

APRESENTAÇÃO

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Little theoretical attention has been paid to the subject of Retranslation and Adaptation. In *Routledge Encyclopedia of Translation Studies* there is no section on Retranslation. Adaptation fares a little better, and the section on “Adaptation”, written by George Bastin mentions a number of key elements associated with adaptation: it is often associated with the *belles infidèles* concept of translation; it is particularly common in theatre translation; adaptations are often made in order to prevent a communication breakdown, being linked to the *skopos*, the purpose; and the study of adaptations look beyond linguistic transfer and will throw light on the translator as mediator (Bastin, 1998: 5-8). These concepts are developed by a number of contributors to this volume.

Two key statements on retranslation are Yves Gambier’s formulation (1994, p. 414): “[...] une première traduction a toujours tendance à être plutôt assimilatrice, à réduire l’altérité au nom d’impératifs culturels, éditoriaux [...] La retraduction dans ces conditions consisterait en un retour au texte-source” { “[...] a first translation always tends to be more assimilating, tends to reduce the otherness in the name of cultural or editorial requirements [...] The retranslation, in this perspective, would mark a return to the source-text” } and that of Antoine Berman, who distinguishes “deux espaces (et deux temps) de traduction: celui des premières

traductions, et celui des retraductions” [“two spaces (and two times) of translation : that of the first translations, and that of the retranlations”] (Berman, 1985: 116). After the work has been introduced into the foreign culture, Retranlations will attempt to get much closer to the source text. Another concept that Berman mentions is the aging process of translations, resulting in the need for Retranlations : “toute traduction est appelée à vieillir, et c’est le destin de toutes les traductions des “classiques” de la littérature universelle que d’être tôt ou tard retraduites” [“all translations will age, and it is the fate of all translations of the “classics” that they will sooner or later be retranslated”] (Berman, 1985: 281). However, certain retranlations achieve a canonical status, and are seen in themselves as great literature. Clara Foz, following Berman, lists them: «*La Vulgate* de Saint Jérôme, la *Bible* de Luther, l’*Authorized Version* sont de grandes traductions. Mais aussi le Plutarque d’Amyot, *les Mille et Une Nuits* de Galland, le Shakespeare de Schlegel, l’*Antigone* de Hölderlin, le *Don Quichotte* de Tieck, le *Paradis Perdu* de Milton par Chateaubriand, le Poe de Baudelaire, le Baudelaire de Stefan George » (Berman, 1990 :2). According to Berman, these translations will not get old. Meschonnic qualifies this: (1999: 22), «Les belles traductions vieillissent, comme les œuvres, au sens où elles continuent à être actives, à être lues. Même après que l’état de la langue où elles ont été écrites a vieilli».

The papers in this volume show that Berman’s first statement is something of a simplification. Later translations do supplement the initial translation, but rather than each translation building on the previous one, attempting to add another brick to complete the complex mosaic of understanding the original, there will be a back and forth movement. The first translation of a work may not necessarily be facilitating. For example, in “Retranlations in the Age of Digital Reproduction”, Kaisa Koskinen and Outi Paloposki, describe the first Finnish translation of *The Vicar of Wakefield* as being very close to the original.

They also describe the profusion of the different versions of *The Thousand and One Nights* in Finnish. The real, the original *Thousand and One Nights* is elusive: it does not exist in a one-and-only true version. There are different layers, different oral and written versions, different manuscripts, and the true nature of the tales cannot be captured in any one of these. Instead, it exists in the different functions assigned to the tales throughout time, with the different versions supplementing each other: the scholarly, the erotic, the romantic, the violent and the tame.

The most translated text in the world is undoubtedly the *Bible*, which has been translated thousands of times. In “Retraduire la *Bible: Qohélet*”, Inês Oseki-Dépré examines three French retranslations of the Book of Ecclesiastes in the 20th century and the Brazilian translation of Haroldo de Campos. Her analysis develops the notions of parallels and translation horizon from the point of view of retranslations.

Two very different retranslations, which may be seen to supplement each other, can be seen in Clara Foz’ “(Re)traduction(s), (Re)présentation(s) : première et dernière sortie du *Quijote* en français”, which describes two recent translations of *Don Quijote* into French: Aline Schulman’s 1999 historicizing translation, in which she cut out all words which entered French after 1650, and the 2001 team translation, under the supervision of Jean Cavavaggio, which produced an academic edition with copious notes.

Koskinen and Paloposki look at the commercial reasons behind retranslation. They extend John Milton’s concept of “Factory Translation”, in which he examined the translations, many of which were retranslations, of a Brazilian book club, the Clube do Livro, which published monthly issues between 1943 and 1979 (Milton 2001). He stressed the assembly line and commercial elements of such production. Nowadays translation tools will help the commercial translator who is translating a document which is similar to one that has been translated before, and Koskinen and Paloposki emphasize the European Union as an organization where

one can find the characteristics of Milton's "Factory Translation", which is "anonymous, collective, standardized and cost-effective". Another of the factors he mentions is recycling, and publishers, as Koskinen and Palposki show, will often republish a translation which has been printed before, and may be updated, usually just at a superficial level, for the new volume. Nowadays, digitalization makes it much easier to republish an already existing translation. This is the norm common in the larger publishing houses, which are run in order to make a profit, and of course, recycling an older translation will be cheaper. However, a new translation may also be a commercial strategy as it will attract more publicity. It is a new, fresh product, supposedly "closer to the original" and "more accurate" than all previous translations.

Another reason for retranslation is the desire for personal emulation. Clara Foz mentions the reason behind Burton Raffael's 1993 translation into English of *Don Quijote* was that he simply believed that he could translate the Spanish masterpiece better than his predecessors. This was an important feature of 19th and early 20th century translations from the Chinese, as seen in James St André's "Retranslation as Argument: Canon Formation, Professionalization, and International Rivalry in 19th Century Sinological Translation". Rather than translating a variety of different original works, European translators made translations of the same works, often to outdo their predecessors. In this particular context, dealing with the very different language of Chinese, translations into the different European languages were often seen as one, and, with the dearth of sinologists, relay translations from one European to another were common. Translators from different European countries also worked against each other; British sinologists, with an interest in Sanskrit culture, and who generally translated more practical texts such as fiction, legal codes and accounts of current events, and French translators, who had translated classical Chinese texts, would openly criticize each others' translations in notes and prefaces.

The importance of the paratext to give a very different initial impression of the original work is emphasized by Marta Marín Dominé in “At First Sight: Paratextual Elements in the English Translations of *La Plaça del Diamant*”. The title, cover illustrations and blurbs in the first translation, the retranslation, and the reprinting of this translation gave very the potential reader very different impressions: whether the novel was about an independent Catalan woman, Catalan society before, during and after the Spanish Civil War, the characteristics of Spanish or Mediterranean women, or a story centred around love.

Sirkku Aaltonen’s “Retranslation in the Finnish theatre” describes retranslation as an essential element of the theatre, where different productions of the same plays, adaptations, and different performances of the same production, automatically result in multiple readings. And the audience will behave differently in every performance. Two similar performances may be read, enjoyed, appreciated in completely different ways. And the actual performance is impossible for the researcher to capture; a video recording will only give a taste. In Brazil, as in many other theatre centres, directors like to make their own translations, or get someone from the company to make an initial version. These performed texts are then often difficult to find; few are printed; although some thoughtful directors may make them available to researchers, the majority don’t. And we know of no director who has made their translation available on the Internet.

Aaltonen’s image of three discs will help us understand this phenomenon: the largest one is the least precise translation, which may be a printed text to introduce a play to a foreign culture, and whose life span is long. This translation has no link to any specific performance, but may be reworked for a performance, sometimes by a well-known writer in the target culture, which may be a ploy to attract audiences. In the second category, found particularly in Aaltonen’s study of Finnish plays which have been translated into English, the translator leaves the director with certain choices and

alternatives in key sections. The translator will thus avoid the metonymic choice of the final text, leaving this choice to the director. These translations are usually made for productions. The third type is a retranslation for a specific production, in a certain place and at a certain time. Such texts will initially be received orally by the actors, and may be published at a later stage.

In “Traduction(s) et retraduction(s) portugaises de *L’École des Femmes* de Molière”, Christine Zurbach examines the history of translations of Molière’s play in Portugal. Like Aaltonen, she shows that many of the versions have been made with specific performances in mind. Zurbach also demonstrates that a study of retranslations is an excellent way of examining the history of theatre in a country such as Portugal.

The relationship between translation and adaptation is another question raised by the studies. Descriptive Translation Studies, particularly the work of André Lefevere, have taken away much of the stigma of examining “lower” genres of translation such as the translation of works of mass fiction, e.g., romance and detective fiction, comics, and pop songs. And the boundaries between a translation and an adaptation are not fixed. In “Translation and Adaptation: differences, intercrossings and conflicts in Ana Maria Machado’s translation of *Alice in Wonderland* by Lewis Carroll”, Lauro Amorim uses this point in his examination of three translations into Brazilian Portuguese of Carroll’s *Alice in Wonderland*. Amorim directs his argument more to the discursive space of each of the translations. For Sebastião Uchoa Leite, whose work is linked to that of the Campos brothers, Haroldo and Augusto de Campos, *Alice* should not be considered children’s literature. By contrast, Brazilian writer of children’s literature, Ana Maria Machado, adapts the universe of *Alice* to a Brazilian audience, and the illustrations are similar to those which illustrate *literatura do cordel*, folk ballads from the Northeast of Brazil. And although Nicolau Sevcenko writes for a series for young teenagers and his “translation” is called an “adaptation” on the cover, he makes little

attempt to condescend to the younger reader. According to Amorim, the adapter will take on a different discursive role, and will be present to a much greater extent. But the definitions are very fluid. Despite adapting *Alice* to Brazilian reality, Machado herself does not consider her work an adaptation, which, in her postface, is linked to “abridgement”. Another point Amorim raises is that the adaptation may often lead us to the original, but which original? The source text, or the complete translation? And adaptations are made from both.

This discursive presence of the translator/adapter is very clear in the adaptations by the Brazilian author, translator and publisher, Monteiro Lobato, which, as described in John Milton’s article, “The Political Translations of Monteiro Lobato”, show the way in which Lobato uses the technique of retelling in order to facilitate insertions of his opinions on education, politics and economics into adaptations for children of works such as *Peter Pan* and *Don Quixote*. Lobato’s translations of *Peter Pan* were even proscribed by the São Paulo state government!

Today adaptations for children are generally much more liberal in terms of mentioning bodily functions. The recently published *Difusão Cultural do Livro Viagens de Gulliver [Gulliver’s Travels]* (Swift 2003) even contains an illustration of Gulliver urinating on the palace. However, they may be much more sensitive in other ways. The *Melhoramentos* adaptation of *Oliver Twist* alters Dickens epithet for Fagin “the Jew”, to the much less racially loaded “o Velho” [“the old man”] (Dickens: n.d.).

Marie-Hélène Torres’ study, « Panorama du marché éditorial français : les traductions, retraductions, rééditions et adaptations françaises de la littérature brésilienne », based on Anthony Pym’s method of translation analysis show the diachronic distribution and frequency of translated Brazilian literature into French of first translations, retranlations and reprints, concentrating on two different translations into French of 19th century Brazilian José de Alencar’s *O Guarani*. Torres’ analysis rests on the « degré

d'adaptation, soit sur le degré d'anthropophagie traductionnelle du traducteur », the extent to which the translator has adapted the original to his or her own culture, and/or, adapted the work to a different genre. Thus, Machado's translation of *Alice* would be an adaptation, like the 1947 adaptation of *O Guarani*, an ethnocentric version, which adapts Brazilian specificity (history, language, fauna, flora) to French language and culture.

This particular French tendency to acclimatize works from foreign cultures is again examined in Erik Plourde's account of translations and retranslations of the Finnish national epic, the *Kalevala*, into other languages. He details Gabriel Rebourcet's very popular 1991 adaptation into French, in which he "reterritorializes" the story in France. Rebourcet also believes the French book market has its own very specific demands.

The articles in this collection thus highlight a large number of the concepts surrounding translation, retranslation and adaptation, and we are very pleased to be able to have edited this volume, and we would like to thank the editors of *Cadernos de Tradução* for the opportunity to do so.

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