

Authorial and Editorial Voices in Translation 1 - Collaborative Relationships between Authors, Translators, and Performers

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INTRODUCTION

Hanne Jansen and Anna Wegener “Multiple Translationship”

Coining the concept of “multiple translatorship,” this introduction discusses the multiple ways in which the translator’s agency is intertwined with that of other parties in the process of bringing the translation into the world. Multiple translatorship is considered from three perspectives: multiple translatorship in the translation process (exploring the intricate web of relations between those involved in the translation event), multiple translatorship in the translation product (tracing possible influences in paratexts and preliminary drafts), and authority and authorship in multiple translatorship.

Keywords: translation process, translation product, agents of translation, invisibility, rewriting, literal translation, translatorial habitus, sociology of translation, editing, literary translation, archival research, genetic criticism, actor-network theory

THEATRE TRANSLATION: COLLABORATION OR CONFLICT?

Michelle Woods, “Sense and Censorship: Authors and the Agents of Change”

When does editing become censorship? This article focuses on the editing practices for the English productions of Václav Havel’s plays, arguing that these practices transformed the plays into political emblems of the Cold War period. Once politicized, the plays became commercially viable; the article questions if such editing was a form of market censorship. In addition, the elision and derision of the female translator, Vera Blackwell, raises questions about gender censorship during the Cold War period.

Keywords: censorship, editing, theatre translation, Václav Havel, women translators

Marion Dalvai, “Who’s Afraid of Dario Fo? Paratextual Commentary in English-language Versions of *Accidental Death of an Anarchist*”

This article analyzes the paratextual commentary in six English versions of Dario Fo’s *Accidental Death of an Anarchist*. In the paratexts, translators, adaptors and literary critics engage with two problems: Fo’s permission to freely adapt his texts, on the one hand, and the demand for fidelity in a philological sense, on the other.

Keywords: theatre translation, paratextual commentary, translation, adaptation, authenticity in translation

Wolfgang Görtzschacher, "Translation as Collaboration? Erich Fried, Peter Zadek, and *A Midsummer Night's Dream*"

This article records and evaluates the collaboration between translator Erich Fried and director Peter Zadek in the translation of Shakespeare's play, *A Midsummer Night's Dream*, a translation made for the Theater der Freien Hansestadt Bremen, which premiered it on 9 May 1963. Neither Fried nor Zadek ever openly acknowledged the influence that was exercised on Fried by Zadek in the course of translation, or the later influence of Zadek and the actors in the course of rehearsals.

Keywords: Erich Fried, Peter Zadek, William Shakespeare, *A Midsummer Night's Dream*, theatre translation

Geraldine Brodie, "Schiller's *Don Carlos* in a Version by Mike Poulton, Directed by Michael Grandage: the Multiple Names and Voices of Translation"

Theatre provides an overt display of the protagonists and processes of translation but has its share of hidden participants. This case study reviews the multiplicity of voices active in translation, the extent of their contributions, and their visibility to the reader of the published text, or audience of the performance.

Keywords: theatre translation, adaptation, version, literal translation, indirect translation

AUTHORS AND TRANSLATORS: POLYPHONY AND (IN)Visibility

Chiara Galletti, "Four-Handed Performances in Children's Literature: Translation and Adaptation in the Italian and English Editions of Tove Jansson's Picture Books"

The present article explores the borderline between translation and adaptation in children's literature. It deals with a particular kind of "literary duets:" the four-handed performances carried out by the literal translators and adapters who co-operated in the production of the Italian and latest English versions of Tove Jansson's picture books *Vem ska trösta knyttet?*, *Hur gick det sen?* and *Den farliga resan*

Keywords: translating for children, adapting for children, picture book, Tove Jansson

Björn Sundmark, "Selma Lagerlöf's Translation Instructions to Velma Swanston Howard"

Despite Selma Lagerlöf's position as one of Sweden's few internationally acclaimed authors, the translation and publication of Selma Lagerlöf's work into English has for long remained a relatively unexplored field of research. In this paper I seek to redress this situation somewhat by examining the correspondence between Selma Lagerlöf and her American translator Velma Swanston Howard (1868-1937). The aim of this paper is to highlight Lagerlöf's critical feedback and advisory translation instructions to Howard.

Keywords: Selma Lagerlöf, Velma Swanston Howard, retranslation hypothesis, historico-biographical method

Cecilia Wadsö Lecaros, “Who is the Author of the Translated Text? The Swedish Translation of Dinah Mulock’s A Woman’s Thoughts about Women”

By discussing Sophie Leijonhufvud’s Swedish translation (1861) of Dinah Mulock’s *A Woman’s Thoughts about Women* (1858), this article investigates how the agenda of the translator and editor may affect the target text, for instance by altering the implied reader and by introducing an additional authorial voice.

Keywords: translator’s agenda, authorial voice, translation strategies, *A Woman’s Thoughts about Women*, Sophie Leijonhufvud, *Tidskrift för hemmet*

Alexandra Lopes, “Transgressing Authority – Authors, Translators & other Masqueraders”

The huge success of Walter Scott in Portugal in the first half of the 19th century was partially achieved by sacrificing the ironic take on authorship his *Waverley* Novels entailed. This article examines translations of his works within the context of 19th century Portugal with a focus on the translation(s) of *Waverley*. The briefest perusal of the Portuguese texts reveals plentiful instances of new textual authority, which naturally compose a sometimes very different author(ship) -- an authorship often mediated by French translations. Thus a complex web of authority emerges effectively, if deviously, (re)creating the polyphony of authorial voices and the displacement of the empirical author first staged by the source texts themselves.

Keywords: literary translation, authorship, translation history, translatability

Emilia di Martino & Monica Pavani, “Common and Uncommon Readers. Communication amongst Different Agents of Translation at Different Moments of the Text’s Life: a Personal Experience Narrative”

This paper explores the issues of translator voice, editorial intervention and translation criticism drawing on the authors’ personal experiences with the same text in different fields of the translation territory. The analysis highlights the different needs of different readers. However, reading is always a personal experience, influenced by each reader’s unique repertoire of previous readings.

Keywords: translator voice, creative translation, editorial intervention, translation criticism