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**MODERN  
GREEK IN  
DIASPORA**

An Australian  
Perspective

**Angeliki Alvanoudi**



## Modern Greek in Diaspora

“This is the first investigation ever of Greek spoken by the immigrant community in the Australian state of Queensland. Based on participant observation and over twenty hours of audio- and video-recordings, Angeliki Alvanoudi addresses borrowings from English and code-switching of various kinds by first- and second-generation Greek migrants, and also the social factors which facilitate the maintenance of Greek in diaspora. Clearly written and well-argued, this book is a major contribution to linguistic knowledge. It will be of interest to a wide range of students of linguistics.”

—Alexandra Y. Aikhenvald, *Distinguished Professor,  
James Cook University, Australia*

“This book brings to light the Greek language as spoken in an immigrant community in Australia. It makes an important contribution by describing how code switching is used in this community and by providing readers with original and rich data concerning language contact-induced changes. Methodologically, it efficiently integrates perspectives from contact linguistics with interactional approaches to language use.”

—Argiris Archakis, *Professor, University of Patras, Greece*

“With this book, Angeliki Alvanoudi has rightfully earned a place in the growing field of Modern Greek diaspora studies. Her detailed account of a wide array of (socio)linguistic phenomena emerging from the contact between Greek and English in the lesser-known Greek community of Cairns will serve as a valuable reference point for scholars working on Greek diasporic communities across the world for years to come.”

—Petros Karatsareas, *Lecturer, University of Westminster, UK*

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# Modern Greek in Diaspora

An Australian Perspective

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macmillan

Angeliki Alvanoudi  
Department of Linguistics and  
Institute of Modern Greek Studies  
Aristotle University of Thessaloniki  
Thessaloniki, Greece

and

James Cook University  
Cairns, Australia

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## ABBREVIATIONS

1	1st person
2	2nd person
3	3rd person
ACC	Accusative
CONJ	Conjunction
COP	Copula
DEF	Definite
DIM	Diminutive
F	Feminine
FUT	Future
GEN	Genitive
IMP	Imperative
IMPER	Imperfect
INF	Infinitive
IPFV	Imperfective
M	Masculine
N	Neuter
NEG	Negation
NOM	Nominative
PART	Particle
PASS	Passive
PFV	Perfective
PL	Plural
PRS	Present
PST	Past

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SBJV	Subjunctive
SG	Singular
VOC	Vocative

## PHONETIC SYMBOLS

In this book, I use broad transcriptions based on the International Phonetic Alphabet (IPA).

c	Voiceless palatal stop
k	Voiceless velar stop
x	Voiceless velar fricative
ç	Voiceless palatal fricative
j	Voiced palatal fricative
ɣ	Voiced velar fricative
g	Voiced velar stop
ɟ	Voiced palatal stop
f	Voiceless labiodental fricative
v	Voiced labiodental fricative
b	Voiced bilabial stop
p	Voiceless bilabial stop
t	Voiceless dental stop
θ	Voiceless dental fricative
ð	Voiced dental fricative
d	Voiced dental stop
l	Alveolar lateral approximant
ʎ	Palatal lateral approximant
m	Bilabial nasal
n	Alveolar nasal
ɲ	Palatal nasal
ŋ	Velar nasal
r	Alveolar trill

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s	Voiceless alveolar fricative
z	Voiced alveolar fricative
$\widehat{ts}$	Voiceless alveolar affricate
$\widehat{dz}$	Voiced alveolar affricate
a	Low central unrounded vowel
e	Mid front unrounded vowel
i	High front unrounded vowel
o	Mid back rounded vowel
u	High back rounded vowel

## TRANSCRIPTION CONVENTIONS

I have transcribed the data according to the conventions used in Conversation Analysis. More specifically, I follow the transcription conventions used in the *Corpus of Spoken Greek* of the Institute of Modern Greek Studies (the Greek version is available under <http://corpus-ins.lit.auth.gr/corpus/about/symbols.html>). Embodied actions are transcribed according to the conventions developed by Lorenza Mondada (available under [https://mainly.sciencesconf.org/conference/mainly/pages/Mondada2013\\_conv\\_multimodality\\_copie.pdf](https://mainly.sciencesconf.org/conference/mainly/pages/Mondada2013_conv_multimodality_copie.pdf)).

### I. TEMPORAL AND SEQUENTIAL RELATIONSHIPS

- |   |  |
|---|--|
| [ | Left brackets: point of overlap onset between two or more utterances (or segments of them) |
| ] | Right brackets: point of overlap end between two or more utterances (or segments of them)  |
| = | The symbol is used either in pairs or on its own.  |
- A pair of *equals signs* is used to indicate the following:
1. If the lines connected by the equals signs contain utterances (or segments of them) by different speakers, then the signs denote 'latching' (i.e., the absence of discernible silence between the utterances).

2. If the lines connected by the equals signs are by the same speaker, then there was a single, continuous utterance with no break or pause, which was broken up in two lines only in order to accommodate the placement of overlapping talk.

The single *equals sign* is used to indicate latching between two parts of the same speaker's talk, where one might otherwise expect a micro-pause, as, for instance, after a turn constructional unit with a falling intonation contour.

- (0.8) Numbers in parentheses indicate silence, represented in tenths of a second. Silences may be marked either within the utterance or between utterances.
- (.) Micro-pause (less than 0.5 s)

## II. SYMBOLS AND COMBINATIONS OF SYMBOLS FOR REPRESENTING VARIOUS ASPECTS OF SPEECH DELIVERY

### Punctuation

<b>Marks</b>	Indication of intonation, more specifically, the <i>period</i> indicates falling/final intonation, the <i>question mark</i> indicates rising intonation, the <i>comma</i> indicates continuing/non-final intonation, the <i>inverted question mark</i> indicates a rise stronger than a comma but weaker than a question mark.
.	
?	
,	
;	
:	Colons are used to indicate the prolongation or stretching of the sound just preceding them. The more the colons, the longer the stretching.
<b><u>word</u></b>	Underlining is used to indicate some form of emphasis, either by increased loudness or by higher pitch. In particular, loud talk may be indicated by upper case.
<b>Word</b>	
°	The degree sign is used to indicate the onset of talk that is markedly quiet or soft. When the end of such talk does not coincide with the end of a line, then the symbol is used again to mark its end.
-	A hyphen after a word or part of a word indicates a cutoff or interruption.
_:	Combinations of underlining and colons are used to indicate intonation contours. If the letter(s) preceding a colon is underlined, then there is prolongation of the sound preceding it and, at the same time, a falling intonation contour.

ː	If the colon itself is underlined, then there is prolongation of the sound preceding it and, at the same time, a rising intonation contour.
↑↓	The arrows mark sharp intonation contours. The upper arrow indicates sharp intonation rises, whereas the down arrow indicates sharp intonation falls.
>word<	The combination of ‘more than’ and ‘less than’ symbols indicates that the talk between them is compressed or rushed.
<word>	The combination of ‘less than’ and ‘more than’ symbols indicates that the talk between them is markedly slowed or drawn out.
h	Hearable aspiration is shown with the Latin letter <i>h</i> . Its repetition indicates longer duration. The aspiration may represent inhaling, exhaling, laughter, etc.
.h	If the aspiration is an inhalation, then it is indicated with a period before the letter <i>h</i> .
^	Sandhi.

### III. OTHER MARKINGS

(( <i>s/he laughs</i> ))	Double parentheses and italics are used to mark metalinguistic, paralinguistic, and non-conversational descriptions of events by the transcriber.
(...)	The parentheses indicate that something is being said, but no hearing can be achieved.
(word)	Words in parentheses represent a likely possibility of what was said.

### IV. MULTIMODAL CONVENTIONS

* *	Gestures and descriptions of embodied actions are delimited between two identical symbols (one symbol per participant) and are synchronized with corresponding stretches of talk.
+ +	
* --->	The action described continues across subsequent lines until the same symbol is reached.
---->*	

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