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Translation under Negotiation

The Textual Interplay of Translators and Editors in
Contemporary Finnish Shakespeare Translation

Julkaisun nimike

Kääntäminen, käännös ja neuvottelu. Kääntäjien ja toimittajien tekstuaalinen vuorovaikutus nykypäivän Shakespeare-suomentamisessa

Tiivistelmä

Tämä väitöskirja käsittelee kääntäjien ja toimittajien välistä tekstuaalista vuorovaikutusta Shakespeare-näytelmäsuomennosten toimitusprosessissa. Suomennosprojektin (2004–2013) käynnisti WSOY, joka on merkittävä suomalainen kustantaja. Tutkimuksessa pyrittiin selvittämään, millä tavoin toimitusprosessiin osallistuvien toimijoiden välinen vuorovaikutus vaikuttaa käännöksiin, ja ennen kaikkea kuinka *näytelmän status* sekä *kääntäjän status* ohjailevat tätä vuorovaikutusta. Kääntäjien ja toimittajien vuorovaikutusta lähestyttiin *valtaa*, *auktoriteettia* ja *kompromissia* korostavan *neuvottelun* käsitteen kautta.

Tutkimuksen pääasiallinen aineisto koostuu neljän Shakespearen tragedian uuden suomennoksen käsikirjoituksista sekä kyseisten näytelmien vuosina 2004–2009 julkaistuista lopullisista versioista. Käsikirjoitusaineisto sisältää myös kahden WSOY:n kustannustoimittajan sekä yhden ulkoisen konsultin käsinkirjoitetut toimituskommentit. Aineistossa mukana olevat näytelmät ovat eri kääntäjien kääntämiä, ja nämä neljä kääntäjää jaoteltiin *etabloituneisiin* ja *ei-etabloituneisiin* heidän Shakespeare-kääntämiskokemuksensa perusteella. Samoin kaikki neljä näytelmää jaoteltiin *kanonisoituihin* ja *ei-kanonisoituihin* sen mukaan, mikä niiden asema on suomalaisessa kirjallisuus-/teatterijärjestelmässä. Kaikki käsikirjoitukset edustavat käännösten ensimmäisiä kokonaisia versioita, joihin julkaistut käännökset pitkälti pohjautuvat.

Kääntäjien ja toimittajien yhteistyötä tarkasteltiin vertailevan tekstianalyysin keinoin heidän *tekstuaalisen* vuorovaikutuksensa näkökulmasta. Analyysin kolme vaihetta keskittyivät kääntäjien ja toimittajien *neuvottelustrategioiden* määrittämiseen ja kuvailemiseen, sekä näiden strategioiden vuorovaikutuksen ja sen merkityksen arviointiin. Monitahoisen teoreettisen viitekehyksen perustana ovat André Lefeveren järjestelmäteoreettiset ajatukset kääntämisestä *uudelleen-kirjoittamisena* sekä erilaisten *ohjaavien tekijöiden* (*control factors*) ja *rajoitteiden* (*constraints*) roolista siinä. Kääntäjät ja toimittajat määriteltiin *ammattilaisten* (*professionals*) ja *isäntien* (*patronage*) käsitteiden kautta ja heidän vuorovaikutuksensa erilaisten rajoitteiden asettamisena ja neuvotteluna. Toimittajien neuvottelustrategiat määriteltiin deskriptiiviseen käännöstutkimukseen liittyvän *normatiivisen odotuksen* käsitteen kautta. Kääntäjien strategioita puolestaan käsiteltiin Pierre Bourdieun sosiologiasta peräisin olevan *habitus*-käsitteen valossa.

Tutkimuksen tulosten mukaan toimijoiden välistä vuorovaikutusta määrittää ensisijaisesti kääntäjän status. Etabloituneilla kääntäjillä on enemmän valtaa neuvotteluissa kuin ei-etabloituneilla, ja heidän oma äänensä on käännöksessä vahvempi toimittajien ääniin verrattuna.

Asiasanat

Shakespeare, kääntäminen, toimittaminen, neuvottelu, uudelleenkirjoittaminen, järjestelmä, DTS, sosiologia, auktoriteetti, rajoite, status, strategia, normi, habitus

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Translation under Negotiation. The Textual Interplay of Translators and Editors in Contemporary Finnish Shakespeare Translation

Abstract

The present thesis concentrates on the significance of the textual interplay of translators and editors in the context of an editing process relating to a contemporary project of translating Shakespeare's dramatic works into Finnish. The project (2004–2013) was commissioned by WSOY, a major publishing house in Finland. The study set out to explore how the interplay during the editing process affects the translations and, more importantly, how the *status* of the *play* as well as the *translator* governs this interplay. The interplay was approached in terms of *negotiation* which emphasises the significance of *power*, *authority* and *compromise*.

The primary material consists of the manuscripts of four contemporary Finnish translations of Shakespeare's tragedies as well as the final versions of these plays published between 2004 and 2009. The manuscripts also contain the handwritten comments made by two in-house copyeditors and one external consultant. Each of these tragedies was translated by a different translator, and these four translators were divided into *established* and *non-established* according to their experience as Finnish Shakespeare translators. Similarly, the four plays were divided into *canonised* and *non-canonised* according to their position in the Finnish literary/theatrical system. All manuscripts represent the first full drafts which served as the basis for the published versions.

The interplay of the translators and editors was analysed by tracing the remnants of their *textual* interaction with the aid of a comparative textual analysis. The analysis consisted of three distinct stages, during which the *negotiation strategies* of the translators and editors were determined and described, and the interplay of these strategies and the significance thereof was assessed. The analysis was conducted within a varied theoretical framework, the overarching point of view being André Lefevere's systems-oriented idea of translation as *rewriting* and a process controlled by various *control factors* and governed by various *constraints*. This thesis defined the agents taking part in the editing process in terms of *professionals* and *patronage*, and the interplay between the agents as setting and negotiating various constraints. The negotiation strategies of the editors were defined in terms of the concept of *normative expectations* deriving from Descriptive Translation Studies, and those of the translators in terms of *habitus* deriving from Pierre Bourdieu's sociology.

The findings suggest that the interplay between the agents is mostly affected by the status of the translator. The established translators have more power in the negotiations than the non-established translators, and their own voice is stronger in relation to the voices of the editors.

Keywords

Shakespeare, translation, editing, negotiation, rewriting, system, DTS, sociology, authority, constraint, status, strategy, norm, habitus

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I believe that time is the most precious resource we have, and in the following I wish to express my sincere thanks to the people who have given their valuable time for the benefit of this research project.

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1 INTRODUCTION

The history of Translation Studies is often represented as a series of "turns" (Snell-Hornby 2006: 1–4), each of which has introduced new concepts, theories, and methods. Each of them has also increasingly detached Translation Studies from its text-linguistic roots and rendered it an interdisciplinary branch of research. For example, Andrew Chesterman (2007b) divides the development of Translation Studies into four major trends, the linguistic (1960s onwards), the cultural (1980s onwards), the cognitive (1990s onwards) and the sociological (2000s onwards). Each of these trends has expanded Translation Studies as a discipline as well as extended the conception of what can be studied from a translational point of view. In addition to the constantly expanding selection of concepts, theories and methods, the development of Translation Studies can also be approached in terms of a constant definition and redefinition of *authorities*[1] – that is "powers" that relate to both translation practice and theory – under which translation processes take place and which affect the resulting translation products.

The early text-linguistic phase of the 1960s and 1970s was firmly based on the practice-related authorities of the source text and source language, which effectively meant that the equivalence between the source text and target text was dealt with in terms of how closely the target text matched the source text and its language (e.g. Catford 1965; Nida & Taber 1969; Vinay & Darbelnet 1995/1958). The "cultural turn" of the 1980s and the 1990s, in turn, abandoned the source text and source language as the central authorities and introduced new, theoretical authority-constructs which were seen to override the authority of the source text from the point of view of equivalence. These new authorities included, for example, norms (Toury 1995; Chesterman 1997), literary (poly)systems (Even-Zohar 1997/1990) as well as the poetics, ideology, and various control factors related to them (Lefevere 1992b). What the authorities outlined during the cultural turn have in common is that they are usually defined through the translator's work. Although the cultural turn has been criticised for its depersonalisation of the translator (Hermans 1999b: 188), it also covertly emphasised the individual trans-

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[1] A parallel can be drawn between *authority* and the concept of *autonomy* suggested by Lawrence Venuti (2000), that is, "[…] the relative autonomy of translation, the textual features and operations or strategies that distinguish it from the foreign text and from texts initially written in the translating language" (5). According to Venuti (Ibid.), autonomy is a key concept in all translation research and commentary, as the autonomous nature makes translation a mediated and opaque form of communication. It is precisely the autonomous nature of translation that has triggered the various scholarly trends, each of which has introduced new authorities to explain the autonomy of translation.

lator's authority as the *individuality* of translational solutions was not questioned in any significant way (see e.g. Pym 2006: 2–3). The most recent turn, namely the sociological one of the 2000s, specifically criticises the translator-oriented views deriving from the cultural turn while introducing a new set of theoretical authorities that take the multifaceted nature of textual production into account. These include, for example: field, capital and habitus (Bourdieu 1990, 1994/1979; Simeoni 1998), as well as actors and their networks (Latour 2005; Buzelin 2005; Buzelin 2006; Buzelin 2007; Bogic 2010).

These concepts are bound together by their function as authorities, that is, as higher-order "powers" under which translation processes – especially literary ones – are claimed to take place, and which are argued to have a major effect on the resulting translation product. Here, I define authority very generally as "[p]ower to influence action, opinion, belief" (OED Online 2013: s.v. *authority*, II). The concept is in this thesis purposefully used in a very extensive sense, and therefore the usage relates to other similar, more commonly used concepts within Translation Studies, such as "cause" or "influence". Here an authority is, however, understood as more than a mere influence; it is a *power* or *reason* that *translation research* defines as having influence over translation processes and products.

In spite of the constant definition and redefinition of the authorities that are proposed to govern and influence literary translation, only two of them can be said to have alternately persisted throughout the various turns of Translation Studies: *the authority of the source text* and *the authority of the translator* (cf. the account on autonomy in Venuti 2000: 5), both of which are firmly rooted in translation practice. The authority of the source text springs from its function in the translation process as a text that not only chronologically precedes the translation, but also carries with it a solid connection between it and its author, emphasising his or her authority and authorship. The source text acquires a primary position in relation to the translation as especially nowadays the translation usually retains the name of the original author, under which the translation is then marketed. Consequently, literary translation is regarded as secondary, derivative activity that results in a "version" of the source text which is, conflictingly, also regarded as a text in its own right. The emphasis on the translator's authority in the field of literary translation research, then, springs from the understanding of translations as "detached" target texts which are seen as results of the translator's authorship. In other words, the move from the authority of the source text towards the independence of the target text grants the translator the position of author or co-author.

The persistence of these two authorities, the source text and the translator, can be attributed to the fact that the Western conception of translation as a literary and

usually commercial activity is governed by the Western conception of *authorship*. It springs, to a great extent, from the era of Romanticism (ca. 1800–1850), whose strong emphasis on the individual still functions as the basis for the contemporary Western way of understanding authorship in *individual* terms. It is precisely the emphasis on the individual author, that is, "the solid and fundamental unit[2] of the author and the work" (Foucault 1984: 101), that has alternately given the source text and the translator authoritative positions in the field of Translation Studies.

Indeed, the translator's authority has been emphasised in the field of literary translation research, even up to a point in which – as I am arguing – the constant highlighting of what the translator has done has led to a situation in which translators have actually come to be viewed as kinds of *Romantic authors*. This problematic view is not only constructed by the highly ideological conception of the Western "author" but also by the predominant interest in the *translator's* work in the field of translation research *at the expense of other agents*. The result is a skewed situation in which the translator's work has been, in many cases, wrongly viewed from a very individualistic perspective and with an implicit presumption that it is to the autonomous agency[3] of translator that the "transformation" of the source text into the target text can ultimately be attributed, in a critical sense as well as a general one.

Another problem within translation research that has contributed to the emphasis on the authoritative positions of the source text or the translator has been the way in which translation has been studied on the basis of *published* translations. Published translations hide the complex production processes behind them and, as literary products subjected to the Western conception of authorship, they also hide the voices of the multiple individuals who have worked on them. However, material which would enable the study of these multiple voices and especially their *sources* has been practically unavailable for research purposes, most commonly because this kind of material falls within the "private sphere" of the publishing houses (see e.g. Buzelin 2007: 141–142).

The present study sets out to investigate empirically under what kinds of authorities literary translations are *in practice* produced by focusing on the *editing process* of contemporary Finnish Shakespeare translation. The primary material consists of unpublished translation manuscripts of Shakespeare's four tragedies by

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[2]   Foucault (1984) uses "unit", but I shall use "unity" in this thesis as a more descriptive term.

[3]   Defined here as the "willingness and ability to act" by Kinnunen & Koskinen (2010: 6).

four translators who are differently positioned in terms of their status and experience as Finnish translators of Shakespeare. These manuscripts represent the translators' first drafts and contain textual input from three agents taking part in the editing process: a translator, a copyeditor[4] working for the publisher who is responsible for a great majority of the editorial comments, and an external, academic consultant[5] whose comments are considerably lower in number compared to the copyeditor. Their textually documented contribution allows for a partial reconstruction of the textual interaction that took place between the three agents within the editing process. Reconstructing the interaction, in turn, enables the present study to examine which kinds of authorities exercise influence on literary translation, what is the significance of the interplay of these authorities, and how the final translation is *negotiated* during the editing process with respect to the authorities. Thus, *negotiation* constitutes – along with the concept of *authority* – the key concept of this study, and the point of view into negotiation is primarily *textual*.

1.1 Previous research

The manufacturing process related to translation, that is, how translations come into existence as a result of the interplay of multiple agents, has in recent years become increasingly interesting from the point of view of Translation Studies. At the root of this interest has, to some extent, been the question of the translator's authorship. This has most prominently been discussed by Venuti in his work on the invisibility of translators and the effect of the publishing industry on it (Venuti 1995a), as well as in his critique of the relationship between copyright law and translation (Venuti 1995b). Authorship in the context of literary translation has also been more recently touched upon by Pekkanen (2009) who discusses literary translation in terms of a "duet" between the original author and the translator, as well as by Sagulin (2010) who examines the translator's and adapter's authorship in the context of the Finnish adaptations of Daniel Defoe's *Robinson Crusoe*.

While the aforementioned studies concentrate on discussing the relationship of the translator and the author of the source text in terms of authorship, other stud-

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[4]   The Finnish term *kustannustoimittaja* [*publishing editor*] matches with *copyeditor* so closely that *copyeditor* is used throughout the thesis.

[5]   The latter two will be simply called editors when they are referred to collectively, as in the title of this thesis. Otherwise, they will be referred to as copyeditors and the consultant, respectively.

ies have proceeded to take into account the significance of agents other than the translator and the author of the source text by concentrating on revision and editorial work. Revision and editorial work on nonfiction texts has been discussed for example by Künzli (2006; 2007), Mossop (2007), and Brunette et al. (2005). Also Hekkanen (2010) touches upon the role of revision and editorial work in the context of Finnish literature in English translation.

Studies concentrating on the *manufacturing* of translations usually have a broader scope than studies on revision and editorial work. They tend to focus on the interplay between the parties that share in the manufacturing process within defined settings such as publishing houses (cf. "translator-publisher dynamic" in Bogic 2010). These studies, however, typically relate to the manufacturing processes of *nonfiction*. Processes such as these have been dealt with for example by Mäntynen (2012) who has concentrated on the formation of language ideologies in the translation and publishing processes of academic nonfiction in Finnish translation from a point of view resembling that of the present study[6], as well as by Pitkänen-Heikkilä (2010) who has studied the translation and publishing processes in the context of nonfiction texts primarily in 19th century Finland.

However, in-depth studies of the manufacturing processes related to *literary translation* (i.e. translation of *fiction*) seem to be rare. With regard to processes that have taken place decades ago this might be explained by the scarcity of material, as publishers do not usually save any documents for longer periods of time. A *historical* perspective into the manufacturing processes of fiction and nonfiction translations has been taken by Outi Paloposki (2007b; 2009) who has looked at "individual translators' agency […] through studying their correspondence and the ways these translators negotiated and managed to settle issues with their publishers" (Paloposki 2010: 89) in the context of 19th century Finland. As for processes relating to *contemporary* literary translations, the lack of studies might be explained by the artistic and individualistic nature of literary translation. This kind of nature does not necessarily condone the study of incomplete and unpublished material that potentially might lead to questions about the translator's competence or the ideological or economic motivations of the publishing houses.

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[6]   A part of the research project "Ideologies and norms in translation into Finnish" (2008–2011) and its central publication (Mäntynen 2012) deal with a similar kind of phenomenon and material (negotiation of changes introduced to a manuscript during the editing process of translations), but the genre is different (nonfiction), the point of view is linguistic, and the focus is on the formation of language policies and conventions. (Research Database Tuhat 2014).

Manufacturing processes of contemporary literary translations (as well as translations completed in the mid-20th century) have been most notably studied by Buzelin (2006; 2007) and Bogic (2010), who both employed Actor-Network Theory (ANT) as a comprehensive framework. Buzelin took an ethnographic approach into the manufacturing of literary translations in the context of three publishing houses located in Montreal. One of the objectives of Buzelin's study was to concentrate on translations "in the making" and to raise awareness on the real-life processes that lay hidden behind a published translation. Buzelin employed ethnographic methods such as observing and interviewing the individuals that took part in the translation processes, as well as analysing textual material resulting from the process, such as different versions of the translations and correspondence between translators and the publisher. (Buzelin 2006: 139; Buzelin 2007: 138–143.) Bogic, in turn, concentrated on the interplay of the translator and the publisher in the production of the 1953 English translation of Simone de Beauvoir's work of nonfiction *Le deuxième sexe* (*The Second Sex*) by employing as material the correspondence between the translator and the publisher (Bogic 2010: 175).

1.2 The present study: purpose, disposition and research questions

Except for Mäntynen (2012), the previous studies discussed above, despite concentrating on the interaction between the translator and the publisher and employing drafts and correspondence as material, did not conduct a systematic analysis of a specific type of textual material that is often generated by publication processes. This material is *editorial commentary* (which Mäntynen 2012 focuses on, but from a different point of view). Editorial commentary (i.e. written feedback given by editors to translators on their drafts in the course of an editing process) is significant because it provides more concrete and detailed evidence of negotiations during the production of translations than mail or e-mail correspondence between the translator and the publisher. Unlike correspondence, editorial commentary is usually contained in the same document as the draft that is being commented on, and there is a more direct relationship between the comments and the textual solutions in the translator's draft. Studying editorial commentary therefore allows more precise tracing of the changes that the publisher has suggested in the draft.

The present study concentrates on the significance of editorial commentary in the manufacturing processes of translations. Translation drafts complemented with

editorial commentary constitute an important type of material as they enable the study of *textual interplay* between the translator and the editors. Whereas Buzelin's (2006; 2007) and Bogic's (2010) studies examined how the publisher "dictated" the changes to the draft versions and, in this sense, consisted of one-way communication, the material of the present study makes it possible to analyse how the publisher's suggestions are actually *negotiated* by the translators, how these negotiations between the translators and the publisher's representatives are carried through, and how they eventually affect the published translation.

Fundamentally, the negotiations between translators and editors are in the present study approached in terms of a specific kind of *power struggle* (cf. the above discussion on authorities as certain kinds of powers). As a field strongly based on "invisible" collaboration, the publishing industry is often depicted as a site of tension. The same kind of tension can be seen existing in the relationship between authors and editors as well. For example, Pierre Bourdieu (1993: 30) defines the "literary or artistic field" as a "space of literary or artistic position-takings" or, simply, "field of struggles". Furthermore, as a written work is often seen as part of the identity of its producer, efforts to compromise the original integrity of the work (i.e. manuscript) – such as editorial interventions – may be seen to constitute a personal threat to the writer as well. This is one reason why unpublished manuscripts, especially with editorial comments, make such a sensitive type of research material.

As my overarching argument, I maintain that the struggle for a "space of literary or artistic position-takings" (Bourdieu 1993: 30) or, simply, the *struggle for authorship* that is an integral part of any editing process can most fundamentally be defined in terms of *authority*. In other words, the editing process is in the most fundamental sense a rivalry between two basic authorities, that of the writer and that of the publisher (usually represented by editors). When an editor edits a text produced by an author (an original writer or a translator), their interventions (i.e. what specifically is edited or commented on and how) can be argued to relate to

(1) the *writer's* authority (status or influence within a given *literary/theatrical system*[7]), as well as to (2) the *editor's* authority which is usually characterised by a link to the publisher and fortified by a selection of other, additional authorities with which s/he may argue for his/her interventions.

However, as the present study deals with the production of literary translations and not "original" literature, some further points must be considered. What most typically sets an editing process pertaining to a translated literary work apart from that of an original literary work is the presence of *commission*. This means that the translator is *employed* or *hired* and works under a commission, and the source text(s) are set by the commissioner, for example the publisher of the translation. The aspect of authority within the editing process discussed above is therefore even further emphasised in the context of translation, as the translator is usually given a set of definite authorities (e.g. a source text) by the commissioner which the translator, expected to produce a legitimate translation, then works with. Furthermore, if the translation in the making is a *retranslation* – as all of the translations except for *Pericles* and *Kaksi jalosukuista* (*The Two Noble Kinsmen*) in the contemporary Finnish Shakespeare translation project are – it is necessarily affected by the previous translations, the existing *tradition* of translating them, as well as other similar texts (e.g. representing the same genre) within the target culture.

The interaction (i.e. *textual interplay*) between the two types of agents present in the editing processes related to contemporary Finnish Shakespeare translation, which is to say the translators as well as the copyeditors and the consultant, is approached in terms of *negotiation*. I relate *negotiation* to *power struggle* and use

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[7] The definition of "literary system" springs from the systems theoretical understanding of culture or society as an extensive system consisting of smaller subsystems that are all in constant interaction with each other. Systems, like their subsystems, have differentiated themselves from their environment (Hermans 2002); they are theoretical constructions consisting of "[...] a set of interrelated elements that happen to share certain characteristics that set them apart from other elements perceived as not belonging to the system" (Lefevere 1992b: 12). A literary system is, therefore, "a system of functions of the literary order which are in continual interrelationship with other orders" (Tynjanov cited in Munday 2001: 109).

Theatrical system, then, is here defined as a system closely resembling the literary one discussed above, but which is in a more apparent state of flux and whose "edges" tend to merge more easily with other systems. It is, therefore, considered to form a *hybrid system* with the literary one. This hybrid system is referred to in the present thesis as the *literary/theatrical system*; it is seen to involve literary, dramatic (i.e. theatre-related texts functioning as literary ones) and theatre texts (texts used in the theatre). Translating for this hybrid system, then, takes into account *literary* as well as *drama translation* as opposed to *theatre translation* which is confined to the theatrical system only. (cf. Aaltonen 2000: 33–41.)

the term to imply that the confrontation of these two types of agents usually results in *different* opinions of how the Finnish version should be formulated, and the only way of selecting a formulation to be used in the final translation is to negotiate it on the basis of the presented alternatives. However, the link between power struggle and negotiation does not in any way exclude the idea of *cooperation* and *finding common ground* between the agents; it only illustrates the tensions and power relations between the parties. For the purpose of the present study, negotiation is thus defined as a *process seeking to establish an agreement* (see OED Online 2013: s.v. *negotiation*; The Negotiation Experts 2013). The editing process is examined in terms of the negotiation that takes place between various *differently positioned individual and textual authorities*.

The research questions are divided into the main research question and four subquestions which are linked to three distinct stages of research. The first stage concentrates on the agency of the copyeditors and the consultant and investigates which kinds of *negotiation strategies* these two types of agents employ in their work. The second stage is similar to the first one, but it concentrates on the negotiation strategies of the translators. Finally, the third stage contrasts the findings of the first and the second stages with each other in order to discover how the *interplay* of the agents' negotiation strategies eventually affects the final translation solutions found in the published translation. The research questions and the stages of research are illustrated in Table 1 below.

Table 1.   Research questions and stages of research

Main question:	How have the ***negotiations*** between the translators, the copyeditors and the consultant affected the contemporary Finnish Shakespeare translations? • Does the ***play's status*** have an effect on the negotiations and their outcome? • Does the ***translator's status*** have an effect on the negotiations and their outcome?	
Stage 1: Copyeditors and consultant	**Subquestion 1:**	What kinds of ***negotiation strategies*** are generally employed by **the copyeditors and the consultant**?
Stage 2: Translators	**Subquestion 2:**	What kinds of ***negotiation strategies*** are generally employed by **the translators**?
Stage 3: Interplay of the negotiation strategies	**Subquestion 3a:**	What kind of ***interplay*** of negotiation strategies takes place on the ***macro-level?*** • Which of the negotiation strategies are most commonly employed?
	Subquestion 3b:	What kind of i***nterplay*** of the negotiation strategies takes place on the ***micro-level?*** • Which kinds of ***textual changes*** to the initial draft result from the interplay of the individuals' negotiation strategies?

The first stage deals with the copyeditors and the consultant, and the assumption is that their work centrally involves *contesting* the initial translation solutions offered by the translators. This process is here argued to take place through referring to authorities (textual or individual) which function as "grounds" for the editorial intervention (see Subsection 4.3.1). The second stage deals with the other side of the power struggle, that is, the translators and, above all, *their* authority within the editing process. The contemporary Finnish Shakespeare translation project features multiple translators whose professional profiles – and therefore statuses as well – are very different. It can therefore be assumed that the strategies by which these translators negotiate with the copyeditors and the consultant are different and relate to their authority (experience and status) as Finnish Shakespeare translators (see Section 4.3.2).

The strategies employed by these two sides (translators and editors) will then be interpreted in the light of each other in the course of the third stage. The effect of the copyeditors' and the consultant's negotiation strategies on those of the translators will be examined. Special attention will be paid to those strategies that have the power to make the translators negotiate in such a way that a *change* is introduced to their initial drafts. Furthermore, the possible differences between the copyeditors' and the consultant's authority will be considered by assessing whether the consultant actually has greater authority in persuading the translators to accept changes to their initial drafts.

In conclusion, the purpose of the present study is to provide an answer to the main research question by determining which kinds of textual and individual authorities persuade the translators to change their initial solutions and whether the power that the authorities can exercise is related to the status of the play or the status of the translator (macro-level analysis). It will also be examined how this mechanism of negotiation actually works in the original *textual* context and is affected by it (micro-level analysis).

1.3 Material

The primary material of the present study consists of the unpublished manuscripts of four tragedies[8]: *Macbeth*, *Romeo and Juliet*, *Coriolanus* and *Troilus and Cressida*. They have been published in their completed form by WSOY[9] as part of a contemporary project of retranslating Shakespeare's dramatic works into Finnish. At the time of writing the thesis (2013), the project is successfully completed with all 38 plays published. The goal of the project was to translate and publish all of the plays in the Shakespeare canon for *literary purposes*, not directly for the stage, although the dramatic aspects are acknowledged as far as possible. Where-

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[8]   The fact that the material includes only tragedies (or plays defined as such in the Shakespeare canon) is a coincidence; tragedies were not prioritised over other types of plays. With the requirements set for the material, few alternatives exist, as not all of Shakespeare's plays had been published in the contemporary retranslation series at the time of the material analysis (2009–2010).

[9]   Werner Söderström Osakeyhtiö (Werner Söderström Limited Company) was established in 1878 in Helsinki. Currently WSOY publishes original and translated fiction and non-fiction as well as books for children and young adults. The company was bought by the Swedish company Bonnier in 2011 and has since been a part of Bonnier's international media conglomerate. Together with two large Finnish publishing houses and four Finnish book clubs, WSOY forms Bonnier Books Finland which is the largest group of publishing companies in Finland.

as texts for the stage must respond more sensitively to the spatial and temporal context, the lifespan of literary texts is much longer; they are aimed at educational and reading purposes, and can be rewritten for stage productions. The project involved 12 translators, and their work was edited by four in-house copyeditors and one academic expert working as a consultant (Vuori 2013).

The versions of the manuscripts included in this study represent the first full draft which the translator submitted to the publisher and which was then commented on *by hand* by both the copyeditor and the consultant[10]. The translator revised this draft on the basis of the comments, and the published version is, in the case of all plays included in the present study, based on the revised version of the first draft of the manuscript. The translators thus had the "final word" on their translations, and therefore they can be considered to have more power than the editors. The manuscripts were also discussed privately between the translators and the copyeditors, but these discussions are undocumented; further interviews with the translators could possibly have shed some light on these discussions. I have, however, chosen to include only documented negotiations, that is, the first drafts of the manuscripts in the study which contain detailed information about the editing process in the form of the three agents' textual input. This information is very uniform between the plays and can therefore be compared and analysed.

Although I have the complete manuscripts at my disposal, I have chosen not to analyse them in full. Because the manuscripts are of very different lengths (from around 100 to 230 sheets) depending on the length of the play, I have included only the first two acts from all four manuscripts. The first two acts typically include around 400–600 editorial comments, which proved to be enough to yield representative results for the needs of this study. All in all, the material includes a total of 2271 editorial comments made by the copyeditors and the consultant. The selection of the first two acts is also motivated by the fact that some of the manuscripts only contain comments from both editors in the first two acts.

In Finland, Shakespeare's plays very noticeably divide into two groups with regard to their position in the Finnish literary/theatrical system: those that are retranslated and performed often and those that are not. Here the former are called

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[10]   The material does not include the consultant's comments for the manuscript of *Romeo ja Julia*; copies of them were missing from the publisher's archives, and it was not possible to obtain them.

canonised[11] and the latter *non-canonised*[12] *plays*. Canonised plays have a strong position within the Finnish literary/theatrical system: they have been published as literary Finnish retranslations several times and they have also often been performed on the stage, having been retranslated numerous times for these purposes as well. Ever since these plays first entered the Finnish literary/theatrical system, they have had a dominant, canonised position (among Shakespeare's plays) which is constantly highlighted through literary retranslation and new theatrical productions. Non-canonised plays, in turn, refer to plays that have been published only once in Finnish translation and have not often been performed in Finland. Hence, the canonised plays can be argued to have a stronger position within the Finnish literary/theatrical system than the non-canonised plays.

Also the translators involved in the contemporary Finnish Shakespeare translation project can be divided into two distinct groups with different statuses: those with extensive experience in translating Shakespeare for the page and the stage (and who are also responsible for a large part of the translations in the contemporary series) and those with little or no prior experience in translating Shakespeare for the page or the stage. All translators have professional backgrounds within the field of Finnish literature (translated and original), but there are major differences with regard to the length of their carriers, literary genres, languages and so on. The translators with extensive experience in translating Shakespeare into Finnish are here called *established translators* and those with little or no experience *non-established translators*[13].

It was considered important that the dichotomies regarding the position of the plays and the status of the translators would be taken into account in the research questions and the material selection. Two pairs of plays that allowed the research questions to be answered were found among the material available from the publisher at the time of the analysis (2009–2010). One pair is *Macbeth* (a canonised play) and *Coriolanus* (a non-canonised play), both of which are translated by es-

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[11] I use the term "canonisation" in a slightly different sense than for example Bakhtin, according to whom the process of canonisation standardises and reduces the ways in which the work can be read. (Hawthorn 2000: 35). Here "canonisation" simply refers to becoming a part of the canon, that is, being included among works that are set apart from other works with respect to their literary quality and importance (Ibid: 34).

[12] Yvonne Griesel (2005) uses the terms "canonical" and "non-canonical" to refer to a similar categorisation in the context of theatre surtitle translation.

[13] Yvonne Lindqvist (2002), for example, uses the terms "high prestige translators" and "low prestige translators" to refer to a similar categorisation.

tablished Finnish Shakespeare translators, Matti Rossi and Lauri Sipari, respectively. They have translated Shakespeare numerous times for the stage and the page, and they are also the most prolific translators in the contemporary translation project: Rossi translated 16 of the 38 plays and Sipari is responsible for six of them. The other pair is *Romeo and Juliet* (a canonised play) and *Troilus*[14] *and Cressida* (a non-canonised play). They were translated by non-established Finnish Shakespeare translators, Marja-Leena Mikkola and Anna-Maija Viitanen, respectively, and the translations in the contemporary series are their first published Shakespeare translations. Mikkola translated only one play for the series, and Viitanen translated two, of which *Troilus and Cressida* was the first one. All four translators are renowned Finnish literary authors and have all received recognition at least once for their original work or translations, but here the focus is on their status as *Shakespeare* translators. The details of the material are summarised in Table 2 below. All details refer to the time before WSOY's Shakespeare translation project (before 2004).

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[14]   The name "Troilus" is spelled "Troilos" in Viitanen's contemporary translation.

Table 2. Details of the material

		2 tragedies translated by *established* Finnish Shakespeare translators		2 tragedies translated by *non-established* Finnish Shakespeare translators	
		Canonised play:	*Non-canonised play:*	*Canonised play:*	*Non-canonised play:*
4 tragedies in total	*Name of the play & year of publication*	*Macbeth* (2004)	*Coriolanus* (2008)	*Romeo ja Julia* [*Romeo and Juliet*] (2006)	*Troilos ja Cressida* [*Troilus and Cressida*] (2009)
	Copyeditor & consultant	**Alice Martin & Matti Rissanen**	**Päivi Koivisto-Alanko & Matti Rissanen**	**Päivi Koivisto-Alanko & Matti Rissanen**	**Alice Martin & Matti Rissanen**
The play's status in the Finnish literary/theatrical system	*Previously published literary translations*	**5** Lagervall 1834 Slöör-Santala 1864 **Cajander 1885[15]** Jylhä 1936 Rossi 1983	**1** **Cajander 1887**	**3** **Cajander 1881** Jylhä 1955 Sipari 1981	**1** **Cajander 1891**
	Finnish-language theatre productions[16]	**18** (1884–2002)	**3** (1912–1971)	**48** (1879–2003)	**3** (1958–1967)
The translator's status as a Shakespeare translator in the Finnish literary/theatrical system	*Translator*	**Matti Rossi**	**Lauri Sipari**	**Marja-Leena Mikkola**	**Anna-Maija Viitanen**
	Shakespeare translations for the page	**2** Kuningas Lear 1975 Macbeth 1983	**2** Romeo & Julia 1981/2002 Kesäyön uni 1989	**0**	**0**
	Theatre productions of Shakespeare's plays using his/her translation[17]	At least **8** (1964–2002)	At least **22** (1975–2003)	**0**	**0**
The translator's other literary activity and prizes awarded before the contemporary project		Poetry, prose and drama since 1965 5 prizes for literature and translation	Drama and non-fiction since 1971, particularly drama in the 1970s 1 prize for drama	Poetry, prose and drama since 1962 9 prizes for literature, drama and translation	2 prizes for translation

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[15] Cajander's translations constitute the first and, so far, the only canonical set of Finnish translations of Shakespeare's plays.

[16] These numbers are based on statistics obtained from Finnish Theatre Information Centre (2013); they are however incomplete and, therefore, only illustrate the general trends.

[17] See the previous footnote.

As shown in Table 2, the plays included in the material were copyedited by two copyeditors, Päivi Koivisto-Alanko (PhD, a specialist on Early Modern English and historical linguistics) and Alice Martin (MA, a Finnish-English bilingual and an experienced professional translator and editor), who are both employed by the publisher as in-house copyeditors[18]. There is one canonised and one non-canonised play copyedited by each of them in the material. Both the translator's draft and the copyeditors' suggestions were, in the case of all four plays, commented on by Professor Emeritus Matti Rissanen, one of the leading academic Shakespeare experts in Finland, who acted as an independent consultant in the translation project and commented on all manuscripts from an academic point of view. As the role of the consultant differs from that of the copyeditors, it is not unproblematic to place them together on the same "side" and "against" the translators. Therefore the consultant's differing role and its significance will be expanded on in Section 6.3. All translators included in the study have given permission[19] to use their manuscripts as material for the present study, and also the copyeditors and the consultant have given their consent to have their work investigated.

In addition to the manuscripts, the primary material of the study includes two source text editions for each play set by the publisher: the *Oxford World's Classics* editions and the *Arden Shakespeare* editions. Although other editions were also used by the translators and during the editing processes, these two are the main ones and they are employed as the main points of comparison. The primary material also includes the published versions of the contemporary Finnish translations of the four tragedies as well as Paavo Cajander's canonised Finnish translations (completed at the turn of the 20th century) of them. Cajander's translations have a canonised position[20] within the Finnish literary/theatrical system, and in

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[18]   The project has involved four copyeditors altogether. In addition to Alice Martin and Päivi Koivisto-Alanko, also Saara Pääkkönen copyedited some of the plays. Koivisto-Alanko was employed by another major Finnish publisher Tammi in 2011and was replaced by Marjut Karasmaa-Donovan.

[19]   The names of the translator, copyeditor and consultant are always announced in the contemporary Finnish Shakespeare translations. There is, therefore, no need to discuss their work anonymously.

[20]   Cajander's translations are in this thesis referred to as "canonised" based on the evidence that they constitute the only near-complete set of Shakespeare's plays in Finnish translation prior to the contemporary translations, and as such they have had a major influence on Finnish culture. They are included among works that are set apart from other works with respect to their literary quality and importance (Hawthorn 2000: 34; also see footnote 11).

the present study they are included as a group of textual authorities and a point of comparison in the light of my previous findings (see Siponkoski 2012).

1.4 Method

The aim of this thesis is to determine if the findings vary according to the status of the translator and/or the play (see Table 2). This will be assessed with the aid of the overarching method[21] of *tracing the remnants of textual interaction* that has taken place between the three agents involved in the editing process. In this study, *textual strategies* are given priority over *social practices* because of the choice to limit the analysis to textual material only (i.e. textually documented social inter-action) and the method of analysis (i.e. comparison of texts) brought about by this choice. I chose to concentrate solely on textual material even though the study could have easily been complemented by ethnographical methods such as comprehensive interviews with the translators and even observation. I conceptualise the present study as a case study that is conducted on a precisely limited textual material and that can serve as a basis for further research employing the ethnographical methods mentioned above. I am aware that my methodological choices place strict limitations on the extent of the conclusions I am able to draw, and I am also conscious of the fact that the personal accounts of the agents represented in the material, especially the translators, are missing. These accounts would have complemented and deepened the analysis, but they would also have changed the point of view of the study considerably.

Overall, the method is closely related to Descriptive Translation Studies (DTS) methodology which concentrates on analysing shifts or changes in existing texts in order to draw generalisations on the translation strategies employed and the underlying mechanisms such as norms that affect the selection of strategies (Toury 1995: 36–39, 102). In addition to tracing the remnants of textual interaction, also interviews were employed as a supportive method. Interviews according to the general interview guide approach (see Turner 2010: 755–756) were conducted with the copyeditors and the consultant concerning the general publication

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The terminology is problematic and somewhat conflicting in that plays related to the "non-canonised" variable (see Table 2) are actually preceded by one published translation by Cajander that is defined as a "canonised" one.

[21]   The method will be described in closer detail in Chapter 5.

process and their roles in it (Koivisto-Alanko & Martin 2009; Rissanen 2009). These interviews were documented by taking notes.

The first and the second stage of research and the questions related to them (see Table 1) are operationalised by two slightly different methods which both concentrate on discovering the negotiation strategies of the agents. The first stage of investigation deals with the negotiation strategies of the copyeditors and the consultant, and it is operationalised by determining what authorities the editorial comments refer to by analysing the content of the comments and comparing them with various sources such as the source-text editions and previous translations. These references constitute the negotiation strategies of the copyeditors and the consultant (discussed in greater detail in Section 5.1). The second stage is operationalised by comparing the manuscripts and the editorial comments they contain with the published versions of the translations. The ways in which the translators take the comments into account constitute the negotiation strategies of the translators (discussed in closer detail in Section 5.2).

The third stage proceeds to interpret the two previous stages in the light of each other; the intention is to examine what kind of interplay there is between the negotiation strategies of the editors and the translators. The main goal is to concentrate on the processes of negotiation by determining which negotiation strategies (i.e. which authorities) on the part of the copyeditor and the consultant lead to negotiation strategies on the part of the translators that introduce *change* in the translators' initial solutions. Furthermore, the possible differences with regard to the weight of the copyeditors' and the consultant's comments will be investigated.

The overarching theoretical framework of the present study is constituted in André Lefevere's (1992b) idea of rewriting literature based on systems theory. The editing process and the interaction between the agents within it is therefore seen taking place not merely in the context of the publishing house (cf. Buzelin 2006; 2007), but within a larger cultural, literary and historical setting. In the light of Lefevere, the contemporary Shakespeare translations are seen, not merely as parts of the system of translated literature within the system of Finnish literature, but as an elemental part of the Finnish literary/theatrical system because of their long history in Finnish translation. The power relations between the agents are defined and dealt with mainly through the concepts of *professionals*, *patronage*, and *dominant poetics* as suggested by Lefevere (1992b). The translators, copyeditors and the consultant are regarded as professionals that take part in the process of *rewriting* the "Finnish Shakespeare". The process of rewriting is *constrained* by the patronage, which in this study is represented by the publisher and, importantly, the editors who have a dual role as professionals and representatives of the pat-

ronage. The professionals (the translators), then, have the option of either con-
forming to the constraints set by the patronage or challenging them. However, this
decision is not entirely up to the translators, but rather involves negotiation with
the patronage.

The process of rewriting and, especially the negotiation within it, is discussed in
terms of some additional theoretical concepts that derive from Descriptive Trans-
lation Studies (DTS) as well as the more recent sociological approaches. The first
and second stages of research draw from separate theoretical concepts in order to
provide an explanatory point of view into the negotiation strategies of the transla-
tors as well as the copyeditors and the consultant. The first stage deals with the
editors, and here the concepts of *normative expectations* and *textual* and *individu-
al authorities* become topical. Normative expectations closely relate to the theory
of translational norms originally introduced by Toury (1980; 1995) in translation-
al research as a central theoretical concept of Descriptive Translation Studies.
However, norms are here understood as defined by Hermans (2002) and partly
Chesterman (1993: 64–67), that is, as *normative expectations* (*expectancy norms*)
which take place within the structured interaction of individuals, for example, in a
publication process. I am approaching the editorial comments as sanction-like
statements that the editors present to the translators whenever the translator's
manuscript goes against the editor's normative expectations for it, that is, the ex-
pectations of what the manuscript *should* be like. The editorial comments refer
mostly to various kinds of textual and individual *authorities* which the editors use
to enforce their normative expectation regarding a given passage in the manu-
script.

In the second stage, the translators' negotiation strategies are dealt with in terms
of *translatorial habitus* (e.g. Simeoni 1998: 21). As a concept, the translatorial
habitus functions as a key to understanding the ways in which the translator's
status and experience may affect the way the translator deals with the editorial
comments, that is, whether s/he assumes a submissive or a dominant position with
regard to the editors (and, through them, the publisher). Habitus is in the present
study linked solely to the translators, but this does not mean that the habitus of the
editors is impossible, uninteresting or not worth studying. The material would
have enabled this, but due to the research design, the concept of habitus was not
applied to the editors.

1.5 Structure of the thesis

The remainder of the present thesis is divided into six chapters. Chapter 2 concentrates on the relationship of translation and authorship; it discusses the problems brought about by the way in which translation, as a literary activity, is understood in individual terms in spite of the fact that translations are usually produced collectively. Chapter 2 also conducts a brief survey of the development of the Western conception of authorship, compares literary and theatrical media in terms of authorship and proceeds to draw a parallel between the ways in which authorship actualises in the contexts of theatrical and translational production.

Chapter 3 focuses on Shakespeare from *transnational* (Shakespeare as an international phenomenon) and *translational* (the significance of translation for Shakespeare's becoming an international phenomenon) points of view. The chapter discusses Shakespeare's dramatic works in English-language, European and Finnish contexts and also considers the significance of the four tragedies included in the material in both English-language and Finnish contexts. Chapter 4 presents the theoretical framework of the thesis in detail. The chapter begins with a discussion about the systems theoretical orientation and also surveys the critique against the approach mainly taken by the sociological theories of translation. It will then proceed to define, for the needs of this study, literature and translated literature as systems that are influenced by specific control factors as outlined by Lefevere (1992b). Chapter 4 also defines the central concept of *negotiation* and constructs a theoretical framework for understanding the negotiation strategies of the agents involved in the editing process.

Chapter 5 discusses the categories of the study in closer detail and presents the findings of the macro-level analysis. The four plays will be compared with regard to the negotiation strategies that the three agents employ during the editing process. Whereas in Chapter 5 the comparison of the plays is conducted quantitatively, Chapter 6 examines the negotiation strategies qualitatively on the micro-level by analysing them in their original textual contexts. Finally, Chapter 7 concludes the study by assessing the main research question and suggesting a hypothesis to be tested in future studies.

2   DECONSTRUCTING THE "ROMANTIC TRANSLATOR"

We have a mutual goal, that your books would be financially and critically successful in our country. Neither of these successes is for the benefit of us, the Finnish translators, we work completely altruistically. If the critics celebrate your language, your skill, we are happy. Our names, our work shall remain shrouded in the dark, our joy springs simply from the knowledge that we have done our best.[22]

(Ryömä 2005: 138; my translation)

The identity of a literary translator is curiously dichotomous and depends on whether the translators are looked at from a practical (e.g. translations as merchandise) or a theoretical (translations as a subjects of study) point of view. Within the present-day literary systems where literary works actually circulate, translators are not as visible as literary authors, for example because their names are not as visibly acknowledged in the works they have translated. Also in reviews of translated literature, the agency of the original authors tends to be emphasised at the expense of the agency of the translators. Within translation research, however, literary translators are very visible because translations have generally been understood as texts that have been solely produced by them. This seems to be the case in spite of constantly increasing counter-evidence. The influence of the commissioners of translations on translation processes has been acknowledged, for example by drawing attention to the way in which the commissioner may decide on the global translation strategy (see e.g. Leppihalme 2007: 366). The networked nature of the production of translations in publishing houses (e.g. Buzelin 2005; Buzelin 2006; Buzelin 2007; Bogic 2010) has also been acknowledged. Still, in the field of literary translation research the translator functions as a convenient "author" of the translation whose link with the "work" remains strong.

One can make sense of this dichotomous identity of the literary translator by turning to *authorship* which, as a concept governing the production and ownership of works, also majorly determines the visibility of agents that have taken part in the

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[22]   *Meillä on yhteinen päämäärä, se että teidän kirjanne saavuttaisivat maassamme sekä myynti-että arvostelumenestystä. Kumpikaan ei vaikuta meidän suomentajien etuihin, me toimimme täysin pyyteetömästi. Jos kritiikki ylistää teidän kieltänne, teidän taituruuttanne, me olemme onnellisia. Meidän nimemme, meidän työmme jää pimentoon, meidän ilomme versoo pelkäs-tään siitä tietoisuudesta että olemme tehneet parhaamme.* (Ryömä 2005: 138.)

production of the translated works. The concept of authorship also strongly governs the understanding of whose or which *authority* the text or work is defined by.

In the course of this chapter, I shall first discuss how the Western conception of authorship has affected the under-representation of the translators' agency within literary systems and therefore has contributed to their invisibility. I shall also draw a parallel between the Western view of authorship and the over-representation of the translators' individual agency within translation research which has contributed to the image of a "Romantic translator". I shall then deal with the conception of the Romantic translator in the light of co-authorship and co-translatorship by discussing the inevitability of co-authorship in cultural production. As a concrete example of this, I shall compare literary and theatrical production and draw a parallel between the fragmentation of authorship in a theatrical production and that of a literary work. In the former case the fragmentation is more visible than in the latter, but nevertheless the principle is very similar. Finally, I shall discuss the role and authority of editors as co-authors and co-translators.

2.1   From an invisible translator to a Romantic translator

As demonstrated by Lawrence Venuti (1995a), the English-language representations of foreign literatures from the seventeenth century to the contemporary times have been dominated by the strategy of *fluency*. The effort of making translations read fluently as originals has rendered, Venuti (Ibid.) argues, the translators of these representations invisible from the point of view of the receiving audience and literature. Contemporary Anglo-American culture is especially notorious for its tendency to *domesticate* foreign literature, as

> [a] translated text, whether prose or poetry, fiction or nonfiction, is judged acceptable by most publishers, reviewers, and readers when it reads fluently, when the absence of any linguistic or stylistic peculiarities makes it seem transparent, giving the appearance that it reflects the foreign writer's personality or intention or the essential meaning of the foreign text – the appearance, in other words, that the translation is not in fact a translation, but the "original." (1).

Although the Anglo-American setting serves as a case in point, the same kind of situation can be seen taking place also generally within receiving literatures. In order to live up to commercial requirements, translations have to be of certain kind so that they are able to fulfil the expectations of the prospective readership.

However, this is merely one aspect of the translator's invisibility. Another factor that has majorly contributed to the invisibility of translators is the Western conception of literary authorship. The tendency referred to by Venuti (Ibid.) in the above citation, that is, producing fluent translations that make an effort to represent the foreign author as a domestic original, also clings to the Western conception of authorship. Such translations illustrate the unity of the author and the work (Foucault 1984: 101), a unity that is so strong that it defies the presence of other agents such as translators.

Literary translation research has similarly been subjected to the very idea of authorship, but with opposite results. Translation Studies has implicitly regarded literary translators as authors who form a unity with their work. This tendency to categorically identify the translators with the translations they are said to have "authored" has established questionable research practices and metadiscourse within Translation Studies which have only recently been met with effective criticism.

In what follows, I shall elaborate on the ideas of translator's visibility and invisibility by briefly surveying authorship as a Western concept and then discussing the connection between this way of understanding authorship and the conception of the translator's position as an author in Translation Studies.

2.1.1   The Western conception of authorship

In the context of literature, the notion of *author* is a fairly recent invention which must be dealt with as a feature closely connected with the process in which texts became not only commodities but property as well. Nowadays the name of the author, assigned to a given text, is largely taken for granted and mostly functions as a brand or a proof of certain quality. (Rose 1993: 1.) At the same time, the contemporary notion of an author is founded on the concept of a unique individual who creates or has created something original, usually by employing text as a medium. Correspondingly, the contemporary notion of *copyright* draws from the view that this unique individual is entitled to benefit from his or her creative work (Ibid: 2). Therefore, these two concepts, *author* and *copyright*, illustrate well the way in which *authorship* is tied to the idea of texts as commodities and property.

The copyright system and its development are closely connected with the *definition* of author, which has been subject to change over the centuries. According to the current conception (i.e. copyright law), authors are owners, only they have the right to speak, and they have total control over their words (Aaltonen 2000: 101).

In other words, authors have full rights to the immaterial property they legally own, and this applies to copies as well. In medieval times, writers of manuscripts were seen to own only the very manuscript they had made with their own hands, and they also had the right to grant permission to copy it (Rose 1993: 9). With the advent of printing technology in the 15th century, copying and duplicating texts became quick and cheap, and the need to assign a text a "legal" author, whose ownership would apply also to the copies, became topical. However, the concepts of authorship, author, owner and copyright remained fairly uncomplicated until the dawn of Romanticism and its vigorous emphasis on the *individual*.

The Oxford English Dictionary (OED Online 2013: s.v. *author*) gives the following definitions (among others) to the word "author":

Author, n.

1. *gen.* The person who originates or gives existence to anything: **a.** An inventor, constructor, or founder.

    […]

3. a. *esp.* and *absol.* One who sets forth written statements; the composer or writer of a treatise or book.

    […]

4. The person on whose authority a statement is made; an authority, an informant.

    […]

Author, v.

1. To be the author of an action; to originate, cause, occasion.

The English-language concept of "author" can be understood, as is evident above, in an everyday sense as an actual, physical *person* to whom a certain text is attributed, and who has therefore "authored" that text. However, an author can also be seen as presented by Michel Foucault (1984: 108), that is, as a societal function. In Foucault's sense, the function of an author is to characterise the existence, circulation and operation of certain *discourses* within a society. This kind of view does not emphasise the everyday conception of an author as a physical entity, but it rather draws the attention to the *name* of the author.

According to Foucault (1984: 107), the name of the author groups together a certain number of texts and sets them apart from others. The name of the author can also be taken as a sign that a work published under a certain name is of certain kind or quality, and in modern terms, the author's name is at the same time a brand name (Rose 1993: 1). However, the author's name is, in many cases, also the name of the *owner* of the text and, therefore, an identification of the holder of the text's *copyright*; this is, of course, unless the text is written on a work-for-hire basis, in which case the publisher is usually the owner of the text (Venuti 1995b: 1).

The modern conception of authorship as a "function" or "property" of an *individual* has its roots in the era of Romanticism in the 18th century. For example, Immanuel Kant's philosophy, according to which the world that human beings perceive is ultimately constructed through innate mental categories, played a crucial role in the redefinition of the individual from a Romantic point of view. According to Kant, the individual mind was the source of all creativity. (Burke 1995: xix–xx.) The emphasis on the individual prevalent in the 18th and 19th century Western world can be considered to function as the basis of the contemporary way of dealing with authorship, and over time, the Western idea of author and authorship have become highly ideological; they are usually taken as matters of course.

This kind of taken-for-granted view was not contested efficiently until the latter half of the 20th century by Roland Barthes with his "Death of the Author" (originally published in 1968). With his central argument that the "birth of the reader must be at the cost of the death of the author" (Barthes 1995: 130), Barthes emphasised the role of the reader as an agent that determines the text's meaning. This principally meant that assigning a work an individual author limits the text's possible readings, as the text is too easily interpreted in terms of the author's personal history. This point of view was accompanied by other authorship-related criticism as well, most notably Michel Foucault's "What is an Author" (originally published in 1969) and Jacques Derrida's philosophy of deconstruction (first introduced in 1967), according to which texts do not have fixed meaning (defined by and in terms of their authors), but rather the meaning is constantly negotiated between the text and its reader (Derrida 1978: 10). These influential philosophical points of view aside, the Romantic conception of author and authorship seems to stand up remarkably well within the Western economic system which puts an emphasis on owning and branding texts.

The concept of author itself is much more complicated than being a mere textual reference to the text's creator and "owner". This becomes evident if the Romantic

idea of an author is challenged with that of the pre-romantic medieval times. This calls for contrasting two very different ideologies about the origin of a work, that is, *inspiration/imitation* of the medieval times on the one hand, and *individual subjectivity* of the Romantic period on the other. The idea of authorship as inspiration or imitation is closely connected with medieval scriptures and scripters: the author of the scripture has no individual power to originate anything, and they only act as agents reflecting or mirroring the creativity and authority of a divine entity, such as God. The Romantic way of defining an author takes place through the author's own individual subjectivity; the author does not merely reflect, but acts as an agent who originates something new through his or her individuality. (Burke 1995: xv–xix.)

Whichever way a text is looked at, the medium, however, remains the same, that is, a *text*. It can be argued that the nature of text as a medium lies at the very root of the problems associated with authorship. One point of concern is that a text is a mixture of two realms: one governed by physics and one governed by language. A text (in this case a text based on orthographic characters) is a physical object with physical qualities, but it operates entirely through language. This means that texts circulate in society as tangible commodities whose consumption may be controlled. Texts also contain intangible ideas whose regulation is close to impossible. Both of these aspects have strong repercussions on the idea of authorship. Another point of consideration is that the authorship of written texts always works through *negation*, that is, a text is always a substitute for a speaker who is *not present*. Foucault (1984), for example, emphasises this point by referring to the way in which writing is able to create "a space into which the writing subject constantly disappears" (102).

The existence of writing as a linguistic activity and texts as linguistic entities enables us to view authors (i.e. those who are credited with having written a given text) as individual, almost heroic figures who, in a sense, are able to transcend history and detach themselves from their immediate historical background (Foucault 1984: 102–103). The nature of texts as physical, yet linguistic entities leads to a curious situation in which authors are neither present in the linguistic realm of the text because the text is merely a representation, nor is there any actual link present in the physical world that in a "solid and fundamental" (Ibid: 101) way connects the author and the text, irrespective of whether the individual we regard as the author is alive or dead in a physical sense. Therefore, the author is constantly doomed to disappear, and partly because of this, Foucault defines author as a *function* that conditions the existence, circulation and functioning of certain discourses within a society (Ibid: 108). It does not refer to an actual individual (Ibid: 112), and is essentially *constructed* (Ibid: 110).

The phenomenon of translation constitutes perhaps the most visible (although not most easily recognisable) way in which the individuality of the author as well as the idea of the "united work" is challenged. According to Foucault (1984: 103– 104), the very idea of a united work is fundamentally flawed, since defining "work" is as problematic as defining the "individual" behind an author. Translation serves as a case in point, as it always introduces at least one more author, the translator, and at least one more work, the target text (with the exception of pseudo-translations which are not based on a source text). The following section will concentrate on the problematic effects that the Western idea of authorship has had on the understanding of the translator's authorship, particularly within translation research.

2.1.2   Translators as "Romantic authors" within Translation Studies

Contrasting the phenomenon of translation with the ideas of the "origin" of texts and their essence as entities that are forced to negate their creator further illustrates the central problems that go with the concept of authorship. From the translators' point of view, a major problem has been the way in which translation, as a form of literary activity, has mostly been defined as the production of a *derivative* work. In terms of authorship, this means that translators are not recognised as authors in the same sense as writers of original texts (Venuti 1995b: 3–4). Instead, they are subjected to the authorship of the writer of the "sacred source text", much like the medieval scripter was subjected to the authority of God, and only considered to mirror or reflect God's creativity.

Translation has also been one of the major driving forces in the development of copyright law. The main point of concern is constituted by the way in which a translations are, fundamentally, based on existing works. In 1720, it was declared by an English Lord Chancellor that a translation *might* be regarded as a new work (and not a straightforward copy of the original) because of the amount of *labour* that was involved in producing the translation. From here onward, the point of view started to shift from the physical work and the literal language it contained to the abstract, immaterial work and "essence and value of a literary composition" (Rose 1993: 133.)

Nowadays, the way in which translation is considered by copyright law has changed very much from the 18th century, but the way in which literary translations are regarded to relate to their original counterparts still does not fully recog-

nise the extent of the translator's agency. The translator's work is still being negated due to "the historical development of an exclusive authorial copyright [which] coincides with, and indeed depends on, the emergence of a Romantic concept of original authorship" (Venuti 1995b: 3). Thus the Romantic understanding of authorship still affects the current system by which the ownership and copyright of texts is defined. According to Venuti (Ibid: 1), the translators' control over their work is severely limited and the translators' authorial rights subordinated to the author of the original text because of this limitation. Therefore, as discussed above, one can actually establish a strong link between the translator's authorship and the *medieval* conception of authorship as invisibly mirroring the authority of a higher (divine) source.

Within the actual *literary system* in which texts (or "discourses" in a Foucauldian sense) actually circulate, and in which the writer of the original work is elevated and is constantly under scrutiny, the emphasis on the Romantic way of defining the author leaves little room for the translator as a creative agent. However, if the point of view is shifted to the study of translation, it is quite apparent that the understanding of the translator's authorship has changed along with the concepts by which translational activity has been described.

The early text-linguistic paradigm of the 1960s was mostly preoccupied with linguistic transfer or transcoding of form and meaning between the source language and the target language. One of its underlying assumptions was that concepts such as *equivalence*, *sameness* and *fidelity* (and the degree to which these are realised) could be studied in an objective sense. As J. C. Catford's (1965) definition puts it: "[t]ranslation may be defined as follows: the *replacement* of textual material in one language (SL) by equivalent material in another language (TL)" (20; my emphasis). At this stage the study of translation was clearly a subdiscipline of applied linguistics, and the translator's work was approached as a matter of mechanical transfer of linguistic features from one linguistic system to another. Differences between the source and target texts were attributed to the differences in the linguistic systems of the source and target languages (Schäffner 1999a: 2). In terms of authorship, the translator could be seen as a humble servant of the original author and the source text, even up to a point in which the translator was regarded as a sort of linguistic automaton entirely preoccupied with reflecting the creativity of the original author, much like medieval scripters were only considered to reflect the creativity of God (Burke 1995: xvii).

The concept of "shift" (i.e. perceived differences between the source and target texts) deriving from the text-linguistic paradigm can be considered important from the perspective of the development of the Romantic translator. As Chester-

man (2007b) remarks, some of the shifts are compulsory in that they are determined by the way in which the target language differs structurally from the source language, while others are optional and may be chosen by the translator. While the compulsory shifts belong to the research interests of contrastive linguistics, Translation Studies has increasingly concentrated on optional shifts which are seen as results of the autonomous decisions made by the translators.

The image of the "Romantic translator" within the study of translation can be seen to have solidified during the emergence of systems theories (in the 1980s) and the so-called cultural turn (in the 1990s). During this time the object of interest shifted from linguistic transfer to the ways in which the *target*[23], understood in a broad sense as the target culture or target literary system, determines the translation (and also how translation helps the target culture or literary system to determine itself). It can be argued that this time the translator was approached as an individual agent directly influenced by his or her socio-cultural surroundings. Although the cultural turn often operates through concepts such as *system* and *norm* which are dealt with as social and collective constructions, and whose influence on the individual translator is considered central, the nature of translation activity was regarded as collective only in an *implicit* sense, and the *individuality* of the translational solutions were thus never really questioned in any major way (see e.g. Pym 2006: 2–3).

By this point the "Romantic translator" had become an implicit assumption in translation research. The individualistic focus has, however, been recognised and critiqued. For example Maria Tymoczko (2006) argues that the basic assumption, deriving from Western individualism which still governs modern Translation Studies, is that "an individual translator decodes a given message to be translated and recodes the same message in a second language" (18). This has largely prevented Translation Studies from venturing into new and "foreign" practices and concepts of translation, and although it has met criticism, the basic model still continues to live on in many influential formulations of translation theory. The classic model of the individual translator working alone had become a norm in translation studies research (Ibid.)

The *metadiscourse* on translation, that is, the way in which translations are talked about in the field of translation research (as well as in translation reviews), still

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[23] For example, one of the leading journals of Translation Studies with an eponymous name, *Target*, was founded at this time.

tends to involve the translator as the only active subject responsible for the translation. The situation has, however, been improved by the sociological research paradigm. Still, statements such as "translator X *did* Y", despite being understandable, simplify the translation publication process to a great extent. The following Section 2.2 will shed light on the multifaceted nature of authorship, cultural production and textual manufacturing.

2.2 From Romantic translatorship to co-authorship and co-translatorship

One of the first steps away from the translator-centred metadiscourse on translation was suggested by André Lefevere (1992b) in his *Translation, Rewriting and the Manipulation of Literary Fame*. While attaching itself to its contemporary systemic understanding of literature and literary translation, the book drew the attention to various powers that lie behind the translators and therefore have an effect on their agency. The central argument about the multifaceted nature of power in translation was justified with a number of case studies. Lefevere's ideas were therefore seminal in paving the way for the advent of the sociological turn which, despite its complex field and various research questions, is consolidated in the view that translation is always a matter of more than merely the translator's agency.

In what follows, I shall move from the idealised, Romantic translatorship to a more accurate understanding of authorship within the production of translations, that is, co-authorship and co-translatorship. I shall first discuss the inevitability of co-authorship in cultural production by comparing two distinct, yet interrelated niches that are in close connection with the material of the present study: literary and theatrical production. I shall then move to discuss the role of the editors within the production processes of original and translated literature, pointing out that theatrical and literary production are both subject to a similar kind of fragmentation of authorship. I argue that the main difference is the way in which this fragmented authorship becomes visible and how it is acknowledged.

2.2.1 The inevitability of co-authorship in cultural production

As the discussion on the original author's and the translator's authorship demonstrated, the complex networks behind the processes of textual production tend to

remain invisible while the original author's or the translator's agency is highlighted. In his essay "The Field of Cultural Production, or: The Economic World Reversed", Bourdieu (1993) discusses this very problem of "[…] the correlative dilemma of the charismatic image of artistic activity as pure, disinterested creation by an isolated artist […]" (34) and the ways of escaping it by defining the literary or artistic field as a field of positions and position-takings – an idea closely related to this thesis. In doing this, he refers to Howard Becker's (1976) concept of the "art world", according to which "works of art can be understood by viewing them as the result of the co-ordinated activities of all the people whose co-operation is necessary in order that the work should occur as it does" (703). The study of works of art should therefore take into account "the people who conceive the idea of the work (e.g. composers or playwrights); people who execute it (musicians or actors); people who provide the necessary equipment and material (e.g. musical instrument makers); and people who make up the audience for the work (playgoers, critics, and so on)" (Ibid: 703–704).

The multifaceted nature of authorship in cultural production has more recently been discussed by Andrew Bennett (2005: 96) through the concept of *multiple authorship*[24]. Agreeing with Stillinger (1991: 201), Bennett suggests that multiple authorship is not an exception to the rule, but in fact a phenomenon that has been a routine and commonplace way of producing literature, despite of the Romantic myth of a solitary author. It is quite clear that any kind of production within a given culture, be it production of art or artefacts, entails co-operation. The conception of an "isolated artist" (Bourdieu 1993: 34) or author is therefore strongly linked with the Western conception of individual authorship.

In what follows, I shall compare two areas of cultural production that directly relate to the material of this study. I shall contrast literature, an area of cultural production strongly governed by the "solid and fundamental" (Foucault 1984: 101) unity of author and work, with theatre, an area based on visible co-operation. Theatre is a form of cultural production that can help one understand the complexity of literary production. I argue that both literary and theatrical production are similar in the way the authorship of the products is distributed between various agents; the main difference is that in theatre one is forced to acknowledge this more openly because of the medium it uses.

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[24]　The concept was originally used by Jack Stillinger (1991: 201).

Literature and drama[25] are *two different kinds of media* through which communication and artistic meaning-making take place. This kind of distinction is reflected in Keir Elam's (2002) definition of drama as a "[…] mode of fiction designed for stage representation and constructed according to particular ('dramatic') conventions" (2). In other words, drama can be thought of as a medium that is closely related to literature, but one that follows its own conventions that largely derive from the fact that drama functions through *performance*. In what follows, I shall expand on this idea by concentrating on three major differences between the media of literature and drama. While dealing with drama, I shall concentrate on the most prototypical form of drama, namely the live-action theatrical performance, not on other related forms such as film or television.

The first major distinction between drama and literature is that drama ultimately operates through performance which is a dimensional event and which does not have a stable form in the same sense as a printed literary text has. As a medium, drama is always temporal and spatial (Esslin 1988: 39–42); it takes place over time and in three dimensions. Martin Esslin's (1988) definition of drama as "[…] mimetic action unfolding itself in the present, and the presence, before the very eyes, of an audience, re-enacting fictional or real past events […]" (36) captures well the temporality and spatiality of dramatic expression.

A literary text is created over time, but once it is printed, the text itself remains unchanged until it is rewritten. It is, of course, interpreted differently by different individuals and in different times. A dramatic (theatrical) performance is similarly created (written, staged, rehearsed, etc.) over a period of time, but also the performance itself is always temporal and spatial and always subject to change due to various factors. This argument could, of course, be challenged by the fact that nowadays films and television series can very much be regarded as forms of drama in which the performance can be played back time after time in unchanged form.

The second distinctive factor between drama and literature is collectivity, which also closely relates to temporal and spatial presence discussed above. First of all, the crafting of the dramatic performance as well as its *transmission* are collective events. The collective behind a performance, that is, "[…] the writer, the director, the designer, the actors and all the other artists […]" (Esslin 1988: 38), which

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[25]   Here the concept of "drama" takes into account primarily *theatre texts* (texts used in the theatre), but it can also refer to *dramatic texts* (theatre-related texts functioning as literary ones) (cf. Aaltonen 2000: 33–41).

includes one or more translators in the case of a translated play, all aim to produce a comprehensible display of the dramatic events on the stage by, for example, arranging the elements that are on the stage at a given moment to hold the audience's attention (Ibid.). Also the *reception* of dramatic performance is a collective event, although the individuals in the receiving group may react to the information very differently (Esslin 1988: 37–38). Drama can also be received through television by a single individual. In any case, a live-action theatrical performance postulates an audience that receives the performance very physically by being temporally and spatially present and reacts very differently than in a situation in which they are reading a literary text alone.

The third major distinctive factor between drama and literature is that drama, unlike literature, is a *multimodal* medium. As such it is loaded with *signs* that are mediated through various channels (Elam 2002: 40). In other words, drama "communicates multidimensionally" (Esslin 1988: 37) primarily through aural and visual channels with an audience, a group of individual spectators that receives parts of the information consciously, parts of it subconsciously, while some parts may even go by unnoticed. Every passing moment of a dramatic performance is loaded with *signs* that carry information and meaning (Ibid: 38) and that are not only based on text and language but derive from many aspects of the performance, such as the way the actors speak and move, the way the stage is lit, the way music and sound effects are articulated with the performance, and so on. Synchronically, theatrical communication or discourse is semiotically very thick, but at the same time the diachronical actualisation of the signs within the total performance is discontinuous, meaning that not all sign-generating systems are operational at the same time[26] (Elam 2002: 39–40). All in all, the multimodal nature of drama is a by-product of a dramatic performance as well as its intrinsic feature, and thus it also has an effect on the collectivity of theatrical authorship.

Because of the saturated, yet discontinuous, nature of dramatic performance, it is necessary to provide the performance with some kind of a frame that guides the way the final text, created in real time, is read by the audience. The frame is constituted by many elements working together: advertisements of the performance, architecture of the theatre building, staging, TV screen, and even very intangible things such as ambience can all be parts of the structure which literally frames the performance apart from the everyday, and *already in itself* makes objects – how-

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[26] "Not all the contributory systems will be operative at every point in the performance: each message and signal will at times fall to a zero level […]" (Elam 2002: 40).

ever everyday – signs that communicate and generate meaning. (Esslin 1988: 52–53.) Like the dramatic performance itself, also the frame highlights the collective authorship of drama with the inclusion of numerous individuals whose input crafts the expectations and perception of the receiving audience. Usually the frame is automatically provided in the sense that the performance is clearly detached from the everyday, but sometimes the border between the everyday and the performance can become fuzzy, for example in the case of candid camera shows, street theatre enactments or similar public performances which are not framed by a physical stage.

Literature, on the other hand, is very individual-centred from the point of view of both the transmission and reception. Most prototypically, literature operates through written text, but the text can be, and usually is, framed by paratexts such as cover images, blurbs and other textual information such as a preface. Literary works are also framed by extratexts, that is, texts about the works that are not contained in the works themselves (e.g. reviews). This kind of framing works quite similarly to the theatrical framing in that a literary work is set apart from other texts and is given a context with the aid of paratexts that guide the way the text communicates and makes meaning. Literary texts are usually marketed by attributing the text to a single author whose name also functions as a brand (Rose 1993: 1). The complex production processes behind published literary works usually remain invisible. Also, literature as a medium practically postulates that the text is received by a single individual at a time.

As regards authorship, theatrical production is very visibly distinguished from literary production in terms of its collectivity because the crafting of the dramatic performance as well as its *transmission* are collective events. As a result, authorship in a theatrical setting radically differs from the way in which authorship is seen in the literary context. Although theatrical performances are usually based on textual material of some kind, that is, texts that may in their own right be governed by the unity of the author and the work, the authorship of the final performance is ultimately *collective*, as even simple-seeming choices such as lighting and sound design may have a great effect on the final realisation of the playtext. Sirkku Aaltonen (2000) condenses this point as follows:

> [i]n contemporary Western theatre, the writing and rewriting of texts involves a varying number of authors who all contribute to the creation of the text on the stage: there is the foreign writer, there may be two or three translators, there may be a dramaturge who prepares the text for the stage, and sometimes even the stage-director may rewrite parts of it in the rehearsals.

> There are also others – actors, dress and light designers, prompters – who all write their own texts and deserve to be mentioned. (97.)

In a theatrical context, the textual starting-point (e.g. a novel or a dramatic script) that in itself may be seen as a manifestation of the bond between the author and the work, is in most cases merely the first step towards the performance on stage which, in turn, is subject to change through someone's authorial intentions or pure chance as the performance develops the more it is rehearsed and performed on stage.

In conclusion, authorship is inevitably fragmented in any text-based work that is made public, but this fragmentation is much more visible in a theatrical performance than in a published and printed novel, for example. A theatrical performance includes multiple actors (who are mentioned by name) on a stage that may be controlled by multiple technicians. The action or events are based on the input of multiple agents working beside the primary director who may or may not have their names printed on the programme. However, a similar kind of fragmentation of authorship takes place in the context of literary production as well, but in a much more *invisible* way. In what follows, I shall concentrate on the process of *editing* in the literary context and, particularly, on the role of *editors* as *co-authors* and *co-translators* whose presence inevitably questions the illusion of single author and single work.

2.2.2   Editors as co-authors and co-translators

In the previous chapters, it was suggested that from the point of view of authorship, a translated literary work ultimately shatters the "solid and fundamental" (Foucault 1984: 101) unity of a single author and work. A translated work always implies the agency of another agent, the translator. The translator's name is not usually used as a brand name as this function is reserved for the original author's name. Still, these two agents, the original author and the translator, receive most of the attention of the receiving audience. However, literary texts that are nowadays *commissioned* and published by commercial companies are also *edited* practically without exception. Published or broadcast, translated or non-translated, the texts always contain traces of the agency of other agents than the primary, original author or the translator. Editors constitute an important group of agents who ensure that texts are *publishable* by amending the texts so that they meet the requirements of the publisher, the receiving audience and the marketing context.

Importantly for the present thesis, the recognition that published translations are edited in the same way as original works calls the translator's autonomy into serious question. Traditionally, much of the literary translation research has emphasised the translator's autonomy, a disposition that scholars have only recently questioned. For instance, Raila Hekkanen (2010: 203) criticises the translator-centred orientation of Translation Studies which has practically ignored the existence of other agents taking part in translation processes and led to a situation in which the named translator is alone held responsible for the final translation. On the grounds offered by her own research on the translation of Finnish prose into English in the latter half of the 20th century, Hekkanen calls for the study of the role and responsibility of all agents that take part in translation processes.

It has to be kept in mind, however, that editing must be defined in different terms in fields of textual production in which the unity of the author and the work is not as strong as in the fields of literature and literary translation. The Internet in particular has brought about forms of textual production in which editing has a different role. For example, the production of texts in the field of technical communication increasingly involves intertwined teamwork where translators constantly need to utilise the expertise of other translators or external experts. This need has spawned "virtual communities" (Risku & Dickinson 2009) or "virtual knowledge communities" (Risku 2010) on the Internet, and translations produced within these communities may involve many actors, such as the "translator, the client or the author, subject experts, test users, proofreaders, graphic designers and layout experts" (Risku 2010: 108). The editing of these translations, then, must be regarded as a continuous process that is performed by most – if not all – of the participating actors throughout the whole translation process. A similar kind of team translation also takes place in other fields along with the increasing popularity of crowdsourcing in general. For example, the localisation of open-source operating systems and their user interfaces, Wikipedia, and the phenomenon of online fan translation all call into question the "border" between translation and editing due to the fuzziness and overlapping of concepts such as text, work, author, translator, reviser and editor.

While the editing of non-fiction and crowdsourced texts has received scholarly attention, editorial work has not been under much scrutiny in the fields of literary studies as well as literary translation studies. This is the case even though it is clear that literary works are, in most cases, released to the reading audience through a publisher who commissioned a group of agents, the editors, who intervene both in the content and form of the texts submitted by the authors. The demand for editorial work is great, but its magnitude remains invisible. For example, it was reported in 2007 that the five leading Finnish publishers receive a total

of approximately 4800 original literary manuscripts every year, and the number increases annually (Stenbäck 2007: C 2).

The occupation of an editor may involve a number of tasks ranging from technical editing to co-ordinating the activities of people taking part in the publication process. For example, Canada's employment ministry's National Occupational Classification defines the work of an editor as follows:

> Editors review, evaluate and edit manuscripts, articles, news reports and other material for publication or broadcast, and co-ordinate the activities of writers, journalists and other staff. They are employed by publishing firms, magazines, journals, newspapers, radio and television networks and stations, and by companies and government departments that produce publications such as newsletters, handbooks and manuals. Editors may also work on a freelance basis. (Cited in Mossop 2007: 10.)

Although the social aspect of coordinating the activities of people might be very prominent in an editor's work, it is most prototypically categorised as work that centrally involves *textual amendment,* or revising textual drafts that are written by other people with an aim of *improving* them. This is where for example the work of an editor and a critic differ from each other. Also, a parallel can be drawn between editing and *revising,* and Pym (2011: 80–81) states that although the term "editing" applies to both translations and non-translations, "revising" should be used when referring to translations. However, I will refer to editing rather than to revising as a higher-order term in this study as revising strongly relates to "producing a revision (i.e. a revised text)" (Ibid: 90). This is not done by the editors involved in the contemporary Finnish Shakespeare translation project.

Copyediting refers to a specific type of amending work done by editors, the other broad types of amending work usually belonging to editors being *stylistic editing,* *structural editing,* and *content editing* (Mossop 2007: 11–12). Due to its broad spectrum, however, copyediting usually overlaps the three other types of editorial work to some extent. Copyediting (also known as *desk editing*) principally involves revising and correcting the manuscript so as to make it conform to *preset rules* which are usually defined by the publisher. The copyeditor *enforces* these rules, which may involve technical and linguistic issues such as checking the grammar and spelling (i.e. good language use) as well as amending the text to conform to the publisher's "house style". However, copyediting consists primarily of enforcing "correct usage" which is not always easy to define because the rules pertaining to it are often controversial and involve matters of *authority, ideology* and *tradition.* (Mossop 2007: 11, 21.)

Questions of authority, ideology and tradition are closely linked to the fact that the production of texts, especially translations, is usually commissioned; in other words, there is a publisher involved in the process of textual production who has asked a writer or a translator to produce a given text. The publication of translated texts is markedly different compared to the publication of original literature, where it is a common procedure that an author offers a manuscript to the publisher, as is the case with novels, for example. However, in both cases the publisher always has certain explicit or implicit goals which they wish to achieve by publishing a certain text, and they also wish to maintain a certain reputation. People working for the publisher are needed to ensure that these goals are achieved (Mossop 2007: 4), and usually the people who are entrusted with this responsibility are copyeditors.

In spite of the importance and extent to which it affects literary works, both original and translated, the agency of the copyeditor has remained invisible. The names of copyeditors, for example, are not mentioned in the published work, not even if their contribution has been quite significant. At the same time, editors are very prominent and visible in the field of non-fiction (especially academic texts), where producing a compilation of texts earns them a mention as "authors" of the compilation. However, their function is somewhat different from that of the copyeditors of literary texts.

Because of its invisibility in the literary context, the visibility of editorial work can become potential breeding-ground for heated debates about the authorship of the work. An example of one of these debates took place in Finland in the autumn of 2000 in the form of a lively and rarely seen argument on the role of copyeditors. The starting-point of the debate was when a copyeditor of Finnish literature (Harri Haanpää) working for WSOY at the time, declared in an interview that

> [t]he book publishing business lives in an ancient delusion. The author's text is seen as sacred – even though the copyeditor's contribution to texts is increasing, an attempt is made to maintain the Romantic myth of an artist according to which the author is above everything and the copyeditor merely a proofreader. After all, the text of many well-selling authors is the result of an extensive manufacturing process.[27] (Haanpää cited in Markkanen 2000; my translation.)

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[27] *Kirjankustannusalalla eletään vanhakantaisessa valhemaailmassa. Kuvitellaan, että kirjailijan teksti on pyhää – vaikka kustannustoimittajan panos teksteissä lisääntyy, halutaan ylläpitää 1800-luvun romanttista taiteilijamyyttiä, jossa kirjailija on kaiken yläpuolella ja kustannus-*

In the autumn of 2000, a number of replies and other related articles were published in Finland's largest newspaper, *Helsingin sanomat*, as a result of Haanpää's statement. Haanpää's argument – exaggerated but still based on facts as editorial interventions are a prerequisite for commercially published texts – was quickly over-interpreted as a claim that Finnish authors no longer write their own texts, and that editorial interventions have become so extensive that they even include such fundamental decisions as the basic plot of a novel. In the course of this debate, copyeditors were derogatorily called, for example, "text midwives [tekstikätilö]" and even "bunglers [hutilus]".

In 2004, Haanpää referred to the above incident in a publication aimed at copyeditors and those who are interested in becoming one. In it (Haanpää 2004: 55–56) he argued that a "copyeditor of Finnish literature" *still*[28] does not exist as a profession because the field of literary studies refuses to acknowledge its existence, and because there is no formal training for it. Haanpää also referred to some of the parables used in the course of the debate, such as the relationship of a copyeditor and the author resembling that of a mother and child (a relationship based on care) or that of doctor and patient (a relationship based on trust). However, he went on to remark that although the relationship of the publisher and the author is based on human interaction, an effort is often made to present the relationship between the publisher and the author as devoid of any such interaction (Ibid: 56–57).

Referring to the famous incident in which Väinö Linna's 1954 war novel *Tuntematon sotilas* [*Unknown Soldier*] was allegedly ruined by the publisher by censoring and altering[29] the manuscript against the author's wishes, Haanpää argues (citing Johan Svedjedal) that although neither the publisher nor the author generally wishes to acknowledge that the publisher influenced the author, the guidance provided is often very clearly documented in the correspondence between the two parties. (Haanpää 2004: 56–57.) The influence of the publisher and its representatives may also be demonstrated, as is the case in the present study,

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toimittaja lähinnä kielenhuoltaja. Loppujen lopuksi monien hyvin myyvien kirjailijoiden teksti on pitkälle tuotettua. (Haanpää cited in Markkanen 2000.)

[28] Haanpää refers to Juhani Salokannel's identical argument from 1980. Salokannel is an influential Finnish literary author, translator and editor.

[29] For example, the title of the novel was changed from the author's own suggestion "Sotaromaani [War Novel]" to "Tuntematon sotilas [Unknown Soldier]" by the publisher.

by comparing commented manuscripts with the published version. The availability of such material for research purposes has, however, traditionally been poor.

Editing of translated and non-translated literature involves much more than mere proofreading. This view was agreed upon by the participants of a seminar held in Helsinki that was attended by numerous professional Finnish translators and copyeditors. The seminar was reported in 2007 by a periodical *Kääntäjä-Översättaren* [*Translator*] published by the Finnish Association of Translators and Interpreters. According to the report, publishers tend to approach non-translated literature in terms of one-of-a-kind works of art, whereas translators are regarded as "suppliers" of foreign source texts. Therefore original and translated literature is dealt with very differently in publishing houses. While the writing and publication of original literature usually involves many drafts (even incomplete ones) that the authors and editors craft together for a long period of time, the publication processes of translated literature are considerably shorter. Furthermore, there are claims in the article that the editors of translated literature tend to concentrate on linguistic and stylistic matters, since the content (e.g. plot, characters and setting) of translations cannot be changed because the source text must be taken into account. (*Kääntäjä-Översättaren* 2007: 4.) Therefore it seems that the understanding of the "solid and fundamental unit of the author and the work" (Foucault 1984: 101) may affect the publication processes of translated and non-translated literature differently.

All in all, it is clear that all commercial text-generating processes necessarily involve a number of agents such as editors, proofreaders and others working on behalf of the publisher that have the potential to greatly affect a text "in the making" before it is published. The contribution of these agents may be substantial, and the editors in particular are in a position to influence both the content and the form of the published text and to become *co-authors* or, in the context of translated literature, *co-translators*. The present study focuses on the two types of translators (translators and co-translators) visible in the manuscripts.

2.3 Summary

As I have established above, the questions of origin, originality, agency, and authorship are not by any means clear categories when dealing with the manufacturing of texts. The problem of defining these categories is always present because of the highly collaborative nature of textual production, a feature that is usually hidden behind the name of the primary author or the name of the translator printed on the cover or the first pages of a book. So, in spite of the developments that

have led translation scholars to gradually abandon the linguistic aspects and look at translation from the point of view of the target culture, the translator's cognitive processes, and even sociology, the study of translation and especially the discourse on it seems to carry with it some deeply rooted assumptions about the origin of translated texts.

The conclusion of Chapter 2 strongly emphasises the fragmentation of authorship and translatorship. Although co-authorship is ever-present in any type of cultural production, in Translation Studies the complex social relations present in translation processes, as well as the presence of co-translators, have been recognised only very recently (in practice from 2000s onwards). Very importantly, it is also concluded in Chapter 2 that the agency of the editors is important both within original and translated literature, and editors should be regarded as co-authors or co-translators in research.

Before the significance of editors and their interplay with translators in the context of the contemporary Finnish project of translating Shakespeare is discussed in closer detail, it is necessary to deal with Shakespeare's work, its significance in the English-speaking world, as well as in the European and Finnish contexts. This will be discussed in the next chapter along with the influence that various kinds of editors and other co-authors have had on Shakespeare's work in these contexts.

3   TRANSNATIONAL AND TRANSLATIONAL SHAKESPEARE

> *Rita:*   *I had to come an' tell y', Frank, last night, I went to the theatre! A proper one, a professional theatre.*
>
> *Frank:*   *For God's sake, you had me worried, I thought it was something serious.*
>
> *Rita:*   *No, listen, it was. I went out an' got me ticket, it was Shakespeare* […]

(Russell 2001: 46)

William Shakespeare (1564–1616) is one of the indisputable literary and theatrical icons of the Western world; as a word, name or term, *Shakespeare* is packed with connotations of inexhaustible creativity, genius and, most of all, Western individualism. Whether the name *Shakespeare* is used to refer to "The Bard", the "man of the millennium" or, simply, "The Author" (Kastan 2001: 14), it is usually done in a Romantic, or at least Romanticising context, even though Shakespeare himself operated in a Renaissance society in which "the author" was a very different kind of concept than in the present-day world. And indeed, as Dirk Delabastita and Lieven D'hulst (1993: 10) point out, it actually becomes very problematic to deal with Shakespeare from an individualistic point of view once the Romanticising surface is peeled off. Merely by placing Shakespeare and his works in the context of their own time – the turn of the 17th century – one notices that the authorship of his plays was inevitably *collective* in that it was influenced in a major way by his theatre company as well as audience feedback. Also the written script, even if that was directly from Shakespeare's own quill, was but a *component of the total text*, that is, of the complete theatrical performance. Most importantly, however, the role that various kinds of *editors* played in preparing, modifying and revising Shakespeare's texts across time and space has to be acknowledged.

Shakespeare is a *fragmented* figure, both as a person and from the point of view of his production. This lack of order, the lack of a "master narrative" behind Shakespeare ensures that the whole industry that revolves around Shakespeare's name is inevitably forced to operate through processes of *rewriting* and *reinvention*. The editors of the English-language editions of Shakespeare's plays or verse, the translators of his works, the critics and the compilers of Shakespeare nonfiction, among others, are all equally forced to *make selections* "[...] by filling in

what is felt to be missing, and combining everything into an intellectually and morally satisfying story [...]" (Delabastita & D'hulst 1993: 10). And indeed, Shakespeare's works have been rewritten and reinvented numerous times in the United Kingdom and around the rest of the English-speaking world (including former colonies), throughout Europe, and finally, all around the globe. In this sense, Shakespeare is, perhaps, the most *transnational* writer the world has ever known. As a transnational writer, Shakespeare's claimed identity as an English playwright who was born in Stratford-on-Avon and made his career in London has become fuzzy. This is because his works have been rewritten and reinvented for numerous purposes by numerous people, for numerous nations at different historical times and social as well as political situations. Unsurprisingly, as Shakespeare's works have extended their influence around the world, *translation* of these works has obviously become a key item of interest as without translation this kind of "world-domination" would not have been possible.

This chapter will expand the discussion on authorship and its fragmentation by concentrating on Shakespeare's dramatic works expressly from the transnational and translational perspectives. I shall first concentrate on Shakespeare's journey from the stage to the page – in terms of his authorship – from the point of view of textual history in the English-language context. The division of Shakespeare between the stage and the page can be seen taking place already in his own time. The mechanisms behind this division are not simple, and various matters have contributed to them: the general system of owning texts and changes thereof, the definition of Shakespeare's authorship over his plays, societal situations, legal matters, ideological factors, and so on. The most important role, however, can be argued to have been taken by various editors and compilers that saw to it that Shakespeare's dramatic works would be *preserved* in *written* form. Second, I shall consider the importance of translation, without which Shakespeare could not have become the kind of transnational figure he is today.

I will approach both editing (in the English-language context) and translating (in the foreign context) in terms of *rewriting* (Lefevere 1992b: 8), a term referring to regenerative activity that seeks to ensure the *survival* of a text or work in ever-changing social and (inter-)cultural situations. With translation the principle is, perhaps, easier to see, as translations are generally understood as derivative and explicitly temporal works. As such, they are destined to have a shorter life-span than their parent works and the need to retranslate or rewrite them is more pronounced. With canonical literature, on the other hand, the process of rewriting takes place through the processes of editing, revising, anthologising, adapting and generally updating the text, which all seek to ensure that the text is able to survive the constant societal changes. Shakespeare's texts are a good example of this.

Originally written in Early Modern English, they have been constantly edited to suit the needs of new audiences and readerships. Shakespeare has survived to the present day expressly because his works *have been* and *are* rewritten over and over again in various ways.

In this chapter I shall concentrate on *transnational* as well as *translational* aspects of Shakespeare's works. I shall begin this discussion with the English-language editions in Section 3.1, continue with the Shakespeare's advent in Romantic Europe in Section 3.2, and arrive at the central niche of this study, namely the Finnish renditions of Shakespeare's works in the concluding Section 3.3. Chapter 3 is concluded by Section 3.4 which discusses the significance of the four tragedies under study in both English-language and Finnish contexts. The concluding section will also discuss the tragedies in relation to the main variables of the study, deliberating upon the statuses of the plays and the translators within the Finnish literary/theatrical system.

3.1 English-language Shakespeares: From stage to page

The language in which the plays attributed to William Shakespeare are written is obviously English, but what the contemporary modern-spelling editions (such as *Oxford World's Classics*) hide from their reader is, in a sense, the astonishing extent to which the English language used in the various incarnations of Shakespeare's plays has changed over the centuries. Not only was the spelling in the First Folio of 1623 very different from modern editions due to the lack of spelling standardisation, but also many words and expressions of the English language, as well as their connotations and denotations, have either completely disappeared or drastically changed. Because of this, some modern editions of Shakespeare's plays (notably *The Arden Shakespeare*) feature extensive editorial notes explaining the language Shakespeare used. These kinds of editorial paratexts usually take up much more space than the actual playtext itself.

Even the editorial paratexts, however extensive, cannot unearth Shakespeare's intentions. The plays are not, and cannot be, as Shakespeare "meant" them to be, nor is it possible to find out what he actually meant, despite what the back cover blurb[30] of N. F. Blake's (2002) *A Grammar of Shakespeare's Language* leads

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[30] "*A Grammar of Shakespeare's Language*, the first comprehensive grammar of Shakespeare's language for over one hundred years, will help you find out exactly what Shakespeare meant" (Blake 2002: back cover).

readers to believe. There is much more at play with English-language Shakespeare than just Shakespeare himself, namely the immeasurable influence of the *editors* and *compilers* of Shakespeare's works. The editors and compilers saw the lack of order, the lack of a "master narrative" behind Shakespeare, which led to attempts to amend the situation after Shakespeare's death by compiling the First Folio (F1) in 1623. From the point of view of Shakespeare's authorship, F1 was seminal, and its publication had at least three consequences. First of all, F1 was primarily meant for *readers* of plays in that it did not claim to be a record of the performances like the Quartos of the plays[31] usually did (Kastan 2001: 35). This meant that for the first time, Shakespeare's plays were separated from the events on the stage and became texts in their own right. Second, F1 made an effort to claim Shakespeare's authorship over his plays, which Shakespeare himself was not interested in (although he was, ironically, the most widely published playwright of his own time). Third, F1 formed the initial Shakespeare *canon* by grouping together thirty-six plays[32] and permanently assigning Shakespeare's name to them. The final step in the establishment of "The Bard" was taken by F1 when the compilers, Heminge and Condell, argued that the Folio contains "pure and authorised" versions of the plays in contrast to the Quartos. (Ibid: 76–77.)

Today's Shakespeare is therefore a constructed author in a Foucauldian sense. Shakespeare is a brand name that binds together a number of discourses. What is interesting in this "brand name" is the way in which Shakespeare, the author, has been transformed from a playwright to a literary author and the discourses this authorial name binds together have been turned from drama into literature. This process has taken place in the course of a long period of time, but it can be understood in terms of *rewriting* (editing and compiling), a process which has ensured the survival of Shakespeare to the present time. The history and mechanisms relating to the rewriting of Shakespeare *as literature* will be discussed in the following.

For a playwright wishing to make a career in England at the turn of the 17th century, London was certainly the place to be. The growing population of London and the growing wealth of Londoners meant that theatre became one of the main arenas of artistic expression during the Elizabethan times. The theatre scene remained very vivid, interrupted only by the outbreak of the plague, until 1642 when the Puritan authorities banned all theatrical performances during the years

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[31] I.e. the Quartos published in Shakespeare's lifetime.

[32] *Pericles* and *The Two Noble Kinsmen* were not included in F1.

of the Civil War (Murphy 2003: 33; Clark 1997: xli). Until the rise of Puritanism, numerous plays had been written for the Elizabethan stage; most of them have been lost, but over 600 have survived. Theatre was eventually brought back by the restoration of the monarchy in 1660, but the Elizabethan stage and its sensibilities were largely lost, and the time called for adaptations of Elizabethan plays (Clark 1997: xlii; Murphy 2003: 33–34).

The turns of William Shakespeare's personal and professional life might, for a large part, escape the reach of historians, but it is safe to say that he was *a man of the stage*. In other words, Shakespeare willingly subscribed to the popularity of theatre that prevailed in his own time. Theatre became the main medium of his texts, and therefore the stage was a natural arena of expression for him. (Kastan 2001: 14–17.) It is indeed important to define Shakespeare's works in his own time in terms of the theatre and theatrical expression. In our times it is easy to haphazardly think that in England of the late 1500s the position of drama as a literary art form and the popularity of Shakespeare's plays were self-evident. It has to be remembered, however, that this kind of thinking derives from the way in which Shakespeare's dramatic works later thrived *in print*. In Shakespeare's time there was no literary genre called "drama" or "plays" which could be easily marketed, and therefore the whole idea of textuality within theatre was very different from today's situation. (Ibid: 21.) The texts (i.e. play scripts) used by theatre companies could be considered equal in importance to what film scripts are today from the point of view of a movie-goer (Ibid.). So, at least at the beginning of Shakespeare's lifetime, playtexts belonged almost exclusively to the stage.

The emphasis on the stage and performance rendered the early modern theatrical production highly collaborative. This meant that, on the one hand, play scripts legally belonged to the company that had bought them or for which they had originally been written (Kastan 2001: 14; Murphy 2003: 22). On the other hand, as the stage was the audience's only access to the play, the actors became celebrities rather than those who produced the script. Ironically but understandably (due to the preservative nature of print), modern audiences recognise the names of 16th century playwrights such as Shakespeare, Kit Marlowe and Ben Jonson far better than the names of 16th century players such as Richard Burbage and Edward Alleyn. (Kastan 2001: 14.)

The origins of Shakespeare's dramatic writing have to be projected onto his apparent devotion to the theatre stage. Originally, Shakespeare was an actor who happened to turn to writing, but this choice was not an automatic step towards fame or celebrity. Although 18 of Shakespeare's 37 plays appeared in print (as 42 different editions in total) during his lifetime, and even though some of them

could be regarded as the "bestsellers" of printed plays of their own time, none of these printed versions were avowed by Shakespeare as his own (Kastan 2001: 20–21). Furthermore, printed playtexts rarely contained any hint of the writer of the play before 1600; much more important than the author's name were details about the play's performing lineage, its reception and the patronage under which the play was written and put on stage (Murphy 2003: 22–23). Therefore, Shakespeare's literary fame is, for a large part, constructed by other human and non-human agents that are responsible for carrying Shakespeare's writing from the theatre stage over to the realm of literature.

Although dramatic performance and literature are both prototypically based on meaning-making through the use of language, they must be dealt with as two very different kinds of *media*. As a medium of expression, dramatic performance can be distinguished from the medium of literature in three main respects, as was discussed in the previous chapter. In contrast to literature, dramatic performance is temporal and spatial (it consists of diachronic events that take place in three dimensions on the stage) and collective (it is explicitly a product of a theatrical collective and is received collectively as well), as well as multimodal and semiotically saturated (the meaning-making takes place through multiple channels, e.g. visual and auditory, that are in operation all at once, and all of them potentially transmit information that is semiotically very dense). (Esslin 1988: 36–53; Elam 2002: 39–40.)

As an artist, Shakespeare was a "man of the stage", and this renders the relationship between his dramatic works and the medium of literature very interesting. There were writers contemporary to Shakespeare who were very concerned with securing the rights to their own texts and making sure that their work was linked to their own name. Ben Jonson, for example, published his plays as quartos (Kastan 2001: 17) and went on to compile a folio-form collection of his own works (Murphy 2003: 35). Shakespeare was not interested in this and favoured the Elizabethan theatre stage and its possibilities of expression instead (Kastan 2001: 14–17). He was not interested in subjecting the possibilities offered by the theatrical medium to those of the literary medium. Overall, as far as it is evident from today's perspective, he showed very little of what could be called "authorial intentions". From Shakespeare's point of view, the performance was every single time a collective product of the theatre company as a whole, not a product of an individual playwright.

However, Shakespeare's indifference towards his own authorship did not prevent his texts from being printed and thus entering the realm of literature. With regard to this, it is very important to recognise the connection between Shakespeare's

literary fame and the emergence of printing technology. Shakespeare's career took place at a time and in a society that was quite familiar with print culture, which meant that printing technology acted as a tool that would eventually make Shakespeare an international icon.

The advent of printing technology in the 15th century had created the basis for a literary revolution, which may well be seen as an intrinsic part of the history of civilization and a development that not only revolutionised all forms of learning but also influenced all political, ecclesiastical and economic events that have taken place within the Western society (Eisenstein 2000: 3–5). In the late 1400s, the tasks of reproducing written material shifted from copyists to printers, and the monopoly of monasteries as reproducers of texts lessened considerably (Ibid: 9–10). This effectively meant that the task of literary reproduction could be performed by ordinary people and was no longer, therefore, necessarily associated with sacred texts. As a result, there was a shift from "scribal culture" to "print culture". Whereas scribal culture was "fluctuating, uneven, and multiform" (Ibid: 7), in that texts were copied by hand slowly and unreliably, the shift to print culture primarily meant that there was an exponential increase in the volume of texts produced and their technical quality was better. The main contribution of the shift to print culture was that it made texts readily available. The shift did not initially mean that all printed texts were necessarily new or contained new ideas during the first centuries of printing (15th and 16th centuries), as most of them were duplicates of old texts. The very texts that had previously been available to a handful of people were now available to a much larger audience. (Ibid: 42–43.)

The fact that there was a growing market for printed goods served as an incentive for printing various kinds of texts that could benefit the publisher. This meant that Shakespeare's work was not destined to remain in the form of fragmentary play scripts on the verge of disappearing, which was the case with many of Shakespeare's contemporary writers. Instead, Shakespeare's texts became a part of textual mass reproduction in the course of which texts became available for larger audiences while the prices came down.

Becoming part of textual mass reproduction had a major effect on the current understanding of Shakespeare's authorial intentions also because of the way the ownership of texts was defined in Shakespeare's time. Copyright – as it is understood today – did not exist, and stationers usually owned the rights to copy and sell the texts they printed, including playtexts. (Kastan 2001: 24.) The actual author's consent was not needed to publish a text, which in effect meant that stationers could publish a text and benefit from it as soon as they laid their hands upon it (Ibid: 15). Although copyright did not exist, the *ownership* of texts was

defined, and it was an attribute that was expressly reserved for publishers. Publishers could establish their right to produce and reproduce a work by licensing it with the Stationers' Company (Murphy 2003: 21). In addition to licensing a work with this professional body, publishers could guarantee ownership of a certain text by entering it to the Stationers' Register (Ibid.). This system allowed an author who brought a new work to a publisher to receive a one-off payment, but the ownership of the text was, at the same time, fully transferred to the publisher.

The replacement of copyright with ownership meant, for example, that playtexts published at the time might have been "unauthorised" (i.e. published without the author's consent), but this did not mean that they were illegal in any way. For example, a number of Shakespeare's plays published in quarto form were later defined by scholars as "bad quartos", a definition which did not relate to any legal aspect, but to the reliability of the textual source instead. A playtext printed in the form of a quarto was typically intended as a record of a theatrical performance "as it hath bene sundry times played" (Kastan 2001: 17), but it was possible that these records were compiled on the basis of an individual's recollections of the performance and therefore were not very accurate. (Kastan 2001: 25–27; Murphy 2003: 26–29.) Bad quartos therefore serve to illustrate how the definition of the ownership of the text in Shakespeare's time made it possible to legally produce and sell texts that nowadays would be regarded as "pirated" ones.

Because of Shakespeare's own indifference towards his own authorship, as well as the general problems associated with defining ownership and authorship during the turn of the 16th and 17th centuries, the link between Shakespeare's name and his work has been established *retroactively*, in some cases already in his lifetime but, in many cases, later. Furthermore, as Shakespeare's name was to some extent recognisable in his own lifetime, also other playtexts that were not written by him at all were marketed under his name (Kastan 2001: 35). Because the authorial image of Shakespeare was threatened with disintegration, an effort was made to bring this development to a halt in the 1620s and 30s with the compiling of the first two Folios.

By the 1630s, the plays that are currently included in the Shakespeare canon had appeared in printed form, and Shakespeare's work had therefore taken a major leap towards becoming printed literature. Printing technology, stationers and copyright issues were important factors to Shakespeare's journey into literary authorship, but they explain it only partly. What is significant in the development of Shakespeare's literary fame is the role of the editors of Shakespeare's texts. By "editors" I mean, for example, people who can be held responsible for the development of Shakespeare's authorial image and the form and content of his texts

towards what we today recognise as "Shakespeare". In other words, "editors" can be regarded as the people who have seminally affected the process in which William Shakespeare was turned into "The Bard", that is, an author whose survival is not only ensured, but whose authorship is also *celebrated*.

Already towards the end of Shakespeare's life, printers gradually saw the benefits of using his increasing fame as a brand. They went on to publish, not only Shakespeare's own texts, but also other texts, such as *The London Prodigall*, under Shakespeare's name (Kastan 2001: 35). In 1608, Nathaniel Butter published an edition of *King Lear* that no longer claimed to be a record of a performance anymore and that had Shakespeare's name, printed in large letters, at the head of the first page. This can be considered a turning point in that Shakespeare's authorship was not only recognised but celebrated for the first time. (Ibid: 33–35.)

The First Folio (F1) in 1623 and the Second Folio (F2) in 1632 can both be considered important milestones in the process through which Shakespeare's texts started to move away from being merely texts for the stage. For example, F1 celebrated Shakespeare's authorship, most notably, by printing Shakespeare's name and portrait on the cover (Kastan 2001: 69). Very importantly, it also formed the initial "Shakespeare canon" of 36 plays that were categorised into Comedies, Histories and Tragedies (Murphy 2003: 42) through a process similar to the formation of the Biblical canon – not through choosing which texts would be allowed in, but rather which would be left out. *Pericles* serves as a good example of a play that was left out: it was omitted from F1 because its quarto version was deemed defective and therefore not "substantially a product of Shakespeare's pen" (Ibid: 46). Also *The Two Noble Kinsmen* was excluded because Shakespeare had written it in collaboration with John Fletcher. (Ibid: 46.) F1 also gave a printed form to half of Shakespeare's plays for the very first time, as 18 of the plays included in F1 had not been printed before 1623 (Ibid: 41).

Furthermore, the compilers of F1, Heminge and Condell, took a step away from the Quartos by claiming that the Folio is "published according to the True Originall Copies" (Kastan 2001: 69, citing F1 title page) and that the Folio contains pure and authorised versions of the playtexts (Ibid: 76–77) in contrast to the Quartos. The editors justified the publication of F1 by stating that "as where you were abus'd with diuerse stolne, and surreptitious copies, maimed, and deformed by the frauds and stelthes of iniurious impostors, that expos'd them: euen those, are now offer's to your view cur'd, and perfect of their limbes" (Murphy 2003: 48–49, citing Heminge and Condell). However, these arguments were not entirely true, as the text was in some cases directly copied from existing quartos (Ibid: 49). F1 was important therefore also in the sense that it was primarily meant for

readers of plays in that it did not claim to be a record of *performances* like the Quartos published in Shakespeare's lifetime often did (Kastan 2001: 35). This meant that for the first time, Shakespeare's plays fully entered the realm of printed and published literature, that is, they became texts that were largely separated from the original context of the stage.

F2, then, was not merely a revised edition of F1, but arguably affected the literary image of Shakespeare almost as much as F1 did. The key feature of F2 was that, for the first time, it made an effort to make Shakespeare a contemporary of his readers, most visibly through modernisation that mainly concerned spelling and grammar. (Kastan 2001: 80–82). There were two further Folio editions which were published in 1663 (F3) and 1685 (F4) (Murphy 2003: 53–55); these Folios continued along the lines of F2, modernising the spelling and grammar and trying to make Shakespeare "at least look contemporary on the page" (Kastan 2001: 84). F2 was important also in the sense that it finally established the practice of *editing* Shakespeare; it had taken place before with Quarto editions and F1, but the editing in F2 was done in a relatively systematic manner with special attention paid to correcting punctuation and typographical mistakes (Murphy 2003: 52, 422).

If Shakespeare was increasingly and more openly edited on the page in the 1600s, also the staging of Shakespeare's texts started to move away from the playtexts themselves, especially around the time of the publication of F3 and F4. The staging observed the expectations of the audiences that, once again, filled the theatres after the eighteen-year pause (Kastan 2001: 84) brought about by the Civil War and the Commonwealth (Clark 1997: xli). This was a period of time in which print was the only form Shakespeare could exist in (Murphy 2003: 33). All in all, Shakespeare was again thriving on the theatre stage, but the productions were radically modified and "[...] reshaped according to aesthetic standards largely irrelevant and inhospitable to the originals" (Kastan 2001: 85).

Indeed, an interesting development among the 17th century rewritings of Shakespeare is constituted by the Restoration adaptations which radically altered the original versions on which they were undisguisedly based. These alterations include, for example, giving a happy ending to *King Lear*, resetting *Romeo and Juliet* in the times of the Roman Republic, retitling *Richard II* to *The Sicilian Usurper*, combining *Measure for Measure* and *Much Ado about Nothing* into a single play, and performing *Macbeth* as a semi-opera. These adapted versions were immensely popular in the 1660s, and continued to be so for nearly a hundred years. (Clark 1997: xli–xlii.) Even though a few adaptations were produced after the 1780s, the old and tested ones remained in the repertoire and efficiently kept

Shakespeare's "original" texts off the stage. Some of these adaptations were staged as late as the 1880s. (Kastan 2001: 90–91.)

In the 1700s, the publishing of Shakespeare's texts seemed to be ruled by a "Shakespeare renaissance" as there was a tendency to restore his plays to their original form after the modernisation brought about by the two Folios in the 1600s. The editors who were responsible for the way in which Shakespeare's texts appeared on the page sought "[...] to redeem him from the Injuries of the former Impressions" (Kastan 2001: 96, citing Rowe). For the editors of 18th century England, Shakespeare's function as an *author* overshadowed his function as a *playwright*, and thus the idea was that his plays should be given a correct and stable form (i.e. a text as close as possible to what Shakespeare himself had written a hundred years before) that could be preserved in print. In short, the editorial opinion was that the "real" Shakespeare was to be read, not performed. (Ibid: 95–96).

Already by the time Shakespeare found his way to America in the late 1700s, his familiar epithet "The Bard" had been solidified. In 1790, the advertisement for the first American edition of Shakespeare's complete works (published in 1795) referred to him as "our immortal bard" and "the poet, or moral writer". Shakespeare was also elevated above the Restoration dramatists. (Murphy 2003: 145–146.) He had therefore become an icon that would be carried over the entire English-speaking world and to the far reaches of the British Empire by the beginning of the 19th century (Ibid: 167).

It seems that the closer to the turn of the Millennium the history of Shakespeare publishing is traced, the more complex and – ironically – disintegrated the texts published under Shakespeare's name get. For example, already the beginning of the 19th century was marked by two very dissimilar projects of Shakespeare publishing. One was a meticulous reprint of F1 published by E. and J. Wright, probably as a countermeasure to an alarming discovery that "our author's text [...] on account of readings received and reprobated must remain in an unsettled state [...]" (Kastan 2001: 107, citing Griffiths). In this sense the project corresponded to the "Shakespeare renaissance" of the 1700s. The other project was a successful volume called *Family Shakespeare* published by Henrietta and Thomas Bowdler which was stripped of everything that could offend the 19th century middle-class propriety (i.e. *bowdlerised*). The F1 reprint and *Family Shakespeare* were both published in 1807. (Ibid: 107–110.)

This only goes to show that the desire to integrate the disintegrated only leads to further disintegration. It is true that a printed edition of a play efficiently separates

it from the events on the stage and gives it a fixed form, but this does not do away with the pre-existing versions of the text presented under the same title and the same author's name. Every printed edition (as well as every theatrical production, film and translation) of a Shakespeare play is destined to become a link in the chain of multiple, interrelated texts. The fundamental existence of Shakespeare's plays is, inescapably, also multiple and variable, a point which has readily been brought to the fore by hypertext editions of Shakespeare's plays that make an effort to give the reader an access to the plays' textual history through the use of an electronic interface. (Kastan 2001: 133.)

As the above brief glance over the history of Shakespeare's texts reveals, speaking about one single authentic or original Shakespeare proves to be very problematic. Rather, there are many English-language Shakespeares born within different societal situations and of "parents" with different expectations on the role and the future of their offspring. Also the often-heard claim that the original text does not age but the translation does (e.g. Keinänen 2010: 24–25) simply does not hold, at least in the context of Shakespeare's works, which probably would only be read by a few scholars and academics had there not been any modern-spelling editions. Furthermore, it can be seen that "stage Shakespeare" and "page Shakespeare" have become increasingly separated through the centuries. Although the division into stage and page has taken various forms, it seems to have always happened through the following basic claim: while the stage disintegrates, print integrates.

And here, of course, Lefevere's (1992b) concepts of *rewriting* and *dominant poetics* come into play. I have above referred to these concepts in connection with translation, but it has to be remembered that also editing is rewriting, that is, an activity that seeks to ensure the *survival* of a text in ever-changing social and cultural situations. Also this kind of rewriting is affected not only by the dominant poetics and ideology, but also by the *professionals* who do the actual rewriting as well as by the *patronage* that lies in the background.

Most importantly, what is noteworthy from the point of view of what follows is that when Shakespeare's texts made their final impact on Romantic Europe, they had already been separated from their natural environment, the stage. The Shakespeare that entered Europe and the European stages and literatures was very different from the Shakespeare of 17th century England; it was a rewritten Shakespeare, a Shakespeare whose survival was ensured in the parent culture. And this was only the beginning – the rewriting of Shakespeare would now take a whole new form, namely *translation*.

3.2 European Shakespeares: Rewriting the canon

While the previous section discussed Shakespeare's originality from the point of view of the textual history with relation to editing and publishing Shakespeare in English, this section takes a step away from the original language of the plays and towards the emergence of his works in Romantic Europe. Introducing Shakespeare's works to European literatures was not by any means a matter of carrying a "sacred" author and his "sacred" work across the Channel in a fixed state, but a matter of a "[...] complex process of translation/mediation, which brought together linguistic, literary and cultural realities as far removed as the Elizabethan Renaissance and continental Romanticism" (Delisle & Woodsworth 1995: 75). T*ranslation* of Shakespeare's works and their *representation* through translation, thus, become key concepts in the current section.

Shakespeare makes an interesting subject of study from the point of view of translation and, especially, from the point of view of Translation Studies with the strong target-oriented research paradigm. Having called concepts such as *equivalence* and *fidelity* into question a long time ago, Translation Studies is currently drawing attention to *difference* instead of *sameness* between the source and the target. By studying differences in the ways in which a certain text is represented at different times and in different target cultures and languages, it is possible to say something about the target (culture, language, literature, or even "system") and the way the target has developed or changed. In the study of translating Shakespeare "[...] the central issue is therefore no longer to what extent translators have been successful in reproducing certain, or all, features of the source text, but rather the significance of the translator's poetics for and within the natural frame in which it emerged, i.e. the target culture" (Delabastita & D'hulst 1993: 13).

In the previous section one of the main points of concern was the way in which the Shakespeare canon was formed, not by Shakespeare himself, but mainly by the compilers of the First Folio. In the present section the emphasis is, again, on the Shakespeare canon, but the context (and continent) is now different: the point of departure is the formation of separate European Shakespeare canons through *translation*. In Europe, Shakespeare's plays exist in multiple versions translated in and for different societal and political situations. Some of these have even attained a canonised position and, in this sense, they have become almost like originals. What is common to most European Shakespeare translations is that they were chosen to be translated in the course of the 18th and 19th centuries, not primarily to highlight the skill of the author or to introduce his work to the target-culture market (as might be deduced from today's point of view), but to "selfish-

ly" assimilate Shakespeare's works into the receiving cultures and languages. The emergence of Shakespeare in Finland as a "tool" of developing language and culture is a case in point (see. e.g. Keinänen 2010: 15–33), but the same kind of development took place also elsewhere, for example in Germany where "[...] the Schlegel-Tieck translation [...] had done as much to communicate Shakespeare's art as it had to expand the potential of and confidence in the German language [...]" (Hoenselaars 2004: 9).

Contrary to a tempting presupposition that Shakespeare did not enter the European continent until the Romantic 19th century, plays that were based on Shakespeare's texts were first taken to Europe by travelling players already at the turn of the 17th century, that is, Shakespeare's own time. Performances such as *Der Bestrafte Brudermord* (*Hamlet*), *Die schöne Sidea* (*The Tempest*) and *De dolle bruyloft* (*The Taming of the Shrew*) were the earliest examples of "Shakespeare translations". However, these adaptations are seen as works in their own right; they are not usually regarded as translations of Shakespeare, and the original author has thus remained unacknowledged. (Hoenselaars 2004: 5–7.) Overall, the 17th and 18th centuries were characterised by a strong *target-oriented* translation tradition which, in effect, meant that an effort was made to force Shakespearean texts into a mould offered by the concurrent neoclassical sensibilities. The aim was to make Shakespeare even more canonical by rewriting him for example as "French". (Hoenselaars 2004: 8.) At this stage Shakespeare's source text merely functioned as a basis on which the translation or adaptation would be built.

The target-oriented translation tradition was gradually broken in the 19th century, most notably by the German Romantics such as Schiller, Schlegel and Tieck. The new *source-oriented* translation tradition "[…] would enable the translator accurately to capture the playwright's exclusive genius by focusing […] either on the word or on the spirit of the word" (Hoenselaars 2004: 9). The influence of this new tradition steadily spread from Germany to other European countries as well. At this stage Shakespeare was seen as a Romantic author, "The Bard", whose creativity should be reflected by the translation. Equivalence between the source and the target text was thus among the most important criteria (Ibid.)

A number of the Romantic translations, such as the German Schlegel/Tieck translations, that attached themselves to the source-oriented translation tradition attained a canonical position in their parent cultures. These translations, which originally set out to celebrate the source text and its author (i.e. Shakespeare and his way of using language), actually became classics of the target culture. For example the German Shakespeare by Schlegel and Tieck came to be called "unser Shakespeare" ["our Shakespeare"] which replaced Shakespeare's Norman roots

with Saxon ones. A similar kind of development took place in France with the prose translations of Shakespeare's complete works by François-Victor Hugo. (Hoenselaars 2004: 9.) Moreover, Shakespeare became a part of the national literary canon in Sweden with the work of Carl August Hagberg who translated 36 of Shakespeare's plays into Swedish towards the middle of the 19th century (Smidt 1993: 102). In Finland Shakespeare's dramatic works were added to the national literature with Paavo Cajander's massive translational undertaking (Keinänen 2010: 21–24).

What is characteristic of German, Swedish and Finnish canonised Shakespeare translations is that they were practically one-man projects, or the authorship of these translations (usually taking into account a major part, if not all, of the plays in the Shakespeare canon) is attributed to very few individuals. In Germany these canonised versions are most commonly known as the *Schlegel/Tieck translations* (Habicht 1993: 45), in Sweden as the *Hagberg translations* (Smidt 1993: 102), and in Finland as the *Cajander translations*. I maintain that what these canonised versions also have in common is that they established a tradition for translating Shakespeare into their parent cultures. Habicht (1993) supports this argument by using the Schlegel/Tieck translations as an example:

> […] the history of German Shakespeare translation since 1800 emerges as a process by which the **model** established by Schlegel was constantly questioned in detail and reasserted in principle, a process which not only yielded numerous translations competing with Schlegel and with each other, but also **established the permanence of Schlegel/Tieck** – not, however, without encouraging improvements on the latter (46; my emphasis).

So once Shakespeare's dramatic works became canonised in the target languages, cultures and literatures, Shakespeare himself became almost like a national author, perhaps more than a foreign author. This is an important notion from the point of view of *rewriting* which is, according to Lefevere, closely related to the survival of works. Rewriting can take place interculturally and interlingually, as happens with translating, and this is what Lefevere (1992b: 8) regards as one of the most visible forms of rewriting. Rewriting can, however, take place also intralingually and intraculturally, and this kind of rewriting is just as much subject to the dominant poetics and ideological factors as interlingual and intercultural rewriting.

Intracultural rewriting is very evident with Shakespeare's English-language works, as was discussed in the previous section, but it is also evident with the

foreign Shakespeares that have found a new home in other languages and cultures. My main point with this argument is that contemporary Shakespeare translation or rewriting in particular can never be dealt with in terms of the source text only – intralingual and intracultural aspects that include the previous translations and their literary and theatrical significance are always present in the process. This is what I shall concentrate on in the next section in the context of Finland.

3.3 Finnish Shakespeares: Mirroring the society

In Finland, one of the aims of translating Shakespeare was to show that the text of one of the most revered literary "masterminds" could indeed be represented in the Finnish language. Shakespeare was a kind of "test" that the Finnish theatre needed to pass in order to show that the language was "fit" (Keinänen 2010: 15), or sufficiently developed. Another aim was to develop Finnish as a national language as well as Finnish-language literature. The Finnish language was barely taking its first steps as a consciously regulated and promoted national language at the time Cajander's first translations of Shakespeare's plays were published in the 1870s (Lehto 2005: 191). As Paloposki (2009) describes the situation, "[t]he task now was to transfer world literature to the language of the young nation which was eager to 'become civilized', to build its cultural capital" (194). This development corresponds with most European Shakespeare translations which were usually translated during the 18th and 19th centuries, not primarily to highlight the skill of the creator-author or to introduce his work to the target-culture market, but to assimilate Shakespeare's works into the receiving cultures and languages.

True to their original medium, Shakespeare's plays first entered the Finnish/Swedish culture in the form of performances on stage. Shakespeare's first steps on Finnish soil correspond to those taken in Europe; his plays were first performed in Finland by travelling theatre companies from Sweden in the latter half of the 18th century. The language of these performances was Swedish, but some performances were also given by German and Russian companies. It is suspected that these early performances were adaptations rather than precise translations. The performances took place in the largest cities and towns such as Helsinki, Turku and Vyborg. (Keinänen 2010: 16.)

After the introduction of his work in Finland, the translation – or rewriting – of Shakespeare was characterised by a pendulum-like movement between free and literal renditions (i.e. target and source-oriented rewritings). The first of Shakespeare's plays to be represented in the Finnish language was *Macbeth*, which was translated by J.F. Lagervall under the title of *Ruunulinna* in 1834. A "representa-

tion" or "a free-form adaptation" rather than a "translation", *Ruunulinna* re-set the events of *Macbeth* in Karelia while leaving the general plot of the original play to a large degree untouched. As Rissanen (1985: 25) comments, *Ruunulinna* did not have much literary merit, but it should be acknowledged as the first serious attempt to produce a Finnish-language dramatic work. *Ruunulinna* was indeed clearly written to be performed, but it was never accepted in the repertoire of the newly founded Finnish Theatre (Paloposki 2007a: 132). However, after the Finnish Literary Society refused to publish the play as a book, Lagervall went on to publish his work at his own expense (Ibid: 131), a move that guaranteed *Ruunulinna* at least some kind of a position in the Finnish literary/theatrical system.

The first recognised Finnish Shakespeare translation by Kaarlo Slöör-Santala, in turn, showed clear evidence of literary ambition. Partly owing to the example set by *Ruunulinna*, the first serious attempt to translate one of Shakespeare's plays into Finnish was, in fact, *Macbeth*. It was published in 1864 to commemorate Shakespeare's 300th anniversary. In its year of publication, the translation's literary function was emphasised by the Finnish Literary Society's decision to publish it as an edition of 150 copies printed on refined paper (Rissanen 1985: 25).

The first two Finnish renditions of Shakespeare's works did not distinguish between literature for reading and drama to be performed, and the situation did not change with Paavo Cajander's translations either. These translations were commissioned partly by the Finnish Literary Society to whom Cajander suggested the translation and publication[33] of all of Shakespeare's dramatic works, and partly by the newly founded Finnish Theatre whose repertoire was desperately in need of "prestigious" plays (Rissanen 2007: 202). So not only was Shakespeare a "test" for the Finnish language and literature (Keinänen 2010: 15), but there was also pressure from the part of the Finnish theatre institution to get Shakespeare on stage in Finnish as quickly as possible. Also, the first Finnish-language actress Ida Aalberg had been recognised for her talent and needed roles to match it; this, too, was one of the incentives for putting Shakespeare on stage in Finnish (Aaltonen & Jänis 2007: 267). Furthermore, the favourable environment created by the co-operation of Aalberg, Cajander and Kaarlo Bergbom, the founder and director of the Finnish Theatre, was also considered crucial for the emergence and development of the Finnish Shakespeare (Keinänen 2010: 27). It is thus clear that when

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[33] The publishing business was only taking its first steps in Finland in the 1870s (Aaltonen 1999: 149).

placed in the context of their own time, Cajander's translations cannot be dealt with in terms of *either* literature *or* drama; they were, in fact, both.

All in all, Paavo Cajander was a unique character in the history of Finnish literature in that despite his obvious talent as a poet, he dedicated his life to translating works of notable authors of world literature into Finnish. Judging by the sheer volume and quality of his output, he is today considered the most important literary translator in Finland of the turn of the 20th century. Cajander translated literary works into Finnish at least from Swedish, Norwegian, Danish, Estonian, English, German, French and Hungarian. However, he is best known as the first translator to render the whole canon of Shakespeare's dramatic texts (except for *Pericles* and *The Two Noble Kinsmen*) into Finnish. Moreover, his work is considered to have influenced all the following Finnish translations of Shakespeare's plays in a major way (Rissanen 2007: 201). For example Matti Rossi, a renowned Finnish translator of Shakespeare, claims that the contemporary translations published by WSOY would not have been possible without Cajander's work (Moring 2004).

Despite of the fact that his translations of Shakespeare are nowadays considered old-fashioned and for the purposes of theatrical use largely obsolete[34], Cajander does receive appreciation as a translator and has, in fact, become a canonised classic of Finnish translated literature. The publication of Cajander's translations as printed books made them literature as much as drama, and although Cajander's translations were found outdated and therefore impossible to stage in the course of time, the printed versions of the translations still constitute a strong – almost elemental – part of the Finnish literary/theatrical system. For a long time before the contemporary Shakespeare translations, Cajander's translations remained the only Finnish printed source for a large portion of Shakespeare's plays. Furthermore, some translations that followed Cajander's *tour de force*, namely Yrjö Jylhä's and Eeva-Liisa Manner's translations, have been critiqued for their lack of originality, and it has been demonstrated that they draw greatly on Cajander's expression (Rissanen 2007: 204), although Cajander's *Macbeth* has similarly been seen to have been influenced by Slöör-Santala's Macbeth (Ibid: 203).

Over time, Cajander's translations were found harder and harder to stage because of their way of using the Finnish language, even though they were originally made in collaboration with the newly founded Finnish Theatre. Finnish was rapid-

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[34] The obsolete nature of Cajander's translations is debatable, as some still prefer Cajander's translations to the more recent ones (e.g. Sella 2010: 245, Oja 2007: 185).

ly developing as a language of literary expression, and this was the primary impulse for the need of retranslations. And indeed, between Cajander's translations and the contemporary translations, numerous translators have worked on literary as well as stage translations of Shakespeare's plays. Out of these only Yrjö Jylhä's translations are considered to have a canonised position likening to that of Cajander's translations in the Finnish literary/theatrical system. Jylhä's translations can be considered the last large-scale Shakespeare translation project in Finland prior to the contemporary translations.

Yrjö Jylhä's translations of seven of Shakespeare's plays were published separately between 1936 and 1956 and as a three-volume set[35] in 1955–1956 (Rissanen 1980: 5). There is a strong suggestion that at the time of their publication, these plays were seen as embodying the ideals for "Finnish Shakespeare". In other words, even though Cajander's work was considered outdated with regard to its language, a new project to translate all of the plays was not considered necessary. Instead, literary "revisions" of seven of the most important plays were deemed sufficient. However, Jylhä's translations were not immediately judged to be successful: for example Teuvo Tiitinen (1936) compared Jylhä's then recently published translation of *Macbeth* with Cajander's translation published some fifty years earlier as follows:

> When reading the aforementioned [Cajander's translation], one notices the excellent preciseness of expression and the reliability of the translation. However, the development of poetic language has rendered the new translation, made by Yrjö Jylhä and published in 1936, indispensable; for example, many words used by Cajander are unclear to the modern reader […]. In my opinion Jylhä has chosen well to base his translation on Cajander's work to a great extent. […] But Jylhä should have also considered carefully before making changes to Cajander's text, even closely argued ones, for change often means deterioration.[36] (450; my translation.)

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[35] Volume 1: *Romeo and Juliet* [*Romeo ja Julia*], *A Midsummer Night's Dream* [*Kesäyön unelma*] and *Macbeth*; Volume 2: *Hamlet* and *Othello*; Volume 3: *King Lear* [*Kuningas Lear*] and *The Merchant of Venice* [*Venetsian kauppias*].

[36] *Viimeksi mainittua [Cajanderin käännöstä] lukiessa panee merkille sanonnan erinomaisen täsmällisyyden ja käännöksen luotettavuuden. Runokielen kehitys on kuitenkin tehnyt uuden, Yrjö Jylhän suorittaman, v. 1936 ilmestyneen käännöksen tarpeelliseksi; mm ovat monet Cajanderin käyttämät sanat hämäriä nykyisen ajan lukijalle [...]. Mielestäni Jylhä on tehnyt siinä oikein, että hän on melkoisessa määrässä käyttänyt Cajanderin työtä oman käännöksensä pohjana. [...] Mutta Jylhän olisi pitänyt myös tarkasti harkita, ennen kuin hän on mennyt asiallisestikin muuttamaan Cajanderin tekstiä, sillä muutos on usein huononnus.*

There is a curious conflict in Tiitinen's comment: on the one hand Jylhä's modernising translation is welcomed as "indispensable" and the choice to base it on Cajander's translation is praised, but on the other hand the changes to Cajander's solutions are critiqued as "deteriorations". The comment therefore well demonstrates the canonised position that Cajander's translations had attained in fifty years' time. Cajander's translations had become, in a sense, "sacred" and should not be changed, even if a new translation of *Macbeth* was needed. Ultimately, Tiitinen seems to suggest that Jylhä should have, perhaps, started from scratch and left Cajander's work in peace.

While Jylhä's translations conformed greatly to the literary medium (most probably as a result of the commission), most of the other translations completed after Cajander's times were primarily designed for the stage. The most notable stage-translators include Veijo Meri, Lauri Sipari and, perhaps most prominently, Matti Rossi. Their translations for the stage have been subsequently published as books as well. Although the publication of these translations may have been an "afterthought" rather than part of the original commission, it does attest to their translators' notable positions as modern Finnish translators of Shakespeare.

Especially in the 1960s and 1970s, the director's influence over the translation of the playtext increased, and this was also visible in the way in which Shakespeare's works were put on the stage. This was an experimental and even rebellious period (Keinänen 2010: 30) during which the previous rewritings were challenged, partly because they were felt to be in discord with the ever-modernising Finnish society and, therefore, with the contemporary conception of poetics. On the textual level the "rebellion" resulted in a fragmentation of translatorship – on the one hand, "[t]he translation work became nobody's exclusive right as it had been during Romanticism […]" (Aaltonen 1999: 152) while on the other, the director's position was emphasised as he was in many cases regarded as Shakespeare's co-author (Ibid.), which further called the "actual" translator's position into question. The textual level also signalled the abandonment of the source text, openness to strong language and preference for Finnish idiom. These "rebellious" rewritings very much relied on the effectiveness of the dramatic medium, as the staging of these new rewritings "[…] drew new meanings out of the plays with exceptional costumes, make-up, sets, lights, and, sometimes most importantly, by their casting" (Ibid: 152). (Ibid: 152–155.)

How, then, does the contemporary Finnish Shakespeare translation project relate to the history of Finnish Shakespeare translation as well as to the two different media of artistic expression, printed literature and drama? First of all, the contemporary project is officially presented as a compromise between "returning to the

source text" and serving the interests of modern readers, most probably as a counter-measure to the modernising period that began already in the 1960s. Also the outdated language of Cajander's translations has been mentioned as one of the reasons. The compromise between "returning to the source text" and serving the interests of modern readers is reflected in numerous newspaper articles and interviews with the publisher's representatives (e.g. Haapanen 2004; Kinnunen 2006; *Aamulehti* 2004), as well as in the publisher's documentation of the project (Koivisto-Alanko 2003; Martin 2003a). Furthermore, according to the publisher's aims, the contemporary translations should first of all be literature (Koivisto-Alanko 2003; Petäjä 2004) and therefore conform to the literary medium, but at the same time the rights to perform these translations are supervised by Nordic Drama Corner, which means that their theatrical production is not, by any means, ruled out.

All in all, the history of Finnish Shakespeare translation is long and winding, and the multifaceted "Finnish Shakespeare" was largely born as a result of the interplay of the literary and the theatrical institutions and, naturally, of literary and dramatic media. However, the most recent developments in the field of Finnish Shakespeare rewritings strongly emphasise the literary medium. After the modernising period that commenced in the 1960s, lasted practically until the end of the 1990s, and operated almost exclusively through the dramatic medium, the contemporary Finnish Shakespeare translation project aims to produce modern *literary* translations of all of Shakespeare's plays – "the Word of God" for decades to come (Koivisto-Alanko 2003).

3.4 The four tragedies under study and their significance in English-language and Finnish contexts

In this section, I shall discuss in detail the four tragedies that comprise the primary material of the present study. The discussion will focus on two main points. First, I shall introduce the significance of these tragedies both in their English-language context and in their Finnish context. Even though all the plays are defined as tragedies in the Shakespeare canon, they are very different. Some of them may be regarded as more "universal" than others, thus rendering them perhaps more accessible to foreign audiences in terms of their basic subject matter. If one compares the two tragedies categorised as canonised ones (*Macbeth* and *Romeo and Juliet*) with the two tragedies categorised as non-canonised ones (*Coriolanus* and *Troilus and Cressida*), one will notice that the latter plays are both set in the antiquity, which makes them perhaps more demanding in terms of the assumed

historical background knowledge. Also, the discussion puts the emphasis on the *literary* rendition of these tragedies in modern Finnish. This means that attention is not so much paid to the theatrical medium; instead, the significance of the plays in English and Finnish is approached from a literary perspective.

3.4.1   The ever-popular *Macbeth*

Macbeth (*The Tragedy of Macbeth*), completed in 1606, revolves around regicide: planning it, committing it, and the aftermath that ensues. In the Shakespeare canon, *Macbeth* is usually included in the "tragic period" of Shakespeare's output along with such plays as *Hamlet*, *Othello* and *King Lear* (e.g. Muir 1977: vi). Often defined as the last and shortest of Shakespeare's "great tragedies", *Macbeth* is claimed to have mainly been derived from a single source, namely Raphael Holinshed's *Chronicles*, but subtle influences from Thomas Middleton's play *The Witch* have also been found in the F1 version of the play. Although *Macbeth* is set in 11th century Scotland, it is, at the same time, the most topical and contemporary play by Shakespeare in that it contains allusions to the "Gunpowder Plot" that took place in 1605, one year before the play was completed. (Fox 1988: 164.) While there is a real-life counterpart of the protagonist of *Macbeth*, namely Mac Bethad mac Findlaích, the King of Scotland who reigned from 1040 to 1057, the character drawn by Shakespeare has been demonstrated to be highly inaccurate with respect to the historical facts, and *Macbeth* cannot be regarded as a historical play in this sense.

Macbeth has a special place in the history of Finnish Shakespeare translation and in the overall history of Finnish translation, as it was the first of Shakespeare's plays to be represented in the Finnish language. In this case it is indeed more appropriate to talk about a "version of the narrative" rather than a "translation" because the play, authored by J.F. Lagervall in 1834, was heavily modified and resembled the original *Macbeth* only in its dramatic structure and character relations. This free-form adaptation, titled *Ruunulinna* [*The Crown Castle*] after the protagonist and his castle, left the general plot of the original play to a large degree untouched, but re-set the events in Karelia[37] and replaced the character names with Finnish ones. Lagervall's version did not pay much respect to the original meter or language either, and replaced Shakespeare's blank verse with a

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[37] Karelia was located in the eastern Finland before being handed over to Soviet Russia as a result of the Second World War. Karelia was the object of a great admiration as "Finland at its purest" in Lagervall's time.

variation of the Kalevala meter[38] and the language with a Karelian-sounding imaginary variant of Finnish. Both solutions can be seen echoing the national romantic and even Fennomanic mindset of the author. (Rissanen 1985: 25).

The ever-present popularity of *Macbeth* in Finland may be partly explained by its universal appeal. Although drawing on Scotland's historical facts, the play does not require extensive knowledge of these facts to be enjoyed and appreciated. In addition to its temporal and spatial disconnectedness, the strong mystical and supernatural side of *Macbeth* makes the tragedy extremely open to interpretation. This may also be one possible reason for its success on Finnish stages. And indeed, *Macbeth* has been popular and successful in Finland. According to the Finnish Theatre Information Centre's database (2013), there were at least 18 professional theatre productions of *Macbeth* between 1884 and 2002. *Macbeth* has been similarly popular on page; five different translations of the play had been published prior to Matti Rossi's contemporary translation of 2004 (Lagervall 1834, Slöör-Santala 1864, Cajander 1885, Jylhä 1936 and Rossi 1983). These statistics make it the Shakespeare play that has been most often translated in a literary form in Finnish. *Macbeth* is a play that has, for one reason or another, attained a canonised position within the Finnish literary/theatrical system; it is one of the plays by Shakespeare that have been singled out for constant retranslation and theatrical production.

The most recent literary Finnish translation of Macbeth from 2004 by Matti Rossi was, along with *King Henry IV part 1* which was also translated by Rossi, the first translation to be published in WSOY's contemporary series. Rossi's influence on the whole contemporary translation project has been seminal: the idea for the contemporary Shakespeare translation project was inspired by a theatre production of a Shakespeare play translated by Matti Rossi which was seen by Touko Siltala, the director of WSOY at the time the project was initiated. On the basis of this experience, Siltala decided that it was about time to have Shakespeare's dramatic output rendered in the kind of Finnish that was evident in the play he saw. (Koivisto-Alanko & Martin 2009; Vuori 2013.)

At least in consideration of his past experience as a translator and a literary author, Rossi was an obvious choice. Starting his literary career in the 1960s, his poetry, prose and drama has been published since 1965, and at least eight theatrical productions of Shakespeare's plays using his translations took place between

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[38] Defined simply, the Kalevala meter contains four trochaic feet (reversed iambic feet) over eight syllables, with an emphasis on a strong use of alliteration.

1964 and 2002 (Finnish Theatre Information Centre 2013). He had also been awarded five literary prizes before the launch of the contemporary Shakespeare translation project. Rossi's influence on the development of "Finnish Shakespeare" has indeed been seminal, and Aaltonen (1999: 152–154) for example emphasises Rossi's way of using the Finnish language as a central reason for the success of his translations. The kind of strong language Rossi's translations feature (including a prominent use of offensive words) could not have been used in Finland prior to the 1960s with its "artistic shift" that gave the directors much more freedom to interpret the plays anew.

Macbeth is included in the material as a canonised play translated by an established Shakespeare translator (see Table 2 in Section 1.3).

3.4.2   The historical *Coriolanus*

Written in 1607 or 1608, *Coriolanus* (*The Tragedy of Coriolanus*), like all of Shakespeare's three "Roman plays", and many others as well, seems to lead a "double life" in the Shakespeare canon. Like the other two Roman plays, *Julius Caesar* and *Antony and Cleopatra*, *Coriolanus* is based on historical facts, but at the same time it bears much resemblance to the "great tragedies" in that it showcases a single protagonist who is ultimately subdued by his own hubris. The protagonist of *Coriolanus*, a tragic hero comparable to King Lear or Macbeth, is based on a legendary Roman leader Caius Marcius Coriolanus. He is, however, considerably less opaque in that he rarely pauses to soliloquise or reveal his inner motives to the audience.

The early performance history of the play is not known, as there is no record of it. There is no Quarto version either, and the play was first published in the First Folio. The single source used by Shakespeare is believed to have been Plutarch's *Life of Coriolanus*. (Fox 1988: 144.) Overall, *Coriolanus* is one of the least performed of Shakespeare's plays in the English language, and Fox (Ibid: 145) claims that this is due to Nahum Tate's "grotesque adaptation" that was first performed as early as 1682.

Also in Finland, *Coriolanus* has not been popular. Before Lauri Sipari's contemporary translation, there was only Paavo Cajander's first translation from 1887 and the play was produced on stage only three times between 1912 and 1971. Therefore, *Coriolanus* clearly has a non-canonised position within the Finnish literary/theatrical system; there have been no calls for retranslations or new theatrical productions of the play. Still, Lauri Sipari can be considered, along with

Matti Rossi, as one of the most notable Finnish Shakespeare translators. Two of his translations have been published as books, and at least 22 theatre productions have used or been based on his translations (Finnish Theatre Information Centre 2013).

Coriolanus is included in the material as a non-canonised play translated by an established Shakespeare translator (see Table 2 in Section 1.3).

3.4.3   The iconic Romeo and Juliet

Romeo and Juliet (*The Tragedy of Romeo and Juliet*) is, alongside *Hamlet*, regarded as perhaps the most "characteristic" play by William Shakespeare. *Romeo and Juliet* as well as *Hamlet* contain strong images (e.g. Hamlet with Yorick's skull in his hand asking "to be or not to be" and the balcony scene from *Romeo and Juliet*) that have become easily recognisable references to Shakespeare's works. These references circulate especially in the field of popular culture. The story of *Romeo and Juliet* has spawned many popular songs (e.g. Dire Straits' 1981 hit single *Romeo and Juliet*) and movies. *Shakespeare in Love*, a movie portraying a fictional representation of Shakespeare's early career, featured *Romeo and Juliet* as a central motif. *Romeo+Juliet* (1996), starring Leonardo Di Caprio and Kate Winslet, placed the story in a modern, suburban MTV-style setting while retaining most of the dialogue in its archaic form. More recently, *Gnomeo and Juliet* (2011) re-told the story by the means of animation. Also in Finland, the popularity of *Romeo and Juliet* has spawned other works that bear an intertextual relation to it. A recent example is Jari Järvelä's identically titled novel *Romeo ja Julia* published in 2007, which tells the story of two teenage lovers facing a hostile environment. Like Shakespeare's play, Järvelä's novel is divided into five "acts".

Romeo and Juliet is set in Shakespeare's contemporary Italy, in the city of Verona. Although the tragedy centres on the relationship of the protagonists, it is a "tragedy of fate, not character" (Fox 1988: 105). It has therefore been argued to pale in comparison with Shakespeare's later tragedies (Ibid.), and the kind of character-oriented tragedy that is prominent in *Macbeth,* for example, is largely absent from *Romeo and Juliet*. Indeed, the tragic tone of the play is mainly brought about by the circumstances into which the characters and, most notably, the "pair of star-crossed lovers" (Shakespeare 2008c: 142) are thrown.

In the Shakespeare canon, *Romeo and Juliet* is placed among Shakespeare's early output. Chronologically, the play is Shakespeare's second tragedy after *Titus An-*

dronicus and usually dated between 1594 and 1596, making it a contemporary of *A Midsummer Night's Dream*. (Fox 1988: 104). As testified by its popularity as an iconic Shakespearean romantic tragedy, *Romeo and Juliet* is often regarded as a fine example of William Shakespeare's creative mind. However, the play is not of Shakespeare's own individual creation; the basic story of *Romeo and Juliet* was fairly well known in Shakespeare's time (Fox 1988: 104), and versions of the same kind of subject matter by at least Luigi da Porto, Matteo Bandello, Luigi Groto, Pierre Boaistuau, William Painter, and Arthur Brooke can be seen in the background of Shakespeare's version (Muir 1977: 38). Muir (Ibid.) points out that Shakespeare's version is, perhaps to the greatest degree, inspired by Brooke's *The Tragicall Historye of Romeus and Juliet*, a poem published in 1562 that was based on Matteo Bandello's tale from 1554. Fox (1988: 104) also emphasises that Geoffrey Chaucer's *Troilus and Criseyde* must have been an important source because it was the archetypal love tragedy for Shakespeare's generation; the story of *Romeo and Juliet* later inherited this position expressly because of Shakespeare's play.

In Finland, *Romeo and Juliet* has been very popular both on the stage and the page. There currently exist four literary translations. In addition to Mikkola's most recent 2006 translation, there is Cajander's 1881 first translation (with a version revised by the translator himself published in 1907), Jylhä's 1955 retranslation that was based on Cajander, and Sipari's 1981 translation that was based on his own translation used in a theatrical production. According to the Finnish Theatre Information Centre (2013), there were 48 professional Finnish-language theatrical productions of *Romeo and Juliet* between 1879 and 2003. Similarly to *Macbeth*, *Romeo and Juliet* has attained a canonised position within the Finnish literary/theatrical system.

While Marja-Leena Mikkola can be regarded as being among the most experienced translators in the contemporary project, she has not translated Shakespeare before. As a translator, Mikkola is well known for her work on Russian and English-language poetry, and her own works include poetry, short stories, novels and scripts. Before the launch of the contemporary Shakespeare translation project, she had been awarded nine prizes for her own writing of literature and drama, as well as translation.

Romeo and Juliet is included in the present study as a canonised play translated by a non-established Shakespeare translator (see Table 2 in Section 1.3).

3.4.4   The mythical Troilus and Cressida

Troilus and Cressida (*The History of Troilus and Cressida*) is not based on historical facts, but rather on Greek legends. The context appears Homeric, but the play is not based on any Homeric material. Rather, Shakespeare's greatest inspiration is assumed to have been Geoffrey Chaucer's poem *Troilus and Criseyde*, which, in turn, was inspired by the work of Dictys Gretensis and Dares Phyrgius. (Fox 1988: 148). Other sources that Shakespeare probably used include Henryson's *The Testament of Cresseid*, Chapman's translation of the *Iliad*, Virgil's *Aeneid*, Caxton's *Recuyell of the Historyes of Troye*, and Ovid's *Metamorphoses* in Golding's translation (Muir 1977: 141).

Often described as a darker version of *Romeo and Juliet*, *Troilus and Cressida* is one of Shakespeare's most cynical plays about authority and power. It has been interpreted as a critique on the newly crowned King James I's reign disguised as a play set in antiquity. (Fox 1988: 69.) While *Troilus and Cressida* was categorised as a witty and satirical comedy in the 1609 Quarto version, in the 1623 First Folio it had become a tragedy of love (Fox 1988: 146). The play therefore seems to be difficult to categorise, and, partly for this reason, it has been quite unpopular on stage in the English-speaking context. Furthermore, no recorded performance took place in Shakespeare's lifetime or between 1734 and 1898.

In Finland, *Troilus and Cressida* shares the same fate as *Coriolanus*. Perhaps because it heavily draws on a Classical subject-matter, it has never been popular in Finland either on the stage or the page. Prior to Anna-Maija Viitanen's contemporary translation, the play existed only in Cajander's translation completed in 1891. Furthermore, *Troilus and Cressida* was performed in Finland only three times between 1958 and 1967. Therefore, similarly to *Coriolanus*, *Troilus and Cressida* has not attained a canonised position within the Finnish literary/theatrical system. Of the four translators included in the present study, only Viitanen has concentrated on translating, that is, she has not produced any original works herself. Before the launch of the contemporary Shakespeare translation project, she had received two prizes, both of which were awarded for translating a French-language novel into Finnish.

Troilus and Cressida is included in the present study as a non-canonised play translated by a non-established Shakespeare translator (see Table 2 in Section 1.3).

3.5 Summary

Chapter 3 has looked at Shakespeare's dramatic works in the context of English-language, European and Finnish contexts. Regardless of the context, Shakespeare is always a constructed author (cf. Foucault 1984: 110), and this construction has been affected by numerous different agents functioning in different times, different cultural contexts and with different goals in mind. Shakespeare is a thoroughly transnational, translational and translated writer, and therefore he is also a thoroughly rewritten figure: it is the rewriters (compilers, editors and translators) of Shakespeare's work who have ensured Shakespeare's survival in the face of changing societies by adapting his works according to the needs of their contemporary audiences.

The rewriting of Shakespeare's works has also resulted in different Shakespeare canons: in the English-language context due to compiling and editing, and in the context of target cultures due to translating (and editing). Within different target contexts, some plays are performed and printed more often than others due to various reasons, and this canon formation, where some plays are emphasised and others placed in the periphery also provides a background for the work of the rewriters (i.e. translators and editors) operating in the target context. The following chapter focuses on the phenomenon of rewriting a comprehensive theoretical framework.

4   INTERPLAY OF AGENTS IN LITERARY TRANSLATION: A SYSTEMIC-SOCIOLOGICAL VIEW

If translation researchers keep on focusing only on rules which are to the detriment of strategies – that is the different, idiosyncratic ways in which rules are materially applied – they are often going to miss the specificity of translation activities, together with all those irregular, contradictory features of translation which are hardly subject to regulation.

(Agorni 2007: 125)

As has been established by now, the editing process related to contemporary Finnish Shakespeare translation has at least two very distinct dimensions. First, there is the historical-cultural (cf. Lefevere 1992a) dimension which calls not only for a comprehensive means of understanding the importance of Shakespeare's works within the Finnish cultural sphere both past and present, but also for a general understanding of the mechanisms by which the phenomenon functions on the abstract levels of "culture" and "literature". Second, there is the social dimension which demands an understanding of the behaviour and interaction of differently positioned agents within defined social settings such as the editing process related to contemporary Finnish Shakespeare translation.

A theoretical framework that incorporates these two dimensions is therefore required. The framework needs to incorporate a theory of the way in which literature and society interact and in which individuals contribute to the interaction of literature and society through social interplay. In the present thesis, this comprehensive framework is offered by Lefevere (1992b), according to whom

> [translators] most definitely do not [work] in a mechanistic universe in which they have no choice. Rather, they have the freedom *to stay within the perimeters* marked by the constraints, or *to challenge these constraints* by trying to move beyond them. (9; my emphasis).

This quote, especially now over twenty years later, appears as an avant-garde "reconciliation" between system- and norm-based approaches to translation that were common at the time and the new, more individually oriented approaches. For example Paloposki (2009: 190) interprets Lefevere's idea as an encouragement for future researchers to study translation *both* from the perspective of the individual translators and their decision-making processes, *and* from the point of view of the various norms and constraints that surround the translator. Lefevere's theory on the rewriting of literature, an application of the systems theoretical view

of literature and culture, is thus acquired as a standpoint that enables the two required dimensions, historical-cultural and social, to be studied as not separate but rather interrelated phenomena.

This chapter is divided into three parts. I shall first deal with the concept of "the system" that is behind Lefevere's ideas. I shall also draw attention to the critique of systems theory in the context of literature and translation. After this I shall discuss Lefevere's (1992b) theory itself: I shall pay close attention to Lefevere's concepts of *rewriting, constraint, professionals, patronage,* and *dominant poetics* and demonstrate their importance to the present study. Then, I shall define *strategies of negotiation* which are based on the definition of *translation strategies* and serve as a theoretical tool for understanding the editors' and the translators' agency in the context of the editing process. Finally, I shall move on to the first two stages of research that are closely connected to the first and second subquestions of the study.

The first stage, related to the *play's status* variable, deals with the editors' agency and negotiation strategies. I shall deal with the editors primarily as readers whose agency and negotiation strategies are conditioned by norms or, more precisely, *normative expectations* on the text they are reading and editing. I shall also discuss the role of different kinds of *authorities* which the editors may refer to in order to enforce their normative expectations on the text they are editing. Authorities in this context primarily refer to various kinds of "textual models", but the important role of individuals (e.g. the editors themselves) as authorities is also discussed.

The second stage, related to the *translator's status* variable, shifts the attention to the agency of the translators. I present that the translators' negotiation strategies – by which they negotiate the final translation solutions with the publisher – are related to their status and experience as Finnish Shakespeare translators. Here I shall apply the concept of *habitus* which offers a point of view into the way in which the translator's status, experience, opinions and even personality can be taken into consideration as factors that possibly explain the way the negotiations between the translator and the publisher are carried out.

4.1 "The system" and its critique

Literature, a highly abstract concept in its own right, is in the present study approached as a *system,* or more precisely, as a *subsystem* contained in a system of systems that ultimately constitutes a society (or a culture, depending on whether

the emphasis is put on sociology or cultural studies). The varieties of systemic thinking prevalent in the modern study of literature and translation, for example, Descriptive Translation Studies and the ideas put forth by the Manipulation School (Hermans 1999b: 102), mostly derive from the Russian Formalists of the 1920s. As outlined by the Russian Formalists, especially Victor Shklovsky, Yury Tynjanov, and Roman Jakobson, literature can be seen as merely one of the many subsystems which all together constitute society or culture, the other subsystems being science, technology, and so forth (Steiner cited in Lefevere 1992b: 11). In other words, "a culture, a society is the environment of a literary system" (Lefevere 1992b: 14), and, inversely, a literary system is "a system of functions of the literary order which are in continual interrelationship with other orders" (Tynjanov cited in Munday 2001: 109). Therefore a culture is, by this definition, a system of systems. What is remarkable in this systemic way of thinking is that it makes it possible to view a "culture" – an abstract and elusive entity in its own right – as a complex, yet intelligible *network* of subsystems which are all in constant and dynamic interaction with each other. It also helps to determine the place or the role of literature within a culture.

The central tenets of the Russian Formalists functioned as the basis of the polysystem theory developed by Itamar Even-Zohar (1997/1990). The polysystem theory, drafted already in the 1970s as an expansive theory of language but later developed into a comprehensive systemic theory of literature (Hermans 1999b: 106), was one of the responses to the call to distance the study of literature and literary translation from the "texts themselves" in that its main interest was in the interaction of texts with each other as well as with the surrounding culture and society.

Even-Zohar set out to criticise the way in which traditional literary studies has mainly concentrated on high-brow literature and disregarded other literary genres and subsystems such as children's literature and translated literature. To illustrate the inner workings of literature within a culture, he coined a new term, *polysystem*, which incorporates the idea that literature is not a monolithic entity but is divided into several smaller units. In other words, literature is a system of systems which is characterised by a constant struggle for a central position in the literary system. This feature of the literary system serves to explain, for example, the phenomenon of canonisation. (Hermans 1999b: 106–108.)

Importantly, the polysystem theory makes a distinction between literature that springs from the culture itself and literature that is imported into the culture from the outside. In other words, it sees *translated literature* as a system operating within the larger social, literary and historical systems of the target culture (Mun-

day 2001: 109). According to Even-Zohar (1997/1990: 46), translated literature operates as a system in the way the target language selects works to be translated and in the way the actual translation of these works is affected by other subsystems. The system of translated literature may assume either primary or secondary position in the target-culture literary polysystem: the primary position may be brought about in contexts where (1) a young literature that is being established searches for ready-made models from older literatures, (2) a peripheral literature imports literary types that are "missing", or (3) there is some other event in literary history which makes it easier for foreign models to become the dominant ones (Ibid: 47–48).

The systemic model of the Russian Formalists and Even-Zohar was also employed by Lefevere (1992b), who used the concept of system as "a heuristic construct for the study of rewriting" (9). Lefevere developed the model further by approaching translations primarily as *target-culture literature* and by emphasising the role of social and, most importantly, ideological factors. Whereas Even-Zohar's polysystem theory seems to make a more explicit distinction between original target-culture literature and translated literature (see Even-Zohar 1997/1990: 45–51), in effect dealing with them as two different systems, Lefevere can be argued to include both in the literary system in a more equal fashion. This move allowed him to put the emphasis on a phenomenon that Lefevere calls *rewriting* (Lefevere 1992b: 8) which is strongly affected by both social and ideological factors. Broadly speaking, rewriting refers to various processes of "regenerating" literature within defined socio-cultural settings, and it naturally – and very importantly – also includes translation (Ibid.). Lefevere's ideas are paramount to the present study, and they will be discussed in more detail in the next section.

Generally, systems might be most productively defined as "[...] composite, adaptive, self-reproducing wholes that have differentiated themselves from what lies outside them, from their environment" (Hermans 2002). Self-reproduction in this context means that systems continually produce and reproduce the elements of which they consist (Ibid.), and, in the case of a literary system, this obviously refers to communications and communicative acts, that is, texts and discourses on texts. At the same time, it must be borne in mind that systems do not exist as such – they are theoretical constructs contained within system theory, and thus "they have no ontological status" (Hermans 1999a: 103). Systems are always models, that is, abstractions of observable reality – much like the "solar system" is an abstract, simplified model of the chaotic reality, a model that has constantly been under development and scientific debate since the first heliocentric model of the solar system proposed by Nicolaus Copernicus in 1543. As Lefevere (1992b) remarks, the term "system" should also be kept separate from the Kafkaesque "Sys-

tem" in that the term is within systemic thinking "[…] rather intended to be a neutral, descriptive term, used to designate a set of interrelated elements that happen to share certain characteristics that set them apart from other elements perceived as not belonging to the system" (12), and that "[l]iterature is not a deterministic system, not 'something' that will 'take over' and 'run things,' destroying the freedom of the individual reader, writer, and rewriter" (Ibid.)

However, perhaps because of their extensive scale and high level of abstraction, theories based on systemic thinking have expressly been criticised as *deterministic*[39] (i.e. a given set of conditions is determinative of an event, and the event could not take place without those conditions), especially by scholars whose research represents the more recently established sociological paradigm (see, e.g., Buzelin 2005; Buzelin 2007; Wolf 2007). Buzelin (2005: 202–203) points out that Translation Studies has undergone a "reflexive turn" beginning roughly in the mid-1990s that has brought about a critical stance towards descriptive and systemic thinking and resulted in the adoption of sociologically oriented ways of looking at translation. This has also rendered systems theories unpopular, and, in recent years, the approach has been visible in Translation Studies research articles usually as an object of criticism. The main point of concern with the critique of the descriptive and systemic approaches has been the depersonalisation of the object (Hermans 1999b: 188; see also Buzelin 2005: 203), that is, the disregard for those who are involved in the actual production of translations.

Paloposki (2007b: 336), however, defends the descriptive research paradigm with the argument that its key concepts (systems and norms) can be seen as a *shorthand* for studying the work of individuals. Referring to Anthony Pym's (1998: 161) criticism of the descriptive paradigm that systems and norms do not just "happen" but rather people make things happen, Paloposki argues that the results of the translators' work actually become visible through these concepts: "translations are the site of linguistic and textual regularities, idiosyncrasies or anomalies, and these in turn are the visible results of the work of acting, decision-making, reflecting translators" (2007b: 336). I share Paloposki's view.

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[39] For example, Buzelin (2005: 206) comments on the polysystem model that it "[…] assumes that foreign texts are selected or picked up for their ability to satisfy a need, which implies that a space for their reception already exists. From that perspective, translation appears to be a rather smooth process. The model is not only binary and functionalist but also somewhat deterministic."

Also, the reflexive turn of Translation Studies can be critically examined in terms of a "bandwagon effect" that involves an abrupt adoption of sociological concepts and methods. For example Chesterman (2007a: 172) criticises this by pointing out that Translation Studies is currently becoming increasingly fragmented as it is constantly extending its field into closely related areas. Chesterman (2007b) also notes that the interdisciplinary diversity of Translation Studies currently creates many problems, among the most serious of which is theoretical superficiality. As translation researchers borrow concepts from other fields of research, such as sociology, it is unclear whether these concepts are used with their original meaning intact or whether the resulting mixture of different theories works logically in the new context.

The theoretical framework of the present study might have partly or entirely been constructed out of more recent orientations. From the point of view of the material consisting of textual interaction of various differently positioned agents, the most promising one would have been Bruno Latour's widely applied Actor-Network Theory (Latour 2005). Actor-Network Theory (ANT), as its name aptly indicates, builds upon a network of actors. This network consists of human and non-human actors, that is, living, breathing individuals and artefacts. Latour claims that in order to understand how a society works, one must be able to analyse the interaction between human and non-human actors and how the artefacts circulating in the society are produced. For Latour, the concept of network is "[m]ore supple than the notion of system, more historical than the notion of structure, more empirical than the notion of complexity [...]" (Latour 1993: 3). Latour thus claims that the concept of network offers a better explanatory framework for the *production* of artefacts. It is precisely the aspect of production, the state of being "in the making", that Latour is interested in. The interest in production gives ethnographic methods a special role in ANT: it is vital that the artefacts are studied when they are being made, not only after they have been completed (Buzelin 2005: 194).

ANT could have offered a possible point of view into the material of the present study by shedding light on the "[…] properties of networks, the way they are distributed, the way they connect and transform themselves […]" (Buzelin 2005: 198) in the context of the editing process related to contemporary Finnish Shakespeare translation. It would also have made it possible to examine the editing process as interplay of human (translators, copyeditors, the consultant, proofreaders, etc.) and non-human actors (source texts, previous Finnish translations, translation briefs issued by the publisher etc.).

ANT was not, however, chosen as the theoretical framework. The primary reasons for this decision are the nature of the material itself (which consists of *textual* remnants of the editing process and the interaction within it) and the DTS-oriented method of comparative analysis. The textual nature of the material and the way it is analysed comparatively give priority to the participants' *textual strategies* over their *social practices*. This is where an analysis that sets out to *describe* translational activity through textual strategies is needed. It can therefore be argued that the DTS-oriented method is more suited to an analysis concentrating on the comparison of textual material, as is the case with the present study. While the study of social practices can involve textual analysis in the form of reading "inscriptions", it is more typically focused on participant observation in the form of "following the agents" during the production of translations (see e.g. Buzelin 2005: 194). As the material of the present study only allows a partial reconstruction of the production process and the interpersonal interaction within it, textual strategies are emphasised.

At the same time, however, it has to be acknowledged that the focus on textual material and the chosen theoretical points of view into it do not offer the best possible means to call into question the translator-orientedness in Translation Studies which constitutes one of the aims of the present study. Here the DTS methodology is merely modified so that it takes the editorial commentary into account. All in all, this has to be recognised as a serious limitation of the present study; in order to efficiently criticise the shortcomings of a textual approach, a non-textual point of view (e.g. interviews or observation) would have to be adopted.

4.2 The constraints of rewriting literature

Lefevere's (1992b) theory of rewriting literature builds strongly upon the notion of culture as an interactive network of subsystems. It employs the notion of a system in order to explain a phenomenon of literary "regeneration" which Lefevere calls *rewriting*. Lefevere defines the literary system as a "contrived" one, thus distinguishing it from physical systems. The contrived literary system consists of texts and human agents who read, write and rewrite them (Ibid: 12). Lefevere claims that the production and reproduction of literature within a society is divided between two main groups of agents: *writers* (e.g. writers of original literature) and *rewriters* (e.g. translators and editors). Writers and rewriters are also defined as *readers*. (Ibid: 12–13.) Lefevere (Ibid.) argues that in principle, writers and rewriters of literature are both related to the literary system in a similar fashion, and both face the same choice:

> [b]oth can choose to adapt to the system, to stay within the parameters de-limited by its **constraints** – and much of what is perceived as great litera-ture does precisely that – or they may choose to oppose the system, to try to operate outside its **constraints** […] (13; my emphasis).

Importantly, Lefevere defines the literary system expressly in terms of a series of *constraints* (Ibid: 12) that apply to writers, rewriters and readers, and that are not absolute but open to challenge and, given the presence of various agents and the power relations between them, also negotiation. Challenging and negotiating the constraints may take place through

> **reading** works of literature in other than received ways, by **writing** works of literature in ways that differ from those prescribed or deemed acceptable at a particular time in a particular place, or by **rewriting** works of literature in such a manner that they do not fit in with the dominant poetics or ideolo-gy of a given time and place. (Ibid: 13; my emphasis).

However, as the literary system is always linked to the greater system of systems that is society, staying within or challenging the constraints is never something that the writers or rewriters can do by themselves; it is always done in the pres-ence of "higher powers" that do not operate entirely within the literary system alone.

To illustrate some of the constraints faced by writers, Lefevere uses Shakespeare as an example:

> Like any other royal subject he [Shakespeare] had to satisfy – or at least not displease – the sovereign and her court; the Queen, for good reason, was sensitive to any challenge to the legitimacy of the monarchy, and her word could put an end to Shakespeare's career, if not his life. He had also to avoid the censure of the London authorities, whose Puritanism militated against any dramatic production as decadent, superstitious frivolity, and who sought excuses to close the theatres. As a new kind of ideological en-trepreneur still working within traditional patronage relations to literary production, Shakespeare had to keep favour with his court patron – in his case the powerful Lord Chamberlain – who afforded the company political protection, and, literally, licence to work; at the same time, he had to hold the interest of a broad public drawn from London's mercantile, artisanal and working classes. (Kavanagh cited in Lefevere 1992b: 13–14.)

The above example serves as a good account of the kind of setting in which writ-ers are forced to *negotiate*. Shakespeare had to find a way to adjust his writing to reflect his own artistic goals, to stay within the limits set by the Royal court, Lord Chamberlain and the Puritan authorities, and, yet, to meet the expectations of the

theatre-going public of London. As Lefevere states, rewriters find themselves in a similar situation (1992b: 13).

I therefore argue that Lefevere's theory is very elementally about *negotiation*, although Lefevere himself does not use the term. What lies in the heart of this theory is the notion, common to all systems theories, that literature is a subsystem within the system of systems that constitutes culture or society. According to Lefevere, there are three *control factors* at work that together influence the literary subsystem: (1) *professionals* inside the subsystem, (2) *patronage* outside the literary subsystem, and (3) *the dominant poetics* operating both inside and outside the literary subsystem. Professionals may be individuals such as critics, reviewers, teachers, and translators. Patronage, on the other hand, usually refers to institutions such as political parties, social classes, royal courts, the media and – importantly for the present study – publishers. Also individual persons such as royalty and political or religious leaders may exert patronage. In any case, what is common to patronage is that it has the power to further or hinder the reading, writing, and rewriting of literature. (Lefevere 1992b: 15.) In addition to these three control factors, Lefevere includes yet another important concept, *ideology*, which relates to both professionals and patronage, and which also plays a central role in the kind of negotiation that relates to the rewriting of literature under the influence of various constraints and control factors, as will be explained below.

The patrons' and professionals' agency is based on two normative constructions: *dominant poetics*, that is, what "literature should (be allowed to) be" (Lefevere 1992b: 14), and *ideology*, that is, what "society should (be allowed to) be" (Ibid.). The professionals' work is primarily related to dominant poetics; it is within their power to repress works of literature which are opposed to the poetics within a given society at a given time, but most of the time they choose to *rewrite* these works in such a way that they "fit in" with the dominant poetics and ideology. Patronage, on the other hand, is primarily concerned with regulating the relationship between the literary system and the other systems that society or culture consists of. Patronage may be exerted through institutions which regulate the writing of literature, but in most cases the main point of concern is regulating the distribution of literature. Patronage is usually more interested in ideology than poetics, and may delegate some of their power, or authority, to professionals in matters concerning poetics. (Ibid: 15).

According to Lefevere (1992b: 16–17), patronage consists of *ideological, economic* and *status* components, and it is the way in which these three combine with each other that can explain the distribution of power in the writing and rewriting of literature. For example, contemporary bestseller novels usually display a *dif-*

ferentiated patronage behind them as the economic success they bring to their authors and publishers may be quite independent from ideological (and poetical) factors, and the economic success does not necessarily give the author any status. An example of an *undifferentiated patronage* would be a totalitarian society in which one of the roles of literature would be to preserve the stability of the social system and in which all three components of patronage would be controlled by one patron.

Although Lefevere avoids the concept of *norm*, his central concepts bear much resemblance to norms as defined, for example, by Toury (1995). "Constraints" can, of course, be related to norms in that staying within the constraints can be seen as conforming to norms and operating outside the constraints as breaking norms. Similarly, "control factors" can be related to norms or norm-defining authorities, and Lefevere's (1992b: 14) definitions of "dominant poetics" and "ideology" also relate to norms. Although Lefevere's terminology is different, the interplay of the control factors is very much characterised by normative control and behaviour on the face of this control.

In addition to the systemic foundation and the close relationship to norm theory, Lefevere's theory also has a strong sociological side to it which was later demonstrated to have been among the earliest applications of sociological concepts in Translation Studies. This is reflected in the components of patronage discussed above, as well as in Lefevere's central notion of "rewriting". Michaela Wolf (2007) comments on the influence of Bourdieu's sociology on this central notion:

> Lefevere not only ascribes a social dimension to this notion [of rewriting] […], but also extends it by means of Bourdieu's concept of "cultural capital': which he sees as the driving force for the distribution of translations within a specific culture […]. The rewriting concept also draws on other concepts closely linked to Bourdieusian categories - economic capital as an important contribution to the final shape of a translation, and "status" (viz. "social and/or symbolic capital"), which is responsible for positioning the "patrons" in their respective literary system […]. (10.)

Lefevere's application of Bourdieu's concepts closely relate to Bourdieu's definition of the literary field (which closely resembles a system or a subsystem) as a field of forces, struggles and position-takings which are constantly in the process of transforming or conserving the field, and within which the occupants of different positions are trying to defend or improve their positions with certain strategies (Bourdieu 1993: 30). The aspect of strategy as a feature of defending or improving one's position will be discussed in the next section.

In conclusion, Lefevere's theory is valuable to the present study because it deals with a literary phenomenon that has the following four decisive properties:

1. The contemporary Finnish Shakespeare (re)translation project contains a strong element of *rewriting* as defined by Lefevere: the existing complete line of Finnish Shakespeare translations by Paavo Cajander, although canonised, seem to be deemed outdated from the point of view of their *poetics*. In other words, they do not "fit in" with the conception of *dominant poetics* anymore, and hence they have to be rewritten.

2. The concept of *rewriting* also provides insight into what has taken place with English-language Shakespeare. Translation is merely one form of rewriting; editing also can be regarded as an activity that seeks to ensure the *survival* of the text in changing societal, cultural and political conditions.

3. The research material represents both the *professionals* and *patronage*. The translators may be dealt with as professionals who rewrite the "Finnish Shakespeare" on the basis of their conception of the dominant poetics (and even ideology). The copyeditors, then, may also be approached as professionals, but their function is more like that of a critic or a reviewer. They are closely linked to the patron, that is, the publisher who, in turn, is in a position to further or hinder the rewriting of the contemporary Finnish Shakespeare. The copyeditors may be defined as professionals to whom the patron has delegated some of their power in matters concerning poetics; this puts an emphasis on *their* normative expectations for the translations.

4. The idea of a *constraint* as well as understanding rewriting as a process of setting or defining constraints (by the editors) and deciding whether to challenge or to conform to them (by the translators) is paramount to the present study. The assumption is that the professionals (the editors and the translators) have the freedom to define the constraints and to conform to or challenge them, but how they ultimately act is linked to the position of the text and the status of the translator in the target literary/theatrical system. What this thesis posits is that the way the constraints surrounding the rewriting process are ultimately realised and taken into consideration is an outcome of negotiation.

The next section will provide a theoretical background for the strategies by which the setting of the constraints and conforming to or breaking of them may be negotiated by the translators and the editors.

4.3 Strategies of negotiation

The editing process involves three agents representing two "opposing sides": on the one hand the translator, and on the other the copyeditor and consultant representing the publisher. These two sides, the translator and the publisher, may have differing ideas about how the completed translation should be. Therefore, as they are expected to produce a translation in co-operation with each other, the editing process must, very intrinsically, involve a means by which a completed product that satisfies both sides is agreed upon. In the present study this means is defined as *negotiation*[40]. The term negotiation is most commonly defined as a process which seeks to establish common ground between two or more parties in matters involving conflicting interests. This is reflected in the following definitions:

> A discussion or process of treaty with another (or others) aimed at reaching an agreement about a particular issue, problem, etc., esp. in affairs of state; an instance of negotiating. Freq. in pl. (OED Online 2013: s.v. negotiation.)

> An interactive process between two or more parties seeking to find common ground on an issue or issues of mutual interest or dispute where the in-

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[40] The importance of negotiation has been brought to the fore in Translation Studies by the sociological paradigm of the 2000s. In Latour's (2005: 108–109) Actor-Network Theory, it relates to the term "translation" (Callon 1986) which centrally relates to the way in which networks are constructed. According to Callon (Ibid.), translation involves negotiations among human actors and representatives of material actants which seek to establish common sets of definitions and meanings for understanding the phenomena with which the network is concerned. The outcome of successful negotiations is an actor-network characterised by aligned interests.

Negotiation also constitutes an important element in Erich Prunč's (1997) *Translationskultur* [*Translation culture*]. According to Sonja Pöllabauer (2006: 152, referring to Prunč 2000) the concept "includes aspects such as loyalty, cooperation and transparency, and [which can be] defined as the diachronically (and diaculturally) variable set of norms, conventions and expectations framing the behavior of all interactants in the field of translation."

Moreover, Outi Paloposki (2007b, 2009) highlights negotiation as an important part of the translator's agency and defines it as the negotiation of the balance between individual agency and collective norms, that is, the conditions of the translator's work (Paloposki 2007b: 335). Another Finnish scholar, Anne Mäntynen (2012), also uses the term *neuvottelu* [*negotiation*] in her research relating to the editing of Finnish nonfiction. Moreover, Anthony Pym (2000) has discussed negotiation-related matters in the context of translation through the concept of *cooperation*.

volved parties seek to make or find a mutually acceptable agreement that will be honoured by all the parties concerned (The Negotiation Experts 2013).

What is common to these two definitions is that in them, negotiation is a *process* which seeks to establish an agreement between the parties involved. As the agreement ideally needs to satisfy all parties, the end result, as a whole, is often a compromise.

Negotiation is here understood as a *strategy-driven* process. The parties have a certain goal that they wish to achieve, and they must find ways or *strategies* to achieve that goal in the face of the opposing side's goals. This is, of course, where power relations between the negotiating sides come into play. The significance of strategic decisions and their dependency on power relations has been emphasised in the context of literature by Bourdieu (1993). When outlining the literary or artistic field as a field of forces and struggles, Bourdieu establishes a close link with "strategies" and "[...] struggles tending to transform this field of forces" (1993: 30). Bourdieu defines these strategies as ones "[...] which the occupants of the different positions implement in their struggles to defend or improve their positions [...] [and] which depend for their force and form on the position each agent occupies in the power relations [...]" (Ibid.). While Bourdieu does not talk about negotiation in the context of these strategies, his definition relates very closely to the definitions of negotiation presented above. So, according to Bourdieu, the production of literature may be seen as a struggle between differently positioned occupants or agents, and this struggle is characterised by strategies which the occupants employ in order to improve their positions. As suggested in the previous section, the strategies relating to the struggle between the differently positioned occupants also relate to the way in which the constraints surrounding the rewriting process are realised and taken into consideration.

Within Translation Studies, the concept of *strategy* has been very central, but it has been closely associated with the relationship between the source and the target text. In other words, the concept of strategy constitutes one perspective into the central problem of how the source text turns into the target text. In Descriptive Translation Studies, this problem has generally been formulated as "how best to describe what happens when a translator turns a source text into a target text" (Chesterman 2005: 17). Chesterman (Ibid.) continues on this problem:

> The final relationship between the two texts is something we have traditionally referred to as "equivalence", either in some ideal sense or more realistically as some kind of relevant similarity. But how is this relation-

ship created? By what kinds of **textual manipulation** does the translator proceed? (17; my emphasis).

The processes of "textual manipulation" between the source and the target text, as they are called in the above citation, have been approached with the aid of a multitude of terms in the course of the history of Translation Studies, a majority of which Chesterman (2005: 18) lists roughly in the following order:

- "procedure" (Vinay & Darbelnet 1958)
- "technique of adjustment" (Nida 1964)
- "shift" (Catford 1965)
- "transformation" (Retsker 1974)
- "strategic decision" (Kussmaul 1982)
- "technique" and "procedure" (Newmark 1982, 1988)
- "strategy" – "global" and "local" (Séguinot 1989)
- "transfer operation" (Klaudy 2003).

Out of this vast selection of terms, "strategy" has adopted a central role as the most common shorthand for textual manipulation or "a way of dealing with a specific communication problem" (Ibid: 19) in the context of translation.

However, in spite of the great variance in the terminology used to describe the problem of how the source text turns into the target text, all of these terms are related in that they are employed in the same kind of restrictive sense. They all strongly rely on the view that textual manipulation can be solely attributed to the translator *in all cases* – perhaps save for the division into global and local strategies where global ones may be understood as general requirements for the translation set by the commissioner. Thus, the above notions of strategies as *text-linguistic operations* taking place between the source and the target text (thus creating equivalence between them) and originating from the individual translator strongly point to the Romantic discourse on translation – after all, statements such as "translator X has employed strategy Y" are common in Translation Studies research reports.

In the context of the present study and in light of the material it employs, this way of understanding textual manipulation in the context of the translation process as a *text-linguistic operation* that *the individual translator* exploits in order to carry a particular linguistic aspect (etc.) over from the source text to the target text presents itself as inadequate. It would, perhaps, be adequate if the material in this study only consisted of the source and target texts. It is absolutely feasible to think that textual manipulation, as it is described above, can be shown to have

taken place by comparing the translator's first draft (that would contain no signs of editorial interventions) of a given play for example with the primary source text. This, of course, would more or less correspond with the traditional DTS methodology, where the source and the target text are compared for "shifts" (Toury 1995: 36–39, 102). However, the need to re-assess the traditional concept of *translation strategy* becomes apparent because as soon as the element of editorial intervention and its documentation in textual form is taken into account, the DTS methodology which is based on *published* texts appears to fall short.

The agency of those who take part in the production of translated literature should be understood in a broader and more complex sense than merely turning a source text into a target text (as has been the case within Translation Studies and its interest in *translator-oriented* strategies of textual manipulation). As soon as the production of translations is recognised as an interplay of differently positioned translators and co-translators with different aims and different conceptions about the source and target texts as well as about the translation process, it becomes apparent that *strategies* may also involve the negotiation of various kinds of constraints (cf. Lefevere 1992b: 13) that surround the translation process as well as the *negotiation* of power relations between the agents involved (cf. Bourdieu 1993: 30). Hence the key term *negotiation strategy*, which is intended to emphasise the *process* of getting to the outcome (i.e. a textual solution in the published translation), not merely the outcome *itself*.

The present study deals with the agency of translators and editors (defined as co-translators). These two types of agents, although similar in the sense that they are working with the same text in the editing phase, are distinguished from each other by their position in the editing process: while the editors edit and comment on drafts submitted by the translators, the translators revise the drafts on the basis of the editors' commentary. Therefore these two agent types employ different kinds of negotiation strategies that are determined by theses agents' function and position in the manufacturing process of the translation. These negotiation strategies will be discussed in the following section.

The editors (copyeditors and the consultant) work with the drafts submitted by the translators. They are in a position that enables them to criticise the drafts and suggest better translation solutions, both of which aim at amending the draft and making it publishable (see Subsection 2.2.2). In this way, the editors function as "gatekeepers", making sure that the translation meets the publisher's expectations, and their negotiation strategies relate closely to this gatekeeping function. This study is based on the assumption that the editorial comments derive from a mismatch between what the draft contains and what the editor expects of the draft

– it is the editors' task to point out this mismatch and suggest a way of rectifying it (see the next section). The suggestions must, however, be credible and have enough "weight" in order to be taken into account by the translators. Therefore, the editors' actual negotiation strategies are constituted by the various types of *authorities* their comments refer to. For a detailed categorisation and discussion of the editors' negotiation strategies, see Section 5.1.

The translators work with the editorial commentary on their initial draft during the editing process. When their translation solutions (textual manifestations of translation strategies) in the translator's first draft are confronted by the editors' suggestions for revision (and these suggestions are submitted back to the translator for the reason of writing up a second, revised draft), the translator finds him/herself in a new kind of situation. This new situation resembles (and partly also overlaps) the previous phase of the translation process in which s/he mainly worked with the source text(s) when crafting the target text. Only this time the translator (also) works with suggestions for revision that are given by representatives of the publisher, the editors. This new situation has a strong *negotiational* aspect to it: the translator might at some times unconditionally conform to the publisher's wishes, whereas at other s/he might be "stubborn" to do as s/he feels is necessary – or truly negotiate with the publisher's representative to come up with a solution that contains elements from both agents. In the present study these strategic decisions are approached in terms of the translator's status, and the assumption is that established Finnish Shakespeare translators employ strategies that emphasise their own voice, whereas non-established translators are assumed to be more susceptible to letting the editor's voice be heard in the published translation. This is where the theoretical concept of *habitus* comes into play (see Section 4.5). For a detailed categorisation and discussion of the translators' negotiation strategies, see Section 5.2.

What defines the agents' negotiational choices during the revision phase *strategies* (or strategic decisions) is the fact that (1) they are *actions* that aim to achieve a certain purpose (e.g. emphasising the translator's own voice or allowing the editor's voice to be heard), (2) they are not mechanistic applications of a rule as there are many alternative ways (alternative textual solutions) to achieve the same or a similar purpose, and (3) only one way of achieving the purpose (one textual solution) can eventually be chosen (cf. Pym 2011: 92–93). The negotiational choices are also referred to as strategies in this study in order to emphasise the role of the individuals taking part in the editing process as independent decision-makers.

The above point of view into negotiation strategies introduces, however, a number of reservations and limitations that need to be taken into account. The point of view is undeniably narrow and it reduces the phenomenon under study to a selection of simple categories (i.e. negotiation strategies) that are not always clear-cut and often subject to overlapping each other. The point of view also largely dismisses the psychological side of negotiation and the strategies related to it (e.g. persuasion, softening and the search and establishment of mutual understanding). This concerns both the editors' negotiation strategies (Subsection 4.3.1) and those of the translators (Subsection 4.3.2). In spite of these limitations, however, negotiation is in this thesis approached as a seminal means of co-operation between individuals and a way to strive for a mutual goal (i.e. a finished, usable translation) under the pressure of potentially conflicting expectations or stark power relations.

4.3.1   The editors' negotiation strategies: normative expectations and authorities

As discussed above, according to Lefevere (1992b) there are three control factors within the literary system: professionals, patronage and dominant poetics. In this section I shall take the negotiation strategies of the copyeditors and the consultant under closer examination: I will approach the copyeditors and the consultant as professionals to whom the patron has delegated some of their power, and whose most important tool is their conception of the dominant poetics[41], that is, their *normative expectations* for the translation. In order to do this, it is necessary to review the role of norms in translational research.

All instances of human interaction are socio-cultural by nature. In other words, human interaction is always historically, socially and culturally determined. When two or more people (with common or different cultural backgrounds) come into contact with each other in normal, day-to-day circumstances, their behaviour is, to a great extent, regulated by what is mutually agreed on (but not necessarily accepted) as "correct" behaviour in their respective societies and cultures. Their behaviour can therefore be said to be governed by *norms*, or the conventions which are in some way *enforced* in their parent society or culture and which may

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[41]   Jan Willem Mathijssen (2007: 19) draws a parallel between Lefevere's definition of "poetics" and the definition of "norms" as socially and culturally determined and therefore ever-changing constructions.

either develop out of general customs or be defined by an authorising instance (Hermans 1996: 32).

Norms are always community-bound, and they are always in operation whenever social interaction takes place. As famously defined by Toury (1995), norms have to do with "[…] the translation of general values or ideas shared by a community – as to what is right or wrong, adequate or inadequate – into performance instructions appropriate for and applicable to particular situations" (55). Unlike plain, unenforced conventions, however, norms are of a binding nature in that their violation usually causes some kind of disapproval within the community and leads to a *sanction*[42] of some sort (Hermans 1996: 32). Norms therefore prevent adults, for example, from speaking aloud in the middle of a concert of classical music or other similar formal social event. This is because of the adults' internalised notion that speaking aloud is something that is not expected of them and leads to disapproval and sanctions such as frowns and shushes. Norms should not, however, be associated with rules or decrees, which refer to stronger, institutionalised norms enforced by more drastic sanctions (Ibid.).

Like all other instances of human interaction and communication, also translation is socio-cultural by nature. This notion was extensively drawn on by Toury (1980, 1995) who gave norms a seminal role in the context of Descriptive Translation Studies (DTS). Equivalence between the source and the target text was no longer defined purely in terms of the source text and text-linguistics, but rather translations were examined as products or "facts" of the target culture (Toury 1995: 29) and its contemporary norms. Evidence of the effect of norms on translating and the resulting translations is seen in the consistencies found in the way in which literature is selected to be translated as well as in the way in which it is actually translated. Generalisations based on this finding are reflected in Toury's categorisation of translational norms (Toury 1995: 56–59) as well as in the tentative "laws" of translation suggested by Toury, such as the law of growing standardisation (Ibid: 267–274). However, not all textual consistencies can be explained in terms of norms because translation is also a cognitive process whose constraints may not be norm-governed.

As a concept, "norm" seems a fitting one for the needs of the socio-culturally oriented study of translation as it originally migrated to Translation Studies from

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[42] Sanctions should be here understood broadly as "consequences" or "implications"; they can be negative or positive (cf. OED Online 2013: s.v. s*anction, n*. 6. b.).

the field of sociology. However, like "system" discussed in Section 4.1, the concept is purely theoretical, and despite its importance, it has been criticised as a term that is very difficult to define properly. For example Wolf (2007: 9) points out that even though Toury gives norms a major position in his theory, he does it without conceptualising them in terms of their socially conditioned context. Furthermore, the theoretical nature of the concept leads to a situation in which norms that are believed to be in operation in a particular social situation (translation as a form of communication can be defined as one) cannot be directly pointed out, but rather manifest themselves through behaviour or the concrete results of behaviour. What also causes problems when norms are dealt with in a linguistically oriented field of research (such as Translation Studies) is that a particular norm or the "content" thereof might be very difficult to formulate linguistically because norms are not often verbal (see e.g. the debate between Peter Newmark and Gideon Toury in Schäffner 1999b: 47–48). However, norms can become verbalised if there is an explicit norm-statement, for example in publishers' style sheets.

The definition of norms advocated by DTS is based on the argument that norms are internalised during the socialisation process (e.g. training) and enforced by the surrounding community (Toury 1995: 54–55). According to this claim, for example translators have some kind of internalised comprehension of how they should proceed with a certain text type or a certain textual passage, that is, how they are *expected* to behave. The explanatory power that this kind of definition offers is quite convincing, and as Hermans (1991) points out, "[w]ithout norms, the translator would probably throw up his hands in despair, as he would be unable to decide in favour of one solution rather than another" (165). The presence of norms thus efficiently narrows down the number of possible options that are available to an individual in situations of social interaction, and therefore serve to facilitate more efficient communication. This is true also in the context of translation as norms reduce the number of possible solutions available to a translator who is faced, on the one hand, with the "chaotic" input of the source text which is always open to interpretation (Ibid: 164) and, on the other, with the expectations of the commissioner and the readers of the translation. This is not to say, however, that norms are absolute: norms develop slowly and change in the course of time, usually according to the work of competent, professional translators (see e.g. Chesterman 1993). Therefore norms can be and, in fact, are broken all the time (Hermans 1996: 31), but effectively *subverting* them generally requires conditions of weak normative control (Ibid: 36).

Gideon Toury (1995) divides norms into three different categories according to the stage of the translation process at which they operate. The *initial norm* concerns the translator's decision to conform to the norms of the ST, thus creating an

adequate TT, or to subject themselves to the norms of the target culture and language, thus creating an *acceptable* TT. In addition to the initial norm, there are two lower-order norms, namely *preliminary norms* and *operational norms*. Preliminary norms govern the translation policy (factors determining the selection of texts for translation in a specific language, culture and time) and directness of translation (whether translation through a mediating language is tolerated). Operational norms have to do with the layout and linguistic matter of the TT: *matricial norms* relate to the completeness of the TT in regard to the ST, and *textual-linguistic norms* govern the way linguistic material is selected in the TT. (56–59.)

All in all, Toury sees norms primarily as *tendencies* or *probabilities* that guide the selection of literature that is to be translated or the way in which texts are usually translated within a given culture or society at a given time, and that manifest themselves as "regularities of behaviour" (Toury 1995: 55). For Toury, as well as for DTS, the notion of translational norms thus serves as an explanatory frame: in a particular time and in a particular society translations tend to be what they are because they, in fact, *should* be like that. The norms pertaining to this "should" aspect tend to be validated because the presence of negative sanctions that go with the norms makes norms more easily acceptable.

Andrew Chesterman (1997) is another scholar who has developed the theory of translational norms further. He has divided norms governing translation into two interlinked main categories, (1) *product* or *expectancy norms* and (2) *process* or *professional norms*. These categories portray similarities with Toury's initial and operational norms, but there is no direct correspondence, Chesterman's professional norms being a much wider category than Toury's operational norms. Professional norms are behavioural by nature and concern the processes in which translations are produced. Expectancy norms, however, are text-linguistic and relate to products, that is, translations. Chesterman argues that expectancy norms are higher-order norms and govern norm-constituting behaviour. Product or expectancy norms are established by the expectations of the readers of a given type of a translation – these norms are governed by the target-culture translation tradition and the existing target-language texts belonging to a similar text-type. They make it possible to pass evaluative judgements on translations, and they are sometimes validated by a norm-authority of some kind. Process or professional norms are, in turn, subordinate to expectancy norms, and they can be divided into three kinds: the *accountability norm* (an ethical norm dealing with the integrity and thoroughness of the translation), the *communication norm* (a social norm having to do with ensuring maximum communication between parties), and the *relation norm* (a linguistic norm dealing with the linguistic relation between ST and TT) (Chesterman 1997: 64–70.)

Because of the impact of Toury's DTS "agenda", the way in which the behaviour of the *translators* is conditioned by norms has been accepted as one of the central dogmas of Translations Studies. However, where for example Toury's and Chesterman's views on norms in the context of translation fall short, in a sense, is in the way they seem to be fettered precisely by their rather explicit emphasis on the agency of the *individual translator*. They seem to rely on the view that translations are the results of the norm-conditioned work of *individual*, "Romantic" translators, although Chesterman's definition is an improvement on that of Toury in this respect. As theories that aim at broad generalisations, Toury's and Chesterman's views do however provide convincing explanatory insight into the question why translations tend to be the way they are, but they also largely miss the diversity and multifaceted nature of the social settings in which translations in reality are usually made. Most importantly, they do not fully acknowledge the presence of other agents that take part in the translation process. In what follows, I shall explore the applicability of the theory of translational norms in the study of the behaviour of a specific type of agent, the *editor*, by turning to another major scholar in Translation Studies, namely Theo Hermans.

Hermans developed the concept of norm in the context of Translation Studies expressly by concentrating on what Toury was criticised of leaving out, that is, the social function. Hermans' work strongly focuses on *agents* involved in translation processes, and pays special attention to the "[…] interactive form of social behaviour, involving a degree of 'interpersonal coordination' among those taking part […]" (Hermans 1996: 29). Furthermore, as pointed out by Wolf (2007), Hermans emphasises that "[…] the relative positions and interests of the participants have to be taken into account in order to contextualize the social dimension of the creation and reception of translation" (10). Hermans' understanding of norms in the context of translation is therefore very plastic in that it is not explicitly fixed on the agency of the *translator*, but emphasizes *coordination* of different agents in the creation of a translation.

Hermans stresses that the existence, evolution and operation of norms necessarily imply interaction between agents and, therefore, also postulate a social context. This point, as noted above, was largely missing from Toury's views, and Toury (1999) has himself acknowledged this with the comment: "I believe it is about time [to supply] better, more comprehensive and more flexible explanations of the translational behaviour of individuals within a social context" (28–29). Focusing on individual agents, Hermans (1996) outlines the basic environment in which norms operate as follows:

> If in a given field F, and in a given situation, agent A has an obligation to act in a certain way, this means he or she has this obligation towards another agent B, who may of course be a group of persons, a collective, a community. If A has an obligation towards B, it follows that B has a certain claim on A. This "claim" means that B has the power to impose a norm on A and invoke sanctions in case of non-compliance by A, if B chooses to use that power. (34–35.)

The way agents behave depends, therefore, on their "obligation" towards other agents, who in turn have certain "claims" on them. A "claim" can therefore be thought of as a kind of *expectation*[43], and going against this expectation or not living up to it gives grounds for passing a sanction.

In short, norms may be dealt with in terms of a dynamic system of obligations and claims that is embedded in a particular social situation. In the context of the present study, the situation is that of the editing process, and the agents involved are the translators and the editors. Due to the nature of the publishing process, the editors are in a position which allows them to have claims or expectations on the translator's work; the editors represent the commissioner of the translation, and it is their responsibility to make sure, by dealing sanctions whenever needed, that the translation meets the commissioner's requirements. In the following I shall expand on this by further concentrating on the editors as individual agents and, most importantly, as individual *readers*.

In the following example, Hermans (2002) approaches the concept of norm from the point of view of an individual reader:

> Imagine that we are happily reading a translation, let's say a translated novel, and suddenly we stumble upon a real howler, a glaring anomaly, something irreconcilable with **our idea – our expectation** – of what a translated text **should** be, of what constitutes a 'proper translation'? What do we do? (my emphasis.)

In the scene depicted by Hermans, a reader is reading a translated text, when suddenly some feature of the text goes blatantly against the reader's expectation on what the translation should be like. Hermans does not elaborate whether this "anomaly" is brought about by some sort of a disagreement between the transla-

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[43] The concept of "expectation", as it is used here, can be seen relating to Niklas Luhmann's social theory, where social structures are described in terms of "structures of expectations" (see e.g. Wolf 2007: 24–25).

tion and the source text (or whether the reader is even familiar with or has the access to the source text); the only thing evident is that the reader's expectation for the translation has been broken on some level, and the next, decisive question is "what does the reader do about it?". Hermans (2002) continues:

> [...] the common response is that, having looked twice to make sure we are not dealing with a printing error, we grow indignant. We say: 'Wrong!', 'Incompetent!', 'Unacceptable!'. We say: 'Do they call this translation?' [...] And if the fancy takes us **we set to work on the text with a red pencil**, or write to the **publisher**, or phone the **translation agency**. (my emphasis.)

In the above passage, the "anomaly" has caused the individual reader to disapprove of the translation or, more precisely, of the anomalous passage in it. The suggested actions resulting from the disapproval, that is, setting to work on the text with a red pencil, writing to the publisher, or contacting the translation agency, are all ways of dealing a *negative sanction* to those who are responsible for the translation for going against the expectation for a "proper translation".

I did not include the above passage from Hermans because of its representativeness or its scientific accuracy; while the example is invented, purely anecdotal, and actually deals with the general concept of "translation" rather than with any specific translation (as it might appear on the basis of the de-contextualised citations), it still presents a valuable way of looking at norms and phenomena related to them. It incorporates the point of view of the editor as an individual reader (also translators are primarily readers and only secondarily writers) as well as the point of view of agents other than the translator, both of which tend to be pushed to the background in norm-related theories. While Toury and Chesterman deal with "norm" as a somewhat elusive and theoretical concept, Hermans has here chosen to use a more descriptive parallel term for "norms", that is, "normative expectations" (Hermans 2002), which he defines *not* as "some abstract, static, formal or mechanical rule which relates to the practice of translation as cause to effect", but rather as a particular kind of expectation which as a term implies *structured interaction between individuals*. When talking about norms as expectations, Hermans seems to share a common ground with Chesterman's "expectancy norms", but whereas expectancy norms, according to Chesterman (1997: 64), concern products and, in this respect, are fundamentally text-linguistic, Hermans' (2002) concept of "normative expectations" emphasises structured social interaction between individual agents and the significance of power relations within this interaction. "Normative expectations" is therefore a more fitting concept to be used with the kind of material of the present study.

In this study, the term "normative expectations" is taken to refer to an editor's (a reader's) individual expectations that are conditioned by the reader him/herself, the reader's environment (the employer, surrounding texts, other individuals, etc.), and the structured interaction taking place within that environment. A transgression of these individual normative expectations gives grounds for passing a sanction (i.e. usually a negative comment calling for a revision). All in all, this kind of individual approach to norms and the way they function through expectations that take place in social interaction has largely been missing from the theoretical paradigm of Translation Studies, most probably because the material needed for this kind of research has been unavailable.

The obvious problem in Hermans' example of a reader reading a translation is that it implies an "ordinary reader" (i.e. someone who is reading for pleasure or who is not paid to do it), but the scheme is very easily applicable to the work of an editor. When an editor sets to work on a manuscript sent in by an author or a translator, the question is not so much about what the editor consciously wants from the manuscript, but more about what s/he *does not* want. As Hermans (2002) states, when we, as "common readers", mark the text with a red pencil or contact the publisher, "[...] we are emphatically upholding and reaffirming our idea of 'translation', what it is, and *what in our view it evidently is not*" (my emphasis.)

The material of the present study contains several apparent cases in which the editors question the translator's solution by simply asking: "Where does this come from?" or "On what grounds are you writing like this?" (implying, of course, "this is not how you *should* be writing" or "what you are writing goes against my expectation"). A typical instance can be seen in Example 1[44] from *Romeo ja Julia,* in which the copyeditor has simply called the translator's solution into question, without providing any further information. The comment concerns the translation of Mercutio's one-word line "Right." (Shakespeare 2008c: 231) in his dialogue with Romeo in Act 2, Scene 3:

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[44]   The examples are at this stage presented without context because the intention is merely to describe the ways in which the editors react to situations in which their expectations are not met.

(1)

	Original Finnish text[45]	**Literal English translation**
Translator's first draft:	Reiätkin täynnä kukkaistuoksua	*Holes full of flower-scent as well*
Copyeditor's comment:	MISTÄ TÄMÄ TULEE?	*WHERE DOES THIS COME FROM?*
Published version:	Naulan kantaan (Mikkola 2006: 92)	*You hit the nail on the head*

(MMRJ 394)[46]

In the above example, the translator's solution clearly does not live up to the expectations of the copyeditor, but she cannot or does not want to give any further clarification as to why it did not do so. Nevertheless, the copyeditor's comment is enough to make the translator choose a completely different solution.

However, in another, similar example from *Romeo ja Julia*, the copyeditor turns to the source text in order to clarify why the translator's solution to translate a part of Mercutio's line "And wish his mistress were that kind of fruit / As maids call medlars when they laugh alone" (Shakespeare 2008c: 206) is unacceptable:

(2)

	Original Finnish text	**Literal English translation**
Translator's first draft:	karvaista, pulleaa kuin tuhkamarja	*hairy, plump like an ash-berry*
Copyeditor's comment:	KARVAISTA - MISTÄ TÄMÄ TULEE? …WERE THAT KIND OF FRUIT THE MAIDS CALL MEDLARS…	*HAIRY – WHERE DOES THIS COME FROM?…WERE THAT KIND OF FRUIT THE MAIDS CALL MEDLARS…*

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[45] The citations from the original Finnish text in the manuscripts and the published versions (as well as their literal English translations) are generally presented without ellipsis markers in the examples; the citations present only the specific passage that the editorial comments refer to.

[46] The literal English translations in the examples are my own. The information in brackets at the end of the examples is the material code which consists of the translator's initials (e.g. MM = Marja-Leena Mikkola), two letters referring to the play (e.g. RJ = *Romeo ja Julia*), and a number referring to the number of the editorial comment in question (e.g. 394 = the 394th of the consecutively numbered editorial comments in the manuscript of *Romeo ja Julia*).

Published version:	jota neitoset kutsuvat kikatellen tuhkamarjaksi. (Mikkola 2006: 75)	*which maidens call, giggling, an ash-berry*

<div align="right">(MMRJ 281)</div>

In Example 2 the copyeditor questions the translator's use of the word *karvaista* [*hairy*], and in her editorial comment cites a line from the source text in which there is nothing that would insinuate that the fruit or berry referred to is *hairy*. Also in this case, the translator changes the solution in such a way that the problematic word *karvaista* [*hairy*] is removed.

In Example 3 from *Macbeth*, the copyeditor gives a more detailed account on the reasons why the translator's initial solution to deal with Lady Macbeth's "How easy it is then !" (Shakespeare 2008b: 129) in Act 2, Scene 2 is "dubious":

(3)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Se on helppo rippi!	*It is an easy confession!*
Copyeditor's comment:	MISTÄ TÄMÄ? ARVELUTTAVAA PANNA SELVÄÄ KRISTILLISTÄ LÄHDETTÄ JOSSA SITÄ EI OLE. RIPPI ASSOSIOITUU NIMENOMAAN KAT. KIRKKOON – EI ONGELMA MACBETHIN AJAN KANNALTA MUTTA EHKÄ KYLLÄ SHAKESPEAREN	*THIS FROM WHERE? IT IS DUBIOUS TO USE A CLEAR CHRISTIAN SOURCE WHERE THERE IS NONE. CONFESSION EXPRESSLY ASSOCIATES WITH THE CATH. CHURCH – NOT A PROBLEM FROM THE POINT OF VIEW OF MACBETH'S TIME, BUT PERHAPS FROM SHAKESPEARE'S*
Published version:	Niin helppoa se on! (Rossi 2004: 75)	*So easy it is!*

<div align="right">(MRMA 285)</div>

In the above example, the main problem is caused by the word *rippi* [*confession*], which in Evangelical Lutheran Finland refers to a "generic" kind of confession of sins and is not a sacrament like in the Catholic Church, thus carrying different kinds of connotations. The copyeditor sees the word *rippi* [*confession*] as a problem when associated with Shakespeare's Protestant time (although not at the temporal setting of *Macbeth*). Furthermore, there is no reference to *confession* in this line or the editorial notes that appear in any of the source texts, which is readily

noted by the copyeditor. In the published version the translator has decided to remove the word *rippi* [*confession*].

The above examples serve to demonstrate that the inclusion of editorial work in translational research leads to a necessary reconfiguration of the way translational norms have been thought about. The traditional method, that is, the examination of *published* texts (i.e. comparison of published source and target texts), makes it very difficult to see how agents other than the translator have exercised power over the translation. Therefore the phenomena of the target text (i.e. a published translation) are therefore far too simplistically defined as the result of the translator's "internalised" norms, even though the solution (or at least the incentive for it) might very plausibly originate from an editor against whose normative expectations the translator's initial solution has originally gone. The norms or normative expectations that the work of the editors reflects are therefore just as relevant a subject in translation research – if not even more so – as are those that the translators' work reflects.

In the three previous examples it was already suggested how editorial comments are usually linked with some sort of "source" in the background that guide the editors' expectations and that the editors refer to in order to provide grounds for their intervention. Especially in Examples 2 and 3, the copyeditor calls the translator's initial solution into question by directly referring to the source text and pointing out that there is something "extraneous", something that on the basis of the source text should not be there.

It was also discussed above how norms are not verbal, and thus their content might be hard or even impossible to formulate linguistically. Hermans (1996), however, suggests another kind of approach:

> In practice [norms] often appear in the more schematic but mentally manageable form of *models*, understood here as patterns derived from more abstract prototypical values and instances, or as specific products (e.g. individual texts) recognized as embodying those values (36–37; my emphasis).

In other words, the "content" of a particular norm becomes verbal when an instance of non-compliance is related to some kind of a "source" lying in the background that gives the instance of non-compliance a point of comparison. As Hermans suggests above, these points of comparison or patterns may be defined as *models* that closely pertain to the aspect of how something *should* be.

My line of argument here is that editorial work is very much about *reading* a text in the light of *authorities* that, in addition to functioning as models that serve as points of comparison for instances of non-compliance, can also be used to argue for the sanctions that have been imposed. This point of view is also reflected in Chesterman's (1997: 65) concept of expectancy norms that allow the passing of evaluative judgments.

In one of his earlier articles, Hermans (1991: 166) argues that the act of translating may be dealt with in terms of adjusting and manipulating the source text and, in this way, bringing the target text into line with some specific "textual model", which possibly leads to a social acceptance of the target text. More importantly, Hermans (1991) writes that:

> [f]ar from translation being a binary operation in which a Target Text is shaped after a Source Text, there would always seem to be at least **three major textual models**, for example, that supply norms affecting the translation process: one deriving from the **Source Text**, one from the **relevant translational tradition**, and one from **the existing set of original texts in the target culture** belonging to a similar or otherwise relevant genre (167; my emphasis).

Of course, this kind of view might be somewhat deterministic, but it serves, nevertheless, as a very good starting point, and it has evidently also influenced Chesterman's definition of "expectancy norms" (1997: 64). As already established by Lefevere (1992a: 14), translations are not made in a vacuum, but within the influence of a given culture at a given time. It is therefore not sufficient to give the source text such a prominent position as the primary textual model. The translation process is potentially, and very probably, affected by textual models deriving from the target culture as well, and this point of view becomes very concrete when the interplay of the translators and the editors is looked at.

What seems to lay behind the citation from Hermans above is that the translation process is actually affected by two kinds of textual models: those that derive from the source culture (*source-oriented*) and those that derive from the target culture (*target-oriented*). Source-oriented textual models can be seen to include, of course, the traditional concept of source text, but also many other kinds of texts that can be regarded as "models" in Hermans' sense. These can be, for example, various other versions of the source text if such exist, or any kinds of textual material produced within the source culture that is in some way relevant to the translation and the translation process. Target-oriented textual models, then, include texts that already exist in the target-culture. These can be, for example, previous

translations, "texts […] belonging to a similar or otherwise relevant genre" (Hermans 1991: 167), various kinds of paratexts or, very broadly and simply, any kinds of texts that have been produced within the source culture that bear some relevance to the translation and translation process. The following examples illustrate how source and target-oriented textual models manifest themselves in the editors' work. I shall also develop Hermans' theory on textual models further for the needs of this study, as it will become clear that all models that enter the editing process cannot be dealt with in textual terms.

The following Example 4 from *Troilos ja Cressida* portrays a case in which a source-oriented textual model (other than the source text which was referred to in examples 2 and 3) is referred to by the copyeditor to "make sure" that the translator's solution to convey Troilus' "Will you with counters sum [...]" (Shakespeare 2008d: 90) in Act 2, Scene 2 is possible from the point of view of the history of the source culture:

(4)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Helmitaulun helmilläkö laskea	*With the beads of an abacus to count*
Copyeditor's comment:	(HELMITAULU KULTTUURI-HISTORIALLISESTI OK?)	*(AN ABACUS OK FROM THE POINT OF VIEW OF CULTURAL HISTORY?)*
Consultant's comment:	KYLLÄ VARMAAN! KS. OHEINEN KUVA "MARGARITA PHILOSOPHICA" VUODELTA 1508	*PROBABLY YES! SEE ATTACHED PICTURE "MARGARITA PHILOSOPHICA" FROM 1508*
Published version:	Helmitaulun helmilläkö lasketaan (Viitanen 2009: 87)	*Is it counted with the beads of an abacus*

(AVTC 548)

In this case, the translator's solution, first of all, goes against the expectations of the copyeditor as the word *helmitaulu* [*abacus*] first appears to be anachronistic. The source text does not seem to exclude the possibility to use the word *helmitaulu* [*abacus*] even though an abacus is not directly mentioned there. The editors, however, wish to make sure that an abacus is something that would logically (i.e. temporally) "fit in", that the term could have been used by Shakespeare. Finally the consultant comes up with a picture (see Figure 1 below) that depicts an abacus being used and that pre-dates Shakespeare's *Troilus and Cressida*. The picture is of German origin, but it can be regarded as a source-oriented textual model in that

it deals with the time period of Shakespeare's original text and in that it, at least, is not a target-oriented model. Thus it is concluded, mainly under the authority of the consultant, that using the word *helmitaulu* [*abacus*] does not give rise to any conflicts. This example illustrates, not only the role of source-oriented authorities, but also the authority role of the consultant, and it also goes well to show which types of secondary source material the editing process can include alongside the source text.

Figure 1. *Typus Arithmeticae* from *Margarita Philosophica* by Gregor Reisch (1508) depicting a competition between Pythagoras (right) using a type of abacus and Boethius using Arabic numerals

The source text is probably the clearest example of a text that functions as a "model" for the target text, but textual models can also be *target-oriented*. As Hermans (1996) remarks, "[t]ranslated texts always signal to textual models of at least two cultures" (38), that is, the source and the target culture. Also Chesterman (1993: 18) is of the opinion that translations must ultimately be assessed with regard to their relation with the target-language parallel and background texts from which the readers derive their expectations of the way the translation should be. However, the way in which these target-oriented models are actually realised in the editing process might not be so straightforward. Consider the following

Example 5 from *Romeo ja Julia* which relates to Nurse's line at the end of Act 2, Scene 4:

(5)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Raadan kuin juhta teidän vuoksenne, / vaan tänään itse saatte taakan päällenne. TAI: Näin raadan ilojenne hyväksi kuin juhta / vaan taakkannepa tekin saatte kohta.	*I toil like a beast for your sake, / but today it is you who gets the burden* *OR:* *Like this I toil for your pleasures' sake like a beast / but you shall soon receive your burden.*
Copyeditor's comment:	NÄIN RAADAN ILOJENNE HYVÄKSI KUIN JUHTA / VAAN TAAKKANNEPA TEKIN SAATTE KOHTA. (PAREMPI, MUTTA CAJANDERIA) – (VAIN) ILOANI TAVOITTELEN TÄLLÄ ORJATYÖLLÄ, / OSUUTESI SAATKIN TEHDÄ VASTA MYÖHÄÄN YÖLLÄ, TMS.	*LIKE THIS I TOIL FOR YOUR PLEASURES' SAKE LIKE A BEAST, / BUT YOU SHALL SOON RECEIVE YOUR BURDEN TOO.* *(BETTER, BUT CAJANDER'S) – (ONLY) MY OWN PLEASURE IS MY GOAL WITH THIS SLAVE'S WORK, / YOU DO NOT GET TO DO YOUR PART UNTIL LATE AT NIGHT, OR SOMETHING SIMILAR*
Published version:	Teidän ilojenne vuoksi tapan itseni työllä, / mutta taakkanne saatte tekin myöhään yöllä. (Mikkola 2006: 103)	*For your pleasures' sake I kill myself with work, / but you shall get your burden late at night as well.*

(MMRJ 462)

Here the translator actually suggests two kinds of translations (which in itself invites the editors to negotiate the solution) of the nurse's line in her manuscript. The copyeditor first opts for the first one, but then presents an alternative suggestion based on Cajander's 1907 translation[47]. It seems to be implied in the editorial comment that the translator should beware that her final solution does not become too much like Cajander's, whose outdated poetics has been mentioned as one of

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[47]   Example 5 also features a situation in which both the translator and the copyeditor present two alternative solutions. Although these kinds of situations are not very common, they highlight the negotiational undertone of the editing process and illustrate the fact that the negotiation should not be understood in terms of a "vehement" or "hostile" power struggle.

the incentives for the contemporary translation project. However, the solution that appears in the published version actually incorporates much of Cajander's solution, as can be seen from the example. This example also illustrates the contribution that interviews with the translators would have made to the study: on the basis of textual material alone it can be very difficult to pinpoint the specific aims behind the editorial comments or reasons for the translator's preference of a specific final solution.

However, "models" that exist in a textual format are not alone enough to act as grounds for the editors to call the translator's solutions into question. With this problem it is necessary to go back to the general "job description" of a copyeditor discussed in Section 2.4. There it was shown how a varying portion of the editors' work is constituted by language editing, and this is a kind of task that is not necessarily guided by any specific "model", but that is conducted depending on the editor's own understanding of correct language use, logic, rhythm and style in the context of the text that is being worked on. It could be presumed that for example the prescriptive rules of using written Finnish correctly (e.g. when to use a capital letter or where to put a comma in a sentence) would constitute an influential "model" for an editor dealing with the Finnish language, but the material of the present study does not seem to confirm this in that a major part of the grammatical correction seems to be left to the proofreaders. Moreover, the way in which the three editors included in this study monitor the language varies from individual to individual.

Example 6 from *Troilos ja Cressida* below relates to Ulysses' "Troy in our weakness stands, not in her strength" (Shakespeare 2008d: 74) in Act 1, Scene 3. Here the copyeditor spots a language-related problem in the manuscript that could potentially cause problems for the reader:

(6)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Troijan tuki onkin tauti joka meitä kalvaa	*Troy's support is a disease that eats us*
Copyeditor's comment:	TÄMÄ MEIDÄN TAUTI TROIJAA VAHVISTAA (VOI LUKEA VÄÄRIN)	*THIS DISEASE OF OURS MAKES TROY STRONGER (CAN BE MISINTERPRETED)*
Published version:	Tämä meidän tauti Troijaa vahvistaa (Viitanen 2009: 66)	*This disease of ours makes Troy stronger*

(AVTC 287)

Here the problem is constituted by the way the translator's initial solution can be misinterpreted; the line is formulated in such a way that the reader may understand it in the sense that "Troy's support for Greece weakens Greece", although the idea is that "Troy benefits from the weakness of Greece". Here the copyeditor's suggestion is not fortified by any kind of textual model, but the suggestion is made on the basis of the copyeditor's own sense of language and its logic. In other words, the translator's solution seems to go against the copyeditor's personal expectation of intelligible Finnish, and the copyeditor thus challenges the initial solution with one in which there is less room for misunderstanding. In the published translation the problem has been corrected.

There are also many situations in which the editors seem to operate entirely according to their personal sensibilities, and the motivation for their comments cannot so easily be traced to language and its logic like in Example 6. A situation like this is portrayed in Example 7 below relating to Aeneas' "Send thy brass voice through all these lazy tents" (Shakespeare 2008d: 79) in Act 1, Scene 3 of *Troilos ja Cressida*:

(7)

	Original Finnish text	**Literal English translation**
Translator's first draft:	kaiuta vaskiäänesi läpi uinai-levien telttojen	*reverberate your brass-sound through the sleeping tents*
Copyeditor's comment:	KAIU VASKIÄÄNIN LÄPI UNISTEN TELTTOJEN (A PUHUTTELEE SOITTAJAA EIKÄ TORVEA, MUTTA MINUSTA TÄMÄ SOI KOMEASTI, ANTAISIN OLLA)	*GO REVERBERATING WITH YOUR BRASS-SOUND THROUGH THE SLEEPY TENTS (A ADDRESSES THE PLAYER, NOT THE HORN, BUT I THINK THAT THIS SOUNDS GREAT, I'D LEAVE IT LIKE IT IS)*
Published version:	kaiu vaskiäänin läpi unisien telttojen (Viitanen 2009: 72)	*go reverberating with your brass-sound through the sleepy tents*

(AVTC 373)

Here the copyeditor comments on the translator's initial solution that there is a slight discord between it and the source text in the way Aeneas should address the player and not the horn. However, the initial solution "sounds" so good that the

copyeditor actually favours[48] it. In the published translation the solution has been modified slightly, but it is still the horn that is being addressed.

As illustrated by Examples 4, 5, 6 and 7, the editorial comments may be based either on textual models or individual dispositions, and these two seem to cover the overwhelming majority of the editorial comments in the material of the present study. Admittedly, textual models and individual dispositions are very different kinds of "reasons" which an editorial comment may be based on, but at the same time they are unified by their function as *authorities* which can be employed as grounds for presenting an editorial comment. Because of this, I choose to refer to textual models and individual dispositions as authorities, which are further divided into *source-oriented* authorities and *target-oriented* authorities. Textual models may be either source or target-oriented, but individual dispositions must be categorised as target-oriented authorities as they rise from the editing process and therefore are products of the target culture within which the process takes place.

4.3.2   The translators' negotiation strategies: translatorial habitus, capital and status

Translators, like editors, cannot, by any means, be approached as belonging to a uniform mass with consistent characteristics and predictable ways of behaviour. This has been acknowledged to some degree by the theory of translational norms, which addresses constraints and directions, originally determined by social interaction and the socialisation process, as behavioural "building blocks" of the individual translating agent, not as deterministic and absolute rules. While it has been acknowledged that norms do change over time and this change is brought about by individuals, norms are, however, generally seen to work in a systematic and fairly predictable fashion. Once a norm has been established within a community, it is fortified and validated in that non-conformity to the norm is usually sanctioned by other individuals in the community. This is the basic formula to which, for example, DTS attaches itself, however, not without criticism. Moira Inghilleri (2003: 244) points out how Toury's DTS model has been criticised for staying too firmly on the descriptive level and therefore disregarding the social nature of translation as a communicative practice. Also Hekkanen (2010: 25) points out that

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[48] This serves as an example of a *positive sanction*, i.e. a comment praising the translator for doing something unexpected.

the manifestation of norms on the *individual level* has been ignored and should be studied more carefully, and that it is feasible to think that an individual's principles and attitudes only imperfectly mirror "general" or "prototypical" norms.

Indeed, the theory of translational norms does not seem to take a clear stand on the individual interpretation of norms. Similarly, it does not take a clear stand on other possible characteristics that the individual translating agent might have, that is, personal characteristics whose development might not be so easily traced back to social interaction (and the sanctions that go with it) but that emerge as a result of related, but more complex and unpredictable processes. Examples of these kinds of characteristics are individuals' opinions and their own conception of their status or role in a given community (Hekkanen 2010: 25), as well as the ideology they subscribe to (see e.g. Lefevere 1992b: 41).

These kinds of characteristics have in the course of the recent past been approached in the light of *habitus*, a concept originally deriving already from Aristotle's concept of *hexis* (Simeoni 1998: 15) and later developed further by various scholars. Perhaps the most profound application of the concept can be found from the sociology of Pierre Bourdieu (1994/1979) for it is expressly Bourdieu's definition of habitus that has found its way into the methodological toolboxes of many different fields of research. Within Translation Studies the focus has been on "[…] the impact of a *'translatorial habitus'* on translational activity, and in particular, on the role of the translator in *producing* or *maintaining* normative practices within such activity" (Inghilleri 2003: 244; my emphasis), as well as on the way in which Bourdieu's concepts of *habitus*, *field* and *capital* "articulate the higher level features of translational activity – features which are located within social structures and social institutions and have a cultural, historical and a political specificity" (Ibid.).

Habitus, as defined by Bourdieu, is a complex concept, but according to its basic definition it refers to the social construction of an individual. As Bourdieu (1994/1979) explains, the habitus is

> […] not only a structuring structure, which organizes practices and the perception of practices, but also a structured structure: the principle of division into logical classes which organizes the perception of the social world is itself the product of internalization of the division into social classes (170).

In other words, the habitus is, first of all, a *structuring structure* in that it develops as an individual encounters different social situations and articulates the individual's actions in similar situations in the future. Second, the habitus is also a *struc-*

tured structure in that it is a construction of various *durable dispositions* that are not innate, but that develop on the basis of previous social experiences and that are, therefore, linked to the individual's social history and social position (Bourdieu 1990: 53). Also, the alleged durability of the dispositions contained by the habitus makes it resistant to change; the result is an "integrated habitus" which affects the individuals' decisions, actions and practices and which, most importantly, gives them *consistency*. The emphasis on consistency is also reflected in Pym's (2011) definition of habitus as covering "the individual's dispositions to act in a certain way and to adopt certain positions in a field" (82). The central property of consistency draws a clear parallel between habitus and norms, especially in the context of DTS, which has dealt with norms as relating to recognisable, repeating patterns of translation solutions.

In order to understand the workings of the concept of habitus, also two other concepts from Bourdieu's sociology that are closely related to habitus, that is, *field* and *capital*, must be discussed. According to Bourdieu, the social world is divided into multiple, nested *fields* which are, most of all, arenas of power struggle. As a concept, "field" relates to "system" in that it serves to explain the inner workings and structure of societies; whereas systems theories such as Even-Zohar's (1997/1990) polysystem theory see societies or cultures as conglomerates of smaller, interwoven subsystems, Bourdieu divides societies into multiple nested fields. Furthermore, the notion of a field focuses on the idea of conflict and struggle for power more explicitly than the notion of a system[49]. The power struggles within the fields take place between actors that can be individuals or institutions. All actors that operate within a specific field constantly struggle for a place of power in their particular field, and their places are determined by their field-specific *capital*, *disposition*, and *habitus*. Capital may be defined in economic, educational, cultural or social terms, but it is always specific to the field in question. Daniel Simeoni (1998) illustrates the interplay of habitus, field and capital with the following comment:

> […] Don't even think of entering a field if your habitus does not match the requirements. The more restricted the field, the better attuned the habitus. The fields of mathematics and opera performance are clear examples. Without the required capital, the notion does not even make sense. (17.)

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[49] For an account of the similarities of Even-Zohar's polysystem theory and Bourdieu's sociology, see Yannakopoulou (2008: 6–7).

In Bourdieu's thinking, the interplay of habitus, field and capital together serve to illustrate and explain the way in which individuals' tastes and interests are not in fact individual or individually created, but they are, instead, brought about by the uneven distribution of cultural capital within a society. The tastes and interests of an individual, thus, depend on his or her social class (or, plainly, social position). This is what Bourdieu sets out to demonstrate empirically in his book *Distinction* (1994).

Habitus may, for the needs of the present line of argumentation, be therefore approached as a "pivot" between the individual and the social. In the context of translation research this important point has perhaps most significantly been expanded on by Simeoni (1998) in his aptly titled article "The Pivotal Status of the Translator's Habitus". In this groundbreaking, yet vastly criticised article, Simeoni explores the possibility of finding an alternative to the systemic constructs that – at the time the article was published – dominated Descriptive Translation Studies and, in the process, drew attention to "the main focus of translation norms, i.e., the translator" (Ibid: 1). The wish to get away from the constraints and determinism of systemic thinking, evident in polysystem theory and DTS, and to explore what takes place *in practice*, is readily reflected in the main question that Simeoni sets for himself: "[w]hat drives the translator's decisions *in practice*, and how can this be?" (Ibid: 2; my emphasis). Simeoni thus questions the working mechanism of norms as internalised "guidelines" that are determined by society as was suggested by Toury, and rather looks at norms from the point of view of the individual with the aid of the concept of habitus.

Simeoni (1998) mainly deals with this question in terms of *subservience* and provocatively asks "[w]hat are the forces that make norms such powerful instruments of control as to have all agents, including those in a good position to change them, conform to their *diktat*? […] Are translators just plain submissive?" (7). Simeoni suggests that the subservient habitus of the translators is motivated by the derivative nature of translation (i.e. translations are generally based on existing texts) as well as by the fact that translators have generally occupied positions that are subservient to the other positions within the cultural sphere.

Of course, it would be senseless to answer Simeoni's question by saying that all translators automatically acquire a submissive, subservient nature. A more accurate answer would be that some translators are more subservient than others. The actual object of interest, then, is *what the conditions are that allow some translators to be less subservient than others*. Here the concept of habitus and, particularly, the link between an individual's habitus and his social history, that is, his or her *status* and *experience*, becomes a point of interest. And indeed – as Rakefet

Sela-Sheffy (2005) concludes – habitus, together with the concept of field, offers a norm-related point of view into "[...] the tension between the predictability and versatility of translators' preferences and choices [...]" (19–20) as well as into the status contests (i.e. not only the struggle *for* cultural capital but also the struggle *driven* by cultural capital) that are present in all social activities.

In Translation Studies, the concept of habitus has been subject to a vivid discussion in recent years, and therefore its current definition differs from Simeoni's (1998). For example, Sela-Sheffy (2005: 3) refers to the general problem of the concept of habitus, that is, the tendency of presenting a deterministic view of human action. This problem very concretely manifests itself in Simeoni's (1998) discussion with the result that weight is put on the translators' submissiveness as a universal tendency rather than on their choices and the variablity of their action. Another problem with habitus is that the extent of the concept is vast and it can, therefore, be related to almost *any* aspect of individual translating agents that can be thought to affect their agency. This diminishes the explanatory power of the concept. Also, habitus' alleged resistance to change or durability has been criticised and it has been argued that an individual's habitus very apparently *evolves* rather than resists change and also portrays knowledge-creating, structuring and even manipulating sides (e.g. Abdallah 2014; Wolf 2007: 19–22).

Therefore it has to be noticed that the concept of habitus is employed – similarly to Simeoni (1998) – in a very restricted sense in the present study: only a fraction of the translators' habitus is taken into account, namely their own conception of their status in the field of Finnish Shakespeare translation. In spite of the restricted use, the concept offers a usable theoretical point of view into the negotiational behaviour of the translators and serves as an explanatory framework.

In the present study, habitus is used, like system and norm, as a concept that lends an explanatory framework for dealing with the phenomena that rise from the research material. Habitus is seen here as a theoretical instrument that allows norms to be approached as constructs that are also supervised *internally* by the translator, not so much as constructs that are socially supervised or enforced from outside the individual in a categorical fashion as defined by Toury (see Hekkanen 2010: 204). Habitus constitutes a "[…] set of durable dispositions to act in particular ways […]" (Inghilleri 2003: 245), and, in the context of the present study, habitus, together with its neighbouring concepts of field and capital, helps to explain the power struggle between translators and editors. The field is in this case a literary one, that is, the field of *Finnish Shakespeare translation*, a distinct niche in the Finnish literary/theatrical system and an arena of power struggle. The agents functioning in this field all have capital, but some of them have more expe-

rience and, therefore, more capital than others. The amount of capital that relates to Finnish Shakespeare translation can be seen to determine their position as established and non-established Finnish Shakespeare translators. The habitus of these agents, then, is defined in terms of professional (i.e. restricted) special habitus (Simeoni 1998: 18); the capital that the agents possess affects their habitus, which in turn may make them prone to deal with the publisher in a specific and, most importantly, consistent way.

In practice, I am exploring the link between the *translator's subservience* (affected by his or her habitus) and its manifestation in the research material. I shall deal with this question with the aid of the concept of negotiation, which I am approaching as a habitus-governed practice (cf. Simeoni 1998: 32) with regard to the translators. As the translators have the "final word" in the editing process, that is, their final decisions on the translation solutions are not subjected to another round of editing, their conception of how to proceed with the editorial interventions is reflected in the final decisions. In theory the translators would not have to react to the editorial commentary in a major way and – in the process – change their initial drafts, but they are *expected* to and they also *do* change them to a significant degree. Therefore the way they negotiate the final solutions can therefore be taken to reflect their dispositions to act in particular ways that derive from their habitus and capital in the field of Finnish Shakespeare translation (which, in terms of systems theory, can be referred to as a subsystem within the Finnish literary/theatrical system).

All of the four translators included in this study are experienced, long-time translators, and therefore the habitus of all four of them can be argued to be equally based on a seasoned translator's habitus. Two of the translators (Matti Rossi and Marja-Leena Mikkola) have long and prolific literary careers behind them, whereas the remaining two (Lauri Sipari and Anna-Maija Viitanen) do not have a similar kind of extensive literary past (although Sipari did write many plays in the 1970s). However, the most significant thing from the point of view of the present study's research questions is that two of the translators (Matti Rossi and Lauri Sipari) have an extensive history as Shakespeare translators behind them, and two (Marja-Leena Mikkola and Anna-Maija Viitanen) do not. It is expressly the experience as a Finnish Shakespeare translator that distinguishes the habitus of these two pairs of translators and allows them to be categorised into established and non-established Shakespeare translators. The central question relating to this setting is whether any noticeable differences emerge between these two groups of translators in their negotiation of the final solutions.

4.4 Summary

Due to the nature of the present study and the material it is based on, it is necessary for the theoretical framework to take into account both the historical-cultural aspect of Shakespeare's dramatic works in the Finnish context as well as the social aspect that relates to manufacturing the contemporary translations. The dichotomous nature of the subject was approached by employing a varied theoretical framework that builds upon a systemic understanding of literature, society and the control factors that regulate the relationship thereof (Lefevere 1992b). The manuscripts and published translations were analysed comparatively with a DTS-oriented method in the aim of constructing the strategies that the participants employ during the editing process. The role of norms in the editing process were also analysed by applying the sociologically oriented concepts of normative expectation (Hermans 2002) and habitus (Bourdieu 1997/1979).

It was suggested that the work of the editors is primarily based on authorities that can be used to enforce normative expectations regarding a translation manuscript. This finding suggests that normative control is, at least partly, more precise and structured within the manufacturing process than can be deduced by merely observing published texts. The preciseness and structured nature of normative control means that when the attention is drawn to the manufacturing process rather than the finished product, the way in which norms influence translation seems to differ from the kind of normative control outlined, for example, by Toury. In other words, the translator's solutions are, ultimately, contested or "tested" by individuals in a very direct fashion during the manufacturing process, and not only by the surrounding society or culture in an indirect fashion. Norms might be social by nature, but their manifestation and the passing of sanctions that go with them is bound to individuals. This becomes evident when the editing process is considered.

Similarly, the analysis of the translators' work during the editing process in the light of the concept of habitus emphasises the translators' role as agents who individually and "internally" supervise (see Hekkanen 2010: 25) the way they conform to or challenge the normative expectations of the editors. There is a link between the translators' habitus (which includes their capital deriving from their experience and, simultaneously, their status as a Finnish Shakespeare translators) and the way they either conform to or challenge the editors' requests.

Therefore, the main conclusion of this chapter is that the actual object of negotiation is not norms, but *constraints*, or the limits of the translator's freedom (cf. Paloposki 2009). The negotiation of constraints during the editing process is part-

ly governed by norms in the form of the normative expectations that the editors have about the manuscript as well as the translators' individual understanding and observation of norms and normative control in the form of habitus. The interplay between translators and editors must therefore be seen as a kind of a dialogue (although not in the sense of an ordinary conversation due to the textual material) in the course of which constraints governing the production of the translation are set and negotiated through the use of various negotiation strategies. The two following chapters will expand on the idea of negotiating constraints.

5   MACRO-LEVEL ANALYSIS AND FINDINGS

This chapter is dedicated to presenting the findings of the macro-level analysis. Here "macro-level" refers to uncontextualised analysis which aims at bringing forth the differences between the variables. A micro-level analysis that also takes the context into account will be conducted in Chapter 6. The findings have been obtained on the basis of a method which concentrated on *tracing the textual interaction* between the translators and the editors. The analysis was *data-driven*, and the categories were primarily constructed on the basis of what was found in the material according to the principles of Grounded Theory; interpretation was therefore involved to a great degree. The analysis proceeded in six steps, which were the same for each of the four manuscripts included in the study. Throughout the steps, the findings were constantly contrasted with the independent variables of the study (*the status of the play* and *the status of the translator*) in order to point out any correlations between the variables and the findings. The steps (1–6) are described in Table 3 below:

Table 3.   Method

Data collection		1. Gathering of data. Relevant data is defined as all editorial comments on the manuscripts except for illegible ones, positive ones (no negotiation needed) and comments relating to the visual arrangement of the text (because this affects only the form of the text, such as the division into lines, not the content).
Material analysis	**Stage 1 Subquestion 1** ***Determining the copyeditors' and the consultant's negotiation strategies***	2. Analysing the editorial comments in order to determine whether there is a *direct* reference to a named or identified source or target-oriented, textual or individual authority (e.g. the Arden edition of the play, OED, Cajander's or Jylhä's translation of the play). 3. Comparing the editorial comments with the primary (Oxford World's Classics) and the secondary source-text edition (Arden Shakespeare) of the play if no direct reference to any other authority is defined.

Material analysis (continued)	Stage 1 Subquestion 1 (continued)	4. If the comment does not seem to refer to the Oxford or Arden editions, it is regarded to rely on the editor's or the consultant's own individual authority over *substance*. If the comment makes a point about language use, the comment is seen to rely on the editor's authority on *language use*.
	Stage 2 Subquestion 2 *Determining the translators' negotiation strategies*	5. Determining how the translator has reacted to the editorial comments by comparing the initial solution and the editorial comment with the solution that appears in the published translation.
	Stage 3 Subquestions 3a and 3b *Contrasting the editors' and the translator's negotiation strategies*	6. Contrasting the categorised editorial comments with the categorised translators' reactions to them to determine what kind of interplay takes place between these strategies and which of the strategies are the most significant from the point of view of *negotiation*. The interplay is examined first on the macro-level (Section 5.3) and then discussed on the micro-level (Chapter 6) by specifically focusing on textual changes.

In what follows, I shall discuss the negotiation strategies of the copyeditors and the consultant (Section 5.1) as well as the translators (Section 5.2) that have been discovered by using the above method (Table 3). In each of these sections, I shall first describe the categorisation of the negotiation strategies, then define the category boundaries with representative examples, and finally present the findings. Importantly, I shall also analyse which of the strategies are the most significant. In Section 5.3 I shall map the findings of the analysis of the editors' and translators' negotiation strategies against each other and focus on the most important authorities referred to by the editors that cause the translators to negotiate. The conclusions arrived at in Section 5.3 will then serve as a basis for the micro-level analysis in Chapter 6.

5.1 The copyeditors' and the consultant's negotiation strategies: categorisation and findings

This section deals with the first subquestion of the present study (see Table 1 in Section 1.2) and examines the negotiation strategies generally employed by the copyeditors and the consultant. The editorial comments by both the copyeditors and the consultant fall into 11 categories that are arranged in three main groups (see Table 4 below). The comments are made under two main types of authorities (A) *textual models* and (B) *individuals*. A separate category, (C) *other*, is also reserved for comments which refer to an *unidentified authority*. The eleven categories are formed in two ways. On the one hand, some of the categories are based on the "logistics" of the publication process (e.g. the primary source text editions were set by the publisher), and on the other, some of the categories, such as those taking into account the language use, have risen from the material itself during the analysis.

In addition to the copyeditors, the manuscripts are also commented on by the consultant. The consultant's commission is somewhat different from the copyeditor's. Since the consultant receives the manuscript with the copyeditor's comments from the publisher at the same time as the translator, the consultant has the option to comment on something the copyeditor has already commented on, to comment on the copyeditor's comment, or to comment on something that has not been already commented on by the copyeditor. The consultant's comments are categorised similarly to the copyeditors' as shown in Table 4.

Table 4.   Categorisation of the editors' negotiation strategies

A. Textual models	SOURCE-ORIENTED TEXTUAL MODELS:
	ST – Source-text editions (Oxford & Arden) • The comment refers either directly to one of the source-text editions or resembles them very closely **ST NOTES – Notes in the source-text editions** • The comment refers either directly to the notes in one of the source-text editions or resembles them very closely **S-O MAT – Other source-oriented material** • The comment directly refers to a named source-oriented material (OED, other ST editions, etc.)

A. Textual models (continued)	**TARGET-ORIENTED TEXTUAL MODELS:** **PREV TRSL – Previous Finnish translation** • The comment refers directly to a previous Finnish translation **T-O MAT – Other target-oriented material** • The comment refers directly to a named target-oriented material
B. Individuals (concerns both copyeditors and the consultant)	**IND – Individual authority** • The comment is presented with a self-reference to the copyeditors or the consultant, or contains none to any other authority or a linguistic point **IND LANG – Language use** • The comment refers to language use
C. Other	**POS – Positive comments** **IRR – Illegible and irrelevant comments**

In some cases it has not been entirely clear which category a single comment should fall in: for example, one comment may contain two or more suggestions relating to different kinds of authorities. In these cases it has been decided which of the suggestions seems to be the primary one. In what follows, the category boundaries will be explored in more detail and illustrated with examples from the material. Source-text references will be provided where necessary in connection with these examples (8–22).

As can be seen from Table 4, the first main category is constituted by textual models (Group A) which divide into source and target-oriented models (cf. Hermans' categorisation discussed in Section 4.4). Source-oriented textual models divide into three categories: source-text editions (ST), notes in the source-text editions (ST NOTES) and other source-oriented material (S-O MAT). Target-oriented textual models, in turn, divide into two categories: previous translations (PREV TRSL) and other target-oriented material (T-O MAT).

The **source-text editions set by the publisher** (category ST in Table 4) are employed as authorities by the editors, and their body text[50] is referred to in the ma-

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[50] By "body text" I refer to the actual playtext as opposed to the editorial notes, for example.

terial either directly or indirectly. Example 8 below illustrates a **direct** reference to a source-text edition:

(8)

	Original Finnish text	Literal English translation
Translator's first draft:	Ja kun ette muuta keksi	*And when you cannot think of anything else*
Copyeditor's comment:	"PEACE" → JA KUN SOPUA EI SYNNY	*"PEACE" → AND WHEN AGREEMENT IS NOT REACHED*

(LSCO 340)

Here the translator's initial solution is called into question by the copyeditor on the grounds that the solution does not take into account the word "peace" contained in the respective passage in the source text edition[51]. The copyeditor directly refers to the word in her comment (*peace*) and suggests a translation *Ja kun sopua ei synny* [*And when agreement is not reached*] that implies the word. Although no information is given on which of the two main source-text editions (Oxford and Arden) the copyeditor refers to, the reference must be considered a direct one as it directly cites the English-language source text.

Source-text editions may also be employed as authorities by referring **directly** to them. In these cases, the **name** of the edition is acknowledged, as in Example 9:

(9)

	Original Finnish text	Literal English translation
Translator's first draft:	Helena oli yhä vuoteessa	*Helen was still in bed*
Copyeditor's comment:	HELENA EI KAI OLLUT VIELÄ NOUSSUT? (ARDEN)	*I SUPPOSE HELEN WAS NOT UP YET? (ARDEN)*

(AVTC 112)

Here the copyeditor directly refers to the Arden edition of *Troilus and Cressida* in order to point out that the translator's solution is not quite in line with the source-text edition. Acknowledging the name of the source-text edition establishes that the comment is being made under its authority.

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[51] "All the *peace* you make in their cause is calling both the parties knaves." (Shakespeare 2008a: 210; my emphasis).

Source-text editions may also be referred to **indirectly** by the editors. In Example 10, the translator actually proposes two solutions for one passage:

(10)

	Original Finnish text	**Literal English translation**
Translator's first draft:	yltyy vanhan kaunan uuteen lietsontaan / yltyy vanhentuneen kaunan lietsontaan	*is growing into a new incitement of an old hatred / is growing into an incitement of an expired hatred*
Copyeditor's comment:	(UUSI-VANHA KANNATTAA SÄILYTTÄÄ)	*(NEW-OLD IS WORTH RETAINING)*

(MMRJ 1)

The copyeditor comments that the solution containing a "new-old" opposition should be chosen. Although the comment does not identify any source-text edition, the "new-old" opposition[52] appears in both the Oxford and Arden editions.

The editorial comments can also employ the source-text as an authority by referring to a specific **linguistic feature** in it, for example the rhyme. Example 11 presents a situation in which the copyeditor refers to a rhyme present in the source text[53]:

(11)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Pane miekka pois [...] miekka paljaana	*Put the sword away [...] with an exposed sword*
Copyeditor's comment:	PÄÄSTÄ IRTI MIEKASTA [...] MIEKKA PALJAANAKO PUHUT RAUHASTA (RIIMI: SWORD-WORD)	*(LET GO OF THE SWORD [...] ARE YOU TALKING ABOUT PEACE WITH AN EXPOSED SWORD (RHYME: SWORD-WORD)*

(MMRJ 10)

According to the publisher's documentation of the translation project (Martin 2003a), a clear distinction should be made between rhyme and prose in the trans-

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[52] "From *ancient* grudge break to *new* mutiny" (Shakespeare 2008c: 141; my emphasis).

[53] Benvolio: "I do keep but the peace. Put up thy *sword* […]"
Tybalt: "What, drawn and talk of peace? I hate the *word* […]" (Shakespeare 2008c: 148; my emphasis).

lations, but emulation of the source text's rhyme (e.g. scene- and act-concluding rhyming couplets known as "clap traps") is referred to in the documentation. In Example 11 the copyeditor, however, insists that the rhyme (*sword-word*) should be retained also in the translation.

Also the **editorial notes in the source-text editions** can function as authorities under which the comments are presented (category ST NOTES in Table 4). In these cases the editors refer to a note (e.g. a gloss or an explanation) of a certain source-text passage in order to criticise the translator's initial suggestion or to demonstrate a shortcoming in it. This takes place in Example 12 below, in which the copyeditor criticises the translator's choice to include the word *palkattuna* [*hired*] in his solution, when the source-text edition (Oxford) does not state this. In fact, the copyeditor suggests that the word should be removed:

(12)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Oliko hän norjalaisten kätyri vai salaa palkattuna kapinassa mukana, en tiedä.	*Was he the Norwegians' henchman or secretly hired to take part in the rebellion, I don't know.*
Copyeditor's comment:	VAI SALAA VAHVISTI KAPINA-JOUKKOJA – LINE "VUORASI" LIITTYY NÄYTELMÄN VAATE-METAFORIIN, HIENOA ETTÄ PURIT ESIIN ETTÄ SALAA, MUTTA MIKSI PALKATTUNA?	*OR SECRETLY REINFORCED THE REBEL FORCES – LINE "LINED" HAS TO DO WITH THE PLAY'S METAPHORS ON CLOTHES, IT'S GREAT THAT YOU UNRAVELLED THAT THIS HAPPENED SECRETLY, BUT WHY HIRED?*

(MRMA 97)

In her comment, the copyeditor refers to the Oxford edition's note on the word *line* which gives the information that *line* is part of the play's way of using clothes as metaphors. The note also states that *line* may be interpreted as "to reinforce", and this is also incorporated in the editorial comment. In cases such as the one presented in Example 12, the editor of the translation, in essence, makes the comment not only under the authority of the source-text, but under the authority of the source text's editor as well, whose interpretation the notes reflect.

In addition to the source-text editions set by the publisher, also **other source-oriented textual models** (category S-O MAT in Table 4) are referred to as authorities in the editorial comments. An example of this is given in the following example:

(13)

	Original Finnish text	**Literal English translation**
Translator's first draft:	turvani ja alukseni	*my protection and my ship*
Copyeditor's comment:	OK? CONVOY CRYSTAL "MEANS OF TRANSPORT"	

(AVTC 79)

In this case the translator's initial solution *turvani ja alukseni* [*my protection and my ship*] is commented on by the copyeditor by referring to David Crystal's *Shakespeare's Words: A Glossary and Language Companion*, a book that was recommended as additional material to the translators by the publisher (Martin 2003b). According to Crystal, the meaning of the word *convoy* contained by the source-text passage is "means of transport", and the copyeditor calls the translator's solution *alukseni* [*my ship*] into question on these grounds. Other source-oriented authorities in category A2 include, for example, *Oxford English Dictionary* and other editions of the plays, such as the *Penguin* editions.

In addition to the source-oriented authorities, the editors also refer to target-oriented authorities, of which **previous Finnish translations** (category PREV TRSL in Table 4) constitute the most obvious example. Example 14 presents a case in which Paavo Cajander's canonised previous translation is referred to:

(14)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Aivan, se mitä hänestä saa kokoon on pian laskettu yhden käden sormilla	*That's right, what can be gathered together of him is quickly counted with the fingers in one hand*
Copyeditor's comment:	AIVAN, NIIDEN YNNÄÄMISEEN RIITTÄÄ VIINURINKIN LASKU-TAITO (-HM. CAJANDERILLAKIN "VIINURIN LASKUTAITO" -OLENKO JOTENKIN VANHANAIKAINEN?)	*THAT'S RIGHT, THEY CAN BE ADDED TOGETHER WITH A BARTENDER'S MATH SKILLS (-HM. ALSO CAJANDER HAS "BARTENDER'S NUMERACY" -AM I SOMEHOW OLD-FASHIONED?)*

(AVTC 137)

The copyeditor first presents a translation solution of her own, but then states that also Cajander has used the same solution. It remains somewhat unclear whether

Cajander's solution is preferred after all as it is seen as "somehow old-fashioned", but the actual editorial suggestion stays nevertheless as it is.

Previous Finnish translations can also be employed as authorities in a more **general** sense, that is, as a general guideline that does not necessarily concern the particular solution that is being commented on. In Example 15, the copyeditor refers to a translation solution used by Matti Rossi in similar situations:

(15)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Kasvotusten	*face to face*
Copyeditor's comment:	ROSSI ON KÄYTTÄNYT MYÖS "PARTA VASTEN PARTAA" -KÄÄNNÖSTÄ, JOKA ON TOISINAAN AIKA KIVA. MITEN VAIN.	*ROSSI HAS ALSO USED "BEARD AGAINST BEARD" TRANSLATION, WHICH IS SOMETIMES QUITE NICE. HOWEVER.*

(LSCO 297)

Here the copyeditor decides to notify the translator, who has used the expression *kasvotusten* [*face to face*], about Rossi's solution. While the copyeditor does not exactly advocate the use of *beard against beard*, she does state that it might be usable at some places. For a more extensive account of the editors' references to previous, canonised Finnish translations, see Siponkoski 2012.

In addition to translations, the editors also refer to **other kinds of target-oriented authorities** (category T-O MAT in Table 4). In Example 16, the copyeditor refers to Heikki Paunonen, an influential professor of Finnish:

(16)

	Original Finnish text	**Literal English translation**
Translator's first draft:	vie tajun kankaalle	*Makes one unconscious* [literally: *takes one's consciousness to a heath*]
Copyeditor's comment:	PAUNONEN: ALK. 1950-LUKU	*PAUNONEN: FROM 1950S ONWARDS*

(MRMA 300)

Here the translator has chosen to use an idiomatic Finnish expression *viedä taju kankaalle* [*to make one unconscious*], which in the copyeditor's opinion is too modern. The copyeditor establishes this by referring to Paunonen, according to

whom the expression did not appear in standard Finnish until the 1950s. The exact text of Paunonen's that is referred to remains unclear.

The second main category of authorities is constituted by individual ones (Group B). If an editorial comment does not refer any of the authorities discussed above, it is interpreted as resulting from the **editor's own authority** (category IND in Table 4). This takes place in Example 17:

(17)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Kuka teistä ei pysty panemaan Aufidiukselle kovan kovaa vastaan	*Which one of you is not able to compete with Aufidius* [literally: *to put a hard thing against a hard thing for Aufidius*]
Copyeditor's comment:	JOKAINEN TEISTÄ PYSTYY ISKEMÄÄN KILPEÄ AUFIDIUKSEN KILPEEN	*EVERY ONE OF YOU IS ABLE TO HIT YOUR SHIELD AGAINST AUFIDIUS' SHIELD*

(LSCO 243)

Although the source-text edition does construct the image around shields[54], the copyeditor's suggestion to include the image of hitting one shield against the other is based neither on any source-text edition or a previous Finnish translation, nor any other source- or target-oriented authority.

A comment made under the editor's own authority may, at the same time, contain a linguistic point on the correct use of the Finnish language (category IND LANG in Table 4). In these cases the editor adopts a role resembling that of a proofreader. Although treated as a single category at this stage, the language-related comments roughly divide into three types: logic and grammar, rhythm, and style. Comments dealing with **logic and grammar** criticise the translator's solution on the level of their general logic (e.g. theme-rheme construction and textual structure) and grammar (e.g. tense, inflection and agreement), as in Example 18 in which the copyeditor criticises the translator's choice of tense:

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[54] "None of you is / Able to bear against the great Aufidius / A *shield* as hard as his." (Shakespeare 2008a: 196; my emphasis).

(18)

	Original Finnish text	Literal English translation
Translator's first draft:	Tunnen, jos olen nähnyt hänet aikaisemmin ja tuntenut hänet.	*I will know, if I have seen him before and known him.*
Copyeditor's comment:	TUNNEN, JOS OLEN NÄHNYT HÄNET AIKAISEMMIN JA TUNNEN HÄNET. (EI KAI PERFEKTI TÄSSÄ TARPEEN, KUN SE KUULOSTAA OUDOLTA?)	*I WILL KNOW, IF I HAVE SEEN HIM BEFORE AND KNOW HIM (I DON'T THINK THE PRESENT PERFECT IS NECESSARY HERE BECAUSE IT SOUNDS ODD?)*

(AVTC 118)

Here the copyeditor simply states that the translator's choice of the perfect tense for the word *tuntea* [*to know*] sounds "odd" and therefore works against the general understandability and flow of the passage.

Also **rhythm** is commented on very often, and this is due to the fact that the plays are written in verse for the most part. Even though the contemporary translations make no effort to emulate the original blank verse mechanically, a definite rhythm should be established for the verse parts also in Finnish. According to the publisher's documentation, verse has to be distinguished from prose (Martin 2003a). Example 19 presents a typical comment that has to do with the rhythm:

(19)

	Original Finnish text	Literal English translation
Translator's first draft:	sanaakaan sanomatta	*without saying a word*
Copyeditor's comment:	MUTTEI SANO SANAAKAAN (RYTMI? TUNTUISI KEVYEMMÄLTÄ NÄIN?)	*BUT DOES NOT SAY A WORD (RHYTHM? WOULD FEEL LIGHTER THIS WAY?)*

(MMRJ 289)

Here the copyeditor rearranges the material offered by the translator into a configuration that she thinks would be rhythmically clearer and suit the context better. The copyeditors often make an effort to establish a better rhythm merely by rearranging the order of the words in the translator's solution.

The third major linguistic point in the editorial comments is **style**, a point which is made important by the way in which the contemporary translation project needs to find a balance between being accessible to modern audience and also paying

respect to Shakespeare's way of using Early Modern English. In Example 20, the copyeditor states that the translator's solution is too colloquial for the situation:

(20)

	Original Finnish text	**Literal English translation**
Translator's first draft:	ylpeät kuninkaat	*proud kings*
Copyeditor's comment:	YLVÄÄT (S. KÄYTTÄÄ EI-ARKIKIELTÄ)	*NOBLE (S. USES NON-COLLOQUIAL LANGUAGE)*

(AVTC 3)

The copyeditor suggests that the standard Finnish word *ylpeä* [*proud*] be in this case replaced with a more archaic word *ylväs* [*noble*], although there is a semantic difference between these words as well.

The third main category contains editorial comments that are either positive or irrelevant (Group C). **Positive** comments (category POS in Table 4) do not contain any critical element, and they are therefore defined, from the point of view of this study, as irrelevant comments that in the majority of cases lead to no change in the initial solution. However, the number of positive comments the translator is given might be connected to the translator's status, especially because positive comments are quite rare in the material. Example 21 below presents a typical positive comment:

(21)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Isä Laurence saapuu kori käsivarrellaan	*Father Laurence arrives with a basket on his arm.*
Copyeditor's comment:	TÄMÄ ON HYVÄ!	*THIS IS GOOD!*

(MMRJ 333)

Here the translator's solution to deal with a stage direction is simply praised by the copyeditor. All in all, **Irrelevant** comments (category IRR in Table 4) take into account the comments that are illegible due to unclear handwriting or other technical issues, that do not seem to communicate any relevant directions or a clear sanction to the translator, or that are irrelevant from the point of view of the research questions of the present study. Example 22 presents a case in which the copyeditor's comment does not seem to convey any relevant information:

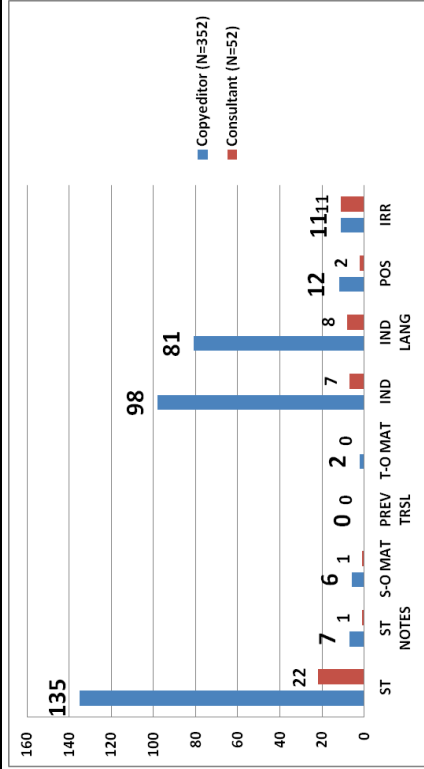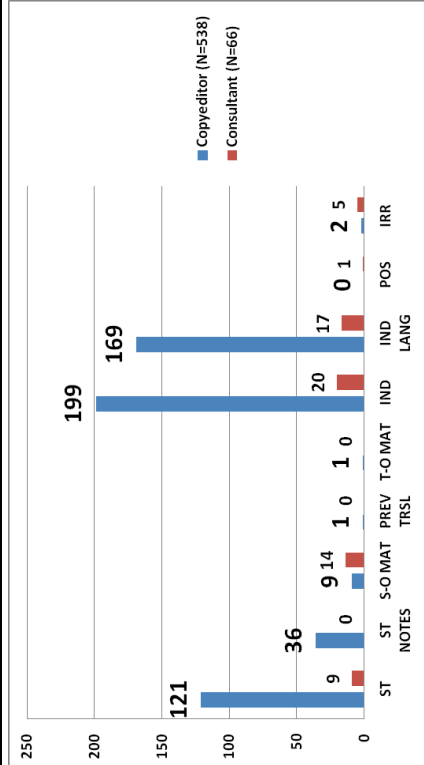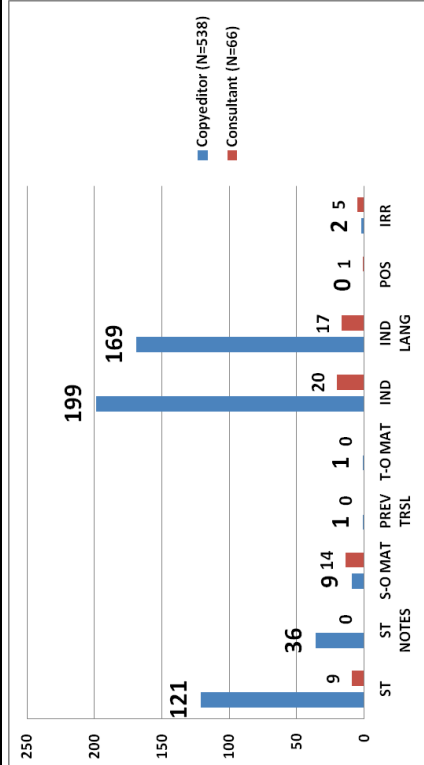| (22)		Original Finnish text	Literal English translation
	Translator's first draft:	joka nurkkaan,	*in every corner,*
	Copyeditor's comment:	[JOKA NIEMEEN, NOTKOON…]	*[IN EVERY CAPE, HOLLOW…]*

(MRMA 181)

The comment presents a passage from a well-known patriotic Finnish song *Kansalaislaulu* [*Citizen Song*] from 1883. Why this kind of comment is made remains unclear, but in any case it has to do with the form of the translator's solution which is reminiscent of *Kansalaislaulu*. The copyeditor may merely have wanted to point out the similarity and the possible mental association as a result of it. Whether this association is wanted or unwanted is not clear.

The first stage of research concerned the negotiation strategies of the copyeditors and the consultant, and the strategies were categorised according to which authority[55] the editors refer to in their comments. The findings related to the first stage of research are shown in Table 5. To facilitate comparison between the plays, the table is divided into four diagrams so that the plays translated by established and non-established translators are presented along the rows of the table, and canonised and non-canonised plays along the columns. The diagrams (bar charts) show how often the copyeditors (represented by blue bars) and the consultant (represented by red bars) refer to the authorities discussed above when they comment on the first drafts. The numbers shown on the top of the bars depict the *absolute number of instances* in which the authorities have been referred to in the course of the first two acts in each play. The total number of editorial comments in the entire material is 2271. If the consultant agreed with the copyeditor, the authority to which they both refer is regarded as the same one. The diagrams also show how many positive and irrelevant comments the editors have made.

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[55]   Legend for Table 5:
- ST = main text in the source text editions
- ST NOTES = editorial notes in the source text editions
- S-O MAT = other source-oriented material
- PREV TRSL = previous translation
- T-O MAT = other target-oriented material
- IND = individual authority
- IND LANG = individual authority on language use
- POS = positive comments
- IRR = irrelevant comments

Table 5. Stage 1: findings

The following general inferences concerning authority can be made on the basis of Table 5:

1. Overall, as an authority the comments rely most often on the source-text editions (including the notes in them), other source-oriented material, and the editors' own authority (i.e. knowledge and opinions, including the language-related comments). All other authorities play a minor role, including the previous Finnish translations, which was contrary to preliminary expectations.

2. The copyeditors and the consultant employ authorities in a very similar fashion in all plays: although the consultant makes very few comments and therefore seems to have a minor role, the authorities the consultant's comments are based on are in line with the copyeditors' behaviour.

3. Comments based on the editors' own authority are better represented – in relation to the other authorities – in the plays translated by non-established translators (*Romeo ja Julia* and *Troilos ja Cressida*). This finding suggests that the editors may feel more confident in criticising the draft using their own authority when the draft is made by a non-established translator with less status as a Shakespeare translator.

As it seems that source-text editions, the notes in them, other source-oriented material, as well as the editors themselves and their conception of language use are referred to most often in the editorial comments and are therefore the most significant authorities, the micro-level analysis (Chapter 6) will focus only on these authorities to explore the negotiations between the editors and translators from a qualitative, contextualised point of view.

5.2 The translators' negotiation strategies: categorisation and findings

While the previous section concentrated on the first subquestion and described the editors' negotiation strategies, this section deals with the second subquestion, examining what kinds of negotiation strategies are generally employed by the translators. The negotiation strategies were categorised by comparing the translator's initial solution and the related editorial comment with the corresponding translation solution in the published translation. Categories were established on the basis of the degree and nature of *change* that had taken place. All changes fell

into four categories which constitute the negotiation strategies of the translators. The categories are listed in Table 6 below.

Table 6. Categorisation of the translators' negotiation strategies

ACC – Acceptance   • The translator accepts and uses the solution suggested by the editor
COMMOD – Modification according to the comment   • The translator modifies the initial solution in such a way that the editorial comment is partly taken into account in the final solution
INDMOD – Independent modification   • The translator modifies the initial solution without paying attention to the editorial comment
REJ – Rejection   • The translator rejects the solution suggested by the editor and retains the initial solution

These four negotiation strategies can be placed along a continuum in which the strategies of *acceptance* and *modification according to the comment* represent the copyeditor's or the consultant's power and the strategies of *independent modification* and *rejection* represent the translator's power. Importantly, these four strategies can also be interpreted in terms of Lefevere's (1992b) idea of translation as conforming to, or challenging, the constraints. Whereas the strategies of *acceptance* and *modification according to the comment* signal the wish to conform to the constraints set by the publisher's representative, the strategies of *independent modification* and *rejection* are about challenging the constraints. The following Examples 23–26 illustrate the category boundaries, again with source-text references where necessary.

The strategy of **acceptance (ACC)** refers to a situation in which the translator accepts the solution suggested by the editor and uses it *exactly* as it has been given. A situation like this is portrayed below in Example 23 from *Troilos ja Cressida*:

(23)

	Original Finnish text	**Literal English translation**
Translator's first draft:	ja mitä arvokasta liekin hotkaissut ahnaan sodan kyltymätön kita	*and what of value might have gulped the insatiable mouth of greedy war*
Copyeditor's comment:	JA MITÄ ARVOKASTA LIEKIN HOTKAISSUT SODAN KUUMA KYLTYMÄTÖN KITA	*AND WHAT VALUABLE MIGHT HAVE GULPED THE HOT INSATIABLE MOUTH OF WAR*
Published version:	ja mitä arvokasta liekin hot-kaissut sodan kuuma kyltymätön kita (Viitanen 2009: 86)	*and what valuable might have gulped the insatiable mouth of greedy war*

(AVTC 524)

Here the translator's original solution *ahnaan sodan kyltymätön kita* [*the insatiable mouth of greedy war*] is confronted by the copyeditor's differently formulated solution *sodan kuuma kyltymätön kita* [*the hot insatiable mouth of war*]. The translator has used the copyeditor's solution exactly as it is in the published translation.

The strategy of **modification according to the comment (COMMOD)** applies to situations in which the translator does not use the editorial comment exactly as it stands, but the translation solution in the published version incorporates parts of it. This kind of strategy is illustrated in Example 24 below from *Coriolanus*:

(24)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Kaupunki on viety.	*The city has been taken.*
Copyeditor's comment:	MENETIMME KAUPUNGIN. ("VIETY" ON TURHANKIN KONKREETTINEN)	*WE HAVE LOST THE CITY. ("TAKEN" IS TOO CONCRETE)*
Published version:	Kaupunki on menetetty. (Sipari 2008: 83)	*The city has been lost.*

(LSCO 294)

Here the copyeditor is of the opinion that the translator's initial solution *kaupunki on viety* [*the city has been taken*] is too concrete because the verb *viedä* [*take*] implies concrete agency (perhaps including the idea that someone has concretely picked the town up and taken it). As an amendment, the copyeditor suggests a formulation using active voice and a different predicate verb *menetimme kau-*

pungin [*we have lost the city*]. However, when these two opinions are projected against the published translation, it can be seen that the translator has merged the two solutions together in the form of *kaupunki on menetetty* [*the city has been lost*], thus retaining his initial passive-voice construction but employing the predicate verb suggested by the copyeditor.

The negotiation strategy of **independent modification (INDMOD)**, then, relates to situations in which the translator's initial solution has been commented on by the copyeditor or the consultant, and the translator changes his or her initial solution, but the change includes no trace of either the editorial comment or the translator's initial solution (and is thus independent on the part of the translator). This is visible in Example 25 below from *Macbeth*:

(25)

	Original Finnish text	**Literal English translation**
Translator's first draft:	kurttunaama Murha	*wrinkle-faced Murder*
Copyeditor's comment:	TÄYTYY MYÖNTÄÄ ETTÄ KURTTUNAAMA KUULOSTAA HASSULTA, WITHERED RAPPEUTUNEELTA JA RAATOMAISELTA	*I MUST ADMIT THAT WRINKLE-FACED SOUNDS SILLY, WITHERED DECAYED AND CARCASS-LIKE*
Published version:	verta janoava Murha (Rossi 2004: 71)	*bloodthirsty Murder*

(MRMA 259)

Here the adjective *kurttunaama* [*wrinkle-faced*] offered by the translator is called into question by the copyeditor on the grounds that it sounds "silly", and that the adjective *withered* used in the source text[56] carries with it very different attributes, for example "decayed" and "carcass-like". However, the published translation reveals that the translator has, in fact, neither retained his initial solution nor employed or modified the solution to incorporate "decayed" or carcass-like" qualities as suggested by the copyeditor. Instead, he has replaced the adjective in the initial draft with an adjectival expression *verta janoava* [*bloodthirsty*].

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[56] "[...] witchcraft celebrates / Pale Hecate's off'rings, and *withered* murder, / Alarumed by his sentinel, the wolf, / Whose howl's his watch, thus with his stealthy pace, / With Tarquin's ravishing strides, towards his design / Moves like a ghost." (Shakespeare 2008b: 124–125; my emphasis).

Finally, the strategy of **rejection (REJ)** refers to situations in which the translator categorically rejects any editorial comments and insists on his or her initial solution, as in the following Example 26 from *Romeo ja Julia*:

(26)

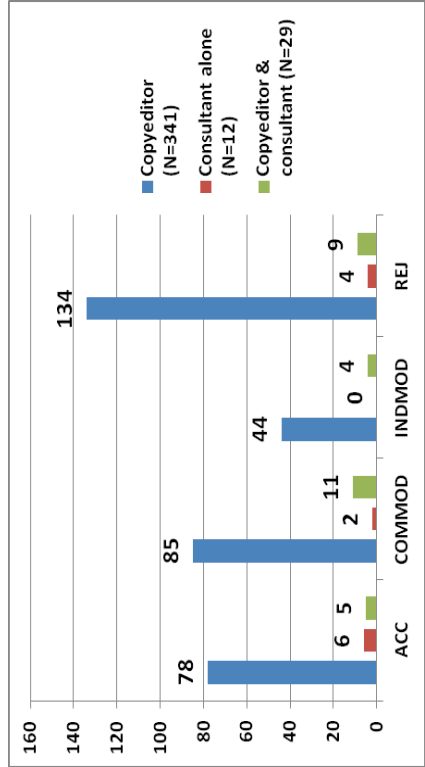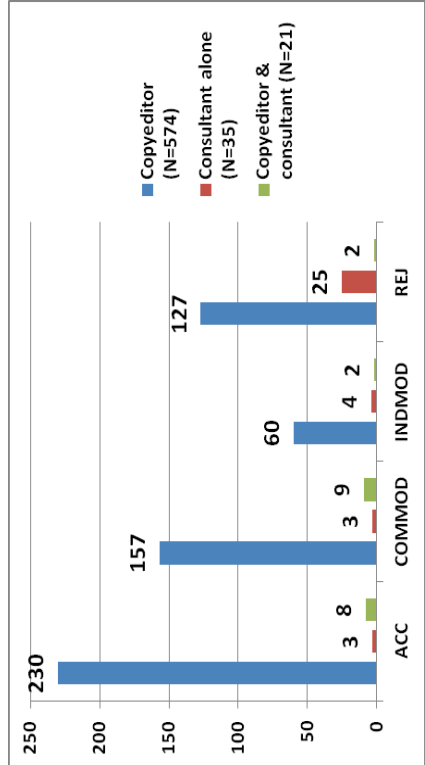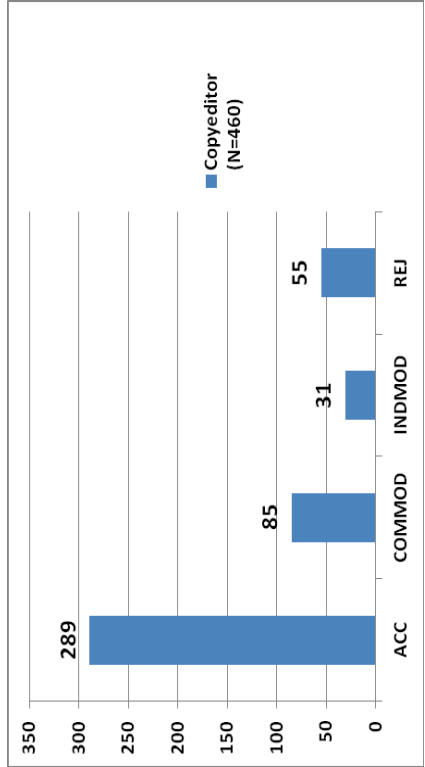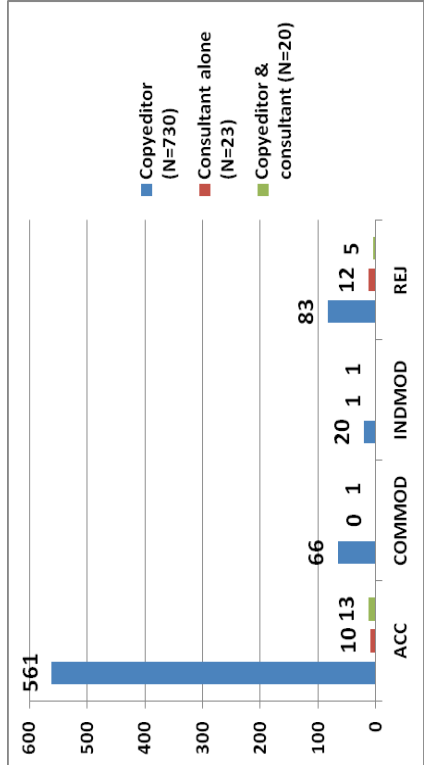|	**Original Finnish text**	**Literal English translation**
Translator's first draft:	Entä jos Julian silmät tuikkisivat taivaalla ja tähdet hänen päässään?	*What if Juliet's eyes twinkled in the sky and stars in her head?*
Copyeditor's comment:	KULMIENSA ALLA (EI YHTÄ TARKKA, MUTTA SAMA MERKITYS JA RYTMI TOISENLAINEN)	*UNDER HER BROWS (NOT AS ACCURATE, BUT THE MEANING IS THE SAME AND THE RHYTHM IS DIFFERENT)*
Published version:	Entä jos Julian silmät tuikkisivat taivaalla ja tähdet hänen päässään? (Mikkola 2006: 76)	*What if Juliet's eyes twinkled in the sky and stars in her head?*

(MMRJ 291)

Here the translator has turned down the copyeditor's comment and suggestion, retaining her own initial solution exactly as it was in the first draft.

Table 7 shows how the translator's negotiation strategies are represented in each of the four plays. Similarly to Table 5, Table 7 is divided into four diagrams so that the plays translated by established and non-established translators are presented along the rows of the table, and canonised and non-canonised plays along the columns. Again, the numbers shown on the top of the bars depict the *absolute number of instances* in which the strategies[57] have been employed by the translators. The blue bars represent the number of instances in which the copyeditor has been involved when the translator has decided to employ a given strategy, and the red bars give the same data regarding the involvement of the consultant. The green bars represent situations in which the copyeditor and the consultant have both commented on the same passage. I have previously discussed these findings in two separate articles (Siponkoski 2011 and 2013).

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[57]   Legend for Table 7:
- ACC = acceptance
- COMMOD = modification according to the comment
- INDMOD = independent modification
- REJ = rejection

Table 7.   Stage 2: findings

Although the numbers of editorial comments given in the course of the first two acts are very different among these four tragedies (the scale is from *Macbeth*'s 372 to *Troilos ja Cressida*'s 759), it does not have a significant effect on the distribution of the four negotiation strategies. This has been tested by limiting the number of editorial comments in each play to the number included in the first two acts of *Macbeth* (the smallest number of editorial comments) and then re-calculating the distribution of the four negotiation strategies. The relations between the categories did not change significantly, and, therefore, the above conclusions are made on a material that is comparable and does not contain any major distortions that might have been due to the differences in the lengths of the plays.

It should also be pointed out that the changes suggested by the editors may actually be very small (e.g. one word), and for example the strategy of acceptance may in some cases involve the acceptance of the suggestion of changing one word. In these cases the editor's voice in the resulting solution will be minute. However, the primary interest is not in defining whose voice dominates; the most important thing here is negotiation and the power relations under which it takes place and is carried through.

The following general inferences can be made on the basis of the above bar charts (Table 7):

1. The *strategy of independent modification* is clearly and consistently the least used one by all translators; this means that there seems to be a tendency among the contemporary Finnish Shakespeare translators – irrespective of their status, experience or authority – to avoid a negotiation strategy which changes or rewords the initial translation solution to something that does not include either the editorial comment or the translator's initial solution.

2. The plays translated by *non-established* Shakespeare translators (*Romeo ja Julia* and *Troilos ja Cressida*) both portray a clear tendency to favour the solutions suggested by the editors: the strategy of acceptance therefore dominates.

3. The plays translated by *established* Shakespeare translators (*Macbeth* and *Coriolanus*) both show far greater variation with regard to the way the four negotiation strategies are employed compared to the plays translated by *non-established* translators. For example, the strategies of *acceptance* and *rejection* are employed in a much more balanced fashion, and the

strategies of *modification according to the comment* and *independent modification* appear to play a much more significant role than in the plays translated by *non-established* Shakespeare translators.

4. The role of the consultant is, again, rather minute compared with that of the copyeditors. The translators react quite similarly to the comments made by the consultant; however, a slight exception to this can be seen in non-canonised plays in which comments made by the consultant alone were rejected relatively often.

5. These findings are also connected to the notion of translatorial habitus and the question of the translator's subservience (see Simeoni 1998): it seems that the non-established translators are more subservient than the established translators because the strategy of acceptance is the most common one for the non-established translators.

All in all, it seems that the central inferences emphasise the translator's status variable as the findings do not relate very strongly to the play's status. The translator's status is further highlighted if Table 7 is interpreted in terms of how the strategies emphasising the translator's voice (*independent modification* and *rejection*) relate percentually to the strategies emphasising the editors' voice (*acceptance* and *modification according to the comment*) in each play. This leads to the following findings:

Table 8.   Percentual comparison of the translators' and the editors' voices

	Translator's voice	Editors' voice
Macbeth (established translator)	51 %	49 %
Coriolanus (established translator)	35 %	65 %
Romeo ja Julia (non-established translator)	19 %	81 %
Troilos ja Cressida (non-established translator)	16 %	84 %

From this point of view it can be seen that the published version of Rossi's *Macbeth* is the closest to its first draft, Sipari's *Coriolanus* is the second closest, Mikkola's *Romeo ja Julia* the third and Viitanen's *Troilos ja Cressida* the fourth.This finding also seems to match the translators' status, Rossi having the higher status in the established pair and Mikkola having the higher status in the non-established pair (see Table 2 for details).

However, as the present study is concerned with the way the translators' first drafts *change* as a result of negotiation between the individuals taking part in the

editing process, there is a need to distinguish between the translators' strategies in terms of the "degree" of negotiation they incorporate. Out of the four negotiation strategies that were found to have been employed by the translators, the strategies of *modification according to the comment* and *independent modification* are the most interesting from the point of view of *negotiation* because they represent *change* between the translator's initial and final solutions. This change takes place through *textual interplay* or *interpersonal co-operation* between the agents during the editing process. In this respect, *modification according to the comment* is the most important strategy as it represents cases in which the solutions of the translator and one or two editors "fuse" together so that the final solution contains elements from both types of agents and represents a true *compromise* according to the ideals of negotiation. *Independent modification* is also important, as it represents cases in which the editorial comment makes the translator change the initial solution to something different.

Conversely, the strategies of *acceptance* and *rejection* are not that important from the point of view of *negotiation*, as they do not represent *change* brought about by co-operation. Instead, they could more accurately be described as situations of *non-negation* in which the translator retains his or her initial solution or chooses to use a solution suggested by the editor. As such these strategies are, however, very important because they illustrate the power relations between the translator and the representatives of the publisher (see the notable differences with regard to these strategies between the established translators [*Macbeth* and *Coriolanus*] and the non-established ones [*Romeo ja Julia* and *Troilos ja Cressida*] in Table 7).

Therefore the strategies of *acceptance* and *rejection* reveal a great deal about the concrete power relations that exist between the translator and the publisher. However, as strategies that do not involve genuine negotiation, they do not contain any traces of the features of the editing process that are at the centre of interest in the present study, that is, what authorities the editors refer to in order to trigger *change*. Therefore, when looking at the translators' agency in what follows, attention will be paid only to the strategies of *modification according to the comment* and *independent modification*.

5.3 Interplay of negotiation strategies: authorities instigating negotiation

The two previous sections have examined which kinds of negotiation strategies the copyeditors, the consultant and the translators employ. However, negotiation

strategies by themselves are only to a certain degree able to explain the changes that are introduced to the first drafts in the course of the editing process.

As regards Subquestion 1 (see Table 1 in Section 1.2), it has by now been concluded that the most important authorities the copyeditors and the consultant refer to, in a quantitative sense, are source-text editions, the notes in them, other kinds of source-oriented textual material and the editors themselves (i.e. their knowledge and intuition about the content and, more importantly, language use). It has also been concluded that the consultant's comments are not significant in a quantitative sense. The following discussion will focus on the three authorities that were found to be the major ones in the quantitative analysis (see Section 5.1). These authorities can be regarded in Lefevere's (1992b) terms as *constraints* that are set by the publisher's representatives and that are negotiated by the translators. The constraints are:

1. Textual constraints
2. Language-related constraints
3. Individually set constraints

In this categorisation the textual constraints (in practice the source text editions set by the publisher) represent a source-oriented authority and the individually set constraints a target-oriented authority. Language-related constraints form a new category here as opposed to Table 4 where language use constituted a subcategory of individual authority. Here and for the remainder of the thesis they represent a "middle ground" between the source-oriented textual and target-oriented individually set constraints: while most of the time the language-related comments have to do with the use of Finnish, sometimes they also refer to English, therefore pertaining to both source and target context. Language-related constraints represent a middle ground also in the sense that they might not have the same weight as textual constraints, yet they might have more effect than individually set constraints based on the editors' own authority.

Regarding Subquestion 2 (see Table 1 in Section 1.2), it has been concluded that the way the translators employ the four negotiation strategies seems to be linked to their status, and that non-established translators seem to be more subservient than established translators in that they accept the editorial comments without altering them more readily than established translators. At the same time, however, a conclusion was drawn that rejecting or accepting the editorial comments without altering them cannot be considered actual negotiation because it does not introduce a change to the translators' initial solutions that would derive from interpersonal co-operation. This particular kind of change is better represented by
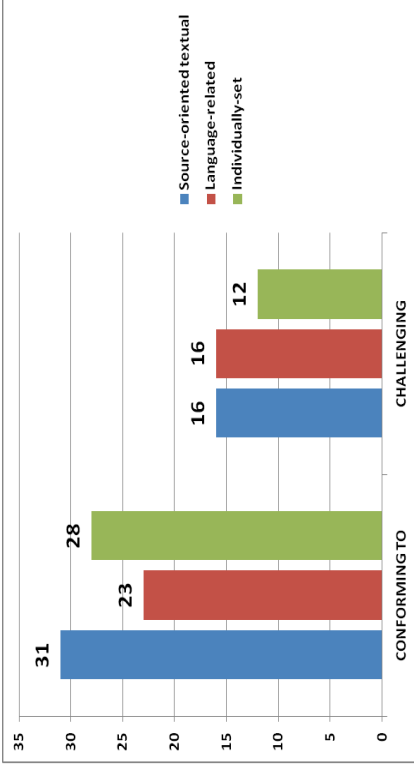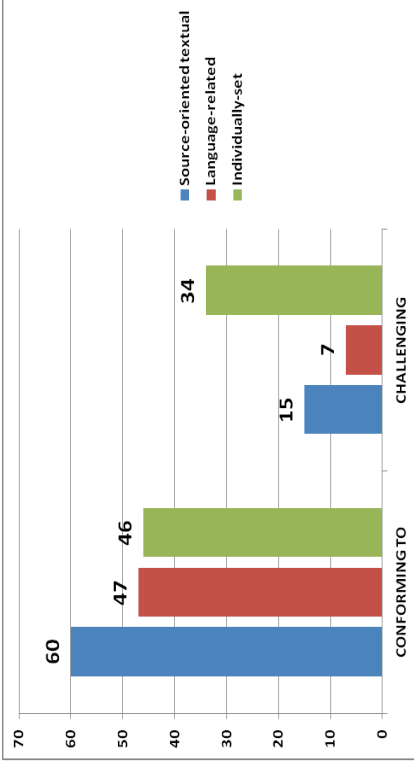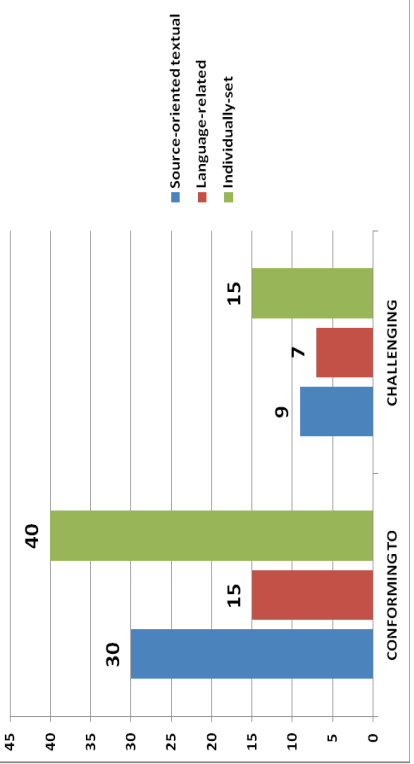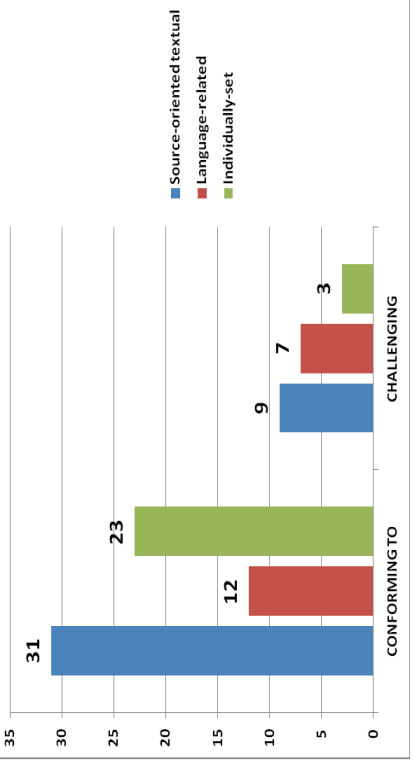
the two remaining strategies towards the centre of the "negotiation continuum", that is, *modification according to the comment* and *independent modification*.

If the above is interpreted in the light of Lefevere's (1992b) view of conforming to and challenging constraints, the two strategies representing actual negotiation (*modification according to the comment* and *independent modification*) may also be defined in Lefevere's terms. Previously the strategies of *acceptance* and *modification according to the comment* were defined as conforming to the constraints, and *independent modification* and *rejection* as challenging the constraints. However, as the strategies of *acceptance* and *rejection* have now been defined as irrelevant from the point of view of actual negotiation, the two remaining strategies of *modification according to the comment* and *independent modification* can now be defined using the same principle: *modification according to the comment* as a strategy of *conforming to the constraints* and *independent modification* as a strategy of *challenging the constraints*.

In what follows, the negotiation strategies of the translators and copyeditors are examined in terms of the *interplay* of these strategies. In doing this, the pending question (Subquestion 3a) is: which authorities (setting up *textual*, *language-related* and *individually set* constraints) referred to by the copyeditors make the translators *negotiate* by conforming to (the strategy of *modification according to the comment*) and challenging (the strategy of *independent modification*) the constraints?

In order to answer this question, the four plays need to be, again, compared with each other. In Table 9, the plays are compared with regard to the extent to which the authorities (setting up *textual*, *language-related* or *individually set* constraints) referred to by the *copyeditors* cause the translators to employ the negotiation strategies of *modification according to the comment* (conforming to the constraint) and *independent modification* (challenging the constraint). Table 9 observes the form of Tables 5 and 7, placing the plays translated by established and non-established translators along the rows of the table, and canonised and non-canonised plays along the columns. Again, the numbers shown on the top of the bars depict the *absolute number of instances* in which the translators have conformed to and challenged the copyeditors' comments based on the three authority types. Source-oriented textual authorities are represented by blue bars, language-related ones by red bars, and individually set ones by green bars. Since the consultant's contribution is not that extensive compared to the copyeditors' contribution from a macro-level point of view (see Tables 5 and 7), the following table excludes the consultant. The consultant's agency and significance will be dealt with in Section 6.3 in connection with the micro-level analysis.

Table 9.   Stage 3: findings (copyeditors' comments)

CANONISED PLAYS — **NON-CANONISED PLAYS**

Established translators: *Macbeth* (canonised), *Coriolanus* (non-canonised)

Non-established translators: *Romeo ja Julia* (canonised), *Troilos ja Cressida* (non-canonised)

Legend for all charts: Source-oriented textual, Language-related, Individually-set

Macbeth (ESTABLISHED TRANSLATORS, CANONISED)
- CONFORMING TO: 31, 23, 28
- CHALLENGING: 16, 16, 12

Coriolanus (ESTABLISHED TRANSLATORS, NON-CANONISED)
- CONFORMING TO: 60, 47, 46
- CHALLENGING: 15, 7, 34

Romeo ja Julia (NON-ESTABLISHED TRANSLATORS, CANONISED)
- CONFORMING TO: 30, 15, 40
- CHALLENGING: 9, 7, 15

Troilos ja Cressida (NON-ESTABLISHED TRANSLATORS, NON-CANONISED)
- CONFORMING TO: 31, 12, 23
- CHALLENGING: 9, 7, 3

The following inferences can be made on the basis of Table 9:

1. **General:** in all plays, the strategy of conforming dominates the negotiation – the strategy of challenging is always less often employed with regard to all three authority types.

2. **Established vs. non-established translators:** in the case of established translators, all three authority types lead to the strategy of conforming quite consistently; in the case of non-established translators, however, there is more variation, and one authority type clearly dominates the strategy of conforming (individually set in *Romeo ja Julia* and source-oriented textual in *Troilos ja Cressida*).

3. **Canonised vs. non-canonised plays:** no clear trends emerge between the canonised and non-canonised plays.

Compared with the findings of the first two stages of the present study, there does not seem to be much regularity when the participants' negotiation strategies are contrasted with each other. The quantitative, macro-level analysis must, thus, be expanded on by analysing the negotiation and the changes it introduces qualitatively and by examining how the negotiation takes place in the original textual context. The significance of this will be looked at in closer detail in the next chapter.

5.4 Summary

Chapter 5 presented the results of the macro-level analysis for all three stages of research. The first stage concentrated on analysing which of the editors' negotiation strategies were the most important ones. It was discovered in the course of the quantitative, macro-level analysis that the strategies fell in eleven categories. The strategies that were used most often referred to *source-oriented textual authorities*, *the authority of language use*, and *the editors' individual authority*. The second stage concentrated on the translators' negotiation strategies. It was found that the translators' strategies fell into four categories representing different "responses" to the editorial comments and requests.

Out of these four strategies, however, *modification according to the comment* and *independent modification* were taken to represent actual negotiation because they introduce actual textual changes to the manuscript. Conversely, the other two strategies were not seen to represent actual negotiation because they do not aim at

covering a common ground between the participants' translation solutions, but instead relate to the exclusive use of the translators' initial solutions or the solutions contained in the editors' comments. The strategies of *modification according to the comment* and *independent modification* were linked to Lefevere's (1992b) concept of *constraint*, the former relating to conforming to constraints and the latter to challenging them. Finally, the most important strategies of the editors and the translators were contrasted with each other, and it was found that the regularities that were present in the first two stages seemed to disappear for the most part in the third one. Therefore, it is necessary to study the negotiations between the editors and translators on the micro-level and through contextualised examples.

6   CONTEMPORARY FINNISH SHAKESPEARE UNDER NEGOTIATION ON THE MICRO-LEVEL

The balance between the individual translator's creativity, subjectivity and agency and the norms and constraints of the surrounding society is an issue of negotiation and change, where each individual translator is differently positioned.

(Paloposki 2009: 206)

In the course of the previous chapters I have been building upon the view that the editing process can be defined in terms of *rewriting* as defined by Lefevere (1992b). According to Lefevere, *rewriting* involves various kinds of parameters that both serve as, and reflect, the *constraints* of the literary system. The agents taking part in this process – the *rewriters* (e.g. translators and editors) – have the freedom to choose whether to operate within these constraints or outside them. However, whereas Lefevere defined the constraints very generally in terms of poetics and ideology, this study proposes that the constraints are set, conformed to and challenged as a result of negotiation that takes place between the participants of the literary manufacturing process. The present chapter concentrates on analysing on the micro-level and through contextualised[58] examples how the constraints are set, how they are challenged and conformed to, and how the voices of the different rewriters are represented in the final solutions.

As has been demonstrated, negotiation is elemental to the way in which rewriters manage the constraints. The editors are professionals whose agency is characterised by their adherence to the publisher, and it is therefore within the editors' power to set and define the constraints – the limits of the translator's freedom (cf. Paloposki 2009) – over the course of the editing process. The present study examines the setting and defining of the constraints as taking place through the editorial comments. The constraints are set by referring to certain authorities in the editorial comments, and these references function as the editors' negotiation strategies. The translators in turn can choose to either respect or break the constraints set by the editors: their strategic decisions show either acceptance, modification or rejection of the editorial comments, and these decisions function as the translators' negotiation strategies.

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[58]   In this chapter, "context" refers to the *textual* context in which the examples appear, not for example to the cultural and institutional context in which the translators and editors function.

In Chapter 5, the translations were looked at from the macro-level point of view in order to determine how they differ from each other with regard to the editors' and translators' negotiation strategies. In the chapter it was established that, when examining the editors' or the translators' work alone (Stages 1 and 2), it was possible to draw fairly consistent interim conclusions on which kinds of negotiation strategies these two types of agents employed and how they were affected by the variables involved (the status of the play and the status of the translator). However, when the results of Stages 1 and 2 were mapped onto each other (Stage 3) and the analysis focused on how the editors' negotiation strategies affect those of the translators, the consistencies that were – at least to some degree – present in Stages 1 and 2 seemed to disappear for the most part. This finding suggests that the textual context of the translation solution under negotiation conditions the negotiation process as well. The present chapter therefore concentrates on the micro-level and examines the role and significance of the *textual* context in the negotiation of the final solutions.

Likewise in Chapter 5, a conclusion was drawn that the actual negotiation that introduces changes to the initial translation solutions is related to three main kinds of constraints: textual, language-related and individually set. In this chapter I shall explore how the interplay between these three types of constraints actually introduces *textual changes* to the translators' first drafts. This chapter thus attempts to answer Subquestion 3b (see Table 1 in Section 1.2).

Chapter 6 consists of three main sections. The first section deals with the situations where the translators *conform* (by employing the strategy of *modification according to the comment*) to the constraints reflected by the copyeditors' comments made under textual, language-related and individually set authorities. The second section deals with the instances in which the translators *challenge* (by employing the strategy of *independent modification*) the constraints in a similar fashion. The third section, entitled "Conference of opinions", deals with a critically important aspect of negotiation during the editing process, that is, situations in which all three agents taking part in the process (translator, copyeditor and consultant) are involved in negotiating single translation solutions, either in agreement or disagreement. These kinds of situations offer, perhaps, the most interesting perspective on negotiation in this study, as the final solution has to be teased out of suggestions made by the agents with different kinds of authority and whose comments are also made with reference to different authorities. The third section also takes into account the agency of the consultant which, in a quantitative sense, does not seem to be very important (see Table 5 in Section 5.1 and Table 7 in Section 5.2), but when examined on the micro-level (i.e. by taking the textual context into account) may prove to have significant authority.

6.1 Negotiating by conforming to constraints

In the course of the next three subsections, I shall examine – on the micro-level – how the three types of constraints set by the copyeditors (textual, language-related and individually set authorities) are negotiated by the translators in such a way that they conform to these constraints (i.e. employ the strategy of *modification according to the comment*), and how this behaviour is related to the status of the translator and the play.

6.1.1 Conforming to textual constraints

Conforming to the textual constraints represents the largest category in all the plays except for *Romeo ja Julia* (see Table 9 in Section 5.3). In other words, negotiating by conforming to textual constraints is the most apparent trend in the material. All in all, references to the source text editions constituted one of the editors' most notable negotiation strategies (see Table 5 in Section 5.1). It is therefore not surprising that references to the body text of Oxford World's Classics editions, which the translation project officially uses as its source, most often lead to conforming on the part of all four translators. This means that in all four plays, textual changes to the translators' initial solutions derive very typically from the Oxford edition which has been employed as an authority by the editors.

Table 10 below shows the number of comments referring to a textual constraint in each play that the translator has conformed to (i.e. employed the strategy of modification according to the comment).

Table 10. Textual constraints conformed to

	Oxford	**Ox. note**	**Arden**	**Ard. note**	**Other**	*Total*
Coriolanus ***+trans / –play***[59]	**36**	**20**	0	0	**4**	***60***
Macbeth ***+trans / +play***	**29**	2	0	0	1	***32***

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[59] Legend for Tables 10–15:
- +trans = established translator
- –trans = non-established translator
- +play = canonised play
- –play = non-canonised play

Troilos ja Cressida *–trans / –play*	**29**	1	0	1	0	*31*
Romeo ja Julia *–trans / +play*	**23**	6	0	1	0	*31*

In addition to the dominance of the Oxford editions, Table 10 demonstrates that other textual authorities such as other editions of the plays or the Oxford English Dictionary (listed under "Other" in Table 10) do not have a significant role as constraints from the point of view of negotiation, although they occasionally exercise some authority. Most importantly, however, Table 10 shows that conforming to textual constraints seems to have an amplified role in the plays translated by established translators. While this is not so evident in *Macbeth*, *Coriolanus* differs clearly from the other plays with regard to the number of instances a textual authority has been conformed to.

Thus it seems that established translators are more sensitive to negotiating by incorporating the editorial comments made with a reference to textual authorities in their initial solutions. Interestingly, the finding that the established translators conform to textual constraints slightly more often (Rossi) or significantly more often (Sipari) than the non-established ones provides counter-evidence to the above discussion on translatorial habitus (see Subsection 4.3.2) which assumed that the non-established translators would be more "subservient" than the established ones on the whole. The subservience of the non-established translators also seemed to be supported by the macro-level findings (see Table 7 in Section 5.2). *Coriolanus* appears, therefore, as the most interesting example of "unexpected subservience" of an established translator under the presence of textual authorities.

In what follows, I shall discuss the conforming to textual constraints in the context of the main variables, that is, the status of the translator and the status of the play. More precisely, I shall explore the ways in which the translators' decisions to conform to textual constraints are conditioned by the immediate textual context in which negotiation takes place. I will illustrate the typical situations of conforming to textual constraints in each play, starting from body text references and moving onwards to more intricate cases. I shall pay special attention to the way in which editorial notes in the source texts function as textual constraints in *Romeo ja Julia* and *Coriolanus*.

In *Troilos ja Cressida* (a non-canonised play translated by a non-established translator), conforming to a textual constraint most typically involves an indirect

reference to the *body text* of the Oxford World's Classics edition, as in Example 27 below:

	Original Finnish text	**Literal English translation**
Translator's first draft:	ja harmaannuttaa aamuruskon	*and makes the red of dawn grey*
Copyeditor's comment:	JA HAPATTAA AAMUN (YKSINKERT. AAMU – RUNOLLISEMPI?)	*AND MAKES THE MORNING STALE (SIMPLY MORNING – MORE POETIC?)*
Published version:	ja harmaannuttaa aamun (Viitanen 2009: 89)	*and makes the morning grey*

(27)

(AVTC 570)

The copyeditor's reference to the source text in Example 27 can be regarded as an indirect one, as it presents a literal translation of the source text's passage "and makes stale the morning" (Shakespeare 2008d: 93) without explicitly referring to the source text. In her comment, the copyeditor states that using *aamu* [*morning*] instead of *aamurusko* [*the red of dawn*] could be more "poetic" and, therefore, more fitting for Troilos' long line that is full of images and other poetic devices. The translator has conformed to this textual constraint by negotiating the final solution in such a way that *aamurusko* [*the red of dawn*] has changed to *aamu* [*morning*] as suggested by the copyeditor. At the same time, however, the translator has retained the verb *harmaannuttaa* [*makes grey*] without using the copyeditor's suggestion *hapattaa* [*makes stale*] based on the source text. The final solution is, therefore, a result of negotiation: it takes the critical point of the editorial comment into account, but also retains the translator's original verb and, thus, alters the image conveyed by the source text (*makes stale → makes grey*).

As illustrated in the previous example, conforming to textual constraints typically involves indirect references to the body text of the Oxford edition. However, references to the body text can also be direct. Example 28 below illustrates how a direct reference to the body text establishes a textual constraint that the translator conforms to in *Macbeth* (a canonised play translated by an established translator):

	Original Finnish text	**Literal English translation**
Translator's first draft:	Kaksi totuutta on kuultu, / kaksi sytyttävää johdantoa laajenevaan teemaan.	*Two truths have been heard, / two igniting introductions to an expanding theme.*

(28)

Copyeditor's comment:	ENTÄ KRUUNU? IMPERIAL?	*WHAT ABOUT THE CROWN? IMPERIAL?*
Published version:	Kaksi totuutta on kuultu, / kaksi sytyttävää johdantoa laajenevaan vallan teemaan. (Rossi 2004: 54)	*Two truths have been heard, / two igniting introductions to the expanding theme of power.*

(MRMA 105)

Here the copyeditor points out that the translator's initial solution leaves out an important aspect in Macbeth's line to Banquo, commenting on the three witches' predictions: "Two truths have been told / As happy prologues to the swelling act / Of the imperial theme." (Shakespeare 2008b: 106–107). The aspect that is missing has to do with the adjective *imperial* which serves as a reference to the central theme of regicide and usurping of the crown. In her comment, the copyeditor points out that the aspect of the crown is missing and directly refers to the adjective *imperial* contained in the source text. The translator conforms to this textual constraint by negotiating the final solution by adding the missing aspect, although not in the form of *kruunu* [*crown*], but in the form of *valta* [*power*].

Whereas indirect and direct references to the body text of the Oxford World's Classics editions dominate negotiation of textual constraints in *Troilos ja Cressida* and *Macbeth* (Examples 27 and 28), the situation is somewhat different in *Romeo ja Julia* and *Coriolanus*. While the body text of the Oxford editions serves as a textual constraint quite similarly in all plays, in *Romeo ja Julia* and *Coriolanus* the *editorial notes* in the Oxford edition have considerably more significance as textual constraints that are conformed to than in the other two plays. As shown in Table 10 above, there are 20 instances in *Coriolanus* in which editorial notes serve as textual constraints (i.e. a textual authority), and 6 instances in *Romeo ja Julia*. In the other two plays there are only one or two references to editorial notes.

The references to the editorial notes refer more explicitly to the authority of the editors of the Oxford editions than the references to the edition's body text do. In these cases the textual constraints derive from the editorial decisions, such as explanations and glosses, contained in the Oxford editions. The following Examples 29, 30 and 31 illustrate the mechanisms behind the negotiations in the editing process of *Coriolanus* (a non-canonised play translated by an established translator) and *Romeo ja Julia* (a canonised play translated by a non-established translator), which are characterised by the presence of editorial notes in the Oxford edi-

tion. Similarly to the references to the edition's body text, the notes in the Oxford edition are also referred to directly and indirectly. A direct reference to a gloss in an editorial comment involves a direct citation of the note, as in Example 29 from *Coriolanus*:

(29)

	Original Finnish text	**Literal English translation**
Translator's first draft:	mielipidekutkaanne	*your opinion-itch*
Copyeditor's comment:	OPINION = SELF-CONCEIT, ARROGANCE → OMAHYVÄISTÄ KUTKAANNE	OPINION = SELF-CONCEIT, ARROGANCE → YOUR SELF-SATISFIED ITCH
Published version:	itserakkautenne kutkaa (Sipari 2008: 50)	*the itch of your conceit*

(LSCO 53)

The translator's initial solution translates *opinion* in Martius' line "rubbing the poor itch of your opinion" (Shakespeare 2008a: 168) literally as *mielipide*. However, the copyeditor's comment questions this solution by providing a direct reference to an editorial note that gives a gloss for *opinion*. According to the note, *opinion* should in this case be understood as *self-conceit*, and the copyeditor provides a suggestion for translating the passage accordingly. The translator conforms to this textual constraint by modifying the editor's suggestion *omahyväistä* [*self-satisfied*] into the form *itserakkautenne* [*your conceit*]. Thus the final solution is not a literal translation of the source text anymore.

An indirect reference to an editorial note does not contain a citation, but the content of the editorial comment matches very closely with the content of the gloss, as in the following Example 30 from *Coriolanus*:

(30)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Maineen kannalta, jota hän hamuaa, ja jota on jo paljon kasaantunut	*In terms of fame, which he gropes for, and a lot of which has already piled up*
Copyeditor's comment:	JUMALAT OVAT JO PALJON SUONEET (SILLOIN MUUTOS OBJEKTISTA JUMALAT-TAREKSI, JONKA ARMOSSA C. ON, TULEE KATETUKSI)	*LOTS OF WHICH THE GODS HAVE ALREADY GIVEN HIM (THEN A CHANGE FROM AN OBJECT TO A GODDESS, IN WHOSE GRACE C. IS, WILL BE INCLUDED)*

Published version:	Maineen jumalatar, jonka suosioon hän pyrkii, ja on jo melko lailla päässyt (Sipari 2008: 56)	*The goddess of fame, whose favour he seeks, and has quite well already received*

(LSCO 94)

In the source text, Brutus refers in his line to *Fame* by using the pronouns *which* and *whom*. The translator's initial solution does not reflect this, and the copyeditor indirectly refers to the content of an editorial note in the Oxford edition dealing with this dichotomy. According to the note, "Fame is thought of at first as an object to be aimed at, hence the use of 'which'; then as a goddess whose favours Martius has received, hence the use of 'whom' (Hibbard)." (Shakespeare 2008a: 175). The translator's final solution conforms to this textual constraint by incorporating the reference to *Fame* as a deity as suggested by the copyeditor, and by re-constructing the final solution accordingly, this time aptly reflecting the source text's "Fame, at which he aims, / In whom already he's well graced" (Shakespeare 2008a: 175–176).

Also in *Romeo ja Julia,* editorial notes function as important textual constraints that are conformed to. In Example 31, a part of Mercutio's line "Speak to my gossip Venus one fair word;" (Shakespeare 2008c: 204) to Romeo in Act 2, Scene 1 serves as a basis for the following negotiation:

(31)

		Original Finnish text	**Literal English translation**
	Translator's first draft:	suo kaunis sana puheliaalle Venukselle, /suulaalle Venukselle sano jotain kaunista	*endow the talkative Venus a beautiful world / to the garrulous Venus say something beautiful*
	Copyeditor's comment:	SUULAALLE VENUKSELLE SANO JOTAIN KAUNISTA, (PAREMPI) – GOSSIP EI VIITTAA VIELÄ VARHAISUUS-ENGLANNISSA SUULAUTEEN, VAAN MERCUTIO NIMITTÄÄ VENUSTA PILOILLAAN YSTÄVÄKSEEN.	*TO THE GARRULOUS VENUS SAY SOMETHING BEAUTIFUL (BETTER) – IN EARLY MODERN ENGLISH, GOSSIP DOES NOT REFER TO GARRULITY, MERCUTIO CALLS VENUS HIS FRIEND AS A JOKE INSTEAD.*
	Published version:	täti Venukselle sano jotain kaunista (Mikkola 2006:74)	*to Aunt Venus say something beautiful*

(MMRJ 275)

Typically for the translator (Mikkola), there are two alternative translation solutions for Mercutio's line in the initial draft. The copyeditor favours the latter one, but makes a remark about the word *gossip*. According to her, the word does not refer to garrulity in Early Modern English; instead, *gossip* rather refers to *acquaintance*. Although the comment reflects the copyeditor's (Koivisto-Alanko) area of expertise (Early Modern English), it also contains a reference to a note in the Oxford edition, according to which "Mercutio reduces the goddess of love to a familiar acquaintance who enjoys idle talk" (Shakespeare 2008c: 204). The final solution in the published translation contains an interesting choice based on the editorial intervention: the passage is constructed upon the initial solution approved of by the copyeditor, and the reference to *acquaintance* is taken into account by referring to Venus as an aunt [*täti Venus*] which serves to convey the idea of "a familiar acquaintance who enjoys idle talk" presented by the editorial note.

In conclusion, the textual constraints that the translators negotiate by conforming to them derive, for the most part, from the body text and the editorial notes in the Oxford World's Classics editions. They are used as official source texts in the translation project. The changes to the initial drafts are, therefore, most often based on the authority of the Oxford edition. This is most visible in *Coriolanus* in which also the editorial notes in the Oxford edition bring about changes significantly more often than in the other plays. Moreover, as Table 10 suggests, there is a slight distinction between established and non-established translators with regard to the way in which textual constraints are conformed to. The difference is not very clear as *Macbeth* is not clearly distinguished from the two plays translated by non-established translators; therefore the status of the translator does not alone serve as a credible explanation for the findings. Instead, the large number of cases in which textual constraints have been conformed to in *Coriolanus* might be better explained by the play's non-canonised status. The source text might become a stronger authority due to the play's weak translation tradition within the Finnish literary/theatrical system.

6.1.2   Conforming to language-related constraints

Here "language-related constraints" relate to category IND LANG, that is, to those copyeditors' comments that relate to language use (see Table 4 in Section 5.1). This category consists of comments made by the copyeditors that criticise the translators' initial solutions from a linguistic point of view and, therefore, refer to the authority of language use. Previously, language-related editorial comments constituted a subcategory of comments that have been made under the edi-

tors' own authority because it was sometimes difficult to determine whether a comment was made with a reference to the copyeditor's individual opinion or to a linguistic point. In the context of the present micro-level analysis, however, the language-related constraints set by the editors are defined as belonging to a "liminal" category between textual and individual as was discussed in Section 5.3. The language-related authorities might not have the same weight as textual authorities, yet they might be more effective than comments based purely on the editors' own authority (i.e. personal judgment).

Indeed, the "liminal" character of language-related constraints seems to reflect itself in the findings. Conforming to language-related constraints constitutes a category that sets established and non-established translators apart more clearly than conforming to textual constraints (see Table 10). Interestingly and contrary to what one would expect, the established translators conform to language-related constraints relatively more often than the non-established translators. This makes these constraints more equal in effect to the other two types of constraints for established translators (see Table 9). Conversely, conforming to the other two types of constraints, textual and individually set, has more significance in the non-established translators' negotiations.

As discussed in Section 5.1, the authority of language use falls very noticeably into three categories: grammar and logic, rhythm (including meter), and style. Table 11 below shows the number of comments setting a language-related constraint that the translator has conformed to in each play (i.e. employed the strategy of modification according to the comment).

Table 11.   Language-related constraints conformed to

	Grammar & logic	**Rhythm**	**Style**	*Total*
Coriolanus **+trans / –play**	32	4	10	*46*
Macbeth **+trans / +play**	9	1	13	*23*
Romeo ja Julia **–trans / +play**	5	9	1	*15*
Troilos ja Cressida **–trans / –play**	9	1	1	*11*

Table 11 illustrates that the categories of grammar and logic, rhythm, and style are represented differently in the ways the established and non-established translators conform to linguistic constraints. Established translators tend to conform to constraints relating to the categories of *grammar and logic* and *style*; these cate-

gories of language-related constraints introduce most of the changes in *Coriolanus* and *Macbeth*. Rhythm is, therefore, not a feature that leads to conforming on the part of the established translators. Non-established translators, on the other hand, conform to constraints relating to grammar and logic and rhythm. For them, stylistic issues are less significant as language-related constraints that are negotiated by the translators by conforming to them.

Most editorial comments in the established translators' drafts that relate to **grammar** contain a clear suggestion for a translation solution. The suggestion is typically accompanied with a minimal explanation on why the change is actually needed (cf. Example 19). Sometimes, however, a grammar-related suggestion is presented without an explanation or the comment contains an analysis of a grammatical problem without a suggestion for a translation solution. Example 32 from *Coriolanus* illustrates a typical situation in which the actual suggestion for a translation solution is missing:

(32)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Mennään kuuntelemaan, lopulliset järjestelyt, ja miten, paitsi täynnä itseään, hän lähtee tähän taisteluun.	*Let us go and hear the final arrangements and how, besides being full of himself, he leaves for this battle.*
Copyeditor's comment:	SYMMETRIAONGELMA – OBJEKTIN JA KOKONAISEN RELATIIVILAUSEEN RINNASTUS ON RASKASTA JA VAIKEATAJUISTA	*A PROBLEM WITH SYMMETRY – CO-ORDINATING AN OBJECT WITH A WHOLE RELATIVE CLAUSE IS HEAVY AND HARD TO UNDERSTAND*
Published version:	Mennään kuuntelemaan, miten asiat on viimeistelty, ja miten, paitsi täynnä itseään, hän lähtee tähän taisteluun. (Sipari 2008: 57)	*Let us go and hear how things have been finalised and how, besides being full of himself, he leaves for this battle.*

(LSCO 99)

In this case the translator's negotiation strategy is modification according to the comment (conforming to the constraint). The final solution does take into account the editor's analysis of the grammatical problem, but also introduces some changes: *lopulliset järjestelyt* [*the final arrangements*] has been changed to *miten asiat on viimeistelty* [*how things have been finalised*] even though these changes were not called for by the copyeditor.

Overall, language-related comments relating directly to grammar have a minor role in leading to adjustments in the translations by the established translators. Comments that have to do with the general **logic** of the text are much more significant, for example the text's logical progression and theme-rheme construction. This is illustrated in Example 33 from *Coriolanus*:

(33)

	Original Finnish text	**Literal English translation**
Translator's first draft:	ja nyt me näytämme sen käytännössä. Se sanoo	*and now we will show it in practice. It says*
Copyeditor's comment:	SEN-SE ON HÄMÄÄVÄ! → SIELLÄ SANOTAAN	*ITS-IT IS CONFUSING! → THERE IT IS SAID*
Published version:	ja nyt me näytämme sen käytännössä. Senaattorit sanovat (Sipari 2008: 46)	*and now we will show it in practice. The senators say*

(LSCO 25)

Here the copyeditor points out confusion between the referents of two pronouns in First Citizen's line. The first *it* refers to the citizens' intentions which they are about to show in practice by organising a riot, and the second *it* refers to the Senate. The translator's initial solution does not distinguish between these two well enough, and the copyeditor suggests that the latter *it* be changed to *siellä* [*there*] which would better refer to the Senate as a collective or a place. The translator has conformed to this request, not by referring to the Senate collectively, but by providing a direct reference to *the senators* [*senaattorit*].

Also comments related to **style** tend to cause the established translators to negotiate by conforming to this language-related constraint. In the following Example 34, the Three Witches are waiting for Macbeth and Banquo on the heath, and the First Witch tells the other two about the skipper's wife:

(34)

	Original Finnish text	Literal English translation
Translator's first draft:	ei suostunut se raato edes yhtä antamaan, / se noidaksi vain haukkui ja hiiteen toivotti	*that carcass would not give me even one, / she just called me a witch and told me to go to hell*
Copyeditor's comment:	MAHD. RIVOUKSIA	*POSSIBLE OBSCENITIES*
Published version:	ei antanut se paskansyöjä yhtä ainoaa, se noidaksi vain haukkui ja hiiteen toivotti (Rossi 2004: 48)	*that shit-eater did not give me even one, she just called me a witch and told me to go to hell*

(MRMA 46)

In Example 34 the offensive language in the original line "'Aroynt thee, witch', the rump-fed ronyon cries" (Shakespeare 2008b: 100) becomes a point of concern. The exact content of the copyeditor's concise comment remains somewhat unclear, but it obviously has to do with style: the line should sound more obscene. In the final solution the translator has changed *raato* [*carcass*] into *paskansyöjä* [*shit-eater*], thus conforming to the request. Similarly to Example 32, the translator's negotiation strategy is in this case modification according to the comment (conforming to the constraint) since the editorial comment does not give any ready-made solution. Still, the translator's final solution modifies the initial one according to the copyeditor's request.

Style functions as a major language-related constraint that is conformed to also in *Coriolanus*. In Examples 35 and 36 the copyeditor suggests that certain word-choices be reconsidered since the initial solutions seem to break against the required style. In Example 35, the problematic word is *ilkeys* [*wickedness*] which is, according to the copyeditor, "childish":

(35)

	Original Finnish text	Literal English translation
Translator's first draft:	Tunnustakaa äärimmäinen ilkeytenne	*Confess your extreme wickedness*
Copyeditor's comment:	TUNNUSTAKAA PAHA TAHTONNE (ILKEYS ON JOTENKIN LAPSELLINEN TÄSSÄ. PAHA TAHTO, VAIKKAKIN RAAMATULLINEN, OLISI EHKÄ TAIPUISAMPI – VÄLILLÄ PELKKÄ "PAHUUS")	*CONFESS YOUR EVIL WILL (WICKEDNESS IS SOMEHOW CHILDISH HERE. EVIL WILL, ALTHOUGH ADMITTEDLY BIBLICAL, MIGHT BE MORE FLEXIBLE – OCCASIONALLY JUST "EVIL")*

Published version:	Tunnustakaa äärimmäinen pahansuopuutenne (Sipari 2008: 47)	*Confess your extreme malice*

(LSCO 38)

Then in Example 36 the copyeditor draws the attention to the word *hälytys* [*alarm*] which the copyeditor deems "unnecessarily modern" and suggests that it be replaced with a more archaic-sounding *taistelukutsu* [*a call for arms*]:

(36)

	Original Finnish text	**Literal English translation**
Translator's first draft:	hälytyksen soidessa	*when the alarm goes off*
Copyeditor's comment:	TÄSTÄ TULEE TURHAN MODERNI MIELLEYHTYMÄ → TAISTELUKUTSUN SOIDESSA	*THIS EVOKES AN ASSOCIATION WHICH IS UNNECESSARILY MODERN → WHEN A CALL FOR ARMS SOUNDS*
Published version:	torven soittaessa hälytystä (Sipari 2008: 103)	*when the horn sounds the alarm*

(LSCO 457)

The above two examples serve as good indicators of the fact that even though one of the goals of the contemporary retranslations is to bring the plays closer to the modern reader, the language used in the translations, particularly the style, should not be too modern or unsuitable for the vast readership (Koivisto-Alanko 2003). Stylistic matters therefore function as a notable language-related constraint, and, as such, they exercise a great deal of authority over the established translators whose strong personal styles might not always be welcomed by the copyeditors.

As stated above, conforming to language-related constraints introduces fewer changes in the case of the non-established translators. However, if the plays translated by non-established translators are compared with each other, one notices that the negotiation related to conforming to linguistic constraints in *Romeo ja Julia* (a canonised play) is dominated by rhythm and in *Troilos ja Cressida* (a non-canonised play) by grammar and logic.

In *Troilos ja Cressida*, language-related constraints, operating on the level of grammar and logic, lead most often to conforming to the constraints. Example 37 presents an interesting case in which a previous editorial comment affects another

comment on the **logic** of the dialogue between Pandaros and Cressida concerning the differences between Troilus and Hector in Scene 1, Act 2:

(37)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Eivät ne pukisikaan, omat sopivat paremmin	*They would not suit him, his own fit him better*
Copyeditor's comment:	KOMEUS/KAUNEUS → EI SE PUKISIKAAN, OMA ON PAREMPI	*HANDSOMENESS/BEAUTY → IT WOULD NOT SUIT HIM, HIS OWN IS BETTER*
Published version:	Eivät ne pukisikaan, omat ovat paremmat (Viitanen 2009: 50)	*They would not suit him, his own are better*

(AVTC 127)

In the editorial comment (AVTC 126) preceding the one illustrated in Example 36, the copyeditor suggests that Pandaros' reference to Hector's *facial features* [*piirteet*] be replaced with *handsomeness* [*komeus*] or *beauty* [*kauneus*]. In Example 36, the translator's first draft of Cressida's reply naturally refers to *facial features* in plural (*Eivät <u>ne</u> pukisikaan* [<u>*They*</u> *would not suit him*]). The copyeditor, however, establishes a logical link between her previous comment and the current one by suggesting a reference in singular form to *Komeus/kauneus* [*Handsomeness/beauty*] in her previous comment. Also the initial solution's reference to the word *fit* [*sopivat*] is omitted in the editorial comment. However, because the translator's final solution retains the reference to *features* in the line preceding the one in Example 36, the final version of Cressida's line still refers to *facial features* in plural, but omits the reference to *fit* [*sopivat*] as suggested by the copyeditor. This example thus illustrates the interconnectedness of the negotiation situations, a feature which takes place only occasionally, but has an important effect on the outcome of the negotiation.

Although language-related constraints do not have a very significant role in the plays translated by non-established translators, they may lead to significant changes in some contexts. For example, *Romeo ja Julia* contains one of the most profound editorial interventions in the material of this study. It concerns the first dialogue between Romeo (R) and Juliet (J), which also forms a sonnet. Partly because of the strict formal requirements, the sonnet becomes an editorial issue, expressly from the point of view of **rhythm**. Even though conforming to iambic pentameter is not necessary, the copyeditor feels that there is still something wrong with the sonnet's rhythm, as is illustrated in Example 38 below:

(38)

	Original Finnish text	Literal English translation
Translator's first draft:	R: Jos tämä arvoton käteni näin loukkaa pyhäinkuvaa, / se on lievä synti, jonka tahtoisivat heti sovittaa / nämä huulet, kaksi punastuvaa pyhiinvaeltajaa, / karkean kosketuksen peittäisivät hellään suudelmaan. J: Kätenne, pyhiinvaeltaja, jääköön syyttämättä, / sopivaa hartautta se vain tässä osoittaa; / kun vaeltajan käsi koskee pyhimyksen kättä, / se on hurskas kosketus ja vastaa suudelmaa. R: Pyhimyksillä on huulet niin kuin vaeltajilla. J: Niin, huulet joilla he lukevat rukouksia. R: Sama oikeus suo huulille kuin käsilleni, / ettei rukoilijan usko vaihdu epätoivoksi. J: Pyhä ei liiku, vaikka rukoukseen suostuukin. R: Älä siis liikahda, kun otan mitä rukoilin.	*R: If this worthless hand of mine thus offends an icon, / it is a mild sin which would at once be expiated by / these lips, two blushing pilgrims, / a coarse touch they would cover with a tender kiss.* *J: Your hand, pilgrim, may stay devoid of blame, / suitable devotion it only indicates here; / when a wanderer's hand touches the hand of a saint, / it is a pious touch and corresponds to a kiss.* *R: Saints have lips as do wanderers.* *J: Yes, lips with which they read prayers.* *R: Give the lips the same rights as my hands, / so that a prayer's faith does not change to despair.* *J: Holy does not move, even though consents to a prayer.* *R: Therefore do not move when I take what I prayed for.*
Copyeditor's comment:	TÄMÄ ROMEON JA JULIAN ENSIMMÄINEN KESKUSTELU, JOKA KÄYDÄÄN SONETIN MUODOSSA, ON IHAN HIRVEÄN VAIKEA. ENSIMMÄISESSÄ SÄKEISTÖSSÄ RYTMI EI TOIMI, ENKÄ SAA NYT MITÄÄN OTETTA SIITÄ; EHKÄ SITÄ PITÄISI LÄHESTYÄ IHAN TOISELTA SUUNNALTA JA ESIM. SIIRRELLÄ ELEMENTTEJÄ.	*THIS FIRST CONVERSATION BETWEEN ROMEO AND JULIET, THAT TAKES THE FORM OF A SONNET, IS HORRIBLY DIFFICULT. IN THE FIRST STANZA THE RHYTHM DOES NOT WORK, AND I CANNOT GET ANY GRIP OF IT; MAYBE IT SHOULD BE APPROACHED FROM A COMPLETELY DIFFERENT DIRECTION AND E.G. MOVE THE ELEMENTS ABOUT.*

Copyeditor's comment (continued):	TOINEN SÄKEISTÖ ON EH-DOTTOMASTI PARAS, JA MI-NUSTA TUNTUU, ETTÄ AVAIN SONETIN RYTMIIN LÖYTYY SIELTÄ. PARASTA TIETYSTI OLISI, JOS SONETIN RYTMI – JA JOPA MITTA – (MILLAISENA SEN NYT SITTEN LOPULTA TOTEUTATKIN) SÄILYISI KOKO KESKUSTELUN LÄPI, KOSKA SE LUULTAVASTI MYÖS KUULOSTAISI NÄYTTÄMÖLLÄ PARHAALTA. KIRJOITTELIN ALLE JONKINLAISTA VERSIOTA (ILMAN SITÄ ENSIMMÄISTÄ SÄKEISTÖÄ..), JOSSA YRITÄN PYSYTELLÄ TOISEN SÄKEISTÖN RYTMISSÄ LOPPUUN SAAKKA. KATSO, ONKO SIITÄ MITÄÄN HYÖTYÄ (SONETINTEKOKYKYNI EI, KUTEN NÄKYY, OLE LOISTAVA; TARJOAN TÄTÄ VAIN IDEOINNIN POHJAKSI). KÄTENNE, VAELTAJA, JÄÄKÖÖN SYYTTÄMÄTTÄ, / SOPIVAA HARTAUTTA SE TÄSSÄ OSOITTAA; / KUN PALVOJAN KÄSI KOSKEE PYHIMYKSEN KÄTTÄ, / KOSKETUS ON HURSKAS JA VASTAA SUUDELMAA. HUULET ON MYÖSKIN PYHILLE LUOTU. / NE RUKOUKSILLE VAIN VARATTU ON. / OLISIPA HUULILLE LUPA KOSKEA SUOTU; / SAAKO USKONI PALKAN, JOS VIELÄKIN ANON? PYHÄ EI LIIKU, VAIKKA RUKOUKSEEN VASTAA. / PYSY SIIS HILJAA, KUN OTAN MITÄ SUODAAN. / ALMUNI VASTAAN	*THE SECOND STANZA IS BY FAR THE BEST ONE, AND I FEEL THAT THE KEY TO THE SON-NET'S RHYTHM CAN BE FOUND THERE.* *OF COURSE, IT WOULD BE BEST IF THE SONNET'S RHYTHM – AND EVEN THE METER – (HOWEVER YOU EVENTUALLY DECIDE TO CARRY IT OUT) STAYED THE SAME THROUGHOUT THE WHOLE CONVERSATION BECAUSE IT WOULD PROBABLY SOUND BEST ON STAGE AS WELL. I WROTE A VERSION OF SOME KIND BELOW (WITHOUT THE FIRST STANZA..) IN WHICH I TRY TO KEEP TO THE RHYTHM OF THE SECOND STANZA. SEE IF IT IS OF ANY USE (MY SONNET-MAKING ABILITY IS NOT, AS YOU CAN SEE, BRILLIANT; I'M MERELY OFFERING THIS AS A BASIS FOR YOUR IDEAS).* *YOUR HAND, WANDERER, MAY STAY DEVOID OF BLAME, / SUITABLE DEVOTION IT HERE INDICATES; / WHEN A WORSHIPPER'S HAND TOUCHES THE HAND OF A SAINT, / THE TOUCH IS PIOUS AND CORRESPONDS TO A KISS.* *LIPS HAVE ALSO BEEN GIVEN TO SAINTS. / ONLY FOR PRAYERS HAVE THEY BEEN RESERVED. / I WISH THE LIPS WERE GIVEN PERMISSION TO TOUCH: /WILL MY FAITH BE PAID, IF I BEG STILL? HOLY DOES NOT MOVE, EVEN THOUGH ANSWERS A PRAYER. / THEREFORE STAY SILENT WHEN I TAKE WHAT IS GIVEN TO ME. / RECEIVE MY ALMS*

Published version:	J: Kätenne, vaeltaja, jääköön syyttämättä, / sopivaa hartautta se vain osoittaa; / kun käsi koskee pyhimyksen kättä, / se on hurskas teko ja vastaa suudelmaa. R: Mutta huuletkin on luotu pyhimyksille. J: Huulet, joilla he lukevat rukouksiaan. R: Autuus, jonka soit käsille, suo huulille, / ettei uskova menettäisi toivoaan. J: Pyhä ei liikahda, rukouksen kuulee vain. R: Älä siis liiku, kun otan minkä rukouksin sain. (Mikkola 2006: 68)	*J: Your hand, wanderer, may stay devoid of blame, /suitable devotion it only indicates; / when a hand touches the hand of a saint, / it is a pious deed and corresponds to a kiss.* *R: But lips have also been given to saints.* *J: Lips with which they read their prayers.* *R: The bliss that you gave to the hands, give to the lips, / so that a believer would not lose his hope.* *J: Holy does not stir, only hears the prayer.* *R: Therefore do not move, when I take what I got with prayers.*

(MMRJ 253)

The main reason for commenting on the initial translation of the sonnet is that the rhythm does not "work" throughout the conversation. The publisher requires that a distinction be made between prose and verse, but the iambic pentameter of the original blank verse is not to be mechanically retained. Therefore the meter (or the "feel" of it) has to be realised by other means that are more suitable to the Finnish language. In Example 38, none of the three versions of the sonnet portray a definite, repeating rhythm evident in the source text, but the editorial comment and the final solution do feature a strong rhythm of four beats per line that the translator's initial solution lacks. Even though the copyeditor presents a major part of the sonnet in her own translation, the constraint that characterises the negotiation in Example 38 must be considered a linguistic one, not an individual one. The authority under which the copyeditor makes her comment is language and its appropriate usage in this particular context.

In conclusion, the differences that emerge between established and non-established translators with regard to the way they conform to language-related constraints (see Table 9 in Section 5.3) focus on style and rhythm. The fact that the established translators do not conform to constraints relating to rhythm and

instead conform to those relating to grammar and logic and style might relate to their experience and position, and therefore to their habitus. Matti Rossi and Lauri Sipari have both written extensively for the stage, and it could be argued that they have developed a strong sense of their own rhythm in the process. In other words, this is an integral part of their habitus, which serves as a possible explanation on why the established translators are so resistant to conforming to language-related constraints relating to rhythm. This kind of resistance is very noticeable in Matti Rossi's *Macbeth* in which he has only conformed to one rhythm-related comment. Grammar and logic as well as style are, on the other hand, very much conformed to by the established translators. This is reminiscent of the view, expressed by those who took part in the seminar for Finnish editors and translators discussed in Subsection 2.2.2, that the editing processes of translated literature are usually characterised by an emphasis on linguistic and stylistic matters (*Kääntäjä-Översättaren* 2007: 4). Conversely, conforming to comments related to style does not characterise the negotiation of non-established translators. Instead, they tend to conform to grammar and logic (*Troilos ja Cressida*) and rhythm (*Romeo ja Julia*) (see Table 11).

All in all, the non-established translators conform to linguistic constraints considerably less often, and this suggests that language as such is not an issue (or an "area of negotiation") in their case to begin with. A possible explanation would be that the language of their initial drafts conforms to the editors' expectations better than the language of the established translators' drafts, and therefore less language-related constraints need to be set. In other words, the non-established translators' habitus might make them more "subservient" to what the publisher expects from them already when they are writing the initial draft.

6.1.3   Conforming to individually set constraints

The individually set constraints relate to the category IND, that is, the comments that have been made under the copyeditors' individual authority (see Table 4 in Section 5.1). The material contained altogether 137 of such comments that were conformed to by the translators. The constraints can be interpreted as individually set in two ways: if the copyeditors directly refer to themselves in the comment (e.g. "in my opinion") or if the comment contains no detectable links to any other authority or does not make a linguistic point (in which case the comment would relate to language use as discussed in the previous subsection). It can also happen that a comment is based on, for example, the source text, but the actual point of the comment is clearly developed further by the copyeditor. In this case the comment is also regarded as an individual one. In what follows, I shall examine more

closely what *kinds* of individually set constraints are most significant from the point of view of negotiation.

Since the emphasis here is on the copyeditors' *individual* opinions about the initial draft, it is necessary to take into account their professional backgrounds. Alice Martin (copyeditor for *Macbeth* and *Troilos ja Cressida*) is a professional translator and copyeditor with many years of experience. Päivi Koivisto-Alanko (copyeditor for *Coriolanus* and *Romeo ja Julia*) has a different kind of background and has defended a doctoral thesis on Early Modern English. Therefore she represents a more academically oriented editor similar to the consultant Matti Rissanen. Although the consultant is an important individual authority in the editing process, I shall here continue to concentrate on the copyeditors' agency; the consultant's contribution will be discussed in closer detail in Section 6.3. It is noteworthy that the differences between the plays with regard to individually set constraints seem to relate to the copyeditor. In other words, the differences do not relate to the play's or translator's status as was the case with regard to textual and language-related constraints.

In *Macbeth*, the way in which the translator conforms to individually set constraints often relates to the copyeditor's (Martin's) comments that set out to amend and sharpen the "ideas" behind the translator's initial solutions. This usually seems to take place under the copyeditor's personal judgment. Example 39 presents one of these common situations; here Macduff comments on the Porter's long line of dialogue when he is on his way to open the gate for Macduff and Lennox at the beginning of Act 2, Scene 3:

(39)

	Original Finnish text	**Literal English translation**
Translator's first draft:	kun nenä painaa noin	*when the nose weighs so*
Copyeditor's comment:	OLISI HAUSKA, JOS TARKOITUS OLISI SANOA, ETTÄ MIES NÄYTTÄÄ VÄSYNEELTÄ. AJATUS VÄHÄN ERI: "KUN NOIN KAUAN KESTI PÄÄSTÄ YLÖS" JA TOISAALTA ETTÄ OLISI JO AIKA OLLA JALKEILLA, AAMU, VAIKKA VARHAINEN	*IT WOULD BE FUNNY IF THE INTENTION WOULD BE TO SAY THAT THE MAN LOOKS TIRED. THE IDEA IS A BIT DIFFERENT: "WHEN IT TOOK SO LONG TO GET UP" AND, ON THE OTHER HAND, THAT IT'S ABOUT TIME TO BE UP AND ABOUT, MORNING, ALTHOUGH AN EARLY ONE*
Published version:	kun on nukkunut noin pitkään (Rossi 2004: 76)	*when one has slept so long*

(MRMA 296)

Here the translator's initial solution completely differs from the source text's play on words "Was it so late, friend, ere you went to bed, / That you do lie so late?" (Shakespeare 2008a: 131). The initial solution concentrates on commenting the Porter's tired appearance, or possibly hinting that the Porter would be hung over. This is, of course, also a possible interpretation. However, the copyeditor insists – without referring to any external authority – that Macduff is not saying that the Porter looks tired but that he is not up to his tasks. The copyeditor also presents a solution of her own: *kun noin kauan kesti päästä ylös* [*when it took so long to get up*], which the translator conforms to by modifying the form but preserving the idea.

In *Coriolanus* the copyeditor's (Koivisto-Alanko) interest in single words and their significance in a larger context is very noticeable. A typical example of this is given in Example 40 below:

		Original Finnish text	**Literal English translation**
(40)	**Translator's first draft:**	Vai mikä puhui järjen ääntä vastaan?	*Or what spoke against the voice of reason?*
	Copyeditor's comment:	VAI MIKÄ PUHUI JÄRJEN VALTAA/YLIVALTAA/ TUOMIOTA VASTAAN? (OLISIN VAROVAINEN ÄÄNI-SANAN KANSSA, KUN SILLÄ ON NIIN KOROSTUNUT ROOLI)	*OR WHAT SPOKE AGAINST THE POWER/SUPREMACY/JUDGMENT OF REASON? (I WOULD BE CAREFUL WITH THE WORD VOICE BECAUSE IT HAS SUCH AN EMPHASISED ROLE)*
	Published version:	Vai mikä puhui järkeänne vastaan? (Sipari 2008: 118)	*Or what spoke against your reason?*

(LSCO 557)

In the source text Brutus' line runs "Or had you tongues to cry / Against the rec-torship of judgment?" (Shakespeare 2008a: 241–242). The line has been greatly modified and shortened by the translator which has resulted in the omission of the original image. However, the copyeditor does not have anything against the heavy modification. Instead, she comments on the translator's use of the Finnish (and English) collocation *järjen ääni* [*the voice of reason*]. She states that the reference to *ääni* [*voice*] is something to be careful with because of its emphasised role in this context. The emphasis on *ääni*, in turn, derives from the homophony between the Finnish words referring to *voice* and *vote*. Since the immediate context is here filled with discussion concerning voting, the Finnish *ääni* naturally appears many times. In addition to criticising the reference to *ääni*, the copyeditor suggests three

solutions that omit the reference to the word. The translator's final solution omits the reference, thus conforming to the individually set constraint.

The individually set constraints that the translator conforms to in *Romeo ja Julia* typically concern, again, single words and expressions and their significance in a larger context, as pointed out by the copyeditor (Koivisto-Alanko). In addition, there are many comments that make a reference to a previous translation of the play, usually in a negative sense (see Siponkoski 2012 for a more detailed account of positive and negative references to the previous translations). Example 41 features both of these tendencies:

(41)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Maaemon kohtu on täynnä luonnon taikaa, / se on elämän lähde ja sen hauta yhtä aikaa;	*Mother Earth's womb is full of nature's magic, / it is the spring of life and its grave at the same time;*
Copyeditor's comment:	TÄMÄ ON MUUTEN MELKEIN SAMA SIPARILLA, JA KOSKA "TAIKAA" EI ESIINNY ALKUTEKSTISSÄ, VOI HERÄTTÄÄ HUOMIOTA. ESIM. MAA LUONNON SYNNYTTÄÄ JA HAUDAN TARJOAA, / MAAN KOHTUUN JOKAINEN MYÖS LASKETAAN; TMS. MAASSA ON LUONNON AAMU JA EHTOO, / HAUDAN LEPO JA MULTAKEHTO.	*BY THE WAY, THIS IS ALMOST THE SAME THAT SIPARI USED, AND BECAUSE "MAGIC" DOES NOT APPEAR IN THE SOURCE TEXT, THIS CAN ATTRACT ATTENTION. E.G. THE EARTH GIVES BIRTH TO NATURE AND OFFERS A GRAVE, / IN EARTH'S WOMB EVERYONE IS LOWERED; OR SOMETHING TO THIS EFFECT. IN EARTH THERE IS NATURE'S MORNING AND EVENING, / GRAVE'S REST AND A CRADLE OF SOIL.*
Published version:	Maa luonnon synnyttää ja hautaa sen, / se on luonnon kohtu ja lepo ikuinen; (Mikkola 2006: 85)	*Earth gives birth to nature and buries it, / it is nature's womb and eternal rest;*

(MMRJ 339)

The starting point for the comment is that the initial solution is too similar to the same passage in the previous translation of *Romeo and Juliet* by Lauri Sipari. The solution also contains the word *taikaa* [*magic*] which is not included in the source text's "The earth that's nature's mother is her tomb; / What is her burying grave, that is her womb;" (Shakespeare 2008c: 221) and which could "attract attention" according to the copyeditor. After making these two observations, the copyeditor presents two translations of her own of the passage. Although the copyeditor does

refer to two textual authorities (source- and target-oriented) in her comment, the comment serves as an individually set constraint because of the two translation solutions. The translator conforms to this constraint by modifying the copyeditor's solutions by combining the first line of the first solution and the second line of the second one.

In *Troilos ja Cressida* the constraints that are set individually by the copyeditor (Martin) typically involve condensing the initial solutions, as in Example 42:

(42)		**Original Finnish text**	**Literal English translation**
	Translator's first draft:	senkin sotaherran sekasikiö, visakalloinen sonni	*you mongrel of a warlord, thick-skulled bull*
	Copyeditor's comment:	A. KIVI? LIIKAA TAVARAA – SEKASORTOINEN NAUTA-AIVO (?)	*A. KIVI? TOO MUCH STUFF – CHAOTIC BEEF-BRAIN (?)*
	Published version:	senkin sotaherran sekasikiö, mokoma visakallo (Viitanen 2009: 79)	*you mongrel of a warlord, you thick-skull*

(AVTC 462)

The example presents one of Thersites' slanders towards Ajax amidst their conversation at the beginning of Act 2, Scene 1. Here the translator's rendition of the source text's "Thou mongrel beef-witted lord!" (Shakespeare 2008d: 85) is otherwise quite faithful to it but replaces *beef-witted* with *visakalloinen sonni* [*thick-skulled bull*]. With regard to this choice, the copyeditor (Martin) immediately points out a similarity to Aleksis Kivi's[60] typical way of constructing slanders, which, in this context, is most probably unwanted as too "Finnish" of an expression. In addition, she comments that there is "too much stuff", most probably when compared with the source text. The translator's final solution conforms to this individually set constraint most notably by removing the reference to *sonni* [*bull*], thus diminishing the solution's similarity with Kivi's writing.

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[60] Aleksis Kivi (1834–1872) wrote one of the first original Finnish-language novels *Seitsemän veljestä* [*Seven Brothers*] (published in 1870) as well as a selection of poetry and numerous plays. He is currently regarded as Finland's national literary author. Kivi's style of writing is very personal and recognisable, and this is mostly due to the fact that he had practically no previous Finnish-language models at his disposal to base his writing on. Kivi's style is also widely recognised by Finnish-speaking Finns because his texts have had an important role within the Finnish-language educational system.

In conclusion, the attention is drawn to the copyeditors themselves with regard to the negotiation of individually set constraints, as the findings do not seem to form any pattern relating to the main variables of this study.

6.2 Negotiating by challenging constraints

Negotiating by challenging constraints relates to the strategy of *independent modification* by which the translators, while acknowledging the editorial comment, replace the commented passage with a completely new solution which does not take the editorial comment into account. It is immediately apparent from Table 9 in Section 5.3 that there is a distinction between the established and non-established translators with regard to negotiating by challenging constraints: the established translators challenge constraints more often than non-established ones. Of course, this kind of finding could be expected, and the actual point of interest is how the textual, language-related and individually set constraints govern this kind of negotiation. The overarching finding is that textual, language-related and individually set constraints are in all plays challenged less often than they are conformed to. This indicates that the editors might be in a dominant position in relation to the translators in situations involving actual negotiation, even though the translators have the "final word" and are given the freedom to challenge or conform to the constraints.

Similarly to Section 6.1, I shall examine in the next three subsections how the three types of constraints set by the copyeditors (textual, language-related and individually set authorities) are negotiated by the translators in such a way that they challenge these constraints (i.e. employ the strategy of *independent modification*), and how this behaviour is related to the status of the translator and the play.

6.2.1 Challenging textual constraints

As can be seen form Table 12 below, negotiation that leads to the challenging of textual constraints is dominated by the authority of the Oxford editions' body text and editorial notes, as was evident also with conforming to textual constraints (see Table 10 in Subsection 6.1.1).

Table 12.   Textual constraints challenged

	Oxford	Ox. note	Arden	Ard. note	Other	*Total*
Macbeth *+trans / +play*	**11**	**3**	0	0	**2**	*16*
Coriolanus *+trans / –play*	**12**	**3**	0	0	0	*15*
Troilos ja Cressida *–trans / –play*	**9**	0	0	0	0	*9*
Romeo ja Julia *–trans / +play*	**6**	3	0	0	0	*9*

Table 12 suggests that challenging textual constraints, like conforming to them, relates to the status of the translator. There seems to be an apparent distinction between the established and non-established translators with regard to the way they challenge the textual constraints. This distinction is, however, not very clear because the total number of instances in which textual constraints are conformed to is rather low (49 in the entire material).

The textual constraints are most often challenged (in relation to the other authorities) in plays translated by established translators (*Macbeth* and *Coriolanus*). In *Macbeth*, the Oxford edition of the play is the most significant textual authority that is challenged by the translator, but also other textual authorities, such as the OED, are challenged twice. In Example 43, the Oxford edition and the OED actually appear in the same editorial comment concerning Donalbain's reference "[...] where our fate, hid in an auger-hole, may rush / And seize us?" (Shakespeare 2008b: 137) to Duncan's death in Act 2, Scene 3:

(43)		**Original Finnish text**	**Literal English translation**
	Translator's first draft:	missä veitsen tuppeen kätkeytynyt petos / saattaa käydä kimppuun milloin tahansa / ja tappaa meidät?	*where betrayal, hidden in the sheath of a knife, / may launch an attack at any time / and kill us?*
	Copyeditor's comment:	TÄSSÄ ON SANOTTU SELVEMMIN JULKI MISTÄ ON KYSYMYS. "KOHTALOMME VOI VÄIJYÄ PIENIMMÄSSÄKIN PIILOSSA JA HYÖKÄTÄ KIMPPUUMME"	*THIS EXPRESSES THE MATTER MORE CLEARLY. "OUR FATE MAY LIE IN WAIT IN THE TINIEST OF HOLES AND ATTACK US"*

Copyeditor's comment (continued):	EN VOI OLLA MAINITSEMATTA, ETTÄ AUGER JA AUGUR OVAT HOMOFONEJA, AUGUR OED:N MUKAAN KIRJOITETTUKIN AUGER AIEMMIN. AUGUR-HOLEN ENSIESIINTYMÄ 1100 L. HENGELL. TEKSTISSÄ KUVAILMAISUNA. MIETITYTTÄÄ.	*I CANNOT HELP MENTIONING THAT AUGER AND AUGUR ARE HOMOPHONES, AUGUR HAS EVEN BEEN SPELLED AUGER BEFORE ACCORDING TO THE OED. AUGUR-HOLE FIRST APPEARED IN A 12TH CENTURY RELIGIOUS TEXT AS AN IMAGE. MAKES ONE THINK.*
Published version:	missä veitsen tuppeen kätkeytynyt petos / saattaa käydä kimppuun milloin tahansa / ja temmata pois meidät? (Rossi 2004: 82)	*where betrayal, hidden in the sheath of a knife, / may launch an attack at any time / and wrench us away?*

(MRMA 341)

The copyeditor criticises the initial solution for its violation of the "ambiguity" of the source text and presents her own solution that attempts to maintain the desired ambiguity. The copyeditor also refers to the OED as an authority, emphasising that *auger* (a drill-like tool for making holes in the ground) mentioned in the source text may be also be taken to refer to *augur* (clairvoyant) and that this should perhaps be incorporated in the translation solution. Even though the textual constraint is in this case formed by two textual authorities (of which the OED seems to be the primary one), the translator still challenges the constraint by disregarding the editorial comment and only slightly altering the end of the line. The final solution retains, for example, the reference to *sheath of a knife* that replaces the original *auger-hole* even though the copyeditor seems to criticise this as well.

In *Coriolanus* (translated by an established translator), the textual constraints are challenged in a manner similar to *Macbeth*, with the exception that no other textual constraints than the Oxford edition of the play and the editorial notes in it are challenged. An editorial note in the Oxford edition is challenged in Example 44 in which the protagonist Coriolanus speaks to the Roman army which he has recently been selected to lead against the Volscians:

(44)

	Original Finnish text	Literal English translation
Translator's first draft:	Siis minä yksin?	*You mean I alone?*
Copyeditor's comment:	MINUTKO ENNEN MUITA / YLITSE MUIDEN? (OXFORDIN MUKAAN MARTIUS ON "EXULTANT" JA ILOITSEE SAAMASTAAN VASTAANOTOSTA)	*MYSELF BEFORE THE OTHERS / OVER THE OTHERS? (ACCORDING TO OXFORD MARTIUS IS "EXULTANT" AND IS HAPPY ABOUT THE RECEPTION HE IS GETTING)*
Published version:	Siis minä? (Sipari 2008:76)	*You mean me?*

(LSCO 242)

The beginning of Martius' line, "O, me alone!" (Shakespeare 2008a: 195), might be interpreted as portraying a self-critical tone as is reflected in the translator's initial solution. However, the copyeditor refers to an editorial note in the Oxford edition and points out that Martius' line is meant to reflect "exultation", not uncertainty. The copyeditor also presents two translation solutions of her own. The translator chooses to challenge this textual constraint by disregarding the editorial comment and altering the initial solution by removing the word *yksin* [*alone*] which does not remove the doubtful tone.

In the plays translated by non-established translators (*Romeo ja Julia* and *Troilos ja Cressida*), the instances in which textual constraints are challenged are lower in number than in plays translated by established translators (see Table 12). *Romeo ja Julia* is similar to *Coriolanus* in that the challenging of textual constraints in it is also characterised by the sole presence of the Oxford edition and its editorial notes. Example 45 presents a passage from the discussion between the Nurse and Romeo about Julia in Act 2, Scene 3, in the course of which the Nurse says the following:

(45)

	Original Finnish text	Literal English translation
Translator's first draft:	neidillä on niin sieviä lauseita teistä ja rosmariinista	*the miss has such pretty sentences about you and rosemary*
Copyeditor's comment:	LAUSUNTOJA (SENTENTIOUS (SANOO) – SENTENCE (TARKOITTAA))	*STATEMENTS (SENTENTIOUS (SAYS) – SENTENCE (MEANS))*

Published version:	neidillä on niin sieviä sanontoja siitä, teistä ja rosmariinista (Mikkola 2006: 99)	*the miss has such pretty sayings about it, about you and rosemary*

(MMRJ 428)

Here the copyeditor intervenes with the initial translation solution relating to the source text's "[…] and she hath the prettiest sententious of it, of you and rosemary […]" (Shakespeare 2008c: 242). In her comment she refers to an editorial note dealing with the Nurse's confusion between *sententious* and *sentence(s)* (Ibid.) and presents a solution of her own (*lausuntoja* [*statements*]) which, in her opinion, should be used instead. However, the translator does not pay heed to the copyeditor's suggestion, but, instead, challenges the constraint by independently modifying the initial solution's *lauseita* [*sentences*] into *sanontoja* [*sayings*].

In *Troilos ja Cressida* (translated by a non-established translator) the body text of the Oxford edition constitutes the only textual constraint that is challenged. Example 46 illustrates the negotiation on Cassandra's exclamation in Act 2, Scene 2, "A Helen and a woe!" (Shakespeare 2008d: 94). The line relates to Helena's central role in the feud between the Greeks and the Trojans. The translator has freely interpreted the exclamation as follows:

(46)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Helena on meille surun tuoja!	*Helen is the bringer of sorrow for us!*
Copyeditor's comment:	TULI HELENA, TULI HUOLI!	*HELEN CAME, WORRY CAME!*
Published version:	Suru ja Helena! (Viitanen 2009: 91)	*Sorrow and Helen!*

(AVTC 588)

The copyeditor presents a translation solution closely based on the source text. However, the translator's final solution challenges this textual constraint by disregarding the editorial comment and heavily modifying and shortening the initial solution. The final solution does reflect the source text better than the initial solution, but it must still be regarded as a solution that challenges the textual constraint set by the copyeditor.

All in all, textual constraints, especially the Oxford edition, seem to be more read-ily challenged by the established translators (see Table 12). When compared with conforming to textual constraints (Table 10 in Subsection 6.1.1), there is a more apparent division between established and non-established translators. Although the number of instances in which the translators have challenged the textual con-straints is significantly lower than the cases in which they have conformed to them, the findings presented in Table 12 and the discussion following it can be taken to indicate that the translators' status is strongly linked to the way in which they challenge the textual constraints.

6.2.2   Challenging language-related constraints

The plays translated by established translators (*Macbeth* and *Coriolanus*) again appear to be distinguished from the other two plays also in this category (related to category IND LANG in Table 4 in Section 5.1). However, *Macbeth* seems to have a special position among the four tragedies in that the translator (Rossi, an established translator) challenges the language-related constraints clearly most often. On the macro-level (see Table 9 in Section 5.3), no apparent differences emerged between the three other plays with regard to the way in which the trans-lators challenge the language-related constraints. However, when the attention is drawn to the micro-level, some apparent differences between the translators be-come slightly more apparent. These are shown in Table 13 below:

Table 13.   Language-related constraints challenged

	Grammar & logic	**Rhythm**	**Style**	*Total*
Macbeth *+trans / +play*	4	0	12	*16*
Coriolanus *+trans / –play*	5	1	2	*8*
Romeo ja Julia *–trans / +play*	3	4	0	*7*
Troilos ja Cressida *–trans / –play*	4	3	0	*7*

Like textual constraints, also the language-related constraints seem to loosely relate to the variable of the translator's status. Overall, both of the established translators challenge the language-related constraints more often than the non-established ones. What is worth noticing, however, is that while all translators seem to challenge constraints concerning grammar and logic, the established

translators, Matti Rossi in particular, challenge linguistic constraints relating to stylistic issues, while the non-established ones challenge those concerning the rhythm. There seems, therefore, to be a distinction between the two categories of translators.

Two main features dominate the challenging of language-related constraints in the plays translated by established translators (*Macbeth* and *Coriolanus*): *logic* and *style*. The negotiation of stylistic aspects by challenging language-related constraints takes place in Example 47 from *Macbeth*, in which the copyeditor comments on the translator's solution to convey the whole of Macduff's line "Confusion now hath made its masterpiece" (Shakespeare 2008b: 134) in two parts. The first comment concerns the word *perkeleellisyys* [*damnation*] and second on the word *huippu* [*peak*]. Example 47 presents the latter comment:

(47)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Perkeleellisyyden huippu!	*The peak of damnation!*
Copyeditor's comment:	HUUDAHDUS KUULOSTAA SITTENKIN ARKISELTA, "SEN JA SEN HUIPPU" KOVIN TUTTU. HUIPUSSAAN?	*THE EXCLAMATION SOUNDS COMMONPLACE AFTER ALL, "THE PEAK OF THIS AND THAT" IS VERY FAMILIAR. AT ITS HEIGHT?*
Published version:	Kaaos on nyt pannut parastaan (Rossi 2004: 79)	*Chaos has now done its best*

(MRMA 317)

According to the copyeditor's comment, the exclamation involving *huippu* [*peak*] in the first draft sounds too "commonplace" and is, therefore, not suitable for Macduff. She presents an alternative solution *huipussaan* [*at its height*] which is more formal in style. However, rather than modifying the copyeditor's solution, the translator devises a new solution *on nyt pannut parastaan* [*has now done its best*]. The translator therefore challenges the language-related constraint by negotiating a new solution which is related neither to the initial solution nor the copyeditor's comment, but is actually quite faithful to the source text. This kind of challenging of language-related constraints relating to style is very apparent in *Macbeth*. This kind of strong personal sense of style and the resistance to the suggested changes can be taken to relate to the established status and, ultimately, the habitus of the translator (Rossi).

In the other play translated by an established translator, *Coriolanus*, the language-related constraints most often concern passages that are, according to the copyeditor, difficult to understand and thus relate to the logic of the text. Such a situation is presented in Example 48 below:

(48)

	Original Finnish text	**Literal English translation**
Translator's first draft:	suunnatkaapa vähän – mitä teillä vähän on – / tarkkaavaisuutta	*do direct a little – what you have a little of – / observance*
Copyeditor's comment:	– EIKÄ TEILLÄ PALJON OLE-KAAN – (VAIKEATAJUINEN)	*– AND YOU DO NOT HAVE A LOT – (DIFFICULT TO UNDERSTAND)*
Published version:	käyttäkääpä vähän sitä – mitä teillä on niin vähän – / eli kärsivällisyyttä (Sipari 2008: 49)	*use a little of that – what you have so little of – /patience, that is*

(LSCO 42)

Here the copyeditor claims that the initial solution is hard to understand. The problem is brought about by the "intrusive" phrase between the dashes. The copyeditor does not, however, suggest that the phrase be removed, but reformulates it instead. The translator, in turn, does not accept the reformulation but arrives at a new solution that rearranges the word order of the initial solution in his effort to improve the understandability.

In the plays translated by non-established translators (*Romeo ja Julia* and *Troilos ja Cressida*), the challenging of language-related constraints that typically set them apart from the established translators relate to *rhythm*. In Example 49 from *Romeo ja Julia*, the copyeditor comments on the number of syllables of a particular word in the initial solution. The example is from Juliet's line to Romeo during the famous "balcony scene" in Act 2, Scene 1:

(49)

	Original Finnish text	**Literal English translation**
Translator's first draft:	ja jakaa anteliaasti omaisuuttani	*and generously share my possessions*
Copyeditor's comment:	ANTELIAASTI - TÄSSÄ 5-TAVUISUUS VÄHÄN HÄIRITSEE? → JA JAKAA RUNSASKÄTISESTI…	*GENEROUSLY – HERE THE 5 SYLLABLES DISTURB A LITTLE → AND OPEN-HANDEDLY SHARE…*

| Published version: | ja jakaa anteliaasti rikkaudestani (Mikkola 2006: 81) | *and generously share my wealth* |

(MMRJ 321)

For some reason, the copyeditor is of the opinion that the five syllables that the adverb *anteliaast*i [*generously*] contains (*an-te-li-aas-ti*) are too few, and suggests that the word be replaced with *runsaskätisesti* [*open-handedly*] which contains six syllables (*run-sas-kä-ti-ses-ti*). The comment is apparently made entirely according to the copyeditor's own sense of rhythm, and the comment does not compare, for example, with the source text's respective line "And yet I wish but for the thing I have" (Shakespeare 2008c: 215). The translator challenges this language-related constraint by leaving the commented word as it is and instead changes the last word *omaisuuttani* [*my possessions*] to *rikkaudestani* [*my wealth*]: this has no effect on the syllable count of the line.

The challenging of language-related constraints in *Troilos ja Cressida* most commonly concerns editorial requests to reformulate certain passages with an eye to improve their rhythm, as in the following Example 50. The passage under negotiation is from Agamemnon's line in Act 2, Scene 3, in which he describes the nearly invincible but proud and self-willed Achilles – who has not accepted the challenge to fight Hector – as a "broken-down machine of war":

(50)

	Original Finnish text	**Literal English translation**
Translator's first draft:	jääköön puolestamme lojumaan sinne missä on, / kuin liian raskas sotakone	*as far as we are concerned, he might as well stay lying where he is / like a machine of war that is too heavy*
Copyeditor's comment:	SAA PUOLESTAMME JÄÄDÄ LOJUMAAN MISSÄ ON	*AS FAR AS WE ARE CONCERNED, HE MAY STAY LYING WHERE HE IS*
Published version:	ruostukoon puolestamme siellä missä on, / kuin liian raskas sotakone (Viitanen 2009: 102)	*as far as we are concerned, let him rust where he is / like a machine of war that is too heavy*

(AVTC 699)

Here the copyeditor reformulates the translator's initial solution – most probably due to rhythmic reasons – while trying to preserve the semantic content. However, the translator challenges this linguistic constraint by disregarding the copyeditor's suggestion and substituting *jääköön* [*let him stay*] with *ruostukoon* [*let him*

rust], thus further emphasising the link between Achilles and an "engine" in Agamemnon's line to Patroclus: "We'll none of him: but let him, like an engine / Not portable, lie [...]" (Shakespeare 2008d: 103).

With regard to challenging language-related constraints, it can be concluded that while constraints relating to grammar and logic are equally challenged by the established and non-established translators, style seems to be challenged more often by the established translators and rhythm by the non-established translators. Challenging constraints relating to style is especially pronounced in Rossi's case (an established translator), a feature which can be linked to his habitus through his personal style which might be prone to resisting changes suggested in the editorial interventions.

6.2.3 Challenging individually set constraints

Challenging individually set constraints – like conforming them (see Subsection 6.1.3) – does not seem to relate very concretely to the translator's status or the play's status. There are 64 instances of challenging an individually set constraint in the material in total, and over a half of these cases (34) can be found in *Coriolanus* (translated by an established translator). Interestingly, this kind of challenging of constraints is also very well represented in *Romeo ja Julia* (translated by a non-established translator), in which individually set constraints are challenged more often than the other two types of constraints. In *Macbeth* and *Troilos ja Cressida* the individually set constraints are challenged least often.

The individually set constraints are most often challenged in *Coriolanus*. This can be expected of an established translator working on a non-canonised play, but the large number of these instances in relation to the other two types of constraints in this play is very noticeable. This discrepancy could, again, be explained by turning to the copyeditors and their personal ways of commenting on the manuscripts. The challenging of individually set constraints is also very well represented in *Romeo ja Julia* (see Table 9 in Section 5.3) which is, like *Coriolanus*, copyedited by Päivi Koivisto-Alanko. And as was discussed in Subsection 6.1.3, the challenging of individually set constraints is in *Coriolanus* again characterised by the copyeditor's interest in single words and their relation to the surrounding context. This interest is illustrated in Example 51 which portrays a situation where the copyeditor (Koivisto-Alanko) suggests a change in Volumnia's description of the protagonist Coriolanus in Act 1, Scene 3:

(51)

	Original Finnish text	**Literal English translation**
Translator's first draft:	rautakädellään hän pyyhkäisee	*with his iron hand he wipes*
Copyeditor's comment:	RAUDAN VERHOAMA KÄSI PYYHKÄISEE	*A HAND WRAPPED IN IRON WIPES*
Published version:	rautakintaallaan hän pyyhkäisee (Sipari 2008: 60)	*with his iron mitt he wipes*

(LSCO 132)

Here the copyeditor suggests that *rautakäsi* [*iron hand*] be replaced with a more descriptive solution *raudan verhoama käsi* [*a hand wrapped in iron*]. This suggestion does not directly reflect the source text's "His bloody brow / With his mailed hand then wiping [...]" (Shakespeare 2008a: 180) in which *mail* refers to a specific type of light armour. Instead, the copyeditor presents a personal amendment of the translator's initial draft. The translator does not conform to this suggestion but replaces the controversial word with *rautakinnas* [*iron mitt*]. Incidentally, this solution resembles Cajander's[61] translation of the same passage in which he uses *rautakintaall'* [*with an iron mitt*] (Shakespeare 1927: 16).

Individually set constraints are significantly challenged also in the other play copyedited by Päivi Koivisto-Alanko, *Romeo ja Julia*. Example 52 features a passage from Benvolio's line to Romeo which draws a parallel between *eyes* and *scales* which, again, illustrates the copyeditor's interest in details:

(52)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Näit yksin hänet, ja häntä ainoastaan / silmäsi punnitsivat yhä uudestaan.	*You saw her alone, and only her / your eyes weighed again and again.*
Copyeditor's comment:	SILMÄT	*EYES*
Published version:	silmien kristallivaaka heijasti / vain hänen kuvaansa uskollisesti; (Mikkola 2006: 52)	*the crystal scales of the eyes faithfully reflected /her image alone;*

(MMRJ 134)

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61   *Coriolanus* was previously published in Cajander's translation already in 1887.

In this context Romeo is "weighing" between Rosaline and Juliet, and Benvolio comments on this: "Tut, you saw her fair, none else being by, / Herself poised with herself in either eye; / But in that crystal scales let there be weighed / your lady's love against some other maid […]" (Shakespeare 2008c: 170). The copyeditor suggests that the possessive suffix –*si*, denoting the pronoun *your*, be removed from *silmäsi* [*your eyes*]. The intention is most likely either to make the rhythm work better by removing one syllable or to pay heed to the source text's generic reference to eyes, not to Romeo's eyes in particular. Also, Benvolio's line is composed of three rhyming couplets, and these have to be also taken into account in the translation. In the final solution, the translator has indeed removed the possessive suffix denoting the second-person pronoun, but at the same time she has completely changed the passage so that it now makes a direct reference to *kristallivaaka* [*crystal scales*].

In the plays copyedited by Alice Martin (*Macbeth* and *Troilos ja Cressida*), the individually set constraints are challenged less often than the other two types of constraints (see Table 9 in Section 5.3). In Example 53 from *Macbeth*, the copyeditor suggests changes to Lady Macbeth's line said to Macbeth during their dialogue relating to the murdering of Duncan at the end of Act 1, Scene 5. Incidentally, the comment again involves a reference to *eyes*:

(53)

	Original Finnish text	**Literal English translation**
Translator's first draft:	silmät paljastavat oudon aikeen	*the eyes reveal a strange intention*
Copyeditor's comment:	VAI "SILMÄSI KERTOVAT OUDOISTA AIKEISTA" (RYTMI, VOI VOI)	*OR "YOUR EYES TELL ABOUT STRANGE INTENTIONS" (RHYTHM, OH OH)*
Published version:	kasvot paljastavat oudon aikeen (Rossi 2004: 61)	*the face reveals a strange intention*

(MRMA 174)

The initial solution refers to *eyes* [*silmät*] revealing a strange intention, whereas the source text refers to *face*: "Your face, my Thane, is as a book where men / May read strange matters;" (Shakespeare 2008b: 114). The copyeditor suggests a modification to the initial solution that addresses Macbeth directly and uses the plural. The comment also contains an ironic remark about rhythm which suggests that the copyeditor is not happy with the rhythm her suggestion features (or about how the suggestion affects the rhythm in the translator's solution). The translator

challenges this individually set constraint simply by replacing *silmät* [*eyes*] with *kasvot* [*face*], thus reflecting the source text's reference to *face*.

Finally, in *Troilos ja Cressida* there are only three cases in which the translator challenges an individually set constraint. Compared with the other plays, these three cases in *Troilos ja Cressida* only concern relatively minor points. Sometimes, however, comments on seemingly minor points can relate to other textual contexts in the play and may lead to related comments elsewhere. One such case is presented in Example 54, a passage from Act 1, Scene 2 where Pandaros describes Hector's appearance to Cressida when the Trojan soldiers pass them on their way back to Ilion:

(54)		**Original Finnish text**	**Literal English translation**
	Translator's first draft:	Katsokaa mitä lovia hänellä on kypärässä	*Look at the dents he has got on his helmet*
	Copyeditor's comment:	KATSOKAA MITÄ KOLHUJA HÄNELLÄ ON KYPÄRÄSSÄ (LOVIA – TULEE TROILOKSEN LEUKA MIELEEN)	*LOOK AT THE BUMPS HE HAS GOT ON HIS HELMET (DENTS – BRINGS TROILUS' CHIN TO MIND)*
	Published version:	Katsokaa mitä lommoja hänellä on kypärässä (Viitanen 2009: 56)	*Look at the depressions he has got on his helmet*

(AVTC 162)

The copyeditor suggests that *lovi* [*dent*] in the translator's initial solution be changed to *kolhu* [*bump*]; this suggestion is actually linked to Pandaros' line earlier in the same scene in which he describes Troilus' chin as being "cloven" (Shakespeare 2008d: 61) and which the translator has dealt with using the same noun *lovi* [*dent*]. According to the copyeditor, using *lovi* [*dent*] when describing Hector's helmet unnecessarily brings Troilus' chin to mind. The translator has challenged this constraint by keeping to the initial solution but changing the problematic word to *lommo* [*depression*]. Example 54 thus serves as an example of how the translator's previous solutions may affect the negotiation of the following ones; even though the solution relating to Troilus' chin is not commented on by the copyeditor, it becomes a point of concern later on. Therefore it is sometimes necessary consider the larger context, even though the actual change is small.

It can be concluded that negotiating by challenging individually set constraints – like conforming to them (see Subsection 6.1.3) – cannot so clearly be dealt with in terms of the main variables of the study. Even though challenging individually

set constraints is very common in *Coriolanus*, it does not constitute a major category at all in *Macbeth,* the other play translated by an established translator. The situation is similar in the plays translated by non-established translators: challenging individually set constraints is more common in *Romeo ja Julia* than in *Troilos ja Cressida*. Challenging individually set constraints does not, therefore, relate to the main variables, but possibly to the individual copyeditors and their more and less prolific ways of commenting on the drafts.

6.3 Conference of opinions

The previous examples dealt with situations where the final translation solutions were negotiated between two agents, *the translator* and *the copyeditor*, on the basis of the constraints deriving from textual, linguistic and individual origins. This final section of the micro-level analysis deals with situations where all three agents (translator, copyeditor and consultant) are involved when final translation solutions are negotiated. In relation to the previous discussion, this section deals especially with the agency and significance of the external, academic *consultant*.

The discussion in this section divides into two subsections. The first subsection concentrates on situations where the consultant comments on an initial translation solution alongside the copyeditor and *agrees* with her. Here the main question is whether the consultant's support gives the copyeditor's comments more authority, making the translator more prone to accept the suggestions or to conform to them. The second subsection examines cases in which the copyeditor and the consultant present *differing* opinions about the translation solution under negotiation. These kinds of situations in which there is a *disagreement* between the editors constitute perhaps the most interesting aspect of negotiation within the contemporary Finnish Shakespeare translation project. In these cases the common ground has to be discovered under the presence of dissimilar opinions expressed by agents with different levels of status and expertise on the subject. The question relating to this kind of negotiation is, of course, which authorities are emphasised as the most "respected" ones and, more importantly, do the situations involving the consultant significantly challenge the findings discussed above in Sections 6.1 and 6.2. Could it be that the authorities that seem less significant on the quantitatively oriented macro-level become more important once attention is paid to the *textual* context as well as the context relating to *power relations* in which the most complicated negotiations take place?

As the interest here is in how the editorial comments become *visible* in the published translation, attention is paid only to the translators' negotiation strategies of

modification according to the comment and *acceptance*. In other words, the emphasis is no longer on the strategies that were defined as actual negotiation in the previous section (*modification according to the comment* and *independent modification*).

The cases in which the consultant has commented on the translator's individual solution *alone*[62] are not discussed because of their apparent insignificance from the point of view of negotiation. Overall, the material contains 70 comments made by the consultant alone. Of these, only 5 are conformed to and 5 are challenged. The translators, therefore, respond to the consultant's comments mainly through non-negotiation. The significance of the consultant is, therefore, best studied in the light of the cases in which the copyeditor is also present.

In the entire material[63], there are 70 cases in which the copyeditor and the consultant comment on a single translation solution in the initial draft together. These 70 cases constitute only about 4 % of the 1788 total cases in these three plays (*Macbeth*, *Coriolanus* and *Troilos ja Cressida*) in which an initial solution has been commented on by the copyeditor or the consultant alone or together. Therefore the negotiations involving all three agents are relatively rare.

6.3.1   Two opinions against one: the consultant agrees with the copyeditor

The material includes altogether 26 cases in which the consultant agrees with the copyeditor. Twenty of these cases have resulted in the strategy of *acceptance* or *modification according to the comment* on the part of the translator, meaning that the consultant's agreement has possibly given the copyeditor's comment more authority in only twenty cases. Table 14 below shows how the copyeditors and the consultant agree on the authorities (i.e. constraints). The first three columns on the right-hand side of the table show which two types of authorities the copyeditor and the consultant agree on.

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[62]   By comments made by the consultant *alone* I mean cases where there is no preceding comment by the copyeditor. In these cases the consultant's comment is not therefore inspired by a preceding comment, but is made from an individual standpoint.

[63]   *Romeo ja Julia* is not included in this section because the consultant's comments are not included in the material.

Table 14.   Agreement between the copyeditors and the consultant

The consultant agrees with the copyeditor (total)		*The consultant's agreement is visible in the final solution*			
		Textual	*Language-related*	*Individually set*	*Total*
Macbeth +trans / +play	*11*	➔	4	2	1	7
Coriolanus +trans / –play	*9*	➔	4	0	4	8
Troilos ja Cressida –trans / –play	*6*	➔	4	0	1	5

Although the overall numbers are very low, it seems that textual and individually set authorities are the most important ones behind the editors' agreement. However, the most apparent trend is that the passages that the copyeditor and the consultant agree upon very often have to do with the central themes[64] of the plays. However, this finding is not surprising, since it firmly relates to the consultant's role in the publication process as an academic expert of Shakespeare whose commission centrally involves making sure that the references to the central themes are adequately represented in the translations.

As illustrated in Table 14 above, the agreement that becomes visible in the final solutions most commonly relies on the textual authorities. In *Macbeth*, for example, the source text's authority dominates the instances in which the consultant agrees with the copyeditor and this agreement is visible in the final solution. This is evident in Example 55 from the beginning of Act 1, Scene 4, where Duncan thanks Macbeth for his services as a general:

(55)		**Original Finnish text**	**Literal English translation**
	Translator's first draft:	Kitsaammin jos palvelisit, uskaltaisin / sekä kiittää että maksaa siitä mitä saan.	*If you were stingier with the way you serve me, I would have the courage / to both thank and pay for what I get.*

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64   E.g. the theme of power as clothing and the important role of blood in *Macbeth*.

Copyeditor's comment:	KITSAAMMIN JOS OLISIT PALVELLUT, MINULLA OLISI OLLUT VARAA / SEKÄ KIITTÄÄ ETTÄ MAKSAA SIITÄ MITÄ SAIN.	*IF YOU HAD BEEN STINGIER WITH THE WAY YOU SERVED ME, I COULD HAVE AFFORDED / TO BOTH THANK AND PAY FOR WHAT I GOT.*
Consultant's comment:	JUURI TÄTÄ D. TARKOITTAA! – "USKALTAISIN" ANTAA VÄÄRÄN MIELIKUVAN	*THIS IS EXACTLY WHAT D. MEANS! – "I WOULD HAVE THE COURAGE" GIVES THE WRONG IMPRESSION*
Published version:	Kitsaammin jos palvelisit, kiitokset / ja maksut palveluksistasi vastaisivat / sitä mitä sain. (Rossi 2004: 56)	*If you were stingier with the way you serve me, the thanks / and payments for your services would match / what I got.*

(MRMA 131)

The copyeditor's suggestion quite closely follows the source text's line "Would thou hadst less deserved, / That the proportion both of thanks, and payment, / Might have been mine" (Shakespeare 2008b: 109). First of all, she observes the source text's way of using the conditional that is missing from the translator's solution. More important, however, is the consultant's focus on the translator's use of *uskaltaisin* [*I would have the courage*] by which he defends the copyeditor's solution omitting *uskaltaisin*. A probable reason for the consultant's agreement with the copyeditor is to make sure that the conditional *uskaltaisin* [*I would have the courage*] will not be present in the final solution as it could potentially give the reader the wrong impression. As the plot of the play is very intrinsically built on Macbeth's development from a respected general to a paranoid wreck, greedy for power, it is very important that the beginning of the play conveys the respectable image of Macbeth. If Duncan, who will be murdered by Macbeth later in the play, said to Macbeth anything that would insinuate that he suspects Macbeth's motives (such as the conditional used in connection with *courage*), the central plot of the play (as well as one of its central themes) would be compromised. Therefore the consultant stresses that *uskaltaisin* [*I would have the courage*] does not suit Duncan's line, wanting to make sure that the final solution follows the copyeditor's suggestion. The final solution heavily modifies the initial solution, but does it in such a way that the problematic *uskaltaisin* is omitted.

The source text becomes topical in three other similar instances. For example, the initial translation of Macduff's report to Malcolm, Duncan's son, of the King's death in Act 2, Scene 3 omits "father" from Macduff's line "Your royal father's murdered" (Shakespeare 2008b: 136). The copyeditor simply asks "ei isää?" ["no

father?"], and the consultant specifies that the reference to *father* should perhaps be included because the scene is filled with Malcolm's other relatives. As a result of the agreement of the copyeditor and the consultant, the final solution includes a reference to *isänne* [*your father*] (MRMA 332).

In addition to the four instances of agreement governed by the source text, there is one instance involving grammar (MRMA 178 in which the editors agree that the translation solution should deal with causality rather than co-ordination) and one instance with logic (MRMA 4 in which the editors agree that the translation of the Three Witches' famous "Fair is foul and foul is fair" [Shakespeare 2008b: 95] does not match with Macbeth's line "So foul and fair a day I have not seen" [Ibid: 102]). There is also one instance governed by the editors' individual authority in which the editors agree that Macbeth's reference to the night he had Duncan murdered as being *child's play* [*lastenleikkiä*] is not the best possible solution (MRMA 353). All in all, however, in *Macbeth* the instances in which the copyeditor and the consultant agree are, for the most part, governed by textual constraints based on the Oxford edition of the play.

In *Coriolanus*, nearly all of the instances in which the copyeditor and consultant agree result in a final solution that concretely portrays the agency of both of these editor types (see Table 14). Similarly to *Macbeth*, many of the copyeditor's comments with which the consultant agrees deal with some central aspect of the play, such as the way the characters are presented to the reader, the central images, or important terminology. Although textual authorities are also represented, individual authorities characterise the negotiation involving the three agents in *Coriolanus*; altogether four comments relating to individual authorities are made and agreed upon. In the following Example 56 from the beginning of Act 2, Scene 1, Menenius (M) and Brutus (B) are discussing the character of the protagonist Caius Martius:

(56)

	Original Finnish text	**Literal English translation**
Translator's first draft:	M: Mitä sellaista vikaa Martiukselta puuttuu, jota teillä ei olisi yltäkylläisesti? B: Häneltä ei puutu [...]	*M: What such defect is Martius missing that you do not have abundantly?* *B: He is not missing [...]*
Copyeditor's comment:	MITÄ SELLAISIA VIKOJA MARTIUKSELLA ON, JOITA TEILLÄ EI OLISI YLTÄKYLLÄISESTI? - EI HÄNELTÄ PUUTU	*WHICH SUCH DEFECTS DOES MARTIUS HAVE THAT YOU DO NOT HAVE ABUNDANTLY?* *– NO, HE IS NOT MISSING*

Copyeditor's comment (continued):	- VAIKEA KOHTA! KUN "BE POOR" TARKOITTAA "TO BE THE WORSE FOR [OXFORD]", EI OIKEIN VOI SANOA "MITÄ VIKOJA MARTIUKSELTA PUUTTUU" – MERKITYS ON "HUONONTAAKO MARTIUSTA MUKA JOKU SELLAINEN VIKA, MITÄ TEILLÄ ITSELLÄNNE EI OLE?" SANALEIKKI EI KÄÄNNY SELLAISENAAN SUOMEKSI. MITEN OLISI: - HUONONTAAKO MARTIUSTA JOKU SELLAINEN VIKA, MITÄ TEILLÄ ITSELLÄNNE EI OLE? – HÄNESSÄ EI MUUTA OLEKAAN KUIN VIKAA. TAI - ONKO JOKU MARTIUKSEN VIOISTA SELLAINEN, ETTÄ SE HUONONTAA HÄNTÄ, VAAN EI TEITÄ? – VIKOJA HÄNELLÄ ON RIITTÄMIIN, JA HUONOJA KAIKKI. (IDEA ON "KUKA HEITTÄÄ ENSIMMÄISEN KIVEN" -TYYPPINEN, MUTTA SANALEIKKIÄ ON HANKALA SAADA MUKAAN…)	- *A DIFFICULT PASSAGE! WHEN "BE POOR" MEANS "TO BE WORSE FOR [OXFORD]", ONE CANNOT SAY "WHICH DEFECTS IS MARTIUS MISSING" – THE MEANING IS "IS MARTIUS MADE WORSE BY SOME DEFECT THAT YOU DO NOT HAVE YOURSELF?" THE PLAY ON WORDS DOES NOT TRANSLATE INTO FINNISH AS SUCH.* *HOW ABOUT:* - *IS MARTIUS MADE WORSE BY SOME DEFECT THAT YOU DO NOT HAVE YOURSELF? –* *HE HAS NOTHING BUT DEFECTS.* *OR* - *ARE ANY OF MARTIUS' DEFECTS OF THE KIND THAT THEY MAKE HIM WORSE, BUT NOT YOU? – HE HAS GOT PLENTY OF DEFECTS, AND THEY ARE ALL BAD. (THE IDEA IS TO THE EFFECT OF "WHO SHALL CAST THE FIRST STONE", BUT THE PLAY ON WORDS IS DIFFICULT TO INCLUDE…)*
Consultant's comment:	ONKO JOKU MARTIUKSEN VIOISTA SELLAINEN, ETTÄ SE HUONONTAA HÄNTÄ, VAAN EI TEITÄ? – VIKOJA HÄNELLÄ ON RIITTÄMIIN, JA HUONOJA KAIKKI. – TÄMÄ TUNTUISI OSUVALTA!	*ARE ANY OF MARTIUS' DEFECTS OF THE KIND THAT THEY MAKE HIM WORSE, BUT NOT YOU? – HE HAS GOT PLENTY OF DEFECTS, AND THEY ARE ALL BAD. – THIS WOULD SEEM APT!*
Published version:	M: Pahentaako Martiusta joku vika, joka teiltä puuttuu? B: Hänellä on kaikki viat, ja pahoja kaikki. (Sipari 2008: 86)	*M: Is Martius made worse by a defect that you are lacking?* *B: He has got all defects, and all of them are bad.*

(LSCO 316)

Even though the copyeditor first refers to a note in the Oxford edition, she imme-
diately states that the play on words contained in the source text is difficult, if not
impossible to convey in Finnish. She then presents two translation solutions of

her own that observe the *meaning* of the source text, thus serving the purpose of conveying Menenius' and Brutus' commentary on the protagonist's character. The consultant, then, approves of the second solution presented by the copyeditor, and the translator's final solution slightly modifies the second comment approved of by the consultant.

Coriolanus also contains some of the few cases in which other source-oriented textual authorities are represented in situations in which the copyeditor and the consultant agree with each other. For example, in Act 2, Scene 1, when the news of Martius' coming home is discussed between Menenius, Volumnia, Virgilia and Valeria, Volumnia states "Look, here's a letter from him. The state hath another […]" (Shakespeare 2008a: 211). The translator has first rendered *state* as *valtio* [*state*], but the copyeditor's comment on this solution ("state / government, ruling body, administration?") effectively points out that *valtio* might not be correct in this particular context. The consultant, then, confirms the copyeditor's suggestion by giving a reference to the OED ("Näin OED, IV, 29–30"). The final solution has been changed to *hallitus* [*government*], which is semantically in line with the copyeditor's suggestion "state / government, ruling body, administration?" (LSCO 355).

Also in *Troilos ja Cressida*, the OED becomes a textual authority that leads to an agreement between the editors and in this way contributes to the translator's acceptance of the agreed-upon solution. Towards the end of Act 2, Scene 3, Nestor, Odysseus and Diomedes are praising Ajax and listing unwanted features that he is not burdened by, unlike proud Achilles who has not accepted the challenge to fight Hector. One of these unwanted features attributed to Achilles is "covetous of praise" (Shakespeare 2008d: 107). The translator's initial solution is *kiitoksen-kipeä* [*sorely in need of thanks*], which the copyeditor edits into *kehunkipeä* [*sorely in need of praise*]. The consultant agrees with the copyeditor's suggestion and gives a reference to the OED: "(OED emulous – 3: 'greedy of praise or power') kuin Akhilleus. Ja sitten O alkaa kehua..." ["like Achilles. And then O starts praising him..."]. The reference to *emulous* refers to Nestor's preceding comment about Ajax: "He is not emulous as Achilles is" (Shakespeare 2008d: 106), which the consultant links to *covetous of praise*. The final solution is according to the editorial suggestions. (AVTC 750).

However, most of the cases in which the copyeditor and consultant agree with each other take place under the authority of the source text in *Troilos ja Cressida*, as in Example 57 relating to the conversation dealt with above:

(57)

	Original Finnish text	Literal English translation
Translator's first draft:	Tässä on mies – mutta näin hänen läsnä ollessaan minä vaikenen	*Here is a man – but when he is present like this I fall silent*
Copyeditor's comment:	TÄSSÄ ON MIES – MUTTA HÄNEN ITSENSÄ KUULLEN MINÄ VAIKENEN (PROF.-MATTI: "HERE IS...SILENT" (ARDEN 225–6): EN TAVOITA AJATUSTA KUNNOLLA.)	*HERE IS A MAN – BUT WHEN HE IS LISTENING I FALL SILENT (PROF. MATTI: "HERE IS...SILENT" (ARDEN 225–6): I DO NOT GET THE IDEA PROPERLY.)*
Consultant's comment:	TÄSSÄHÄN ON KOKO AJAN KYSYMYS AIAAN PEHMITTÄMISESTÄ (JOTA EI PALJON TARVITA). TULKITSISIN TÄMÄN KOHDAN NIIN, ETTÄ ODYSSEUS SANOO, "EN HALUA KEHUA AIASTA HÄNEN ITSENSÄ KUULLEN". (AKHILLEUKSEN ON TÄMÄ KEHUMINEN PILANNUT. NESTOR TOTEAA, ETTÄ O VOI SEN KYLLÄ TEHDÄ)	*THIS IS ALL ABOUT SOFTENING AJAX (FOR WHICH THERE IS NOT MUCH NEED). I WOULD INTERPRET THIS PASSAGE SO THAT ODYSSEUS SAYS "I DO NOT WANT TO PRAISE AJAX WHEN HE IS LISTENING". (ACHILLES HAS BEEN SPOILED BY THIS PRAISING. NESTOR STATES THAT O CAN DO IT)*
Published version:	Tässä on mies – mutta hänen itsensä kuullen minä vaikenen (Viitanen 2009: 107)	*Here is a man – but when he is listening I fall silent*

(AVTC 747)

Here the copyeditor's comment relates to whether Ulysses refers to Ajax *being present* or *listening.* After presenting a suggestion for a translation solution, she refers to the Arden edition and actually "summons" the consultant by saying that the idea behind Ulysses' line remains unclear to her. The consultant, then, gives a longer account of the idea and how Ulysses' line relates to the context, and this personal interpretation seems to match quite well with what the copyeditor has suggested. As a result of this negotiation, the translator accepts the copyeditor's suggestion, which the final solution then follows precisely.

It can be stated, as an interim conclusion, that in all three plays the majority of the instances in which the consultant agrees with the copyeditor *result in a final solution in which the copyeditors' and consultant's comments or suggestions are visible, that is, which the translator negotiates by conforming to them*. The majority of these instances are governed by a source-oriented textual constraint (12 instances), although other constraints are represented as well (8 instances). However, the overall number of these instances is so low that the editors' agreement

does not result in major changes from the point of view of the plays as whole. This is a trend that should be studied by using a more extensive material.

6.3.2   Three opinions against each other: the consultant disagrees with the copyeditor

As the main interest in Section 6.3 is on *changes introduced to the first draft according to the comments*, attention will be paid only to instances in which all three comments are actually visible in the final solution (i.e. the strategies of *acceptance* and *modification according to the comment*). Here disagreement means that the consultant comments on the translator's solution under different authority, or constraint, than the copyeditor. Table 15 below shows how many of these disagreements are found in the material (44 instances), and how many of them lead to a final solution in which the opinions of all three agents are visible (11 instances). The first two columns on the right-hand side of the table show which two types of authorities are set against each other in the editors' comments.

Table 15.   Disagreement between the copyeditors and the consultant

The consultant disagrees with the copyeditor (total)			All three opinions are visible in the final solution		
			Textual vs. individually set[65]	*Textual vs. language-related*[66]	*Total*
Macbeth +trans / +play	*18*	➔	*4*	*1*	*5*
Troilos ja Cressida –trans / –play	*14*	➔	*3*	*0*	*3*
Coriolanus +trans / –play	*12*	➔	*3*	*0*	*3*

As Table 15 shows, negotiation that leads to change is, in this context, dominated by textual and individually set constraints. Language-related constraints are not

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[65]   I.e. the disagreement between the copyeditor and the consultant is based on textual and individual authorities.

[66]   I.e. the disagreement between the copyeditor and the consultant is based on textual and language-related authorities.

represented. Moreover, as the negotiation is here characterised by *disagreement* between the editors, the constraint set by the one editor is, naturally, always either textual or individual depending on the authority referred to by the other. Moreover, only a fraction of the instances where the editors disagree lead to a final solution in which all three opinions are visible. However, although the material contains only 11 of such cases, the majority of them can be defined as quite important.

Similarly to the previous Subsection (6.3.1) dealing with agreement between the editors, the themes or *leitmotifs* of the plays are emphasised also in the cases where the editors disagree. For example in *Macbeth*, the consultant's differing opinions that affect the translator's final solutions relate to the play's central themes, that is, blood and the use of clothing to represent power, as well as to some of the problems that ensue when a play originally meant to be performed on stage is presented in writing. For instance, *Macbeth*'s central theme of blood is reflected in Example 58 from the beginning of Act 1, Scene 2, where Duncan and his entourage are examining the aftermath of a battle:

(58)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Kuka tuo on? Haavoittunut sotilas.	*Who is that? A wounded soldier.*
Copyeditor's comment:	MIKÄ MIES TUOSSA MAKAA/TULEE VERISSÄÄN?	*WHAT MAN LIES/COMES THERE COVERED IN BLOOD?*
Consultant's comment:	HYVÄ JA TÄRKEÄ PARANNUS – VERI ON YKSI TÄMÄN NÄYTELMÄN PERUSTEEMOJA!	*GOOD AND IMPORTANT IMPROVEMENT – BLOOD IS ONE OF THE BASIC THEMES OF THIS PLAY!*
Published version:	Kuka tuossa makaa verissään? (Rossi 2004: 44)	*Who lies there covered in blood?*

(MRMA 6)

The translator's initial solution does not take Duncan's direct reference to *blood* in the source text's "What bloody man is that?" (Shakespeare 2008b: 96) into account but uses, instead, *haavoittunut* [*wounded*]. The copyeditor presents a solution of her own that does include *covered in blood* [*verissään*], which effectively means that the comment is made under the source text's authority. The consultant, although approving of the copyeditor's solution, goes on to stress that blood is one of the basic themes of the play. The comment, insinuating that the direct reference to *blood* should not be omitted under any circumstances, can be seen as

being made under the consultant's own individual authority. The input of the editors and, especially, the consultant's individual remark have affected the translator's decision so that the final solution does include a direct reference to *blood*.

The following Example 59 presents a similar situation in which the copyeditor's comment relates to the source text's authority and the consultant makes an individual remark. Here the negotiation relates to another central theme in *Macbeth*, power as clothing, which is brought to the fore in Act 1, Scene 7 consisting of a short dialogue between Macbeth and his wife. Macbeth is about to cancel the plan of murdering Duncan because Macbeth has been recently been appointed the Thane of Cawdor and is now considering if he should settle for "wearing" his power instead of "throwing it aside" by committing a murder:

(59)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Sen on annettava kimallella nyt, / kun se on kirkkaimmillaan.	*It must be allowed to sparkle now, / when it is at its brightest.*
Copyeditor's comment:	KUN SE ON KIRKKAIMMILLAAN, EI HEITETTÄVÄ SYRJÄÄN OIKOPÄÄTÄ (TMS) KIELIKUVA.	*WHEN IT IS AT ITS BRIGHTEST, NOT TO BE THROWN ASIDE RIGHT AWAY (OR SOMETHING TO THIS EFFECT) METAPHOR.*
Consultant's comment:	"EI RIISUTTAVA YLTÄ OIKOPÄÄTÄ?"	*"NOT TO BE TAKEN OFF RIGHT AWAY?"*
Published version:	Sen on annettava kimallella nyt, / kun se on kirkkaimmillaan, / eikä riisuttava yltä oikopäätä. (Rossi 2004: 65)	*It must be allowed to sparkle now, / when it is at its brightest, / and not be taken off right away.*

(MRMA 214)

In his initial solution, the translator has omitted the concluding reference to *throwing aside* in Macbeth's line "[...] and I have bought / Golden opinions from all sorts of people, / Which would be worn now in their newest gloss, / Not cast aside so soon." (Shakespeare 2008b: 119) in Act 1, Scene 7. The copyeditor suggests that this omitted reference be included and presents her own translation of it, however, allowing the translator and the consultant some leeway by stating *(tms) kielikuva* [*(or something to this effect) metaphor*]. The consultant presents his own translation of the concluding reference (*not to be taken off right away*) which directly relates to the theme of power as clothing in *Macbeth*. The consultant's solution is a convenient one, as it contains an implicit reference to *wearing* in the

form of *riisuttava* [*to be taken off*]; this reference is included in the source text but omitted in the translator's and the copyeditor's solutions. The translator's final solution follows the consultant's suggestion, thus including the important reference to power as clothing.

In addition to the central themes, the editors also disagree on such things as character relations and representing action on the stage in textual form. For example in *Macbeth*, the translator's initial rendition of Macduff's exclamation after finding Duncan murdered is, simply, *Aaa! Aaa! Aaa!* The copyeditor criticises the solution for its disregard of the source text's "O horror, horror, horror!" (Shakespeare 2008b: 134). The consultant points out that the solution might work on the stage if the actor would rudely bawl it out, but for a reader it may appear odd. He then presents his own solution *Kauheaa, kauheaa, kauheaa!* [*Horrible, horrible, horrible!*], which the translator's final solution modifies into *Kammottavaa! Kammottavaa! Kammottavaa!* [*Terrifying! Terrifying! Terrifying!*]. (MRMA 314.)

Also in *Macbeth*, the character relations become a point of disagreement between the editors when the initial translation of Ross greeting Macduff runs *Macduff! No, miten maailma makaa?* [*Macduff! Well, how lies the world?*]. The copyeditor criticises this solution, from an individual point of view, by saying it makes Ross look overly frivolous and pointing out that the relationship between Ross and Macduff should perhaps be more formal. The consultant takes part in this negotiation simply by citing a single word in the source text: *Sir*. The final solution takes the critique into account and adopts a more formal tone: *Kelpo ystävä Macduff! Miten ovat maailman asiat?* [*My good friend Macduff! How are matters in the world?*]. (MRMA 361.)

Similarly to *Macbeth* as illustrated above, the source text enters the negotiations through the consultant's agency also in *Coriolanus*. Example 60 from Act 2, Scene 1 below is very similar to the above discussion on *Macbeth* in that the copyeditor's individual comment is complemented with the consultant's concise comment expressing his disagreement with reference to the source text:

(60)

	Original Finnish text	Literal English translation
Translator's first draft:	Kalman musta henki on hänen kourassaan; / se nousee, putoaa; ja tuo kuolemaa.	*Death's black spirit is in the hollow of his hand; / it rises, falls; and brings death.*
Copyeditor's comment:	KALMAN MUSTA HENKI ON HÄNEN MIEKASSAAN; / SE OJENTUU JA HEILAHTAA; JA KYLVÄÄ KUOLEMAA. TAI ESIM. KALMAN KYLMÄ KOURA [?] POJAN MIEKKAKÄTTÄ, SE OJENTUU JA HEILAHTAA; JA RUUMIITA VAIN JÄTTÄÄ. (OK, LIIKAA ALKUSOINTUA, MUTTA TAVOITTELIN DEATH-DARK SOINTUA…)	*DEATH'S BLACK SPIRIT IS IN HIS SWORD; / IT STRAIGHTENS AND SWINGS; AND SOWS DEATH.* *OR* *E.G. THE COLD HOLLOW OF THE HAND OF DEATH [?] THE SON'S SWORD-ARM, / IT EXTENDS AND SWINGS; AND LEAVES BEHIND NOTHING BUT BODIES. (OK, TOO MUCH ALLITERATION, BUT I WAS AFTER THE DEATH-DARK HARMONY…)*
Consultant's comment:	POJAN?	*SON'S?*
Published version:	Kalman musta henki on hänen kädessään; / se nousee, putoaa; ja vainajia jää. (Sipari 2008: 93)	*Death's black spirit is in his hand; / it rises, falls, and deceased remain.*

(LSCO 372)

Here the copyeditor presents two translation solutions of her own without point-ing out what exactly is wrong with the translator's initial solution. The second solution contains a note that it made an attempt to emulate the alliteration present in the source text, but that the solution contains too much of it. More importantly, however, the copyeditor's second solution contains a reference to *the son's sword-arm*, which the consultant seems to criticise with the simple comment *pojan?* [*son's?*]. This comment actually refers to the source text, in which there is no reference to *son*, even though the line characterises Coriolanus and is spoken by his mother, Volumnia (Shakespeare 2008a: 213–214). The final solution in-corporates elements from the initial solution as well as from both of the copyed-itor's solutions and does not contain a reference to *son* as instructed by the con-sultant.

Finally, in a very limited number of cases, the consultant's extensive knowledge of Shakespeare's language enters the negotiations as a visible authority. For in-stance in Example 61 from *Troilos ja Cressida* (Act 1, Scene 3), the translator's

initial solution uses a seemingly modern term *hierarkia* [*hierarchy*] in the context of Odysseus' long line:

(61)

	Original Finnish text	**Literal English translation**
Translator's first draft:	Kun järkkyy hierarkia	*When the hierarchy shakes*
Copyeditor's comment:	KUN SÄRKYY ARVOJÄRJESTYS	*WHEN THE ORDER OF PRECEDENCE BREAKS*
Consultant's comment:	SHAKESP. EI KÄYTTÄNYT SANAA HIERARCHY – HALUAISIN VÄLTTÄÄ SITÄ.	*SHAKESP. DID NOT USE THE WORD HIERARCHY – I WOULD LIKE TO AVOID IT.*
Published version:	Kun särkyy arvojärjestys (Viitanen 2009: 65)	*When the order of precedence breaks*

(AVTC 264)

The copyeditor suggests that *hierarkia* be replaced with a more explicit *arvojärjestys* [*the order of precedence*]. This may be due to the fact that the source text passage "O, when degree is shaked […]" (Shakespeare 2008d: 72) does not contain *hierarchy* but *degree*. It could also be that the copyeditor would like to convey the idea of the modern-sounding term *hierarchy* in a more "timeless" form. The consultant, however, makes a personal comment – most likely based on his personal expertise – that Shakespeare did not use the word *hierarchy*, and it should therefore be avoided also in the translation. There is no explicit disagreement between the editors, but their comments relate to different authorities (textual vs. individual). The translator's final solution uses *arvojärjestys* suggested by the copyeditor and confirmed by the consultant's individual authority.

All in all, the instances in which the final solution actually combines the input of all three agents (31 instances) are rare in relation to the number of situations where the copyeditor and the consultant both comment on the same initial translation solution (70 instances) and, especially, in relation to the total number of editorial comments in the material (2271). This shows that the *changes* to the initial draft derive, to a great extent, from the negotiations between the translators and the copyeditors (through conforming to or challenging the constraints as discussed in Sections 6.1 and 6.2). The consultant is, therefore, not present in the majority of the cases. This is not to say, however, that the role of the consultant is insignificant from the point of view of change; as demonstrated by the examples in Section 6.3, many of the consultant's interventions – both agreements and disagreements – have to do with the central themes of the plays or their dramaturgi-

cal aspects, such as character development or Shakespeare's use of language. These are all features that cannot be so easily interpreted in terms of the categories of textual, linguistic and individual authorities. There are more instances in which the editors disagree (44 instances) than those in which they agree (26 instances). However, this disagreement results in fewer final solutions in which the voices of all three agents are visible (11 instances) than is the case when the editors agree (20 instances). This suggests that agreement between the editors gives them more power in the negotiations.

6.4 Summary

Chapter 6 has examined how the translators *conform to* and *challenge* the textual, language-related and individually set constraints placed by the copyeditors. It has also taken the consultant's role (which is minor in terms of the number of interventions) into account by examining how his *agreement* and *disagreement* with the copyeditor affected the negotiation of the final solutions. I shall now summarise the central micro-level findings. When I state in the following that a *link* can be established between the findings and the variables of the study, I do not suggest that there is a correlation or a causal relationship that has been demonstrated through statistical analysis. This study does not involve statistics, and therefore no actual calculations of correlations are involved. The links I refer to are merely *trends* that have been brought to the fore by the qualitative method of analysis employed in the present study.

With regard to *conforming to textual constraints*, the differences between the plays could not be linked very concretely to either of the two variables (*translator's status* and *play's status*). The main finding was that *Coriolanus* differed from all other plays in that textual constraints were conformed to almost twice as often as in the other plays. This difference could be explained by the non-canonised position and the resulting weak translation tradition of the play, which possibly gives textual constraints (body text and editorial notes of the Oxford edition) more power over an established translator (Sipari).

Conversely, *conforming to language-related constraints* was closely linked to the variable of the translator's status. The established translators were more prone to conform to constraints related to the categories of *grammar and logic* and *style*, and the non-established translators to *grammar and logic* and *rhythm*. These perceived differences might be explained by the translators' different habituses. The established translators (Rossi and Sipari) do not conform to constraints relating to rhythm, and this could be argued to derive from their experience of writing for the

stage which has led them to develop their own personal sense of rhythm. This sense of rhythm can be seen to form an integral part of their professional habitus. The non-established translators (Mikkola and Viitanen), on the other hand, conform to language-related constraints considerably less often overall. Also, they tend to conform to constraints relating *grammar and logic* and *rhythm*. This suggests that the use of language as such is not an "area of negotiation" in their case to begin with, and that their habitus might make them more "subservient" to what the publisher expects from them already when they are writing the initial draft.

Conforming to individually set constraints was – very interestingly – linked to the individual editors instead of either of the two variables of the study (*translator's status* and *play's status*). In *Macbeth* (a canonised play translated by an established translator) and *Troilos ja Cressida* (a non-canonised play translated by a non-established translator), the translators typically conform to the copyeditor's (Martin) comments that set out to amend and "sharpen" the ideas behind the translators' initial solutions. In *Coriolanus* (a non-canonised play translated by an established translator) and *Romeo ja Julia* (a canonised play translated by a non-established translator), the translators typically conform to the copyeditor's (Koivisto-Alanko) points on single words and their significance in a larger context.

Unlike conforming to textual constraints, *challenging textual constraints* could be linked to the variable of the translator's status, although still not very strongly. As can be seen from Examples 42–45, challenging usually relates to comments that point out a detail in the source text that the translator has, in the copyeditor's opinion, overlooked. Also the *challenging of language-related constraints* could be linked to the variable of the translator's status although, again, not very strongly. It was discovered that Matti Rossi (an established translator) in particular challenges constraints relating to style, while non-established translators tend to challenge constraints relating to rhythm. Although the trend is not a strong one, it is interesting to note that constraints relating to style are *also* challenged by the established translators, not *only* conformed to. *Challenging individually set constraints* is set apart from the two previous categories in that the findings cannot be, again, linked to either of the two variables of the study. Instead, the challenging of individually set constraints takes place very similarly to the way in which the translators *conformed* to them in that the findings seem to relate to the individual copyeditors and their more and less prolific ways of commenting on the drafts.

The final section entitled "Conference of opinions" explored the consultant's significance in the negotiation of the final solutions. The consultant's contribution was looked at from two points of view: *agreement* and *disagreement* with the

copyeditor. As the emphasis was on the *visibility* of the consultant's contribution in the final solutions, the focus was on the translators' negotiation strategies of *acceptance* and *modification according to the comment*, both of which allow the editorial contributions to become visible in the final solutions.

The consultant's agreement with the copyeditor was found to be governed by source-oriented textual authorities. The majority of the instances in which the consultant agrees with the copyeditor lead to a final solution in which both the editors' comments or suggestions are visible (i.e. solutions which the translator negotiates by conforming to the comments or suggestions). Therefore it seems that the consultant's *signalling* of his agreement with the copyeditor is elemental to the translator's conformation to the editorial comments. From this perspective the consultant exercises a significant influence on the editing process. This finding also presents a question about the consultant's agency: had the consultant *signalled* his agreement (he might agree on everything but not signal it with a comment) with the copyeditor more often, would this have caused the translators to negotiate the final solutions differently, that is, by conforming to the editors' suggestions more often and, in the process, emphasising the importance of the consultant and his authority?

In the cases where there was a disagreement between the copyeditors and the consultant (i.e. their comments relied on different authorities), the consultant's *individual* opinions about the plays and, therefore, also his expertise were emphasised. This manifested itself as comments that affected namely the way in which the central themes, character relations and Shakespeare's use of language were taken into account by the translators in their final solutions. Although there were not very many of these cases, nearly all of them could be considered as having exercised important influence on the negotiation of the final translation solutions.

7   CONCLUSIONS

This thesis examined empirically under what kinds of authorities literary translations are produced by focusing on the editing process of the contemporary Finnish Shakespeare translation. Contrary to previous, similarly oriented studies (Buzelin 2006; Buzelin 2007; Bogic 2010), which also employed translation manuscripts as material, the present study focused expressly on editorial commentary contained in translation manuscripts and its significance in the production process (similarly to Mäntynen 2012). Also in contrast to the previous studies (especially Bogic 2010), which concentrated on one-way communication from the publisher to the translator, the inclusion of editorial commentary also enabled the present study to examine the editing process as *negotiation* (again, similarly to Mäntynen 2012). In this context, negotiation implies co-operation, that is, a two-way process during which the translators' initial drafts, as well as the editors' suggestions on them, are contested by the agents taking part in the editing process.

Very importantly, the process of negotiation was seen as being subject to various kinds of power relations between the agents, and it was related to the Bourdeusian idea of power struggle which draws the attention to the tension that is present within the publishing industry and between the individuals located within the industry. In other words, negotiation was seen as a seminal means of *resolving* the power struggle. The negotiation process was also assumed to be affected by the position of the play in the surrounding literary/theatrical system. Therefore it was examined how the position or status of the translator (established vs. non-established Finnish Shakespeare translators) and the position or the status of the play (canonised vs. non-canonised plays) affects the negotiation (i.e. the editing process) and its outcome (i.e. the published translation).

The study proceeded in three stages. The first two concentrated on the individual agency of the translators and editors, defining and categorising their negotiation strategies. The third stage focused on examining which of the agents' strategies were the most important from the perspective of the kind of negotiation that introduced *changes* to the translators' initial solutions. This stage was conducted on both the macro-level (uncontextualised quantitative analysis) and micro-level (contextualised qualitative analysis). Overall, the analysis was conducted under a theoretical framework drawing on Descriptive Translation Studies and applications of systems theory (Lefevere 1992b) as well as sociological theories applied within Translation Studies (the concept of habitus).

At this point the study's research questions (see Table 1 in Section 1.2) can be answered. This will be done in what follows by first assessing the four subquestions and then the main research question.

The first stage of research concentrated on the agency of the copyeditors and the consultant, and the related Subquestion 1 concerned the kinds of negotiation strategies that were generally employed by them. The editors' strategies were suggested to be based on normative expectations that the editors have of the translator's draft. When the draft goes against an editor's normative expectation, the editor passes a sanction to the translator which is documented as an editorial comment in the manuscript. The editorial comments usually refer to an authority which functions as grounds for passing the sanction and may also present an example for the translators to follow. These authorities were discovered to consist of two main types: textual models (source- and target-oriented) and individuals (individual-based and language-related). The categorisation of the editors' negotiation strategies was constructed upon these two main groups.

The second stage of research dealt with the agency of the translators. Subquestion 2, associated with the second stage, related to what kinds of negotiation strategies were generally employed by the translators. These strategies were approached in terms of the translator's habitus which was seen to guide the translator's way of responding to the editorial comments and, more importantly, give the responses consistency. By comparing the draft, the editorial commentary, and the published translation, the strategies were categorised into four types according to the way the translator had responded to the editorial comment: *acceptance, modification according to the comment, independent modification* and *rejection*. Clear differences were found between the established and non-established translators: the latter employed the strategy of acceptance significantly more often than the former, thus suggesting a connection between the subservient habitus (cf. Simeoni 1998) of a non-established Shakespeare translator and the way in which they negotiate within the editing process.

The third stage of research contrasted the discovered negotiation strategies of the editors and the translators with each other. The related Subquestion 3a asked what kind of interplay of negotiation strategies takes place on the macro-level in each play. This subquestion was assessed by mapping the central negotiation strategies of the editors and the translators onto each other. The central (i.e. most often used) strategies of the editors were references to the authority of the source texts, the use of the Finnish language, and the individual authority of the editors themselves. A new categorisation was formed out of these three most important strategies (language-related authorities were distinguished from individual ones at this

stage) and they were taken under closer examination in Chapter 6. Furthermore, as the consultant's agency did not appear to be significant on the macro-level, his significance would not be assessed until the final part of the micro-level analysis.

The translators' four negotiation strategies, in turn, could be divided into two groups: actual negotiation that introduced changes to the translator's initial suggestion and/or the editor's comment on it (*modification according to the comment* and *independent modification*) and non-negotiation that led to the selection of the translator's initial suggestion or the editor's suggestion (*acceptance* and *rejection*). As the interest was on textual changes that result from negotiation, the strategies of *modification according to the comment* and *independent modification* were taken under closer examination in Chapter 6.

Subquestion 3b, also related to the third stage, dealt with the question of what kind of interplay of negotiation strategies takes place on the micro-level. The micro-level analysis interpreted the negotiations between the agents by paying close attention to the textual context in which the negotiation took place. Here the three most important negotiation strategies of the editors were dealt with as *constraints* as defined by Lefevere (1992b: 9), and they were termed *textual*, *language-related* and *individually set* constraints. Similarly in the light of Lefevere (Ibid.), the translators' central negotiation strategies leading to textual change, that is, *modification according to the comment* and *independent modification*, were defined as *conforming to the constraints* and *challenging the constraints*.

It was discovered that negotiation, when examined on the micro-level, could in most cases be linked to the variable of the translator's status, although there were interesting exceptions as well. The translator's status most strongly relates to *conforming to language-related constraints*. In other words, the use of language seems to constitute a major "area of negotiation" in the established translators' case, but it can be argued that their experience drives them to negotiate the language-related constraints in such a way that they avoid conforming to those relating to *rhythm*, an aspect of their way of using the Finnish language that may lie at the heart of their habitus. Conversely, the fact that the non-established translators conform to language-related constraints less often, with the emphasis on grammar, signals that the use of language is not a major "area of negotiation" in their case. Their habitus might, therefore, make them more "subservient" to what the publisher expects from them already when writing the initial draft.

The most interesting exceptions to the general habitus-related pattern could be found in the categories of *conforming to textual constraints* and *conforming to* and *challenging individual constraints*. Conforming to textual constraints seemed

to loosely relate to the variable of the play's status; this was very evident in *Coriolanus,* which differed from all other plays in that textual constraints were conformed to almost twice as often as in the other plays. A possible explanation for this finding would be that the non-canonised position and the weak translation tradition of the play afford source-oriented textual constraints more power over an established translator. Moreover, the categories of *conforming to* and *challenging individual constraints* were both linked to the *copyeditors' agency* rather than to the main variables of the study. This finding is not surprising, given that the two copyeditors had their own distinct ways of reading and commenting on the drafts, but it nevertheless highlights the range of the individual constraints and the varied nature of the negotiation that relates to them.

The final part of the micro-level analysis, entitled "Conference of opinions", focused on the consultant's agency by assessing how agreement and disagreement between him and the copyeditors affected the negotiation of the final solutions. Whereas agreement between the consultant and the copyeditors was governed by source-oriented textual authorities, disagreement could not so easily be characterised in terms of textual or language-related authorities. Instead, the consultant's *individual* opinions about the plays were emphasised. Furthermore, the findings suggested that the consultant's signalling of his agreement with the copyeditors might have had a decisive effect on the negotiations and their outcomes, thus emphasising the role of expertise within an editing process.

Thus, the main research question can be answered in the light of the four subquestions as follows:

1. The **play's status** (canonised vs. non-canonised) does not have a significant effect on the negotiation and it does not relate to any kind of a trend. The only piece of evidence suggesting otherwise was provided by the way in which the translators *conformed to textual constraints*. Conforming to textual constraints was loosely linked to the status of the play in that in one of the non-canonised plays, *Coriolanus*, textual constraints were conformed to almost twice as often as in the other plays. This does not, however, provide enough evidence to regard the play's status as a significant variable in the present study.

2. The **translator's status** (established vs. non-established) has, in turn, a decisive effect on the negotiation. Challenging and conforming to the textual, language-related and individually set constraints can in many, if not most cases be explained in terms of this variable. The variable manifests itself primarily as the established translators' strong tendency to favour

negotiation strategies that emphasise their own voice in the final solutions. Also, the variable also relates to the editors agency in that they comment on the established translators' work differently than that of the non-established ones. The editors, therefore, seem to rely less on their own individual authority when they are negotiating with established translators.

Before drawing the final conclusions, it is necessary to discuss the **reservations** that the primary material gives rise to. Most importantly, the selection of material is very concise for this type of comparative study. Bringing forth the differences between different editors and translators effectively and in an unbiased manner would require a considerably larger body of material (more than four plays) and larger sample sizes (entire plays as opposed to first two acts). It has to be kept in mind that this is a case study that cannot serve as a basis for broad generalisations; it is only indicative of possible trends. In order to generalise, at least a single case study with more extensive material or, ideally, a series of case studies employing more varied material would be required. The representativeness of the material and the conclusions drawn from it is further and more seriously called into question by the modest sizes of the categories included in the micro-level discussion. However, this is an inevitable consequence of the research design.

It is also important to realise that even though the present study has focused on getting away from the translator-centred way of looking at translations and their production processes, the contemporary Finnish Shakespeare translations are, in the end, products of the translator's agency which has been merely *conditioned* by the editors' agency. This is because the translators have had the "final word". However, this feature is, at the same time, perhaps the most interesting one because it puts the emphasis on the translators' habituses (i.e. their personal ways of dealing with the norms that are enforced during the editing process) and makes them accessible for systematic study and comparison. This has extensive repercussions on the answer to the main research question as well as on the main conclusions, both of which will be discussed in the following.

The main focus of this study has been agency of editors in the context of the production of literary translations which has received relatively little attention within Translation Studies. As for the agency of the editors, it has been demonstrated in this study that they are far from being mere proofreaders or language checkers and influence the translation in the making very comprehensively. In the context of the contemporary Finnish Shakespeare translation project, the editors' agency most significantly draws on the source texts, language use and, most interestingly, on the editors' individual opinions and even their "vision". Therefore, the agency

of editors deserves to be studied more comprehensively and in various different contexts, and they should be viewed as co-authors and co-translators.

However, even though this study initially focused on the agency of the editors in order to shed light on this under-represented area, the main conclusions actually relate to the agency of the translators within the editing process. This could be anticipated to some extent because the translators have had control over the final solutions and, therefore, have also had the freedom to decide how to deal with editorial interventions. Still, the extent to which the translators' status actually seems to condition the way they negotiate the final solutions was surprising. Therefore the translator's status emerges as the central variable of this study, and most findings and conclusions directly relate to it. The other variable of the study, the play's status, does not seem be as important. Indeed, the emphasis on the translators somewhat conflicts with the original focus on the editors, and I am aware that the emphasis could be interpreted as a mere replacement of the Romatic image of the translator – that this thesis set out to criticise – with another kind of Romantic image of translatorship.

Generally, the translator's status governs the *editors' agency* in such a way that they comment on the work of the non-established translators based on their own individual authority more often than on the work of the established translators. This suggests that the editors may feel more confident to rely on their own authority when they are negotiating with non-established translators of Shakespeare. Conversely, the play's status does not seem to have a clear effect on the editors' negotiation strategies when examined on the macro-level. When the attention is, in turn, drawn to the *translators' agency*, it becomes evident that the translator's status strongly conditions the way in which his or her own voice (i.e. his or her own original solutions) is represented in the final solutions that have been negotiated with the publisher. The voice of the established translators is emphasised regardless of the play's status as canonised or non-canonised.

In the light of these conclusions and paying attention to the *entire* study – and, particularly, to how the strategies emphasising the translator's voice relate to the strategies emphasising the editors' voice in Table 8 in Section 5.2 – an explanatory (causal) hypothesis can be formulated to be tested in future studies of similar and dissimilar material:

> *The more established the translator is within the literary/theatrical system, the less fragmented his or her authorship will become during the negotiations with the publisher.*

In the context of this study, the literary/theatrical system is the Finnish one, a hybrid system which encompasses both original and translated literature, for both stage and page. The less fragmented authorship means that an established translator's own voice is better heard and his or her own idiosyncrasies are better represented in the translation when compared to a non-established translator in the same situation. This conclusion can be drawn on the basis of the macro-level analysis that takes the strategies of both *negotiation* and *non-negotiation* into account (see Tables 7 and 8 in Section 5.2) even though the micro-level findings seem to contest and problematise the macro-level findings to some extent. The authorship's fragmentation is seen to take place between the translator's first draft (representing the translator's own voice) and the published translation (including the negotiated solutions). In other words, the established translator's translation would be governed by his or her *own authority* to a greater extent than a non-established translator's translation.

The suggested hypothesis, of course, postulates that the translator is given an opportunity to negotiate; it has to be kept in mind that this is not always the case. Also, the hypothesis must be regarded as a "weak" or "cautious" one, as such an assumption may sound self-evident and can easily be made even without any research. However, the hypothesis suggested here is based on empirical research, and it would be very interesting if this hypothesis were to be assessed in future empirical studies by, for example, problematising the translator's status itself as a variable or by challenging the very notion of what it means to be "established". Furthermore, if a sociological theoretical approach (such as ANT) were acquired to assess the hypothesis instead of one that mixes systemic and sociological approaches, it would be interesting to define the translator's status more concretely in Bourdieu's terms as relating to a particular *field*, which in this case would be the specific field of Finnish Shakespeare translation.

As the findings and conclusions of the present study strongly relate to and emphasise the importance of the translators' position and agency, they relate to a number of recent studies and their conclusions. For example, Paloposki (2009: 206) emphasises that translators' agency is *individual* and "[...] at least to some extent dependent on the credibility of the person in question", a finding that closely relates to the discussion of the significance of translatorial habitus and the translator's experience in this study. Similarly, one of the main findings in Lindqvist's (2002) study was that the translator's habitus and status as a "high prestige translator" guides his or her choices of translation strategies so strongly that, when working with a text regarded as a "low prestige" one, the choices of strategies derived from the field of "high prestige" literature and eventually led to a situa-

tion in which the publisher rejected the translation because it was not in accordance with what was expected.

Moreover, the findings can also be read in the light of Sela-Sheffy's (2005: 18–19) discussion of the habitus of (Israeli) literary translators who, when compared to "ordinary" (non-literary) translators, did not seem to acknowledge the significance of editors and publishers in the production of translations to the same degree. This would suggest that the habitus of these literary translators (e.g. "non-conventional" individuals who often have strong emotional bonds with their work) would, perhaps, render the way they act in the course of the editing process more resistant to the editorial comments than "ordinary" translators. This, to a certain extent, resembles the present study's findings on the differences between established and non-established translators of Shakespeare.

The findings and conclusions of this study present many possibilities for future research of similar subjects. While the interplay of translators and editors was here studied purely by using the method of tracing the remnants of their *textual* interaction, it is important that future studies also employ interviews with the participants of the editing process as a central method. Furthermore, as discussed in Chapter 4, ANT makes a suitable theoretical framework for analysing this kind of material, and a theoretical background drawing from both Latour's ANT and Bourdieu's sociology, as discussed by, among others, Buzelin (2005) and Abdallah (2014), could be beneficial. Conceptually, it would be important to broaden the content of the concept of strategy used within Translation Studies to include also the editing process. This study made an attempt to do this by modifying the concept of translation strategy into negotiation strategy which applied to both the editors and the translators. All in all, the agents taking part in the editing process should be approached as equally important, and, therefore, the strategies they employ should be seen as equally important as well.

This thesis started by highlighting the source text and the translator as authorities that seem to have persisted in the face of various turns in Translation Studies. It set out to explore, by conducting a case study on contemporary Finnish Shakespeare translation, which kinds of authorities the editing process is actually conducted under. The outcome of the study shows that despite the presence of various textual and individual as well as source-oriented and target-oriented authorities, the authority of the source text and the translator still seem to be the most influential ones in the editing process, especially when the the focus is on the kind of negotiation that introduces actual changes to the translators' initial drafts.

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