The Greek version consists of only a few lines, whereas the English version is more informative and articulate. Evidently, the fellow translator thought to make it more interesting, and I adopted his translation strategy, trying to improve the final result.

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[112] The *languaging* technique that is occasionally used in the language of tourism involves the use of foreign words. Such words, of which most people have little knowledge, can create a sense of inferiority, and for this reason, their use allows the author to capture the interest of tourists. I did not find it advantageous to use this technique in this context for the reasons stated above.

For example, in the English version, there is an amplification with a warm tone that is aimed at presenting a range of activities that can be carried out on the island. At the same time, it is aimed at arousing curiosity and interest in shopping, presenting it as an unmissable part of the tourist experience. I have, therefore, translated this part of the English text, even though it is not present in the Greek text, as it is useful in its promotional function for the tourism destination and related services:

Cos'è una vacanza senza un po' di shopping?

Dopo una giornata in spiaggia o a fare escursioni, in bicicletta o a fare windsurf, a visitare la città o a fare snorkeling, c'è sempre tempo per lo shopping. Fa parte dell'esperienza di viaggio.

Table 23: Comments on English Text (Ref. Full Translation in Chapter 2.18)

What's a vacation without a little shopping? *No matter how much time you spend lounging on the beach, hiking, biking, windsurfing, sightseeing or snorkeling, there is always time for shopping. It's part of the experience.*	➢ Veiled spur to action: presentation of various activities offered by the venue that can be combined with the more leisurely activity of shopping. ➢ Absent in the source text, although useful for encouraging users to enjoy a variety of activities.

Continuing with the localization of the texts, I decided to omit information concerning the shopping options on the other islands of the Small Cyclades. Because there are specific pages on the site dedicated to each of the islands mentioned in the English text, I thought it unnecessary to quote them in this context. Moreover, the translation of this section focuses on Naxos rather than the other Cycladic islands.

Table 24: Comments on English Text (Ref. Full Translation in Chapter 2.18)

Being the largest of the Cycladic islands, Naxos has the greatest variety, with Koufonissia, actually the Cyclades' smallest island, running up second. In between are Iraklia, Schinoussa and Donoussa, each of which has very few shops.	➢ Absent in the Greek source text. ➢ Information of secondary importance compared to the function of the page in question. ➢ The variety of shopping options is already highlighted in subsequent paragraphs (see tables below).

Therefore, I made the discourse more appealing and fluid and used the assertion «*distribuiti come un mosaico colorato*» to convey an immediate and picturesque image — but one that still corresponds to reality from my personal knowledge — and addressed readers directly with the use of *voi* to warm the ToV:

Come in tutte le isole greche, la maggior parte dei negozi si trova nella città principale, la Chora, distribuiti come un mosaico colorato sul lungomare e nella storica Città Vecchia. Ma ne troverete decine anche nelle altre località dell'isola, soprattutto quelle più grandi e popolate.

Table 25: Comments on English Text (Ref. Full Translation in Chapter 2.18)

On all the islands, the stores are usually found in Chora, the term for "main town," with the exception of Naxos, that boasts pockets of shopping areas in the larger, more populated villages, beachside town and historic Old Town.	➤ Absent in the Greek source text. ➤ No longer addressing users directly: loss of "you," the ToV turns cold.

The need to better articulate the content led me to amplify sentences: examples include «*eccellenze enogastronomiche in vetrina,*» «*invitante offerta di prodotti locali,*» and «*si apre un ventaglio di*». For consistency, I continued to address the target audience directly, while online research on the most frequent keywords and collocations in Italian helped me articulate the communication more creatively and to negotiate the distribution and appeal of the information:

Tra le eccellenze enogastronomiche in vetrina, potrete scegliere tra un'invitante offerta di prodotti locali come formaggi, miele, liquori, distillati ed erbe aromatiche, mentre per i vostri souvenir si apre un ventaglio di oggettistica artigianale in legno o ceramica, di articoli da ricamo e di manufatti artistici in marmo naxiano.

Table 26: Comments on English Text (Ref. Full Translation in Chapter 2.18)

Special things to look out for include local food products such as cheeses, honey, spirits and liqueurs, herbs, crafts made of wood, ceramics, embroidery and works of art made with Naxian marble.	➤ Absent in the Greek source text. ➤ It continues with the use of the impersonal form: a list of products with a neutral ToV but an indirect promotional function.

3.11 Analysis of the section "Prodotti del territorio"

The valorisation of a destination includes the products of the land. In localization process, the translator should remember that behind every language there is a culture based on different beliefs and values. Greek culture, like Italian culture, places great value on the presence of unique, genuine, and high-quality products from their lands. The more variety, authenticity, and distinctiveness a region offers in terms of products, the more it is considered culturally valuable and attractive — hence the need to use

specific words that (even if seemingly randomly placed in the text) praise the products and win the reader's trust, giving them the perception of a respectful, realistic, non-invasive, and therefore all-the-more-credible and appreciable form of promotion.

Aware of the importance of this aspect for Italian users, I maintained the intention and ToV of the source text but created an improved translation. I focused on a ToV that was warm, friendly, capable of creating expectation, reassuring (as in the part referring to traditions and the passing of generations), easy to understand, and immediate in its message. Enrichment of the text and a "colouring" of the sentences were unavoidable: examples include «*ecco allora che […],*» «*più comuni ma più sincere,*» «*e non finisce qui,*» «*per addolcire i cuori di […],*» and «*e le patate […] non sono da meno.*» These portions of the discourse were not present in the source text; I added them because a literal translation lacked fluidity and was poorly connected. Such expressions add colour, lighten the text, and act as connectors between sentences.

To facilitate the reading and decoding of a specific passage and to reduce the effect of extraneousness, I omitted a long list of cheeses and vine varieties that sound difficult for Italian-speaking users, selecting only a few that are easier to pronounce. The English translation, however, lists all of them. Had it been possible to consult the author, I would have asked them to select two or three qualities of cheese from those they consider most remarkable. As this was not possible, my choice was based on a simple phonetic criterion and on my personal tasting and knowledge of local products. Ultimately, I found that even in the English version, there are omissions and amplifications of texts, as will be seen in the following tables.

L'isola è famosa anche per i suoi formaggi di qualità; tra le molte varietà, sono rinomati il graviera e l'afromyzìthra di Naxos.

Table 27: Comments on Source Texts (Ref. Full Translation in Chapter 2.19)

Η Νάξος είναι διάσημη για τα μοναδικά τυριά της, όπως αρσενικό, γραβιέρα Νάξου, μυζήθρα, ξινομυζήθρα, τουλουμοτύρι, ανθότυρο, αφρομυζήθρα Νάξου, θηλυκοτύρι, κεφαλοτύρι, κοπανιστή, λαδοτύρι, μανούρι.	*Naxos is also renowed for its unique cheeses, such as arseniko, gruyere, myzithra, xinomyzithra, touloumotyri, anthotyro, afromyzithra, thilykotyri, kefalotyri, kopanisti, ladotyri, manouri.*
Literal translation:	➢ Transliteration of the local cheese varieties: difficult phonetics and unfamiliar to the international

Naxos è famosa per i suoi formaggi, come l'arsenicò, il graviera di Naxos, il myzìthra, lo xinomyzìihra, il tulumotyri, l'anthòtyro, l'afromyzìthra di Naxos, il thilikotyri, il kefalotyri, il kopanistì, il ladotyri, il manuri. ➤ Among these cheeses, I chose to mention a few of the most well-known in the local food and wine culture.	audience; the text is weighed down due to the reading difficulty. ➤ The conjunction "and" is missing at the end of the list after the last comma.

Localization often involves the inclusion of additional information or the removal of references that are unsuitable or incomprehensible to the target market. The translator must propose culturally accepted terms and act on those that need appropriate disambiguation.

Another characteristic of tourism language is the extensive use of superlative adjectives. I have enriched the discourses with the collocation *sincere* referring to wine varieties (which is quite common in Italian) and the superlative *pregiatissima* combined with *qualità,* which is an equally frequent collocation in Italian. The use of common phrases and collocations provides a sense of familiarity to the user and facilitates openness to what is new or unfamiliar.

Come racconta la mitologia greca, Dioniso, dio del vino, dell'allegria e del divertimento, nacque proprio a Naxos, e su queste terre piantò il suo primo vitigno. Ecco allora che il mito si fonde con queste terre, che oggi ci regalano molte tipologie di vitigni e di vini locali. Tra i vini, citiamo le varietà da tavola più comuni ma più sincere, come il Rosakì, il Sultanina e il Fràula.

E non finisce qui: oltre a un buon vino, l'isola produce un eccellente miele di timo, per addolcire i cuori di grandi e piccini.

L'isola è famosa anche per i suoi formaggi di qualità; tra le molte varietà, sono rinomati il graviera e l'afromyzìthra di Naxos. E le patate di Naxos non sono da meno: hanno una storia, un sapore e una qualità pregiatissima che le hanno rese famose in tutta la Grecia continentale.

Table 28: Comments on Source Texts (Ref. Full Translation in Chapter 2.19)

Επίσης, η Νάξος παράγει εξαιρετικό θυμαρίσιο μέλι και καλό κρασί και η ελληνική μυθολογία θέλει το Διόνυσο, το θεό του κρασιού και της διασκέδασης, να γεννιέται στη Νάξο και να φυτεύει το πρώτο κλίμα […]. Literal translation:	*The island also produces excellent thyme honey and good wine, while the potatoes of Naxos have a history, taste and fine quality that has made it famous.* ➤ Potatoes are mentioned in the English text, but they are curiously

Naxos produce anche un eccellente miele di timo e un buon vino. La mitologia greca vuole che Dioniso, dio del vino e del divertimento, sia nato a Naxos e vi abbia piantato il primo vitigno […].	absent in the Greek one (however, there is another page on the site entirely dedicated to this famous vegetable of Naxos). Since it is preferable to consider each page of a site as autonomous, I decided to translate this small part from English to Italian, inserting it in this section.
➢ Typographical error in Greek: *κλίμα* (*clima* in Italian and "climate" in English) instead of *κλήμα* (*vitigno* in Italian and "vineyard" in English). This is a case of homophonic words with different meanings and spellings.	➢ Grammatical error in the verb "to have" in the singular tense, referring to a plural subject: "has made" instead of "have made."

Table 29: Comments on Source Text (Ref. Full Translation in Chapter 2.19)

Οι οινοποιήσιμες ποικιλίες που υπάρχουν στη Νάξο είναι κυρίως το Αηδάνι, το Ποταμήσι, το Φωκιανό, η Μαντηλαριά και τοπικές ποικιλίες. Literal translation: I vitigni presenti a Naxos sono principalmente l'Aidàni, il Potamìsi, il Fokianò, il Mantilarià e altre varietà locali.	➢ Absent in English. The fellow translator likely decided not to burden the reader with a further list of difficult-to-pronounce terms, having already listed the names of the cheeses.
➢ The above list of vine varieties, besides burdening readability, is probably unknown to the Italian user. Therefore, I considered this information irrelevant and omitted it.	➢ There is a further loss in the English text: the final paragraph, concerning meat, olive oil, and olives, has not been translated. As these are renowned products in the Aegean region, it would have been appropriate to include this information as well. Therefore, I decided to translate it since it is appreciable from the point of view of the Italian target market.

3.12 Analysis of the section "Sapori e cucina"

The "culture of eating well" (renowned as *"cultura del mangiar bene"* in Italian) is notoriously important for the Italian target audience. Indeed, no Italian tourism website fails to dedicate an entire page to the quality, variety, typicality, and gastronomic specialties of an area or region. Even more so, the language of food and wine tourism has the mission of communicating the culinary specificities of a tourism location and building a universally appreciated recognition around them. Even in Greek culture, it is a value to be conveyed to, and shared with, visitors, as the ToV throughout the section demonstrates. The tone is warm, communicative, and at times oneiric in evoking feelings, as when it refers to the scents of the earth and the sea. It also establishes links with images of the past, creates expectations and a desire to savour,

addresses all palates, and brings with it a call to the authenticity of the past. The lexicon powerfully generates images and romantic nostalgia for culinary and food and wine values that have been handed down through the ages. The spur to action is barely disguised, and the AIDA model is well constructed and equally replicated in the English translation.

In conceiving the translation strategy, I wanted to match this register and, if possible, exceed the source text in terms of its effect on the reader by reproducing the sensory connotation conveyed by the Greek corpus. A bit of *transcreation*, without losing sight of the need to faithfully convey the author's concepts, led me to rework the source texts to achieve an impactful but non-invasive result, taking careful account of the context and socio-cultural values for which the promotion is intended. Rather than verifying whether the translation conforms to the source text, it is important to check whether, in each market, the emotions can be easily decoded by the consumer and whether these emotions are experienced as credible in relation to the product or service. Food, too, is an emotion to be conveyed through texts and web writing, as it represents a gratification of the senses that needs to be pre-tasted in the traveller's mental picture. As illustrated in the following tables, I reformulated and amplified the translation compared with the source texts.

La cucina naxiana sa catturare, sa avvolgere i sensi, sa come sorprendere per la sua genuinità e la sua prelibatezza.

Table 30: Comments on Source Texts (Ref. Full Translation in Chapter 2.20)

Η Ναξιώτικη κουζίνα ξεχωρίζει για την αυθεντικότητα και τη νοστιμιά της.	*Naxian cuisine stands out for its authenticity and flavor.*
Literal translation: La cucina naxiana eccelle per la sua genuinità e la sua squisitezza. ➢ Remarkable amplification of my Italian text without loss of meaning; I used rich and persuasive language to give more rhythm to the utterance.	➢ A common element throughout the site is the English translation with the use of the US spelling instead of the UK spelling, such as with "flavor," "color," and "snorkeling," instead of "flavour," "colour," and "snorkelling." This is probably attributable to the translator's language education or origins.

È una cucina che profuma di terra e di mare, ricca di prodotti dal sapore unico e ispirazione per molti piatti originali, gustosi e sani.

Table 31: Comments on Source Texts (Ref. Full Translation in Chapter 2.20)

Είναι μια κουζίνα που ευωδιάζει αρώματα της γης και της θάλασσας, που είναι γεμάτη προϊόντα με γεύση μοναδική, ιδανική βάση για φαγητά πρωτότυπα, γευστικά και υγιεινά. Literal translation: È una cucina che profuma di terra e di mare, ricca di prodotti dai sapori unici, base ideale per piatti originali, gustosi e sani. ➥ The verb *ευωδιάζει* (= *profuma*) conveys an immediate emotion; the reader can imagine and smell the scents of the dishes.	*It is a cuisine replete with fragrances of the earth and the sea, full of products of unique taste, and ideal base for novel, tasteful and nutritious dishes.* ➥ In English, the same emotion is conveyed readily with the plural noun "fragrances." ➥ Similar morphosyntax between Greek, English, and Italian.

In the following paragraphs, I had to negotiate the repetitive presence of the lexeme "elements" in both Greek and English texts. In Greek and English, the term can be used in the gastronomic and culinary spheres, while in Italian it needs to be contextualised and is not always appropriate. Furthermore, from a stylistic point of view, in Italian, it is preferable to avoid lexical repetitions in the same block of text. Thus, I adopted other terms, such as *ingredienti* and *specialità*:

Un distillato di specialità diverse, provenienti da una tradizione culinaria generosa e antica, si combina a ingredienti semplici e senza pretese, proprio come la terra che li ha generati. Con sapori, colori e profumi come quelli dell'ulivo, dell'uva, del timo e del cedro.

Table 32: Comments on Source Texts (Ref. Full Translation in Chapter 2.20)

Η Ναξιώτικη κουζίνα κουβαλάει το απόσταγμα πολλών διαφορετικών στοιχείων ενός πλούσιου και μακραίωνου πολιτισμού. Στοιχείων λιτών και ανεπιτήδευτων, όπως είναι ακριβώς και η γη που τον δημιούργησε. Με γεύσεις, χρώματα και μυρωδιές, όπως της ελιάς, του σταφυλιού, του θυμαριού και του κίτρου. Literal translation: La cucina naxiana è un distillato di molti elementi diversi, provenienti da una cultura ricca e secolare. Elementi frugali e senza pretese, proprio come la terra che li ha creati. Con sapori, colori e profumi come quelli dell'ulivo, dell'uva, del timo e del cedro.	*Naxian cuisine carries the distillate of many different elements of a rich and age-old culture.* *They are frugal and unpretentious elements, exactly as those of the earth where the culture sprang from. With flavors, colors and fragrances such as those of the olive tree, the grapes, the thyme and the citrus fruit.* ➥ Semantic translation error: *κίτρο* corresponds to a specific fruit, the *cedro,* for which the English translation is "citron" and not "citrus fruit." ➥ The use of the article "the" before the terms grapes, thyme, and citrus fruit is unnecessary.

➤ In Italian, the adjective *frugali* was inappropriate, as it had a negative connotation and could convey the image of a poorer-quality cuisine with little choice for the consumer. It would be a contradiction in content since, so far, the emphasis has been on the variety and richness of the products and the local cuisine. In Italian «*ingredienti semplici»* expresses the concept of authenticity that underlies both simple and elaborate dishes.	

The author continues to speak of simplicity and local ingredients, but in a different block of text. Both for the purposes of localization and to conform to the style of promotional tourism language, I modified and amplified the text to achieve a more appealing impact on the user, as in the final assertion «*[…] in un trionfo di gusti che […].*» At the same time, I rendered the concept of the "ancient that survives to the present day" by placing the verb *tramandare* (which contains the concept itself) at the beginning of the aside, and, in order to avoid the repetition of the concept *prodotti genuini,* I opted for replacing it with *sinceri*:

La semplicità dei mezzi di un tempo è tramandata in molti piatti fantasiosi di oggi, realizzati con ingredienti locali e prodotti sinceri, in un trionfo di gusti che delizia anche i palati più esigenti.

Table 33: Comment on Source Texts (Ref. Full Translation in Chapter 2.20)

Η λιτότητα των μέσων των παλαιοτέρων εποχών αποτυπώθηκε σε πολλά και ευφάνταστα πιάτα, κατασκευασμένα από ντόπια υλικά και αγνά προϊόντα που, σε πείσμα του χρόνου ενθουσιάζουν και τους πιο απαιτητικούς.	*The frugality of the means of ages past is reflected in many imaginative dishes made with local materials and pure products that defy time to excite even the most demanding palates.*
Literal translation: L'austerità dei mezzi di un tempo si riflette in molti piatti fantasiosi, realizzati con ingredienti locali e prodotti genuini i quali, nonostante il passare del tempo, deliziano anche i più esigenti.	➤ Materials: this is a literal translation from the Greek *υλικά,* which means both "materials" and "ingredients" — the latter when related to cooking. In English, however, it seems inapplicable in this context and could be a case of misinterpretation.

Again, to stimulate dialogue between source and target audience and for stylistic consistency with what I had previously implemented, I introduced the final spur

to action by addressing the users directly with the plural "you = *voi*." This tactic has not been implemented in either Greek or English:

Fatevi quindi conquistare dall'equilibrio dei sapori e dall'autenticità della cucina naxiana […]

3.13 Analysis of the section "Vita notturna"

Notable on this page of the site, in both the Greek and English versions, is the wide use of ego targeting, a technique that was not extensively used in other sections. The ToV remains warm, oneiric, and engaging, and is reinforced by the use of imperatives and verbs that, at a semantic level, express and invite action. The description of products and services is concentrated in a few paragraphs full of striking images and appeals to relaxation, carefree, and amusement for all tastes, appealing to the playful, emotional side of the holiday. Emotional appeals are achieved through a variety of keywords, such as the verbs listed below, although there are similarities and differences between the two linguistic systems:

- *indulge* > lexeme absent in the Greek prototext
- *χορέψτε* (It. *ballate*) = dance
- *πιείτε* (It. *bevete*) = drink, sip
- *χαθείτε* (It. *perdetevi*) = lose yourself
- *δοκιμάστε* (It. *assaggiate*) = lexeme absent in the English text
- *δείτε* (It. *guardate/contemplate*) = watch

These are some of the frequent keywords in the language of tourism that (although part of common parlance) when placed in the right context, have a subtle advertising and promotional function.

For the purpose of correct localization, as in the English translation, I felt that an explicitation was necessary. I added a description of an alcoholic drink that might be unknown to Italian users, comparing it (through personal knowledge) to a well-known national spirit, thus bringing the reader closer to something known and familiar. The extraneousness effect of using foreign words should always be reduced or compensated for, where necessary, by clarification.

I also created several paragraphs from a single paragraph in the source text in order to enhance the fluidity of the texts and the spurs to action, as well as to make the periods clearer in Italian (even if I lengthened them, as was implemented in the English translation). Web translation typically requires a capacity for synthesis without sacrificing clarity, two requirements that can often stand in the way of each other. In this case, too, I had to expand the texts:[113]

Lasciatevi coinvolgere dalla vita notturna di Naxos, ballando al ritmo di musica greca e internazionale.

Rilassatevi sorseggiando del vino naxiano, bevendo cocktail dal gusto esotico o assaggiando il rakòmelo, bevanda composta dal rakì, un distillato simile alla grappa italiana, aromatizzato con miele e spezie regionali.

Perdetevi nel labirinto delle stradine animate della Città Vecchia, oppure contemplate la luna seduti in un bar in riva al mare, in compagnia delle onde.

Table 34: Comment on Source Texts (Ref. Full Translation in Chapter 2.21)

Χορέψτε σε ελληνικούς και ξένους ρυθμούς, πιείτε ναξιώτικο κρασί και ρακόμελο, δοκιμάστε εξωτικά κοκτέιλ. Literal translation: Ballate a ritmi greci e stranieri, bevete vino naxiano e rakòmelo, assaggiate cocktail esotici.	*Indulge in Naxos's nightlife…* *Dance to the tune of Greek and foreign rhythms, sip excellent Naxiot wine, drink exotic cocktails and the local raki spirit with honey, rakomelo.* ➢ Spur to action through the use of keywords in both English and Greek texts.

Table 35: Comments on Source Texts (Ref. Full Translation in Chapter 2.21)

Χαθείτε στους πολυσύχναστους δρόμους της Παλιάς Πόλης και δείτε το φεγγάρι σε μπαράκια δίπλα στο κύμα. Literal translation: Perdetevi nelle frequentatissime strade della Città Vecchia e osservate la luna nei bar in riva al mare.	*Lose yourself in the labyrinth of small streets with restaurants and bars in the Old Town or watch the moon while sitting at a seaside bar along the port's promenade (known as the paralia) or by the beaches along the coast such as Agios Georgios, Agios Prokopios, Plaka, and Agia Anna.* ➢ Preferable stylistic choice: *"[…] including Agios Georgios […]."* ➢ Part of the English text absent in the source text.

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[113] The message must be appealing and immediate through a simple linguistic structure so that it resonates and remains in the user's memory. Clear references to amusement and to emotional experiences must be conveyed with a common vocabulary (typical of the language of tourism).

3.14 Analysis of the section "Dove dormire"

This section's heading translated into English is «Accommodations.» Its Italian correspondent frequently repeats in the web with the labelling[114] *Dove dormire.* In the Greek prototext, there is a different wording, «*Διαμονή στη Νάξο,*» which in Italian literally means *Soggiorno a Naxos.* A literal translation would have been unusual and not entirely clear as to the exact content to which the page refers. This is a further example of how different heading syntagmas can be represented in different language systems; in fact, they play a fundamental role in the web language and require special attention in both their conception and translation. Clear and short headings are a demonstration of respect towards the user, as they help them find their way without wasting time — and the users reciprocate this respect by remaining on the page and reading the content.

My analysis for this section immediately highlighted the diversity of the English translation of the source text. This was likely a functional choice for the subject matter, which is aimed at an audience of different nationalities and cultures with different accommodation needs for their visits. The ToV of the Greek text is warm, addresses the readers directly through the use of the imperative, represents an indirect spur to action, and describes the options in a few lines, ensuring that the user quickly finds the information they are seeking. In English, however, the impersonal form has been preferred, which is colder in tone but still clearly geared towards a promotional function. In my translation, I chose to follow the structure of the source texts and merge them with additional information provided by the English translation, enriching the text with verbs and lexemes such as *assaporate* and *magia* and adding a few sentences to refine the cohesion of the content between paragraphs.

Table 36: Comments on English Texts (Ref. Full Translation in Chapter 2.22)

When it comes to the accommodations on Naxos island, three words that may best describe it are: Value for Money. Naxos offers the luxury of choice when it comes to choosing where to stay.	➢ Free translation: parts of text absent in the Greek prototext. ➢ Spelling error: capital letter not used in the word "island."

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[114] Term indicating the headings of navigation links, which must be functional to the content of the page to which they refer.

The endless stretch of coastline and several beaches dotted along it, means travellers to Naxos can expect to stay close to a beach, and not just any beach, but some of the most beautiful in Greece and the Cyclades.	➢ Free translation: text absent in Greek.
The types of accommodations on Naxos range from one-star to five-star and villas for those seeking a more luxurious home away from home during their stay.	➢ Free translation: text absent in Greek.

Below is part of my translation and an extract of the source texts that I enriched (see literal translation in Table 37.) On the same page appears an extensive list of hotels, with button-links leading directly to their sites for bookings, so I thought it convenient to add a final spur to action with an explanatory function:

Assaporate la magia del risveglio in un hotel fronte mare, in prossimità delle spiagge tra le più belle delle Cicladi, in una camera a Chora oppure in uno dei pittoreschi borghi dell'isola. Resterete incantati e tornerete soddisfatti.

Voglia di vacanza?[115] *Consultate l'elenco che segue e prenotate subito il vostro soggiorno a Naxos!*

Table 37: Literal translation of Source Texts (Ref. Full Translation in Chapter 2.22)

	Literal translation:
Είτε ψάχνετε για ξενοδοχείο δίπλα στη θάλασσα είτε για κατάλυμα κοντά στη Χώρα ή σε κάποιο από τα πανέμορφα χωριά του νησιού σίγουρα θα μείνετε ικανοποιημένοι.	Sia che cerchiate un hotel sul mare, un alloggio vicino a Chora o in uno dei bellissimi villaggi dell'isola, rimarrete sicuramente soddisfatti.
Μη χάνετε λοιπόν χρόνο και κλείστε τώρα τη διαμονή σας στη Νάξο!	Non perdete tempo quindi, e prenotate subito il vostro soggiorno a Naxos!

3.15 Analysis of the section "Come arrivare"

This section, which is too lengthy in terms of text and web page length,[116] highlights the This section, which is too lengthy in terms of text and web page length, highlights the pitfall of over-lengthening the text and the usefulness of resorting to interactive tools that streamline the reading. In my translation process, I economised

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[115] Web writing and web translation often incorporate elements typical of spoken language, such as interjections and colloquial elements (e.g., *voglia di…?, dunque, allora*). To the detriment of the formality typical of traditional written texts, their use is justified by the fact that one cannot rely on the prolonged attention of the user.

[116] Reference to the site page: Τα Βασικά: Πώς θα Φτάσετε στη Νάξο | Νάξος & Μικρές Κυκλάδες (naxos.gr) – consulted on 20/03/2023.

as much as possible on the content, as was done in the English translation, although with a not-entirely-satisfactory result. At the same time, as I explain later, I had to expand some of the contents for the Italian target audience. The following is a list of the critical points that I identified:

- redundant content and a paragraph repeated twice, likely due to an oversight or insufficient revision of the texts;

- much detailed information that can be easily found with a few clicks on the web or from a mobile phone, such as the daily frequency of airplanes and ships at different times of the year and other similar details;

- the presence of other information that may change from year to year, making them obsolete, as in the case of changes due to particular contingent situations of airlines and shipping companies or due to the possible implementation of the offer by the establishment of new companies;

- a poor user-friendly organisation of the text, which gives the reader a chaotic impression and forces them to scroll up and down the page, failing to find an immediate point of reference that leads to their topic of interest.

Unfortunately, these are elements that can discourage and alarm a potential visitor. A page designed in this way gives the impression that reaching the place is a difficult undertaking and that the journey requires a great deal of organisation and time. Indeed, I was tempted to abandon the page after the first few paragraphs and experienced a sense of discouragement. In Greek, the labelling of the section is *«Τα Βασικά: Πώς θα Φτάσετε στη Νάξο,»* faithfully translated into English as «The Basics: How to Get to Naxos.» Given the verbose content of the page, the user may feel, with some anxiety, that in addition to the "basic" information listed on the page, they should look for additional information elsewhere. It is highly inadvisable to generate such feelings in the potential tourist, who wants to know how to reach the desired destination quickly and easily. It will then be up to them to research the various options and organise their trip according to their needs and departure location.

To meet the requirements of web writing, information on how to reach a tourism destination should be structured as follows:

- how to reach the destination (by airplane, boat, etc.) and via which airport, port, etc.;

- possible indication of connections to/from airports or ports;
- duration of the flight or sea trip (optional, as it can be found on the companies' websites or can be evaluated in agreement with the client at the localization stage).

All remaining matters are part of a travel organisation "package" that can be explored further at a later stage, taking advantage of the broad freedom of access to information that today's digital world provides.

The biggest difficulty I encountered in this process was negotiating the loss of certain parts of the text in favour of concision (although even my translation is not particularly brief). To resolve this latter problem and to improve the user's experience when navigating the site, I separated the topics by the labelling *«In aereo»* and *«In nave,»* assuming that they were *anchor links*[117] with a fast page *scrolling* function. In this way, the user is able to directly choose which of the two options is of interest to them and has a shorter text to read, which is less time-consuming and results in an increased dwell time on the page.[118] It is important to provide the user with a logical structuring of the text; texts of a certain size are usually subdivided into different levels of interactivity or, if they are moderately long, subdivided into paragraphs per content and separated by line breaks. In addition, clues such as bold type, summary headings, and subheadings should be used to lead quickly and clearly to the content, even if that content consists of only a few lines. The localization strategy did, however, lead me to add some information of basic interest to Italian users, such as information on airports and ports of departure and arrival from Italy, which, of course, are not present in the Greek and English texts.

Regarding the ToV of the entire section, which I also reproduced in my translation, although the author addresses users as a plurality with the use of *εσείς (= voi,* you*)*, the tone remains neutral. As observed in this chapter, it is preferable *to talk* to users rather than simply give them information. However, the register is mediated by the ego targeting, with a dialogue-like effect that attempts to maintain the purpose of the page content, which is to inform and instruct users.

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[117] Anchor links are links that, when clicked, activate a scroll effect on the same page, leading directly to a specific section.

[118] As seen in Chapter 2, any in-depth information or references should be indicated by internal or external links.

CONCLUSIONS

The site examined, belonging to the institutional genre that promotes the tourism product on both the Greek and foreign markets, must facilitate contact among tourists, the region, and tourism service providers. Sites of this type have a highly informative perspective, with the communicative aim of persuading users to choose a specific destination. The ToV of the source language is neutral–oneiric and tends towards a warm tone[119] on most pages according to the content presented. This style suggests that the author aims to address a medium-demanding target audience that seeks all the comforts of the tourism experience, as well as promote the island of Naxos as a unique and distinctive destination compared with numerous competing Cycladic islands. These characteristics are also found in the English translation, which is somewhat literal in certain portions.

The purpose of the site is to reach and inform users. Therefore, communicating effectively is essential for all levels of users, but it is particularly important when promotional and commercial aspects are involved. Although the message is fundamentally informative, it is aimed at persuasion and must draw on common informal orality, astute lexical strategies, and technical terminology. In fact, tourism language is characterised by a specialised language, with a tendentially simple structure in which a restricted range of morphosyntactic constructions and a lexicon in part composed of semi-technical and common lexemes are used. Therefore, the texts of some sections or portions of the site should be modified in order to reach all types of users more effectively.

The Greek language, like Italian, is more verbose than English and is characterised by an elaborate style. In comparison, the English language has an advantage in the communicative–promotional process, as it can easily condense a particular meaning into a few words. On the one hand, English features a direct, explicit, and personal style, manifested, for example, by the use of the pronoun "you," which pays no attention to position in terms of hierarchy or authority. Italian and Greek,

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[119] The Tone of Voice is neutral in the sense that it is neither cold nor excessively warm. It tends towards warm because it establishes a relationship with the audience by addressing it directly through using the second-person plural pronoun, maintaining a serious and authoritative position without becoming formal or authoritarian. It is oneiric because it attracts attention through images, stories, myths, atmospheres, and sensations.

on the other hand, present a more refined linguistic style, rich in linguistic and figurative metaphors that define the context of communication, which takes hierarchies into account. The advantages of English are also reflected in the translation of menus, headings, and button-links. In fact, if the length of these graphical elements has not been pre-arranged for translation, there may not be enough space for the Italian text, which is usually longer than its English equivalent. Moreover, many English words (as well as several Greek verbs that I came across during this translation) have no equivalent in Italian, which often requires the use of periphrases, amplifications, or idioms. Interestingly, English and Italian differ in their communication styles, behind which lie, indeed, two different cultures. These differences must be considered in order to enable the translation process; otherwise, there is a risk of creating misunderstanding in the target language.

The English used on the site serves as a *lingua franca*[120] since it is addressed to a tourist population of different nationalities and, accordingly, must be clear and transparent. Because the content is not addressed to a precise target market, a true English localization is not feasible. Nevertheless, I found a few typographical, punctuational, and semantic errors. These inaccuracies indicate an insufficient final, general revision or a lack of additional revision by a native English-speaking translator, as would be the norm when translating into a foreign language. Unfortunately, the need — or the choice — to contain costs and the tight deadlines imposed by the market can lead to skipping this important final step. A well-translated site, without errors or inattentions, is more attractive, credible, and appreciated (and therefore consulted) by users, whether in the readers' native tongue or lingua franca. Similarly, web users prefer reading content in their own language because they feel more comfortable and are therefore more likely to take advantage of products, services, or destinations.[121]

As analysed in Chapter 3, some sections of the site are excessively verbose[122] and negatively affect the audience's level of interest. Hence, while translating, I had to address this aspect by transferring the information in a more concise yet appealing

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[120] «Any of various languages used as common or commercial tongues among peoples of diverse speech».
Merriam-Webster.com Dictionary, https://www.merriam-webster.com/dictionary/lingua%20franca – consulted on 9/07/2023.

[121] A survey conducted by Common Sense Advisory Research revealed that most web users prefer to interact with sites translated into their native tongue: https://csa-research.com/Blogs-Events/CSA-in-the-Media/Press-Releases/Consumers-Prefer-their-Own-Language – consulted on 03/07/2023.

[122] In addition to the «How to get to Naxos» page, the pages related to the island's history are quite verbose as well.

manner. The translator, as an effective web writer, must know the conventions of digital document writing and be aware that a page could be read by users who are not familiar with the other pages on the site. Users may have landed on the page by following a link from another site or by typing keywords into the search engine. If, as a first contact, the user lands on a page with verbose content, this may dissuade them from reading the page, and presumably they will not read the other pages on the site either.

The site's content, however, is exceptionally exhaustive. Excluding the points examined in Chapter 2 regarding the difficulties of adapting texts designed for print media to the web medium, the language used demonstrates that the author has committed to providing the visitor with all of the information and positive impressions they need to choose Naxos as a tourist destination. The purpose of stimulating the interest of tourists and persuading them is achieved by using a language that is at times sophisticated, at times popular and direct, but on the whole effective. I believe that the language could be improved for the reasons previously stated concerning web writing. In my translation proposal, I attempted to recreate the same positive dimension, focusing on producing texts that are as target-oriented as possible. Less positive aspects of the site include the absence of links to other pages within the site sections' texts and a lack of graphic expedients such as bold typeface (which appears only in the headings). The lack of internal links makes the user search in the various drop-down menus for the content they want to learn more about, which may have a negative effect on their dwell time on the site. Furthermore, the absence of bold typeface in phrases and keywords does not help the readability of texts. Thus, in the translation proposal, I included simulated links to the site's other sections, including simulated external links to help the SERP ranking.[123] In the «How to get to Naxos» section, both the Greek source text and the English translation present hyperlinks in clear text — that is, preceded by "www" + domain name. However, it is preferable to title them with words or phrases that clearly indicate the content to which the underlying link refers (as in my translation in Chapter 2.23).

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[123] On June 22, 2023, as a result of my Google search using few generic keywords in Greek and English, the site was positioned on the fifth and fourth pages of the SERPs, respectively. Given the official, hence authoritative, nature of the site, this is not a satisfactory result for reaching national and international markets. Moreover, SEO optimization should be improved in both Greek text and any related translations. However, the combinations of keywords are countless, and the result of my search could change by using different keywords.

With this paper, I aimed to demonstrate how much work, study, and research form the basics of a translation, starting with the identification of the register, tone, and purpose of the text and ending with adaptations, amplifications, deletions, and localization for the target market. A margin of unfaithfulness to the source text and a certain amount of negotiation are inevitable in every translation, as is the need to understand when to retain the source text's linguistic formulations in the target text and when to create new formulations. In addition, the translator plays the role of consultant, as they must be able to advise the client. For example, in my case, I would have advised introducing the use of internal and external links in all sections of the site in both Greek and English, rather than just in the Italian translation. The localization process, addressed in Chapter 1.2, involves additional aspects such as graphics, colours, and images. If the translator identifies, among these, an aspect that is unsuitable for the target culture, they have a duty to bring this to the author's attention in order to make any adaptations or minimise the negative impact. Likewise, the translator must conduct research on the competition to study which industry-specific terminology and language are appropriate to distinguish their client from competitors. Ultimately, today's translator must have a basic knowledge of several additional notions in addition to specialised translation, ranging from marketing and SEO optimization to the digital tools implemented on websites. They must also be an excellent digital researcher and a highly curious person, striving to know as much as possible about the cultures they are translating from in order to better adapt contents to the target culture. The translator is, in essence, a true "cultural omnivore."

In the digital age, the spread of online machine translation (MT) and its accessibility have created the illusion among non-specialists that they can translate any subject into any language without the intervention of a specialised translator. Although current developments in MT are appreciable, the translation output has not attained sufficient quality.

The usefulness of these tools lies in the search for the general meaning of a text without any pretension and accepting possible errors, omissions, or mistranslations that MT brings. In fact, MT produces a mere literal translation (including the positioning of punctuation) regardless of the nationality of the target audience, and it is unable to

achieve the level of nuance and semantic exhaustivity achieved by a human translator. Examples include the following:

- errors in gender and number of nouns, not consistently translated correctly, as well as errors in verb tenses and modes;
- idiomatic expressions translated literally and, therefore, meaningless in the target language;
- multiple options for expressing a concept in a different way, which MT cannot offer;
- a variety of synonyms and their contextualisation;
- specialised technical languages;
- terms that change meaning depending on the context, as well as the appropriate language and register for the text's intended use.

To translate a text correctly, it is not enough to simply know grammatical and syntactical rules or to have an extensive knowledge of the vocabulary of a given language; it is also necessary to know the speaker's mentality. For example, can a machine understand the difference in mentality between an Italian-native speaker and a Swiss-native speaker from the Italian-speaking region of Switzerland? Although they share the same target language (and leaving aside regional specificities), their cultures, market characteristics, and overall mentalities differ. The same applies to English speakers and speakers of other languages across the globe. The recent appearance of Artificial Intelligence (AI) as a generative language model (ChatGPT)[124] has also raised questions about the reliability of the translations it produces and how it will impact future developments in the translation profession. In my opinion, neither MT nor AI, at present, can match the exceptional levels of creativity of the human mind, especially when it comes to persuasive writing. Creativity, colour, nuances, and the ability to express the same concept in many different ways are characteristics of the linguistic ability of the human mind, and its imagination (also pertinent in the field of translation) cannot yet be surpassed.

The translator understands the impact of words and *recreates* it for another culture; a machine cannot understand this concept.

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[124] The acronym GPT stands for Generative Pre-trained Transformer.

In conclusion, when managing the process of localization or the application of linguistic and textual conventions to specific areas, only the human translator can achieve a targeted, stylistically adequate, and creative translation output. In light of these considerations, therefore, translator's professionalism is fundamental to the optimal achievement of the author's purpose, whether it is selling, promoting, informing, debating, making oneself known, or simply narrating.

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