Translators as Negotiators:
a case study on the editing process related to
contemporary Finnish translation of Shakespeare

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ABSTRACT

This article examines the interpersonal co-operation of three types of agents (translators, copyeditors and a consultant) within the editing process related to contemporary Finnish translation of Shakespeare. The study traces the remnants of textual interaction between the agents by using unpublished translation manuscripts, editorial comments contained in these manuscripts as well as the published translations as material. The article suggests that the inclusion of editorial work as a subject of study in translation research defines translators as negotiators, and discusses the way in which the processes relating to negotiation are conditioned by the power relations between the agents and by the context in which the negotiation takes place.

KEYWORDS: editing, negotiation, power relations, Shakespeare, translation strategy.

1. Introduction

This article deals with the editing process related to contemporary Finnish translation of Shakespeare's plays. I shall approach the editing process as interpersonal co-operation that involves multiple, differently positioned individuals working in structured interaction. In the context of the contemporary project of translating Shakespeare into Finnish, the editing process involves three types of agents: several translators (every play in the series is translated by a single translator), three copyeditors (every play is principally edited by a single copyeditor), and one consultant (who comments on all plays). This article concentrates on the significance of the copyeditors' and the consultant's invisible work by using unpublished translation manuscripts with editorial comments as material, and examines how the inclusion of these invisible agents supplements the image of the autonomous translator that has traditionally been strong within literary translation research. The aim of this article is to demonstrate that including editorial work as a subject of study in translation research provides grounds for defining translators also as negotiators, and that the processes relating to negotiation are strongly conditioned by the power relations between the individuals as well as by the context in which negotiation takes place.

In recent years, the processes for manufacturing translations have most notably been dealt with by Hélène Buzelin (2006; 2007) and Anna Bogic (2010), who both employed Bruno Latour's Actor-Network Theory as a comprehensive framework. Buzelin took an ethnographical approach to the manufacturing of literary translations by three publishing houses located in Montreal. One of the objectives of Buzelin's study was to concentrate on "translations 'in the making'" (2007:135), and to raise awareness of the real-life processes that lay hidden behind a published translation. Buzelin used such methods as observing and interviewing the individuals who participated in the translation process as well as analyzing textual material derived from the process, such as the different versions of the translations and the correspondence between the translators and the publisher (2006:139; 2007:138-143). Bogic concentrated on the interplay between the translator and the publisher in the production of the English translation of Simone de Beauvoir's *Le deuxième sexe* (*The Second Sex*),

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published in 1953, by analyzing the correspondence between the translator and the publisher (2010:175).

However, there is another specific type of textual material that has not yet been analyzed in previous studies on translator-publisher interaction such as those by Buzelin and Bogic, and that is editorial commentary. Editorial commentary (written feedback given by editors to translators on their drafts in the course of an editing process) is significant because it provides more focused evidence of negotiations during the production of translations than mail or email 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 relation 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 suggested in the translator's draft. This article highlights the significance of editorial commentary as a type of material that has not been studied in the field of Translation Studies, and that provides an alternate point of view into translator-publisher interaction relating to the production of translations.

The material of the present article originates from a contemporary project of translating Shakespeare into Finnish that was commissioned and launched by WSOY[1], one of the largest publishing houses in Finland, at the beginning of the 2000s.[2] The goal of the project is to translate and publish all of the plays in the Shakespeare canon for literary purposes; the translations are not intended to be directly used on stage. At the time of writing (2012) the project was nearly finished. The material consists of the first full drafts of the translations of four Shakespearean tragedies that the four translators submitted to the publisher. These drafts include handwritten comments made by two agents: a copyeditor and a consultant. In addition to the manuscripts, the material also includes the published versions of these four tragedies. The published versions were largely based on the second drafts that the translators produced according to the editorial commentary given on the first draft.

In order to examine the translators' role as negotiators, the present study concentrates on tracing the remnants of textual interaction that took place between the translator, the copyeditor and the consultant within the editing process. The remnants of textual interaction are comprised of manuscripts, editorial commentary, and published versions which together comprise the textual material that remains of the editing process. The method of tracing them (for example, comparing the remnants with each other in order to point out how the initial draft developed into the published version) provides different and more specific information on the translator-publisher interaction than correspondence analysis. More specifically, this method involves comparing the translators' first drafts, the editorial commentary on them, and the published versions, in order to find out what kinds of changes the editors suggest, and how these suggested changes are eventually taken into consideration by the translators. In other words, I will examine how the translators negotiate the published translation with the copyeditors and the consultant, and how the power relations between the agents and the textual context of the interaction affect the processes of negotiation. From a theoretical point of view, negotiation is approached as a habitus-governed practice (cf. Bourdieu 1990:52-65; Simeoni 1998:32) and dealt with in terms of negotiation strategies (covered in more detail below in section 5.1.), which are based on my own modification of the concept of translation strategy (see e.g. Chesterman 2005), which I discuss in further detail in Section 4.

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[1]Werner Söderström Osakeyhtiö (Werner Söderström Limited Company) established in 1878.
[2]The first translations were published in 2004.

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In this study, textual strategies are given priority over social practices because of the nature of the material. The method of analysis is related to Descriptive Translation Studies (DTS) methodology, which concentrates on analyzing 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). One can therefore argue that the DTS methodology 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 emphasized.

The remainder of the article is structured as follows: Section 2 presents the material and method in closer detail. Section 3 deals with the invisible nature of editorial work, and considers how the unveiling of the significance of editorial work redefines the translator's role in the production of texts. Section 4 concentrates on the concept of negotiation strategy, and defines it as a theoretical and analytical tool. Section 5 proceeds to analyze the negotiation processes that take place in the material under discussion, both on the macro-level (quantitatively) and on the micro-level (qualitatively, through contextualized examples). Finally, section 6 presents the conclusions and considers their significance with regard to other similarly oriented studies.

2. Material and method

The four tragedies analyzed in this paper have been divided into two categories based on their translator's status as a Finnish Shakespeare translator. The first category, entitled *plays translated by established translators*, includes *Macbeth* (translated by Matti Rossi) and *Coriolanus* (translated by Lauri Sipari), and the second category entitled *plays translated by non-established translators* includes *Romeo ja Julia* (*Romeo and Juliet*, translated by Marja-Leena Mikkola) and *Troilos ja Cressida* (*Troilus and Cressida*, translated by Anna-Maija Viitanen)[3]. These four tragedies are categorized into these two groups on the grounds that the translation project involves many translators whose backgrounds as Shakespeare translators are very different. The project involves experienced Shakespeare translators, such as Matti Rossi and Lauri Sipari, who have been translating for the stage and the page since the 1960s, and whose work has been acknowledged in the form of prizes, for example a literary prize awarded by the Finnish state to Matti Rossi for his translations of Shakespeare (Stenbäck 2007:C3). The project also involves translators who are working with their first published translations of Shakespeare, such as Marja-Leena Mikkola and Anna-Maija Viitanen. All translators included in the project are experienced translators, but it is the precise extent of their engagement with Shakespeare translations that differentiates them, prompting my categorization into established and non-established translators.

Yvonne Lindqvist uses the terms *high prestige translators* and *low prestige translators* to refer to the same kind of categorization (2002:229). I am using the terms *established translators* and *non-established translators* because all four translators are prestigious translators in that their translations (also of authors other than Shakespeare) have been extensively published and most of them have been awarded for these translations several

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[3]The translators, copyeditors and the consultant have all given me the permission to use their drafts and comments as research material.

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times in Finland. However, some of them are more established as Finnish Shakespeare translators than others, judging primarily from the number of translations they have made for both the stage and the page.

The translations were edited by two copyeditors: Alice Martin (a professional editor and translator) and Päivi Koivisto-Alanko (PhD and expert in Early Modern English). Each of them edited two plays (see Table 1). All four plays were further commented on by a consultant, Professor Emeritus Matti Rissanen. Whereas the copyeditors were hired by the publisher to edit the translations of certain plays, the consultant was hired as an external academic expert for the entire project. In this sense, the copyeditors and the consultant are different kinds of agents with different functions in the editing process. The copyeditors are mainly responsible for editing the translations, and this role manifests itself in that they comment on the drafts extensively (see section 3). The consultant was invited as an external academic expert, and his function is therefore supportive. This means that the consultant's comments are considerably fewer in number than the copyeditors' comments (see table 2), and slightly less comprehensive. However, the consultant may possibly be considered more prestigious because of his academic background, which would give his comments more weight. Further details of the plays included in the material are given in Table 1 below:

Table 1: Material

PLAYS TRANSLATED BY ESTABLISHED TRANSLATORS	PLAYS TRANSLATED BY NON-ESTABLISHED TRANSLATORS
Macbeth **(2004)** Translated by Matti Rossi Edited by Alice Martin & Matti Rissanen	*Romeo ja Julia* [*Romeo and Juliet*] **(2005)** Translated by Marja-Leena Mikkola Edited by Päivi Koivisto-Alanko & Matti Rissanen
Coriolanus **(2008)** Translated by Lauri Sipari Edited by Päivi Koivisto-Alanko & Matti Rissanen	*Troilos ja Cressida* [*Troilus and Cressida*] **(2009)** Translated by Anna-Maija Viitanen Edited by Alice Martin & Matti Rissanen

This way of categorizing the material aims at facilitating the analysis of how power relations condition the negotiation process in the translator-publisher interaction. I will examine whether there are differences between established and non-established translators with regard to the way they negotiate the final solutions with the publisher.

The present study pays special attention to editorial commentary. As material, editorial commentary differs from the aforementioned correspondence (Buzelin 2006, 2007; Bogic

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2010) in that it is contained within the translation drafts.[4] Therefore, it functions as material that provides more specific information about editorial interventions in a form that can be analyzed systematically, and that is comparable between different translators and copyeditors. As a rule, the analysis took all editorial comments in the four manuscripts into account, but the material was limited to the first two chapters of each play. This limited scope was set in order to provide a sufficient amount of data to establish the differences that emerge between the four translators.

The method of the study is to trace the remnants of the textual interaction that have taken place between the translators, the copyeditors and the consultant. More specifically, this method involves comparing the manuscript, the editorial commentary it contains, and the published translation in order to examine how negotiation takes place and affects the published translation on two levels: the macro-level and the micro-level. The macro-level approach investigates how the status of the translator conditions the way s/he negotiates the final translation solutions, thus emphasizing the importance of power relations in translator-publisher interaction. This question is operationalized by comparing (1) the editorial comments made by the copyeditor and the consultant in the translator's first draft, (2) the translator's initial solutions in the first draft to which the editorial comments refer, and (3) the translator's final solutions of the same passages in the published version. This comparison leads to the construction of specific categories of negotiation strategies (see Section 4) which allow the four differently-positioned translators to be compared with respect to the way they negotiate the final solutions with the copyeditors and the consultant. The micro-level approach, in turn, investigates how the processes of negotiation are conditioned by the textual context to which they relate. This is done by examining the negotiation strategies in their original textual contexts. In addition to tracing the remnants of textual interaction, also interviews have been 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 process and their roles in it (Koivisto-Alanko & Martin 2009; Rissanen 2009). These interviews were documented by taking notes.

I have used the material and method discussed in this article in a previous study (Siponkoski 2011), but with emphasis on critiquing the translator's autonomy and on the problems that the presupposition of the translator's autonomy present to translation research from the perspective of research ethics. This article highlights the importance of negotiation, and develops its predecessor by conducting a context-based analysis.

3. The editor's invisibility
As a field of research, Translation Studies to a great degree stems from comparative literary studies. Therefore, it has been dominated by certain background assumptions deriving from this history, such as the assumption of the translator's autonomous agency in the production of translations. However, it has to be acknowledged that the overwhelming majority of texts that are published by commercial companies are also *edited*. Therefore commercially published texts always contain more or less extensive traces of the actions (or voices) of agents other than the original author whose name appears on the cover. Similarly, the fact that commercially published translations are no less subject to editing calls into serious question the translator's autonomy.

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[4]Buzelin refers to the same kind of material by "annotated manuscripts and proofs" (2006:140).

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A major contribution to the discussion on the problems regarding the autonomy of the writer and the translator was made by André Lefevere (1992:59-72), who explored the problem with special reference to the commercialization (in the form of editing, translating and publishing) of Anne Frank's diary in Dutch, German, English and French. Lefevere demonstrated that the diaries that were made commercially available in these languages always manipulated Anne Frank's autonomous voice. The manipulation is brought about by editorial decisions and interventions that the reader usually is not aware of, and that introduce changes not only to what Anne Frank originally wrote, but also to what the translators of her diary originally wrote. In spite of Lefevere's remarks, much of the research within Translation Studies is still clinging to the idea of the translator's autonomy. However, this mode of thinking has increasingly been called into question (see e.g. Tymoczko 2006:18; Hekkanen 2010:203; Siponkoski 2011).The emphasis on the individual translator in Translation Studies therefore cannot be explained by the triviality or insignificance of editorial work, but by the fact that the agency of editors and the extent and significance of their work usually remain invisible to the receiving audience as well as to researchers. As Buzelin comments, "this aspect of the process of translation/publication falls partly within the private sphere of the publishing house and is thus less easily studied" (2007:141-142).

If the significance of the invisibly conducted editorial work becomes or is intentionally made visible, it may lead to confusion derived from the disclosure of the customs and attitudes that are present within the publishing industry. An example of this kind of confusion is presented by a heated discussion on the role of copyeditors that took place in the largest Finnish newspaper *Helsingin sanomat* in the autumn of 2000. The starting point of the polemic was a professional copyeditor's declaration in an interview for *Like Uutiset*[5] that the book publishing business lives an "ancient delusion" in that it denies the importance of copyeditors, and struggles to maintain the Romantic myth of the literary artist, according to which the author is above everything and the copyeditor is merely a proofreader (Markkanen 2000). This comment was quickly over-interpreted by other literary professionals as a claim that Finnish authors do not write their own books anymore, and that editorial interventions have in contemporary times become so extensive that they concern even very fundamental decisions such as the basic plot of a novel. In the course of this debate, copyeditors were called, for example, "text midwives" (tekstikätilö) and even "botchers" (hutilus). This example, although an isolated one, serves as a concrete demonstration of the editors' essential, yet invisible function in the production of literature and literary translations.

The invisible occupation of an editor may involve a number of tasks ranging from technical editing to coordinating the activities of people taking part in the publication process. For example, the National Occupational Classification of the Canadian Ministry of Employment 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 (Mossop 2001:10).

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[5] *Like Uutiset* (*Like News*) was a free magazine that appeared in Finland between 1994 and 2003. It was published by Like Kustannus (Like Publishing).

Although the social aspect of coordinating the activities of people might be very prominent in an editor's work, editing is most prototypically defined as work that centrally involves textual amendment: revising textual drafts written by other people with the aim of improving them. Copyediting, then, refers to a specific type of amending work done by editors. It generally involves bringing the manuscript into conformance with the linguistic rules of a language community, "good usage" and the publisher's "house style" (Mossop 2001:11). However, copyediting is not limited to these, and due to its broad spectrum it usually overlaps to some extent with the three other broad types of editorial work that are often conducted under the title of editing: stylistic editing (tailoring vocabulary and sentence structure to the readership), structural editing (reorganizing the text), and content editing (suggesting additions or subtractions) (ibid.:11-12).

The overlapping of stylistic, structural and content editing indeed characterizes the work of the copyeditors and the consultant in the context of contemporary Finnish translation of Shakespeare. The copyeditors were certainly not proofreaders; in fact they commented on the draft comprehensively, as did the consultant. This included comments on language and style (e.g. correct language use and prose-verse distinction), content and structure (e.g. manifestations of character relations and division into scenes), and translation (e.g. suggestions for better translation solutions). In this sense, the copyeditors and the consultant can be regarded as having a similar kind of function as editors, but their different ways of relating to the publisher and the translation project distinguished them from each other.

Once the translators had submitted the manuscripts to the publisher, the copyeditors and the consultant were called in. Each manuscript was commented on by one of the copyeditors involved in the project. The editorial comments were written by hand directly on the translator's draft. The commented manuscript was then sent back to the translator and at the same time to the consultant, who commented on both the translator's draft and the copyeditor's suggestions. The consultant then sent his own handwritten commentary to the translator. The translator produced the final version of the translation on the basis of these comments and sent it back to the publisher. In addition to written editorial commentary, private discussions also occurred among the translators and the editors (Koivisto-Alanko & Martin 2009; Rissanen 2009). However, no documents remain of the private discussions between the translators and the editors, and therefore this study concentrates on the analysis of the documented remnants of textual interaction that enable the partial reconstruction of the interpersonal co-operation that took place in the editing process.

All in all, the inclusion of editorial work in translation research challenges some of the central assumptions that go with the production of translated texts. In most cases, the production of translated texts must be defined not in terms of the agency of an autonomous translator or an autonomous editor, but in terms of interpersonal co-operation. The roles usually attributed to the agents that take part in the production of commercially published translations must also be redefined. As for the copyeditors, they fulfil a wider function than that of proofreading, and can therefore be regarded as co-translators working beside the main translator mentioned on the cover of the published translation[6] and having great influence on the published translation. Most importantly, however, the inclusion of editorial work on the agenda of translation research also redefines or at least complements the role of the translator: the presence of editors means that translators must also be seen as negotiators.

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[6] Also the copyeditor and the consultant are mentioned by name on page 4 of every translation in the series.

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The importance of negotiation is especially pronounced within the editing processes relating to the contemporary Finnish translation of Shakespeare. This is because the number of agents in the editing process is limited to three, between whom power relations exist that derive from their respective statuses. As the published version of the translation can only contain one translation solution for a given source-text segment, and all three agents might suggest different solutions for a particular segment, a solution must be somehow decided. This is where negotiation steps in, and in the contemporary project of translating Shakespeare into Finnish, the translators had the opportunity to decide which solution to use. This is why this paper specifically concentrates on the translator's role as negotiator.

4. Negotiation as strategic decision-making

Interpersonal co-operation is an elementary part of the production of texts that are to be published commercially, whether translated or non-translated. Acknowledging this brings about the need to define this production in terms of negotiation. In this case study, I shall deal with the processes relating to negotiation by modifying the widely-used concept of translation strategy. I am employing this concept as the basis of my definition of negotiation mainly due to the textual nature of my material, which consists of drafts, editorial commentary and published translations. Whereas in descriptive translation research translation strategies represent the translator's agency, and are traditionally constructed on the basis of published textual material by comparing source and target texts, this study complements the published textual material (source and target texts) with unpublished material that in a diachronic sense lies between the source and target texts. Unpublished material therefore allows the construction of strategies by which the translator manipulates text (covered in more detail below in Section 5.1.), and which have to do with the translators' way of negotiating the final textual solutions with the publisher. I argue that these strategies are closely related to translation strategies, and the relationship will be discussed in what follows.

The concept of translation strategy stems from the question about the relationship between the source text and the target text. In the context of DTS, 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, my emphasis). Chesterman 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 relationship created? By what kinds of textual manipulation does the translator proceed? (ibid.)

The processes of textual manipulation between the source and the target text, as Chesterman calls them, have been approached with the aid of a multitude of terms in the course of the history of Translation Studies, such as "procedure", "technique", "shift" and "strategy" (see the survey of various concepts used by different scholars in Chesterman 2005:18). Out of this large collection of terms, "strategy" seems to have become the most common shorthand for textual manipulation (Chesterman 2005:19).

In spite of the variety of terminology by which the problem of describing how the translator turns a source text into a target text has been approached, most of these terms are related in that they are employed in a restrictive sense: the majority of them strongly rely on the view that textual manipulation can be solely attributed to the translator in all cases. Thus, translation strategies have been seen primarily as textual operations that originate from an autonomous translator and that take place between the source and the target text, leading to a

relationship between them that is commonly referred to as equivalence. The emphasis has therefore been on the interaction between the translator and the source text, and this has been defined as the source of these strategies. However, this kind of thinking derives from the fact that literary translation has almost exclusively been studied through published texts that hide the presence, activity and significance of other agents who take part in the translation, for example editors.

Therefore, as soon as the element of revision (editorial commentary) is taken into account, the definition of translation strategy presents itself as problematic and inadequate. The concept of translation strategy still applies to the phase which the translator is in when writing the first draft; however, when the translation solutions (textual manifestations of translation strategies) in the translator's first draft are confronted by the editors' (or the co-translators') suggestions for revision, the translator finds him/herself in a new situation. This new situation resembles the previous phase of the translation process in which the translator mainly worked under the influence of source material, and in which s/he had to find ways of carrying the message over from the source text to the target text. This time, however, the translator works with suggestions for revision that are given by the copyeditors as representatives of the publisher, as well as by an external consultant. In this situation, the translator again has to find ways of dealing with specific communication problems that have to do with decisions such as whether to override the publisher's request for changing a part of the translation, or to conform to it.

This new situation has a strong negotiational aspect to it: translators might at times unconditionally conform to the publisher's wishes, whereas in other situations they might be headstrong and do as they themselves feel is necessary. Alternatively, they might truly negotiate with other agents taking part in the editing process, and arrive at a solution that contains elements from all of them. In this study, the selection of negotiation strategies is assumed to relate to the nature of negotiation as a habitus-governed practice (cf. Simeoni 1998:32). It is assumed that the four translators included in this study are differently positioned not only in terms of their status as Finnish translators of Shakespeare, but also in terms of their habitus, that is, a construction of various durable dispositions that develop on the basis of previous social experiences, and that are linked to the individual's social history and social position (Bourdieu 1990:53). Because of its resistance to change and the consistency therefore given to the individuals' decisions, actions and practices, habitus serves as one possible way of explaining the differences that emerge between the established and non-established translators.

More importantly, the habitus-related concept of negotiation offers a point of view into the power relations that are present in the collaborative production of translations. The production of translations in collaboration between the publisher (cf. *patronage* in Lefevere 1992:15), its representatives such as copyeditors, and translators (cf. *professionals* in ibid.) always gives rise to a power struggle between the agents that somehow has to be settled. Negotiation serves as a way of settling such struggle, but only if the translators are given the opportunity to negotiate, as they are within the contemporary project of translating Shakespeare into Finnish. It has to be remembered that this is not always the case: in the context of translating Finnish literature into English in the 1950s, for example, translators were often unable to influence the way the publishers edited their translations, yet they were held responsible for them (Hekkanen 2010:203).

For the above reasons, I have chosen to define the choices that the translator can make during the revision phase in terms of negotiation. Respectively, I have named the strategies relating

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to these choices in terms of negotiation strategies. What defines the translator's strategies (or strategic decisions) is the fact that (1) they are actions that aim to achieve a certain purpose (for example emphasizing the translator's own voice or allowing the publisher's voice to be heard), (2) they are not mechanistic applications of a rule, as there are many alternative textual solutions to achieve the same or a similar purpose, and (3) only one textual solution can eventually be chosen (cf. Pym 2011:92-93). Ultimately, negotiation is a seminal feature of interpersonal co-operation, and a way to strive for a mutual goal (a completed translation) under the pressure of potentially conflicting expectations or power relations. In what follows, I shall examine how the translators' negotiation strategies are realized in my material.

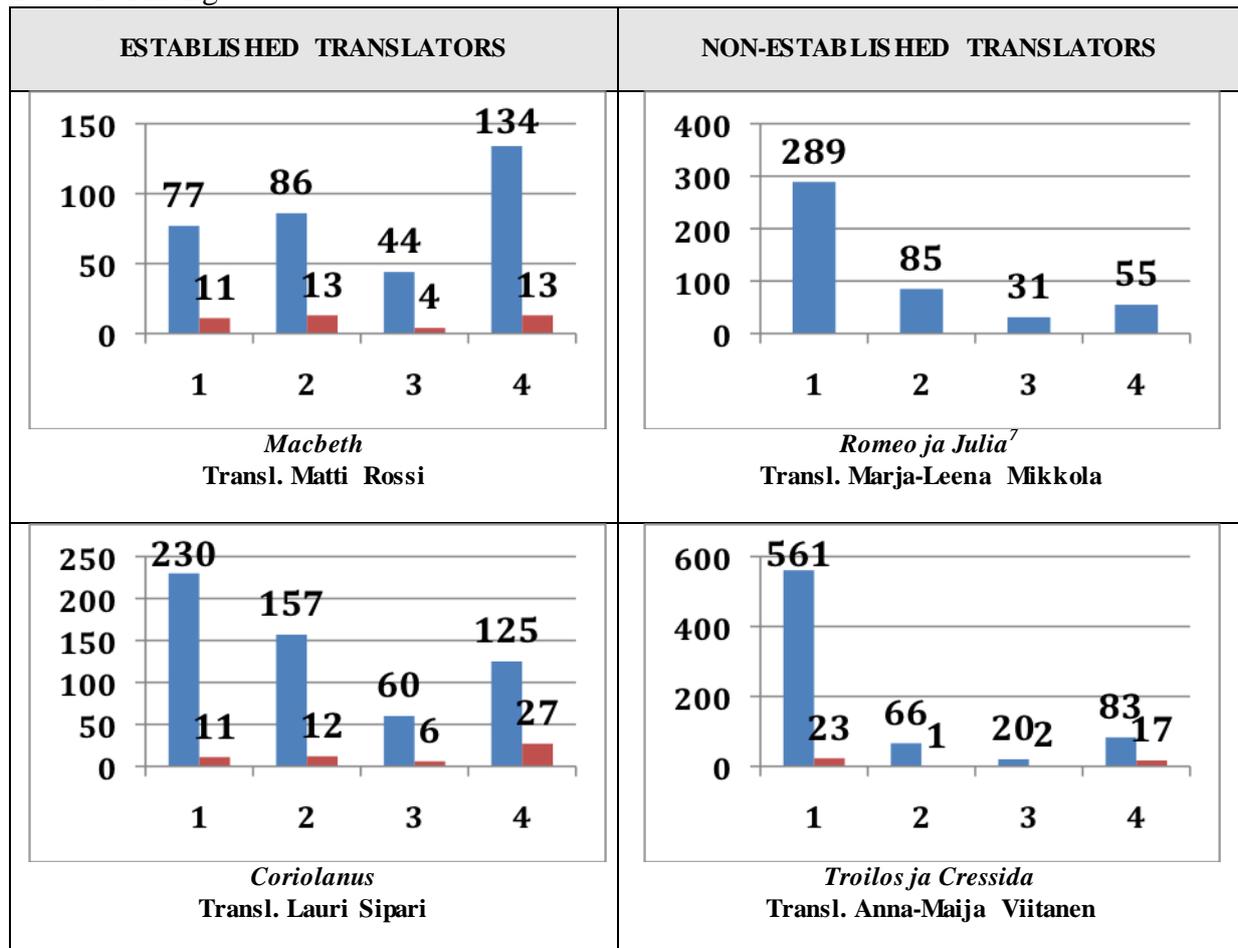## 5. Contemporary Finnish Shakespeare under negotiation

In this section, I will look at how translators act as negotiators on macro- and micro-levels. The macro-level perspective defines the negotiation strategies employed by the translators, and maps the differences that emerge between the four translators. The micro-level perspective concentrates on how the strategies actually function when examined in their original textual context. Examples of how the final translation solutions are negotiated between the three agents taking part in the editing process will also be presented.

5.1. Macro-level: negotiation strategies and negotiation profiles

Negotiation strategies were identified by comparing the manuscripts and the editorial comments with the published versions of the plays. These strategies were divided into four categories according to what kind of change had taken place between the manuscript and the published translation in the places commented on by the editors and the consultant: (1) *acceptance*, (2) *modification according to comment*, (3) *independent modification*, and (4) *rejection*. *Acceptance* refers to a situation in which the translator accepts the solution suggested by the editor, and uses it exactly as it is. *Modification according to comment* is applicable to situations in which the translation solution in the published version incorporates parts of the translator's initial solution and parts of the editorial comment. *Independent modification* refers to situations in which the translator's initial solution is commented on by the copyeditor or the consultant, and the translator changes his or her initial solution; however, the change does not include any trace of the editorial comment or the translator's initial solution (and is thus independent on the part of the translator). Finally, *rejection* refers to situations in which the translator categorically rejects any editorial comments by forcefully keeping to his or her initial solution.

The distribution of these four negotiation strategies in each play is presented in Table 2. Each of the four cells displays the negotiation profile of the translator in question. The four strategies form a continuum where (1) *acceptance* and (2) *modification according to comment* represent the editor's power (the editor's voice dominates the final solution), and (3) *independent modification* and (4) *rejection* represent the translator's power (the translator's own voice dominates the final solution). The left column presents the profiles of the established translators, and the right presents those of the non-established translators so as to facilitate the comparison between these two categories. The strategies used as responses to the copyeditors' comments are represented by blue bars, and those used as responses to the consultant's comments by red bars.

Table 2: Findings

ESTABLISHED TRANSLATORS	NON-ESTABLISHED TRANSLATORS
 Macbeth **Transl. Matti Rossi**	 *Romeo ja Julia*[7] **Transl. Marja-Leena Mikkola**
 Coriolanus **Transl. Lauri Sipari**	 *Troilos ja Cressida* **Transl. Anna-Maija Viitanen**

As it can be seen from Table 2, the categories of established and non-established translators show similarities with regard to the way the translators in these two categories employ the four negotiation strategies. The comparison of the diagrams in the left column (established translators) and the right column (non-established translators) reveals that whereas the strategy of *acceptance* characterizes the negotiation profiles of both non-established translators, the negotiation profiles of the established translators are much more varied, and all four negotiation strategies are more evenly represented. In practice, these differences indicate that non-established translators are more likely to select the copyeditor's or the consultant's suggestion for a translation solution whenever they present one, whereas the established translators tend to modify the copyeditor's or the consultant's suggestions, or to reject them. What is also evident from Table 2 is that the consultant's comments are considerably fewer in number compared with the copyeditors' comments.[8] However, this does not necessarily mean that the consultant has less influence than the copyeditors: the influence of a comment may also derive from the textual context in which it is made. This will be dealt with in the next section.

The above findings suggest that power relations constitute a significant factor in the translator-publisher interaction relating to the contemporary project of translating Shakespeare into Finnish. Having the status of an established translator (comprising of experience and being known as a translator of Shakespeare) affords the translator more power

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[7]The material does not include the consultant's comments for *Romeo ja Julia* because they were not available.
[8]As discussed above, the consultant may comment alone or along with the copyeditor.

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in relation to the publisher. In the present study, this manifests itself as a more balanced state between the translatorial and editorial voices that is evident in the plays translated by established translators[9] and, conversely, as a dominating editorial voice in the plays translated by non-established translators.[10] One should, however, remember that these conclusions on the relationship between the translatorial and editorial voices only concern the passages that have been commented on by the editors, as the editors do not intervene in everything contained in the manuscripts.

5.2. Micro-level: negotiation strategies in context

While the previous section dealt with the differences in the negotiation profiles that could be detected between translators with different statuses, and therefore emphasized the importance of *power relations* in translator-publisher interaction, this section stresses the importance of the immediate *textual context* relating to the processes of negotiation. The purpose of this section is to contextualize the negotiation strategies and the findings related to them presented in the previous section.

Although I have named all four strategies *negotiation strategies*, they differ with regard to the way they actually function when examined in their original textual contexts in the translators' second drafts. The strategies can be divided into two groups according to their function. The first group includes the strategies located towards the extremes of the negotiation continuum, that is (1) *acceptance* and (4) *rejection*. These strategies are bound together in that they relate to solving communication problems by means of *non-negotiation*. The second group includes the strategies located in the centre of the "negotiation continuum", that is (2) *modification according to comment* and (3) *independent modification*. This group is more significant from the point of view of *negotiation* in that the translators employ these two strategies in order to construct translation solutions that take the different suggestions of both (or all three) parties into account, and that therefore have to do with *changing* the initial solutions.

Non-negotiation (strategies of *acceptance* and *rejection*) means that no attempt is made on the part of the translator to find a common ground between the different translation solutions; instead, the copyeditor's or the consultant's solution is either accepted or rejected in its entirety, and the exact initial solution is used instead. Example 1 presents a typical situation in which the translator employs the strategy of *acceptance*. The passage is from *Troilus ja Cressida*, in which Thersites is bickering with Patroclus and Achilles at the Greek camp. Thersites makes an effort to define his place in the Greek chain of command in the midst of their name-calling contest:

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[9]*Macbeth*: editors' voice (strategies 1 + 2) versus translator's voice (strategies 3 + 4) = 187 versus 195; *Coriolanus*: 410 versus 218.
[10]*Romeo ja Julia*: 374 versus 86; *Troilos ja Cressida*: 651 versus 122.

Example 1

	Finnish text	**Literal English translation**
Translator's first draft:	Akhilleus komentaa minua	*Achilles commands me*
Copyeditor:	AKHILLEUS MÄÄRÄILEE MINUA (OIKEA VERBI? EI SOTILAS-VAAN PALVELUSSUHDE?)	*ACHILLES ORDERS ME ABOUT (CORRECT VERB? NOT A SOLDIER BUT A SERVANT?)*
Published translation:	Akhilleus määräilee minua (Viitanen 2009:98)	*Achilles orders me about*

(AVTC 660)[11]

The translator (Anna-Maija Viitanen, a non-established translator) uses the verb *komentaa* (*command*) in the manuscript; this choice is criticized by the copyeditor (Alice Martin), who states that the verb might be wrong because the relationship between Thersites and Achilles is not based on military ranks. In the source text, the line runs "[…] Achilles is my lord […]" (Shakespeare 2008c:99). The translator *accepts* the copyeditor's suggestion, and the passage in the published translation contains the verb suggested by the copyeditor. The editorial comment in Example 1 also features a typical structure: the suggestion is presented first, and it is followed by an explanation, in this case between brackets.

Example 2 presents a typical situation in which the translator employs the other strategy of non-negotiation, namely *rejection*. The passage is from *Macbeth*, and it contains the final sentence of Lady Macbeth's line in which she tries to reassure her husband after Duncan's murder:

Example 2

	Finnish text	**Literal English translation**
Translator's first draft:	Älä vaivu noihin masentaviin mietteisiisi.	*Do not dwell on those depressing thoughts of yours.*
Copyeditor:	SO POORLY VOISI OLLA KÄRSIMÄTTÖMYYDEN ILMAUS "TULE, MITÄ SIINÄ VIELÄ MIETIT" –TYYPPISTÄ	*SO POORLY COULD BE AN EXPRESSION OF IMPATIENCE, SOMETHING TO THE EFFECT OF "COME, WHAT ARE YOU STILL THINKING ABOUT"*
Published translation:	Älä vaivu noihin masentaviin mietteisiisi. (Rossi 2004:75)	*Do not dwell on those depressing thoughts of yours.*

(MRMA 286)

Here the translator's (Matti Rossi, an established translator) initial solution is criticized by the copyeditor (Alice Martin) for its disregard of the source-text edition's passage "[…] be not lost / So poorly in your thoughts" (Shakespeare 2008a:129). The copyeditor states that *so poorly* could be an expression of impatience that should somehow be reflected in the

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[11]The number represents the material code, not a page number in the manuscript. The material code consists of the translator's initials, two letters representing the name of the play and the number of the editorial comment. The comments are numbered consecutively.

translation solution. The translator, however, has *rejected* this suggestion, and the passage in the published translation remains the same.

Actual negotiation, then, can be said to take place with the two strategies located towards the centre of the negotiation continuum. Translators make an effort to find a common ground between the different suggestions, either by combining their initial solution with the solution suggested by the editor and/or the consultant (*modification according to comment*), or by disregarding the solution suggested by the editor and/or the consultant and developing an entirely new solution (*independent modification*). Although independent modification disregards the editorial suggestion, and in this respect resembles rejection, it must be considered fundamentally different as it acknowledges the need for modification signalled by the editor's and/or the consultant's comment rather than the comment itself.

The strategy of *modification according to comment* leads to final translation solutions that combine the translator's and the copyeditor's (and/or the consultant's) suggestions in various forms. Example 3 presents a passage from the beginning of *Macbeth* in which Duncan, Malcolm, Donalbain and Lennox are traversing a battlefield after a combat, and come across a wounded captain:

Example 3

	Finnish text	**Literal English translation**
Translator's first draft:	Kuka tuo on? Haavoittunut sotilas.	*Who is that? A wounded soldier.*
Copyeditor:	MIKÄ MIES TUOSSA MAKAA/TULEE VERISSÄÄN?	*WHAT MAN LIES/COMES THERE COVERED IN BLOOD?*
Consultant:	HYVÄ JA TÄRKEÄ PARANNUS-VERI ON YKSI TÄMÄN NÄYTELMÄN PERUSTEEMOJA!	*GOOD AND IMPORTANT AMENDMENT – BLOOD IS ONE OF THE BASIC THEMES OF THIS PLAY!*
Published translation:	Kuka tuossa makaa verissään? (Rossi 2004:44)	*Who lies there covered in blood?*

(MRMA 4)

The translator (Matti Rossi) has in his first draft translated Duncan's line, "What bloody man is that?" (Shakespeare 2008a:96) using the word *haavoittunut* (*wounded*) rather than *veri* (*blood*). The copyeditor (Alice Martin) provides a translation solution of her own, "Mikä mies tuossa makaa/tulee verissään?" ("What man lies/comes there covered in blood?"), which does take the original reference to *blood* into account. This time the copyeditor does not refer to the source-text edition in order to provide grounds for her solution. The consultant (Matti Rissanen) then comments on the copyeditor's comment by stating that providing a direct reference to *blood* is very important because it is one of the basic themes of *Macbeth*. The translator's final solution contains elements of his initial solution (the pronoun *kuka* [*who*]) and the copyeditor's comment (*tuossa makaa verissään* [*lies there covered in blood*]). The translator has also omitted the word *mies* (*man*), suggested by the copyeditor. The translator may have opted to include a direct reference to *blood* because of the consultant's recommendation, and so Example 3 presents a case in which the final solution in the published translation has been contributed to by all three agents.

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Finally, Example 4 presents a passage from *Romeo ja Julia* in which the strategy of *independent modification* is used. The following line is part of a conversation between Romeo and Benvolio, in the course of which Romeo tells Benvolio how to use his "plantain leaf" (Shakespeare 2008b:166):

Example 4

	Finnish text	**Literal English translation**
Translator's first draft:	Katkenneeseen sääriluuhusi.	*For your broken shinbone.*
Copyeditor:	TÄMÄ TÄYTYY JOKO SELITTÄÄ ALAVIITTEESSÄ TAI ETSIÄ TOINEN ILMAUS. KÄVISIKÖ "PALANEISIIN NÄPPEIHIN" – JOS OLETETAAN, ETTÄ "BREAK ONE'S SHINS" TARKOITTI ONNETONTA RAKKAUTTA. "POLTTAA NÄPPINSÄ" SITTEN YHDISTYISI B:N PUHEESEEN. EIHÄN B TOSIN YMMÄRRÄ ROMEOTA, JOTEN VOIHAN "SÄÄRILUU" EHKÄ JÄÄDÄ ARVOITUKSEKSIKIN.	*THIS HAS TO BE EITHER EXPLAINED IN A FOOTNOTE OR REPLACED WITH ANOTHER EXPRESSION. WOULD "BURNT FINGERS" DO – IF IT IS PRESUMED THAT "BREAK ONE'S SHINS" MEANT UNREQUITED LOVE. "BURN ONE'S FINGERS" WOULD THEN LINK WITH B'S LINE. B DOESN'T UNDERSTAND ROMEO, SO "SHINBONE" COULD ALSO REMAIN A MYSTERY.*
Published translation:	Polveesi, kun se on ruvella. (Mikkola 2005:50)	*For your knee, because there's a scab in it.*

(MMRJ 123)

Here the translator's (Marja-Leena Mikkola, a non-established translator) initial solution is quite faithful to "For your broken shin" (Shakespeare 2008b:166), and makes a reference to *shinbone* (*sääriluu*). However, the copyeditor (Päivi Koivisto-Alanko) seems to suggest that the expression in the translator's initial solution is unidiomatic in Finnish, and that it should be either explained in a footnote or replaced with, for example, *burnt fingers* (*palaneisiin näppeihin*), which is more idiomatic in Finnish. The copyeditor also suggests that the reference to *shinbone* (*sääriluu*) could also be retained, and therefore made a mystery for the reader. In spite of the copyeditor's comment (or because of it), the translator has chosen a totally different solution for the published version that does not bear any resemblance either to the initial solution or to the copyeditor's comment. Still, as Example 4 shows, the strategy of *independent modification* does involve negotiation because the initial suggestion is discarded as a result of the confrontation of the translator's and the copyeditor's (and/or the consultant's) translation solutions. Interestingly, this strategy is the least used by all four translators (see Table 2), which would suggest that all translators, established and non-established, tend to avoid creating completely new solutions that do not reflect the translator's initial solution, or the editorial comment on it.

As is visible from these four examples, the textual context and the actual textual input of the agents who comment on the initial solution are significant in determining how the final solution is constructed by the translator, and what kind of negotiation strategy s/he chooses. In other words, the overall phenomenon of negotiation cannot be fully grasped merely by dealing with it in a quantitative (macro-level) sense (cf. Table 2). A qualitative (micro-level) point of view concentrating on what takes place on the textual level is also required.

The micro-level examples presented above provide significant counter-evidence for the assumption of autonomy of the literary translator. They demonstrate how a given textual solution in the published translation can actually be a composition of solutions presented by multiple agents. They also show that whether or not these solutions are incorporated in the final solution depends on what the solutions are and in which kind of textual context they are presented. Therefore, it is clear that the translator's status cannot serve as an *a priori* explanation of how and by which strategies the final translation is negotiated.

6. Conclusions

The present article has demonstrated, through the case of contemporary translation of Shakespeare into Finnish, that editing is an important part of translation, and as such it belongs in Translation Studies research. The article has concentrated on the translator's role as negotiator, and has argued that translation solutions in published translations must be seen as outcomes of the habitus-governed practice of negotiation that takes place between the translator and the other agents in the course of the editing process. From a theoretical point of view, negotiation has been dealt with in terms of strategic decision-making on the part of the translator, and a parallel has been drawn between translation strategies and negotiation. Negotiation was then dealt with on two levels, the macro- and the micro-level.

The macro-level approach compared the negotiation profiles of the four differently positioned translators, and demonstrated that negotiation partly relies on the network of power relations between the participants. It has been suggested that more established translators have more power and freedom of choice, and this leads to final translations in which their own voice is strong in relation to the editorial voice. On the other hand, less established translators seem to have less power, and this manifests itself in the final translation as a weaker translatorial voice in relation to the editorial voice. The micro-level approach contextualized the negotiation strategies, and suggested that the translator's status cannot alone explain how the final translation is negotiated. Instead, the content of the editorial comments and the textual context in which they are presented are important in determining whether or not they are incorporated in the final solution by the translator.

On a more general level, this article has highlighted the need for a systematic study, not only of editorial work, but also of the interplay of various agents that take part in the process of manufacturing texts and, most importantly, of the interaction processes that take place between these agents. Concentrating on tracing the remnants of these agents' textual interaction offers a different perspective into the manufacturing process than, for example, studies involving participant observation (e.g. Buzelin 2006; 2007) and correspondence analysis (e.g. Bogic 2010). However, the perspective of the current article is complementary, as it emphasizes the significance of power relations and negotiation within the production of translations. As such, it opens another window into the manufacturing processes of translations, an area of research that still remains largely uncharted.

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