

A Thesis Submitted for the Degree of PhD at the University of Warwick

Permanent WRAP URL:

<http://wrap.warwick.ac.uk/108266>

Copyright and reuse:

This thesis is made available online and is protected by original copyright.

Please scroll down to view the document itself.

Please refer to the repository record for this item for information to help you to cite it.

Our policy information is available from the repository home page.

For more information, please contact the WRAP Team at: wrap@warwick.ac.uk

**Do you hear
what I hear?**

**Inferring voice in
celebrity translation
in the theatre**

by

Robert Paul Stock

**A thesis submitted in partial fulfilment of
the requirements for the degree of
Doctor of Philosophy in Translation Studies**

**Department of English and
Comparative Literary Studies**

University of Warwick

May 2018

Table of contents

Acknowledgements	vii
Declaration	ix
Abstract	x
Introduction	1
Background	2
Objectives	4
Methodology	6
Intention	7
1. Celebrity translation in the theatre in a theoretical context	8
1.1 Defining celebrity translation	9
1.2 Defining voice	15
1.3 Celebrity translation and translation theories	20
1.3.1 Introduction	20
1.3.2 Systems and norms	22
1.3.3 Skopos	27
1.3.4 Visibility, domestication and foreignisation	31
1.3.5 Contribution of theatre translation scholars	34
1.3.6 Contribution of adaptation scholars	44
1.3.7 Summary	48
1.4 Actor-network theory	51
1.5 Theories of reception	55
1.6 Relevance Theory	61
1.6.1 Celebrity translation and cognitive poetics	61
1.6.2 Fundamentals of Relevance Theory	63
1.6.3 Relevance Theory and intention	68

1.6.4	Relevance Theory and meaning	72
1.6.5	Summary	77
2.	Mark Ravenhill's version of Bertolt Brecht's <i>Leben des Galilei</i>	79
2.1	Introduction	80
2.2	Bertolt Brecht's <i>Leben des Galilei</i>	83
2.3	Deborah Gearing's literal translation of <i>Leben des Galilei</i>	88
2.4	Mark Ravenhill's <i>A Life of Galileo</i>	92
2.5	Explicatures and implicatures	100
2.6	Ravenhill's conscious celebrity voice	105
2.7	Ravenhill's unconscious celebrity voice	120
2.8	Analysis of audience types	134
2.8.1	Research background	134
2.8.2	Research methodology	139
2.8.3	Research findings	143
2.9	Summary	149
3.	Roger McGough's version of Molière's <i>Tartuffe</i>	151
3.1	Introduction	152
3.2	Molière's <i>Tartuffe</i>	155
3.3	Roger McGough's <i>Tartuffe</i>	159
3.4	Encyclopaedic entries	165
3.5	McGough and translated concepts	173
3.5.1	Underlying network of signification	173
3.5.2	Puns	180
3.5.3	Anachronism	184
3.6	McGough and comedic devices	188
3.6.1	Verse forms	188
3.6.2	Sociolects and idelects	197
3.6.3	Repeated exoticisation	202

3.7 Analysis of reviews and blogs	207
3.7.1 Research background	207
3.7.2 Research methodology	209
3.7.3 Research findings	213
3.8 Summary	224
4. Simon Stephens' version of Henrik Ibsen's <i>Et dukkehjem</i>	227
4.1 Introduction	228
4.2 Henrik Ibsen's <i>Et dukkehjem</i>	231
4.3 Charlotte Barslund's literal translation of <i>Et dukkehjem</i>	239
4.4 Simon Stephens's <i>A Doll's House</i>	243
4.5 Chains of weak implicatures	250
4.6 Stephens and sympathies for Nora	258
4.7 Stephens and emotionally damaged characters	282
4.8 Stephens and the constant search for home	292
4.9 Analysis of audience responses	302
4.9.1 Research background	302
4.9.2 Research methodology	304
4.9.3 Research findings	305
4.10 Summary	312
5. Conclusions and recommendations	315
5.1 Revising my research objectives	316
5.2 Acknowledging research constraints	322
5.3 A new perspective on the notion of voice	327
5.4 Reviewing the theatre translation process	331
5.5 Marketing translated theatre	336
5.6 Call to action	342
Bibliography	349

Table of figures

1.1	Relation between different actors in the case of celebrity translation	53
2.1	Visualisation of layers of interpretation	103
2.2	Potential explicatures and implicatures derived from Brecht's source text (Act VI)	109
2.3	Potential explicatures and implicatures derived from Ravenhill's translation (Act V)	109
2.4	First example of the conscious voice	110
2.5	Potential explicatures and implicatures derived from Brecht's source text (Act XIII)	115
2.6	Potential explicatures and implicatures derived from Ravenhill's translation (Act XIII)	117
2.7	Second example of the conscious voice	118
2.8	Potential explicatures and implicatures derived from Brecht's source text (Act I)	124
2.9	Potential explicatures and implicatures derived from Ravenhill's translation (Act I)	125
2.10	First example of the unconscious voice	126
2.11	Potential explicatures and implicatures derived from Brecht's source text (Act XIV)	130
2.12	Potential explicatures and implicatures derived from Ravenhill's translation (Act XIII)	131
2.13	Second example of the unconscious voice	132
2.14	ACORN categories, groups and types	142
2.15	Breakdown of bookings for <i>A Life of Galileo</i>	143
2.16	Breakdown of bookings for <i>The Threepenny Opera</i>	144
2.17	Breakdown of bookings by demographic types	145

3.1	Potential encyclopaedic entries attached to concept <i>BLATHERSKITE*</i>	168
3.2	Potential encyclopaedic entries attached to concept <i>EROS*</i>	175
3.3	Potential encyclopaedic entries attached to concept <i>BEE*</i>	177
3.4	Potential encyclopaedic entries attached to concept <i>WRETCH/RETCH*</i>	181
3.5	Potential encyclopaedic entries attached to concept <i>CHEST*</i>	183
3.6	Potential encyclopaedic entries attached to concept <i>PRIORY*</i>	186
3.7	Potential encyclopaedic entries attached to concept <i>SWITCH FROM VERSE TO PROSE*</i>	191
3.8	Potential encyclopaedic entries attached to concept <i>ENJAMBMENT*</i>	195
3.9	Potential encyclopaedic entries attached to concept <i>DORINE'S SOCIOLECT*</i>	200
3.10	Potential encyclopaedic entries attached to concept <i>REPEATED EXOTICISATION*</i>	205
3.11	Frequency of words appearing in reviews and blogs	213
4.1	Chain of weak implicatures implying Englishness	255
4.2	Chain of weak implicatures implying Stephens's sympathies for Nora	259
4.3	Interview with Simon Stephens in the programme for <i>A Doll's House</i>	266
4.4	Chain of weak implicatures implying emotionally damaged characters	283
4.5	Chain of weak implicatures implying drunkenness	289
4.6	Chain of weak implicatures implying a search for home	293
5.1	Pillars that construct voice	329

Acknowledgements

I would most of all like to express my huge gratitude to my supervisors, Professor Jean Boase-Beier and Dr Chantal Wright, for your unfailing support, encouragement and inspiration along this journey. I could not have done this without you.

Thanks are also due to my celebrity translators, Mark Ravenhill, Roger McGough and Simon Stephens, for your interest in my project and your patience with my questions. This research would not have existed without you. I am also very grateful for the assistance provided by literal translators Deborah Gearing and Charlotte Barslund, who generously gave their time and allowed me a unique insight into their role in the celebrity translation process. I am glad I have been able to help you become more visible.

I would like to acknowledge the huge number of academics (some of whom have since become friends) who have helped me along the way, whether it be letting me pick their estimable brains or giving me a word of praise or two when I needed it most: Geraldine Brodie, John Bull, Billy Clark, Jim Davis, Karen van Dyck, B J Epstein, Joanna Gavins, Tess Grant, Phoebe von Held, Lesley Jeffries, Frances Jones, Katja Krebs, Duncan Large, Jane Lugea, Mark O'Thomas, Kate Scott, Joan Templeton, Carole-Anne Upton, Lawrence Venuti, Brian Walker, Deirdre Wilson, Stuart Young ... and anyone else whom I may have forgotten.

I have also been given invaluable help along the way by assorted members of the theatrical system, who responded to my often persistent requests for information and advice with grace and enthusiasm: Dominic Beaumont at the Liverpool Everyman, Lucy Gilham at the Young Vic, translator William Gregory, playwright Sarah Grochala, critic Andrew Haydon, Richard Leigh at

Birmingham Rep, actor Hattie Morahan, Martin Poile at Headlong, producer Rowan Rutter and translator Ella Wildridge, to name but a few.

I would like to thank Helen Gibson for being my proofreader and PhD buddy, and for helping me through those times when I nearly did not make it.

I would also like to thank my husband Andrew – for believing in me throughout this whole process and beyond, particularly when I did not believe in myself. I promise there will be no more mountains to climb now (at least not for a while).

And final thanks go to my Mum, who saw me embark on this journey and is hopefully watching with pride now that it has reached its completion. Because it is thanks to your spirit that I have arrived at this point.

Declaration

I, Robert Paul Stock, declare that the following work is original except where indicated by special reference in the text, and that no part of this thesis has been presented to any other University for examination either in the United Kingdom or overseas.

I also declare that all the primary research (interviews and data analysis) reported on in this thesis has been carried out in accordance with the University of Warwick's Research Code of Practice.

Abstract

The phenomenon of celebrity translation in the British theatrical system raises many hitherto unanswered questions about how we evaluate theatre translation using existing theories of translation. It also invites an exploration using a theoretical framework based on Relevance Theory, which examines the effects that a text potentially has on the receiver's cognitive state in the light of the contextual background of the text, its author and its receivers.

With the support of analysis of the source and target texts, audience data, reviews, blogs and social media posts, I explore the extent to which audiences are likely to infer the celebrity translator's own voice from their translations because of the way in which the celebrity translator's contextual background (i.e. their assumed style, values, agenda, personality, and so on) influences the reception of his or her text. I then question the implications of celebrity translation for the marketing of translated theatre in the UK, and argue that we should celebrate the way in which celebrity translators increase the visibility of the act of translation and showcase the genre of *plays in translation*.

My assessment of the likely cognitive state of spectators attracted to a play because of the pull of a celebrity translator sheds new light on some of the existing ideas within translation studies regarding the role and responsibilities of the translator. It also adds to our growing understanding of the role played by the receiver's cognitive context in his or her evaluation of translation and the relationships between source-text author and translator, and between source and target text. As well as adding to scholarly debate about the practice of theatre translation, my research is designed to encourage stakeholders in the UK's theatrical system to further question the way in which translated play texts are commissioned, funded, marketed and critically evaluated.

*Translated texts – like other texts, only more so –
are always, inherently, plural, unstable, de-centred, hybrid.
The ‘other’ voice, the translator’s voice, is always there.
(Hermans 1996b: n.p.)*

*Celebrity status [...] confers on the person a certain
discursive power: within society, the celebrity is a voice
above others, a voice that is channelled into the
media systems as being legitimately significant.
(Marshall 1997: x)*

*Plays only really exist when you as reader and
theatre-maker ‘re-author’ them. These plays were
once mine but now you need to make them your own.
(Ravenhill 2013: xii)*

Introduction

Background

The translation of theatre in the UK is often a two-tier process. Celebrity playwrights or poets (i.e. playwrights or poets who are already well known in their own right) are frequently commissioned to adapt a play using either previously published translations or adaptations, or a specially commissioned literal translation. The use of this process in the theatre appears to date back to the shift in British theatrical practice in the 1960s away from relying on supposedly definitive translations of canonical works to commissioning a fresh translation for each new production (Hampton 2011: 174). In spite of being such a well-established practice, however, the particular role of the celebrity translator in the theatre does, I believe, continue to raise many unanswered questions for translation scholars about how we evaluate theatre translation and how useful existing theories of translation are in describing and reflecting the specific issues relating to the translation of play texts.

My particular research interest lies in exploring the extent to which celebrity translators inject some of their own voice into their translations: either intentionally, because this is part of the brief from the commissioner of the work, or unconsciously, because of the way in which their own experience, style, values, agenda, personality, etc. combine to define and perpetuate their status as well-known playwrights. This issue echoes ideas that have emerged in the field of cognitive poetics (and particularly in Relevance Theory), which explore the effects that a text has on the cognitive state of the reader in the light of the contextual background of the text, its author and its receivers (see Sperber and Wilson 1995, Carston 2002a, Boase-Beier 2006a and 2015, and Clark 2013).

Little scholarly attention has so far been paid to the phenomenon of celebrity translation in the theatre, either in theatre studies or in translation studies. A number of scholars (including Bassnett 1991, Perteghella 2004a, Anderman 2005, Brodie 2012b and Marinetti 2013) have explored the issue of two-stage translation in the theatre. However, contributions to the literature so far tend to focus on the translation process itself and how this fits with the other artistic processes involved in staging a production. As yet, it appears that no one has investigated in detail the precise role of the celebrity translator in terms of either the influence of celebrity on text *production* or, more importantly, the influence of celebrity on *reception* of that text by the audience. This is the research gap that I intend to fill.

Objectives

The aspect of celebrity translation in the theatre that fascinates me most is the extent to which well-known translators of play texts inevitably bring with them both:

- an identifiable and possibly even *ownable* personal style that will be recognised by spectators who are already familiar (either directly or indirectly) with the celebrity's previous work in and beyond the theatre, and
- a well-established public profile, which may lead to spectators accessing a variety of contextual assumptions about what the celebrity is attempting to communicate in his or her translation, again on the basis of the spectator's understanding of the celebrity's existing work and persona.

These issues therefore help to define my four key research objectives as follows:

1. to explore the extent to which celebrity translators inject some of their own voice into their translations: either intentionally or unconsciously, because of the way in which their own experience, style, values, etc. inevitably permeate their work as a translator;
2. to assess how the synergy between the source-text playwright's voice and the celebrity translator's voice affects reception of the translated text by audiences;

3. to suggest the extent to which celebrity translators might attract a different audience to translated drama from unknown translators;
4. to investigate the external (extratextual) influences that might impact on the inferences that spectators draw from a performance of a play translated by a celebrity translator (e.g. theatre critics' reviews, theatre bloggers and social media posts).

Methodology

My research focuses predominantly on a close reading and analysis of the published versions of three play texts translated into English: *A Life of Galileo* by Bertolt Brecht, adapted by playwright Mark Ravenhill (2013); *Tartuffe* by Molière, adapted by poet Roger McGough (2008); and *A Doll's House* by Henrik Ibsen, adapted by playwright Simon Stephens (2012). In each case, I will compare selected excerpts from the source and target texts with a view to demonstrating the extent to which I believe spectators may infer dimensions of the celebrity translator's authorial voice from their respective translations.

The theoretical framework that I will use in each of my case studies is Relevance Theory. I will explore in turn the effects of the implicatures, encyclopaedic entries, and chains of weak implicatures that I believe spectators may access from the play text, citing specific examples from the published versions of those texts. My aim will be to suggest how spectators' existing cognitive contexts and associations with the celebrity translator might influence the way in which they interpret that celebrity translator's text and thereby the extent to which they infer some of that celebrity's familiar authorial voice.

I will also explore the findings from quantitative and qualitative analysis of material from a variety of external sources (audience data, reviews, blogs and social media posts). This is intended to validate the conclusions drawn from my textual analysis and support my overall argument about how audiences may infer the celebrity translator's voice.

Intention

Implicit in my exploration of these issues is an attempt to justify, and indeed celebrate, the role of celebrity translators in the British theatrical system. By adding a new perspective on the *performability* and *performativity* debate that pervades much of scholars' thinking about theatre translation (e.g. Bigliuzzi *et al* 2013, Brodie 2012b and Marinetti 2013b), I intend not only to defend the practice of two-tier translation from a theoretical perspective (and thereby to defend the role of the literal translator as well), but also to demonstrate the benefits that this practice brings to the UK theatre market, not least in terms of potentially attracting new audiences to translated theatre, and ideally even broadening the repertoire of play texts that are translated.

My thesis is also designed to challenge some of the existing ideas within translation studies regarding the visibility of the translator, and more generally to add to our growing understanding of the role played by the receiver's cognitive context in the analysis of translation and the relationship between source and target texts. In particular, I will seek to foreground the role that the audience plays in the theatre translation process and suggest how audiences themselves can act as champions of translated theatre in the UK. I trust that my work will be of interest not only to translation scholars but also to the theatrical community. By showcasing and championing the cause of celebrity translators and their role in raising the profile of plays in translation in the UK, I hope I will also be able to have some influence on attitudes to the commissioning, funding, staging and marketing of translated play texts in the future.

1.

**Celebrity translation in the theatre
in a theoretical context**

1.1 Defining *celebrity translator*

The term *celebrity* appears to be one used with increasing frequency in contemporary culture to describe anyone in the public eye, however fleetingly: from a member of the Royal Family to a member of the general public who appears in a reality television show, or from the winner of a talent contest to the winner of a Nobel prize. As celebrity studies scholar Sean Redmond notes, 'in academic terms, the term "celebrity" is used to define a person whose name, image, lifestyle and opinions carry cultural and economic worth' (2014: 5). As celebrity culture becomes ever more pervasive, this relative balance of cultural and economic worth is, I would argue, increasingly called into question.

The very notion of celebrity, after all, is predicated on the fundamental logic of consumerism and commercial value. Modern-day celebrity culture has spawned an entire industry of press titles and television programmes, and clearly has a considerable impact on the wider economy, whether in terms of the fees that celebrities can command for their work or the price that audiences are prepared to pay to gain access to that work. Celebrities have often therefore become commodities, providing what celebrity scholar Graeme Turner describes as 'a very powerful form of legitimation for capitalism's models of exchange and value' (2004: 25).

From the consumer's point of view, on the other hand, sociologist Ellis Cashmore suggests that 'celebrities perform important functions in a mature capitalist economy in which consumer demand is paramount [...] They are parts of an industrial process that maintains our spending levels while keeping us pleasantly occupied' (2006: 264). Media scholar P. David Marshall, meanwhile, sees celebrities as playing a more fundamental role for their admirers, representing 'subject positions that audiences can adopt

or adapt in the formation of social identities' (1997: 65). Reflecting on why contemporary society should so often be in thrall to celebrity status, Redmond similarly suggests that 'celebrity matters because it exists so centrally to the way we communicate and are understood to communicate with one another in the modern world. Celebrity culture involves the transmission of power relations, is connected to identity formation and notions of shared belonging' (2014: 3).

I am interested in exploring how such issues influence the process and reception of the translation of plays. How might the representations that we hold of individual celebrities influence the way in which we receive their translations, and how might the representations that celebrities believe that we hold of them influence the way in which they carry out the process of translation? What influences might other agents in the theatrical system exert on the translator as part of this network of power relations, and how might this affect the reception of translation?

It should be noted here that I use the term *celebrity* throughout this thesis as a shorthand descriptor for those translators who will be known to the audience of their translations for other things, such as their own plays or poetry, or their more general public profile. In no way am I seeking to suggest that these well-known translators are therefore part of modern-day mainstream celebrity culture, with all the negative connotations that this implies in terms of obsessive interest on the part of the media, and image manipulation and the craving of fame and a celebrity lifestyle on the part of the translators (see de Botton 2014: n.p.).

There are, of course, countless examples of source-text authors of fiction and non-fiction who are celebrities in their own right, whether by virtue of their literary success (e.g. authors such as J. K. Rowling or Stephen King

who regularly top bestseller lists), their concomitant media profile (e.g. celebrity chefs such as Jamie Oliver or Nigella Lawson who turn television series into successful books), or simply their literary longevity (e.g. William Shakespeare or Charles Dickens). Examples of *translators* of such authors (or indeed of any authors) who are well-known figures in their own right are, however, more difficult to identify, at least in English-speaking markets. Only in Japan does there appear to be a strong culture of celebrity translators of fiction (see Hadley and Akashi 2015).

In poetry translation, on the other hand, the phenomenon of the celebrity translator is already well established. Seamus Heaney, for example, was already a well-known Irish poet, playwright, academic and occasional translator before gaining widespread international acclaim for his 1999 translation of *Beowulf*. British poet Ted Hughes also published translations of poetry, and co-founded the journal *Modern Poetry in Translation*. Contemporary poets who also translate other poets include Fleur Adcock, Simon Armitage and Michael Hoffmann.

It is in the theatre, however, that celebrity translators are most widely known, to the extent that they have become a regular feature of the British theatrical system. It now appears to be a readily accepted practice to commission new translations of canonical foreign plays by well-known playwrights each time a new production is staged. In part, this appears to be at the request of directors, who, according to playwright and translator Christopher Hampton, 'are now firmly wedded to the idea of renewing the

franchise every time' (2011: 176).¹ At the same time, it would be naïve not to acknowledge producers' and theatres' motivations for wishing to work with a celebrity translator, which may in many cases be commercially as well as artistically driven.

More importantly for the purposes of this thesis, celebrity translators themselves also have their personal motivations for producing their own adaptations from scratch, usually from a specially commissioned literal translation. Over and above any pragmatic reasons for seeking to do this (e.g. copyright issues), working from a supposedly *neutral* translation (i.e. one that has not already been optimised for performance by an experienced playwright) clearly gives celebrity translators the artistic freedom to create their own work in their own voice (see Section 1.2) without being constrained or overly influenced by another playwright's work (at least, in principle). As Hampton points out, 'there is a proliferation of versions of most plays around and the fatal thing would be to look at anyone else's, because then you start to think: that's rather good. So it's best not to look at them at all' (2011: 177).

Such continual re-imagining of canonical plays does, of course, raise the question as to whether celebrity translations are often actually translations at all, or whether they are more like new plays that are inspired by the original work. This question is compounded by the lack of consistency in terminology that translators and directors choose to use. For example, when asked why the front cover of his version of Luigi Pirandello's *The*

¹ To give just a couple of recent examples, there have been three new British productions of Anton Chekhov's *The Seagull* since 2014 alone, two in London and one in Chichester. These were translated by playwrights Anya Reiss (2014), David Hare (2015) and Simon Stephens (2017). Meanwhile, in the Autumn of 2013, there were two different productions of Henrik Ibsen's *Ghosts* being performed in the Greater London area at the same time, one translated by director Richard Eyre at the Almeida Theatre in Islington and the other translated by director Stephen Unwin at the Rose Theatre in Kingston-upon-Thames.

Rules of the Game claimed that it was ‘translated and adapted by’ him, playwright David Hare responded:

I didn’t use those descriptions. They stuck them on. It really made me quite queasy when they said ‘translation’ because I said ‘I don’t speak Italian, how can you say I translated it?’ I asked them if they could credit the person who did the literal translation but they told me I was better known (cited in Johnston, 1996: 143).

In reality, translations of play texts exist along a broad spectrum, with at one end work that closely mirrors the source text in terms of content and style, such as Christopher Hampton’s translations of Yasmina Reza’s plays *Art* (1996), *Life x 3* (2001) and *God of Carnage* (2008), and at the other end adaptations that are only loosely based on a work originally written in another language, such as Mark Ravenhill’s play *Candide* (2013), which claims merely to have been ‘inspired by’ Voltaire’s novella.

At first glance, the very nature of celebrity translation might imply that celebrity translators would choose (or be encouraged) to work more at the inspirational end of this spectrum, preferring the opportunity to give free rein to their creativity and express their own voice rather than being forced to work within the confines of another writer’s content and style. At the same time, the fact that many (although by no means all) celebrity translators are monolingual² might suggest that they have a different level of respect for the source text and the source-text culture than those who are able to read and engage directly with the text that they are translating without the aid of a literal translation. This could potentially lead to a more

² While some of the more prolific celebrity translators might be only monolingual or have only a basic knowledge of any languages other than English (including the three celebrity translators featured in this thesis), well-known British playwrights who have adapted plays directly from the source text include Christopher Hampton (who speaks French and German), Michael Frayn (Russian) and Mike Poulton (Italian).

self-indulgent reworking of the source text that is less constrained by a linguistic empathy with the culture within which it was written.

In fact, there are celebrity theatre translations across this spectrum if we assess them purely at a textual level. However, the existence of such a wide variety of approaches appears to have less to do with well-known playwrights' different levels of respect for other playwrights' work and more to do with the theatrical system in which celebrity translators operate, i.e. the demands placed on these translators to meet the expectations of the director, the production company, the theatre itself, and indeed in some cases the trustees of the source-text playwright's estate.

Such issues will be discussed in more detail in later sections of this chapter, which explore how literary and cultural theories (in translation studies and beyond) can help us to understand the phenomenon of celebrity translation. Before then, however, I wish to clarify what I mean when I use the term *voice*.

1.2 Defining *voice*

Given how central the issue of *voice* is to my thesis, I would like at this point to reflect on exactly what I mean by the term, not least because *voice* is a concept that is used in a variety of different ways by language and literature scholars, whether they be translation scholars or scholars in fields such as cognitive linguistics or literary studies.

Voice is defined by narratologist Gerald Prince as ‘the set of signs characterizing the narrator and, more generally, the narrating instance, and governing the relations between narrating and narrative text as well as between narrating and narrated’ (1998: 102). Similarly, stylistician Katie Wales suggests that ‘voice is popularly used in literary criticism and stylistics [...] to describe “one who speaks” in a narrative, whether the implied author or character or both’ (2011: 347). Both of these definitions, however, emphasise *who* in the text is talking to the reader (or in the case of my research, the spectator) rather than necessarily *how* he or she is talking to them. It is the *how* that I am much more concerned with when I talk about the celebrity translator’s voice: how does the celebrity translator convey some of his or her own distinctive style, and how is this distinctive style heard by the receiver of the celebrity translator’s text? Indeed, a focus on *who* is speaking in the context of theatre texts is potentially likely to lead to some confusion with the physical voice of the playwright’s characters and the actors playing those characters.

Translator and theatre scholar Richard Aczel’s definition of voice as ‘an umbrella term for the field of questions relating to the speech acts of the narrator, ranging from narrative situation to narrative idiom’ (2005: 634) appears to come closer to addressing the *how* given the way that he introduces the notion of *idiom* to describe an author’s or a character’s

idiosyncratic way of expressing himself or herself. At the same time, however, his definition appears to me to be so unspecific as to be unlikely to help my own exploration of voice, at least without defining what this field of questions might comprise, and where those speech acts occur.

Given that none of these existing definitions of voice entirely encapsulates how I seek to discuss voice in this thesis, I would like at this point to step back from how voice is *defined* and look more generally at how the term is *used in practice* by language and literary scholars, whether this is concretely laid out in definition form or not. One of the first things that becomes apparent is the frequent confusion surrounding the distinction between *voice* and *point of view* (the latter described by Prince as the *means* by which the narrative conveys what is being seen or perceived [1998: 102]), and between *voice* and *style* (which could be said to comprise the qualitative dimensions of voice in a text, such as register, idiom, tone, etc., that the receiver of that text infers). Such confusion is hardly surprising given the way in which the term *voice* is commonly used even among language and literary scholars to refer both to the perspective from which an author, a narrator or a character is talking (which according to the definitions above might be subsumed under *voice* as well as *point of view*) and to the way in which that author, narrator or character is talking, which might be described as his or her *style*, but could also encompass aspects of *voice* or *point of view* as well.

The conflation of *voice* and *style* would appear to be typical of the way in which *narrative voice* is generally viewed among stylisticians and translation theorists. Thus, when critics refer to an author's voice, they are usually talking about the style of that author's writing (say, his or her use of a particular vocabulary, syntax, type of dialogue, etc.) rather than the narrator's voice. This equates to stylistician Mick Short's first proposed type of *authorial style*, namely 'a way of writing which recognisably

belongs to a particular writer, [that] distinguishes one author's writing from that of others, and is felt to be recognisable across a range of texts written by the same writer' (1996: 327). Here, I would suggest that it is authorial style in this sense that most easily enables us to infer an author's voice, and to recognise it as familiar if we are already aware of that author.

Among translation theorists, meanwhile, there is also a generally held view that the author's voice and the translator's voice are two entirely distinct entities. As translation scholars Jean Boase-Beier and Michael Holman note, the act of translation inevitably involves 'a compromise between faithfulness and freedom, between the need to be true to one's own and the author's voice' (1998: 10). Thus, the words or lines that the reader or the spectator receives in the target language are unquestionably those of the translator rather than the source-text author, irrespective of whether the receiver actively recognises the act of translation or not. If we accept, however, the translation scholar's view that the author and the translator are inevitably present in the text, then we must also acknowledge that receivers of that text are potentially able to infer both the author's and the translator's voice in that text as well (see Hermans 1996a). That a celebrity translator's style, or voice, is more easily recognisable than that of, say, a translator whose work is barely credited is not to say that unknown translators have no style or voice of their own. Rather, it is simply a reflection of the fact that the celebrity translator's voice is more easily *definable* by virtue of its familiarity. But what exactly should receivers be familiar with in order to be able to hear these two voices and the relative balance between them?

Voice in the sense that I will use the term in this thesis, then, is about more than just the celebrity translator's particular lexical, grammatical or syntactic tics, important though these might be in helping us to infer that

celebrity's voice. I would suggest that a celebrity translator's voice may also be inferred more generally from that celebrity's behaviour, demeanour, attitudes, personality, life history, world view and so on: in other words, all those factors and influences that go towards making him or a her a celebrity in the first place. This echoes Short's second type of authorial style, which he terms *fingerprinting* (1996: 329) and which is echoed in translation scholar Mona Baker's notion of style as 'a kind of thumb-print that is expressed in a range of linguistic – as well as non-linguistic – features' (Baker 2000: 245). For Short and Baker, then, 'style can be perceived in any consistent writing, literary or otherwise, or, indeed, in *any consistent behaviour*, linguistic or otherwise' (Short 1996: 329, author's italics). *Voice* is therefore not simply a given quality that is present in a text, but rather a construct built by the receiver who interprets that text.³

With this in mind, then, I would at this stage propose the following definition of voice for the purposes of this thesis.

The summation of all the associations that a receiver attaches to an author (whether of a source text or a translated text), either on the basis of the specific text or utterance that the receiver is interpreting at the time, or as a consequence of any previous experience with that author (either actual or perceived) arising from textual or non-textual interaction.

Of course, any discussion of voice in the context of translation in the theatre begs questions about the influence of the *actors' voices* on reception of a translation in performance. This adds another layer of

³ This reflects the reader-response view of how texts are interpreted, namely that receivers create their own, possibly unique, construction of a text, which is the only construction that gives that text its true existence (see Section 1.5).

complexity to the construct of the celebrity translator's voice, since this is inevitably bound up with the audience's associations with the actors whose actual, human voices are delivering the celebrity translator's text.⁴ The role of the actor's voice in influencing reception of translated dramatic texts, particularly the interrelation between celebrity actors and celebrity translators, is clearly an area that is ripe for research, but one that is beyond the scope of this thesis.

For translation scholars, meanwhile, discussion of voice in this context also raises the question of what happens to the voice of the *literal translator* if the celebrity translator has made use of a literal translation to create his or her own work. The role of the literal translator in the creation of the celebrity translator's text is often overlooked, both artistically and financially. However, the literal translator's text, I would argue, must inevitably inform the point of view held by the celebrity translator, if not the celebrity translator's style. Just as the source-text author is inevitably present in the translated text, then so too, surely, is the literal translator. This adds an additional dimension to the blend of voices inferred by spectators, even if they are only unconsciously hearing the literal translator's voice. This issue will become clearer when I directly compare a celebrity translation with its corresponding literal translation in Chapter 2 of this thesis.

⁴ To give an example from the first case study explored in this thesis, Mark Ravenhill's adaptation of Bertolt Brecht's *A Life of Galileo*, Galileo was played (both in the original Royal Shakespeare Company production and the production that subsequently toured England) by Ian McDiarmid, who will most likely have been known to many spectators primarily from playing Darth Sidious and Emperor Palpatine in many of the *Star Wars* films. This will arguably have had a significant influence on these spectators' interpretations of Ravenhill's work, to say nothing of their possible motivations for attending performances of that work in the first place.

1.3 Celebrity translation and translation theories

1.3.1 Introduction

In this section, I am interested in exploring whether theories (not just of translation) can offer an insight into the phenomenon of celebrity translation, and whether they can help to explain some of the translation strategies adopted by celebrity translators.

Boase-Beier offers the following view of the usefulness of translation theories.

Because [...] theories are partial, descriptive and represent different ways of seeing, they should enable us to free ourselves from naïve conceptions of what translation is. And because they are explanatory they become part of the way we approach the world in a very practical sense (2010: 27).

Clearly, it might be unrealistic to suggest that any of the celebrity translators explored in this thesis are themselves aware of translation theories to any large extent or have actively applied them to their work. Where such translators have worked from a literal translation by a professional translator, however, there is a greater case for speculating whether this direct translation *was* influenced by translation theory. Indeed, I would argue that taking on a commission to produce a literal translation already presupposes at least some understanding of concepts such as *equivalence* and *faithfulness* to the source text (used here and throughout this thesis in the sense of *equivalent* or *faithful* to the meaning of the source text, how ever we might choose to define that in practice,

see Section 1.6.4) since these are inherent in the very notion of literal translation.

In the following sections, I will explore celebrity translation from the perspective of three distinct areas addressed in various theories of translation that at first glance appear particularly pertinent to my argument in this thesis (systems and norms, skopos, and the interrelated issues of domestication, foreignisation and visibility) before looking outside of translation studies to see what we can learn from theories in other fields.

1.3.2 Systems and norms

Translation scholar Itamar Even-Zohar first discussed the position of translated literature within the literary polysystem⁵ in the 1970s. He argues that literature in translation should be considered as a system in its own right with the same sort of 'cultural and verbal network of relations' (2004: 199) between texts that exists between indigenous texts in a culture's literary system. According to Even-Zohar, translated texts correlate with one another to create their own sub-system in at least two ways: in the way the target literary culture *selects* the source texts to be translated, and in the way those selected source texts then *adopt certain norms and behaviours* as a result of their relations with the other co-systems of the target culture's literary system (2004: 200).

This first notion of how the target culture selects texts for translation appears worthy of exploration in the context of celebrity translation in the theatre since it can potentially help us to understand why certain play texts are translated with almost predictable regularity, while others appear to be neglected or even ignored. In this respect, theatre translation scholar Cristina Marinetti notes, somewhat depressingly, that 'the percentage of translations commissioned and produced by British theatres is minimal compared to other countries, even in the most established and publicly funded theatres' (2013: 29). She also cites data (originally quoted by Bradley 2011: 191-192) to show that of the 250 plays produced by the National Theatre in London between 1995 and 2006, only 41, or 16.4% were translations. More importantly, the plays selected for translation appear to come from an extremely narrow repertoire.

⁵ *Polysystem* in this context is used to refer to 'the stratified conglomerate of interconnected elements, which changes and mutates as these elements interact with each other' (Shuttleworth and Cowie 2014: 127).

While Greek, Russian, German, Norwegian and French plays appear at first sight to be well represented, different productions of Oresteia and Oedipus count for over 70% of the Greek plays, the Russian titles are mostly Chekhov, the German Brecht and the Norwegian Ibsen, the French contribution is made up entirely of Marivaux and Molière, while the Swedish and Italian correspond to Strindberg and Eduardo respectively. So not only do mainstream British theatres not invest in translations, but when they do they do not go for new or lesser known authors, they retranslate the classics (Marinetti 2013: 30).⁶

Such statistics would appear to confirm Even-Zohar's claim that translated literature has 'a repertoire of its own' (2004: 200), and Lefevere's assertion that subsystems in the target culture determine which texts will be translated and which ones will not (1992: 14). In the case of the National Theatre, the decision would appear to be primarily driven by economics. As playwright, dramaturg and translator Jack Bradley points out, 'if a show does not take off, then the theatre may find itself staring at a sizeable period of pre-announced performances for which it cannot give away the tickets. [...] There is a perpetual tension between the temptation to be conservative and the wish to be daring. The question is which impulse wins out' (2011: 190).

This question is also an extremely relevant one to consider in the study of celebrity translators, whose work is also subject to the same tension between conservatism and audacity. Bradley's statement is a reminder of the pressure that celebrity translators are placed under, either implicitly or explicitly, to justify their involvement in the creative process (and of course their fee) by delivering a profitable production to the theatres that

⁶ See Section 1.1 for recent examples of retranslations of Chekhov and Ibsen on the British stage.

commission their translations. It would be naïve, therefore, to assume that such pressure does not, to some extent at least, influence the translation process.

Even-Zohar's second notion of how translated texts create their own subsystem in the target literary culture by adopting certain norms and behaviours is also interesting to explore in the context of celebrity translation in the theatre. This is because it raises the issue as to what the norms and behaviours in the theatrical system are that encourage the use of celebrity translators, and what it is about the UK theatrical system that means that the culture of celebrity translation is much more widespread here than in other parts of Europe.

Theatre translation scholar Sirkku Aaltonen argues that a theatrical system is 'a living organism coexisting in a symbiotic relationship with other social and cultural systems', and that translators working within these systems in a particular time and place 'do not act as independent individuals' but rather behave as members of 'a specific culture and society, working for a particular stage at a certain point in time' (2000: 5). With this in mind, it is useful to consider celebrity translation from the perspective of the translation norms originally identified by translation scholar Gideon Toury in the 1970s since these can help us to start to understand why celebrity translators exist in the first place and what their role is within the target literary system.

Toury's concept of preliminary norms (2004: 209) encompasses norms that could be said to define a definite *translation policy*, and norms related to the *directness* of translation. These issues echo actual behaviour by agents within the theatrical system that govern when and under what circumstances a celebrity translator might be involved in a production.

Thus, they can offer us a useful starting point for evaluating the role of the celebrity translator and the external influences on his or her translations.

The gatekeeper of translation in the theatre is typically the literary department, which will be responsible for commissioning translations (either literal translations or indirect translations by a celebrity translator). The translation policy here might range from favouring specific translators to particular translation styles, both of which will in turn be influenced by the policy of the theatre's artistic director at the time. For example, the Royal Court Theatre in London is renowned not only for foregrounding work by unknown foreign playwrights but also for preferring more direct translations of source texts as a starting point for the development of the target text.⁷ This compares with a much stricter division of roles at the National Theatre in London, where translation policy is much more about foregrounding the celebrity translator.⁸

Such a policy is in turn reflected in the National Theatre's practice of always commissioning a new translation of a play text each time it stages a foreign play. This is a demonstration of the mediating role of translation that Toury refers to in his discussion of preliminary norms (1995: 82), and of the directness (or lack of directness) of the translation. In the case of the

⁷ For example, the Royal Court Theatre's website points to a very specific translation policy and view on the *directness* of translation. 'All plays submitted to the international department are read in the original language by a team of appointed readers. The department then commissions translations of plays selected for further development. The department has pioneered the use of theatre practitioners as translators and the integral involvement of the translator in the play development and rehearsal process. Many of the translations are eventually published' (Royal Court Theatre 2014: n.p.).

⁸ As Laura Gribble, translator for the National Theatre, explained in a panel discussion on translation at the theatre in 2003, 'the way we try to do it here at the National is that the translator who does the first translation, and who knows the language, does as accurate a translation as possible without worrying too much about making it work as a stage play. The person who then does the stage version would ideally work quite closely with the person who did the literal' (National Theatre 2014: n.p.).

National Theatre, therefore, we can see that translation is not only indirect in the sense that there is a literal translation acting as mediator between the source text and ultimate target text (i.e. the document itself), but also indirect in the sense that each new translation of the same source text plays a different mediating role for each of the agents in the theatrical process, whether it be the director expecting to work with a script that inspires a fresh look at an already familiar play, or the audience hoping for a distinctive theatrical experience.

Toury's preliminary norms, then, offer a potentially useful way of theorising the process of theatre translation in the sense that they help us to understand both the relationships between the different agents in the process (including the audience) and the 'in-between' role of the literal translation and literal translator. While this might be intriguing in itself as a way of studying celebrity translators, I am actually more interested in the way in which the celebrity translator's *voice* is inferred and interpreted by the audience rather than simply the way in which the celebrity translator and his or her text fit into the theatrical system. With this in mind, then, I would suggest that we need to look to theories that can help to explain the factors that contribute to the *audience's reception* of celebrity translation.

1.3.3 Skopos

The notion of *skopos* (Greek for *aim* or *purpose*) in translation was first discussed in the 1970s by translation scholar Hans J. Vermeer (1970, 1978) and later developed by Vermeer and fellow scholar Katharina Reiß (Reiß and Vermeer 1984). According to skopos theory (and echoed in actor-network theory, see Section 1.4), ‘the aim of any translational action, and the mode in which it is to be realized, are negotiated with the client who commissions the action’ (Vermeer 2004: 227). At a practical level, then, skopos theory addresses the issue of the status of the source text, and subsequently of the target text, and the need for translators to be aware of this during the act of translating. It puts forward the idea that it is the *purpose* of the translation that will determine the way in which it is translated so as to ‘produce a functionally adequate result’ (Reiß and Vermeer 1984: 119) and a degree of ‘intertextual coherence’ between target and source text (Vermeer 2004: 229).

This idea does, of course, raise the question as to how we identify and define the status of a text and the purpose of its translation. This is surely particularly difficult in the case of literary texts, where the notions of status and purpose might easily vary between translations, individuals, timeframes and cultures, to the extent that the concept of intertextual coherence becomes a somewhat vague and hypothetical goal. Having said this, skopos theory does introduce two important ideas that are of particular importance to the discussion of celebrity translators.

The first of these is the translation commission, or *Auftrag*, defined by Vermeer as ‘the instruction, given by oneself or by someone else, to carry out a given action’ (2004: 235). According to Vermeer, the commission should specify the goal of the translation and the conditions under which the intended goal should be obtained, by which he is thinking primarily

about practical issues such as deadlines and fees. In the context of celebrity translation, the concept of *Auftrag* inherently also encompasses the instructions given to the celebrity translator by the commissioner (who could be any one of a number of agents in the theatrical system, from the director or producer to the head of a theatre's literary department) about the aim of the new theatrical work. Such instructions are likely to indicate the assumed target audience for this work and the degree of originality that the director or theatre company is seeking to convey to that audience (compared with previous translations of that same work).

Implicit in these instructions, I would argue, is the degree to which celebrity translators are *expected* to inject some of their own voice into their work. As this notion of the distinctive voice of the celebrity translator is a central theme of this thesis, skopos theory potentially provides a useful framework within which to describe and assess both the role of the celebrity translator (and indeed of the literal translator) and the relationship between the source and target texts. Most importantly, by overtly acknowledging the possibility that the same text can be translated in different ways depending on the skopos of the translation (Vermeer 2004: 234), skopos theory effectively justifies both the retranslation and the *revoicing* of canonical play texts in a way that more equivalence-focused translation concepts typically fail to do.

The second issue raised by skopos theory that is particularly relevant to my argument is that of the relative importance and influence of the different participants in the translation process. In response to the objection that assigning a specific skopos to a text (particularly a literary text) or a particular audience to that text restricts the ways in which it can be interpreted, Vermeer points out that translations realise something different depending on their assumed purpose or assumed audience, not

something more or something less, and that the skopos of a text can itself be 'to preserve the breadth of interpretation of the source text' (2004: 232) among particular types of addressee.

This not only raises interesting questions about the various ways in which different audiences will respond to the same text. It also helps us to contextualise the role of the literal translator in the theatre translation process, i.e. the linguist who is commissioned to provide a supposedly neutral version of the source text, from which the monolingual celebrity translator then creates his or her version of the text for performance. The fact that literal translators are all too aware of how their translations will be used means that they have a very clear skopos: arguably a clearer one than either the source-text playwright or the celebrity translator, who can never be totally sure what the effect of their texts will be on audiences (see Perteghella 2004b). As Vermeer points out, 'the point [when translating] is that one must know what one is doing, and what the consequences of such action are' (2004: 229).

Moreover, skopos theory also offers a potential explanation for why certain foreign-language plays are presented in translation on the British stage and others are not, and why certain plays are constantly retranslated and others are not. As theatre translation scholar David Johnston points out, the concept of catering to audience demands is reminiscent of skopos: 'an indication of a subservience of translation to the imperatives of commercial production' (2013: 375).

Such questions, or concerns, about the importance of considering the audience in any discussion of the aim or purpose of translation are a constant theme throughout this thesis. At this point, however, I would argue that any consideration of the celebrity translator's aim or purpose in

producing their translation and of the *way* in which they produce that translation must surely inevitably be accompanied by consideration of the audience's likely response, since without this there can be no real value in commissioning a celebrity to produce the translation in the first place. After all, as seen in Section 1.1, without an audience, the construct of celebrity cannot exist.

1.3.4 Visibility, domestication and foreignisation

Translation scholar Lawrence Venuti is perhaps best known in translation studies circles for advocating greater visibility of translation as a process and a product, and for lamenting the fact that translation and thereby translators are largely invisible in British and American literary cultures (see 1998, 2008 and 2013a). Venuti believes that this invisibility is a consequence both of the translator's focus on fluency and readability when translating a text, and of the way in which translated texts are typically read by readers in those target cultures.

Venuti's notion of the 'illusion of transparency' (2008: 1) is certainly pertinent to the arguments of this thesis in that it foregrounds the role of the receiver of the translation text and the effect that translation will have on that receiver. At the same time, it would appear that Venuti's concept of translator visibility is somewhat different from the concept of visibility in the context of the celebrity translator, and that the two notions should not be evaluated in the same light.

Venuti applauds translator visibility because it forcibly reminds readers that they are reading a translation and challenges their lack of receptiveness to 'the foreign' (2008: 12). At the same time, however, I would suggest that we should also applaud the visibility of celebrity translators in the theatre because of the way in which such visibility encourages new audiences to access translated drama. Put another way, while Venuti's general preference for a more visible (i.e. anti-assimilationist) translation strategy might foreground the *foreignness* of the target text due to that text's lack of fluency or smoothness (while at the same time acknowledging that fluency may be acceptable if it helps to 'smuggle in' texts to a resistant target culture, see Venuti 2008:228), I

would foreground the very *visibility* of the target text as a means of raising public awareness of a translated play text.

This different perspective on the notion of visibility is further complicated by the fact that, as already noted, play texts are often first translated by a literal translator, whose work is then used as the foundation from which the celebrity translator crafts his or her version for the stage. These literal translators are invariably almost entirely invisible as agencies in the translation process, and their translations are normally invisible too, except to the celebrity translator. This is in spite of the fact that their adopted translation strategy, which is determined by their brief to produce a *word-for-word* translation that preserves the linguistic meaning of the source text in its entirety, leads to texts that are very visibly translations. Here, however, it is important to note that *this* visibility is grounded in a literal approach to the translation of the source text. The visibility that Venuti advocates, on the other hand, is grounded more in what could be described as a foreignising *patchwork of different Englishes*: an approach that is independent of the source text in many respects.

On top of this, Venuti tends to see invisibility as largely going hand in hand with *domesticating* translation strategies. He defines *domestication* as translating in a fluent style that will minimise the foreignness of the target text and thereby lead to an 'ethnocentric reduction of the foreign text to dominant cultural values' in the target-text culture (2008: 68).

Foreignisation, on the other hand, is 'an ethnodeviant pressure on those values to register the linguistic and cultural differences of the foreign text' (ibid.).

The phenomenon of celebrity translation also offers an interesting perspective on this domestication versus foreignisation paradigm since, almost by definition, the notion of celebrity is rooted in the premise of

cultural closeness, i.e. the opposite of foreignness. Such issues have long been salient topics in the area of theatre translation, with the practice of acculturation arguably a feature of all translated play texts. Theatre translation scholar Gunilla Anderman notes, for example, that ‘this process [of acculturation] may not be total but simply take the form of neutralisation through toning down what is deemed to be too “foreign”, a practice extending as far back in history as the Romans (2005: 25). In fact, I would propose that celebrity translation is actually often an example of *total acculturation* in the sense that the celebrity translator is by definition a product of the audience’s own culture, and as such his or her translation will be a product of that culture too. Following this argument, celebrity translators are likely to be visible precisely *because* they follow a highly personalising or assimilationist strategy, which may then often manifest itself as a domesticating strategy if those celebrities are closely associated with elements of their own domestic culture.

Overall, then, the phenomenon of celebrity translation in the theatre certainly adds a new perspective to Venuti’s ideas about translator visibility, domestication and foreignisation, and on the relative importance of aesthetics and power in translation. The notion of an *invisible celebrity* is something of a paradox, and the notion of a visible translator and simultaneously a strongly acculturating (i.e. domesticating) tendency, which is at the heart of celebrity translation, would seem to challenge the idea that visibility tends to go hand in hand with foreignisation. Thus, while the concept of translator visibility (or invisibility) might provide us a means of labelling a translation strategy (indeed see Chapter 3 for some interesting examples of this in Roger McGough’s translation of Molière), it is perhaps less able to explain how audiences *respond to* celebrity translation. For such an explanation, it would appear useful to look beyond translation studies, as will become clear from Section 1.4 onwards.

1.3.5 Contribution of theatre translation scholars

Theatre translation and adaptation has already received widespread scholarly attention, both among translation studies scholars and, more recently, among scholars in the emerging field of adaptation studies (notably Hutcheon 2006 and Krebs 2014). Over this time, translations of play texts have been variously explored in the context of literary studies, phonetics, semiotics, theatre studies, theatre anthropology and cultural studies as well as translation studies, although, importantly, not yet in the more recently emerging field of celebrity studies (see Marshall 1997, Rojek 2001 and Turner 2004).

Interest in theatre translation has particularly grown since the turn of the century, both in its own right and in parallel with the growth of translation studies and (more latterly) adaptation studies as distinct academic disciplines. Already, published works devoted exclusively to theatre translation include Aaltonen 2000, Upton 2000, Coelsch-Foisner and Klein 2004, Zatlin 2005, Baines *et al* 2011, Bigliuzzi *et al* 2013, Laera 2014, and Brodie and Cole 2017, to name just a selection. However, the focus of attention still appears to be as much on drawing specific conclusions from particularly interesting examples of theatre translation as on developing valid theories of or models for such translation.⁹ Indeed, the increasing emphasis on a multidisciplinary approach to theatre translation studies appears to be encouraging an even greater focus on the *practice* of theatre translation and a move away from previous attempts to theorise theatre translation as a cultural product. It is, however, some of these very ideas about theatre translation as a cultural product that I am most interested in.

⁹ For example, 11 of the 12 chapters in Upton, nine of the 15 chapters in Baines *et al* and 11 of the 16 chapters in Bigliuzzi *et al* were devoted to case studies.

Perhaps the first emerging translation concept that ignited international debate among theatre translators, and indeed dramatists, was the notion of *deconstruction*. This was advanced in particular by French philosopher Jacques Derrida, whose theories about Western concepts of language coincided with a number of new translations of classical drama¹⁰ (from the mid-1960s onwards) and with a growing interest in performance studies and alternative expressions of theatre. For theatre scholars, deconstructive analysis was seen as a way of opening a play text up to new possibilities of interpretation and seeing each of the various *texts* at work (the script, the setting, the performances, etc.) as fluid rather than fixed.

While the theory of deconstruction did not deal specifically with plays or productions, its influence opened up a new perspective on theatre translation that was less constrained by the source text and encouraged more active consumption of translated work than would previously have been considered acceptable (see Snell-Hornby 1984, Bassnett 1985 and Pavis 1989). This is clearly of vital importance to my study of celebrity translators since it recognises the value of thinking beyond the written text itself and looking more broadly at text as performance, and text in the way that it is received by the audience.

In the mid-1980s, translator and scholar Mary Snell-Hornby appears to have been the first to raise the issue of the *collaborative* nature of theatre translation, and indeed of all translation, pointing out how the translator is 'always a member of a community', and that translation should therefore always be an interdisciplinary process (1984: 114). This, she suggests, will help to resolve the issue as to whether a theatre translation should be linguistically correct or theatrically effective, since there is no reason why a

¹⁰ Of particular note in this respect are the innovative adaptations of Shakespeare by non-European playwrights such as Martinican playwright Aimé Césaire in 1969 and the subsequent radical deconstructions and reframings of canonical texts by New York-based Wooster Group under the direction of Elizabeth LeCompte from the 1970s onwards.

translation cannot be both: an issue that remains hotly contested to this day (see Marinetti 2013a and Raw and Gurr 2014), and one that lies at the heart of the celebrity translation phenomenon.

In his theory of *verbo-corps* (1989: 36, translated by Loren Kruger as *language-body*) theatre scholar Patrice Pavis suggests that ‘real drama translation takes place on the level of the *mise en scène* as a whole’ and that theatre translation should be seen as ‘an appropriation of one text by another’ (1989: 41). Pavis thereby reframes the aim of theatre translation in the light of reception theory, stating that ‘theatre translation is never where one expects it to be: not in words, but in gesture, not in the letter, but in the spirit of a culture, ineffable but omnipresent’ (1989: 42). This shift in focus paves the way for my application of Relevance Theory to theatre translations by celebrities in that it foregrounds the importance of the surrounding culture when evaluating such translations (see Section 1.6).

Pavis’ ideas about the extratextual dimensions of theatre translation are echoed in many of the contributions made by theatre translation scholar Susan Bassnett, whose work since the late 1970s onwards has tended to foreground the performance dimension of theatre translation. Bassnett claims that the theatre translator’s central consideration must be ‘the performance aspect of the text and its relationship with the audience’ (1980: 132), and that any notion of theatre that does not see written text and performance as indissolubly linked will ‘inevitably lead to discrimination against anyone who appears to offend against the purity of the written text’ (1980: 121). Such a focus on the audience is certainly highly relevant to my arguments in this thesis. It does not, however, help to explain why celebrity translators are commissioned more in the theatre than in any other text genre, unless we assume that sensitivity to the needs of performance is a more elusive skill among theatre translators

than, say, writing in an engaging way is among translators of other genres of literature.

In 1985, Bassnett was the first theoretician to talk about how theatre text is *time-bound* in a way that distinguishes it from prose or poetry (89). This is because naturalist dialogue inevitably belongs to a certain time in terms of speech rhythm, syntax and colloquialisms. This, Bassnett believes, explains why there is a special need for ‘the continued retranslation or updating of theatre texts, where patterns of speech are in a continuous process of change’ (ibid.). Bassnett also appears to be the first scholar to draw attention to the practice in British theatre (and indeed in other English-speaking theatrical systems) of two-stage translation, i.e. commissioning literal translations that are ‘then handed over to a well-known (and most often monolingual) playwright with an established reputation so that larger audiences will be attracted into the theatre’ (1991: 101): evidence, as she sees it, that ‘the history of theatre translation into English is inextricably bound up with economics’ (1991: 102). In Bassnett’s view, the notion of *performability* is simply ‘an alternative explanation of a more respectable kind’ (102) as to why plays need to be translated by playwrights rather than translators, i.e. because only a playwright will be capable of writing the fluent speech rhythms that are required for the target text to be easily performed on stage.

It might appear disingenuous to single out the theatre as being particularly susceptible to financial considerations: consider, for example, the number of authors of fiction who fail to get their books published because their work is unlikely to find a profitable market. While the relative lack of public subsidy for the performing arts does make theatres particularly sensitive to commercial failure (see Bradley’s comments cited in Section 1.3.2), the same is surely also true of the publishing industry, which benefits even less

from the public purse. Having said this, there must be something specific about the economic factors at play in the theatre that means that celebrity translators exist in this genre when they do not in other genres.¹¹

Either way, it would appear to be the case that if everyone in the theatrical system agreed with Bassnett, we would have no celebrity translators in the theatre: something that I strongly believe would not necessarily be to the theatre's advantage. I would also take issue with Bassnett's implication that the practice of two-stage translation inherently belittles the role that translators play in the process of theatre translation and adaptation, i.e. that performability is an excuse for the lack of acknowledgement of the translator's craft. As she pointedly remarks, 'translation is, and always has been, a question of power relationships, and the translator has all too often been placed in a position of economic, aesthetic and intellectual inferiority' (1991: 101). True though this might be in many cases, it fails to acknowledge the positive benefits that celebrity translators can bring to the theatrical system, not least the fact that they potentially bring new audiences to translated plays.¹²

¹¹ In the case of books, the public appetite (or rather the publishers' appetites) for translation is even less strong than the appetite for translated plays (amounting to less than five per cent of all poetry, fiction and drama published in the UK and Ireland in the first decade of the 21st century, according to Donahaye 2012: 28). This would undoubtedly make the commissioning of a celebrity author financially untenable except perhaps in the case of translated authors who have achieved bestseller status such as some of the Scandinavian crime authors. I suspect that the performative nature of drama lends itself much more readily to constant reinvention than translated fiction, and that the celebrity translator offers producers a useful way of helping a production to stand out from other recent (or in some cases, concurrent) productions of the same play (cf. the reference in Section 1.3.2 to the two productions of *The Cherry Orchard* running at the same time in London in Autumn 2014).

¹² Interestingly, Bassnett's defensiveness about the lowly status of translators appears to have softened somewhat by the time of her 1998 article *Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre*, which revisits the particular challenges of theatre translation and revises some of her previous views. Most significantly, she now suggests that the translator should concentrate on the text itself rather than any deep structures and coded subtexts, thereby revising her previous contention that theatre translators should be aware of the structural features of a play text that make it performable (1998: 107).

David Johnston, meanwhile, offers an alternative view of the different approaches to theatre translation, and one that draws attention to the very issue of performability that Bassnett dismisses as elusive. He reminds us of the distinction between an academic, or literary, approach to a play text, and a more purely theatrical approach: 'the first one is legitimately concerned with the play at the level of its constituent semantic units, the level of detail, while the other, although not abandoning word-based analysis, is much more concerned with the play in terms of dramatic impact' (1996: 7). Johnston's distinction clearly mirrors the two-stage translation process on which the entire celebrity translation culture is founded: it is the literal translator's role to provide the scholarly translation, and the celebrity translator's role to provide the performable translation. At the same time, Johnston's distinction should not be taken to imply that the notion of an academic view on dramatic impact is inherently contradictory. Indeed, my analysis in this thesis of the celebrity translation phenomenon from a theoretical perspective will, I hope, prove that theories of communication can indeed help us to understand the dramatic impact of a text, both on the page and in performance.

In 2000, translator-trainer Eva Espasa carried out a thorough analysis of the concept of performability that aimed to bridge the gulf between theatre practice and translation theory (2000: 49-62). Most significantly for the purpose of the study of celebrity translation, Espasa argues that performability is not only an issue at a textual or performance level, but also 'determined by the theatrical ideology of the [theatre] company, and is related to questions of status' (49). This reference to ideology echoes translation scholar Maria Tymoczko's concept of the positionality of the

translator (2003),¹³ and is a reminder of the relative status of the celebrity translator compared with the literal translator within the theatrical system, with only the celebrity deemed to have the expertise to produce a performable translation for the stage.

Indeed, while Espasa agrees with Bassnett about the lowly status of translators themselves in the sense that 'the more visibility is granted to a well-known playwright, the more invisible the figure of the translator remains' (58), she disagrees over the issue of co-operative, or collaborative translation. Here, she cites translator and poet Burton Raffel's view (in the context of poetry translation) that collaborative translation is only rarely between equals (1988: 129). Indeed, Raffel's view is echoed by translation scholar Francis Jones, who notes how 'translating, editing and publishing processes depend on the motives, life stories and personae of their main actors [...], on whether these actors happen to meet, and on how they interact' (2011: 24). Thus, whereas Bassnett appears to see the mediation of a complex chain of participants as an obstacle to translation, Espasa sees the process of negotiation as an *explanatory* factor of performability, and argues for putting theatre ideology and power negotiation at the heart of performability. This thesis will support and add further weight to Espasa's view as a way of justifying and even celebrating the phenomenon of celebrity translation in the theatre.

¹³ Tymoczko takes issue with the notion of the translator's neutrality, stating that 'the ideology of a translation resides not simply in the text translated, but in the voicing and stance of the translator, and in its relevance to the receiving audience' (2003: 183). She believes that the translator's cultural and ideological position has a more important influence on his or her translations than the temporal or spatial location that the translator speaks from, and she thereby rejects the idea of translators operating in an 'in between' space in terms of their engagement with the texts that they are translating. Such a view echoes Hermans's view of the translator's voice, when he suggests that 'perhaps translation is [...] best cast as a mimetic representation animated by the translator's vision and to a significant extent under the translator's control' (2007: 75).

Sirku Aaltonen (2000) offers a methodological framework for studying translation that builds on polysystem theory (see Section 1.3.2). Arguing that theatre translation, like all translation, is always an *egotistically* motivated activity, she follows Venuti's line of thought about translation being fundamentally ethnocentric (1998: 11) and suggests that 'in theatre translation, the Foreign is not the primary inspiration in the decision to turn to other cultures. Instead the interest is motivated by the perception of the benefits for the Self of such exchange' (2000: 49). By extension, she believes that 'the choice of suitable texts is always based on the needs of the target system and the compatibility of the discourse of the source text with that of the target culture' (ibid.). Following the same argument, I would argue that the choice of a celebrity translator will also be based on the needs of the target system at a particular time (e.g. the need for either a familiar voice or a more challenging voice depending on the prevailing artistic climate), and on the compatibility of the discourse of the celebrity translator's text with that of the target culture (e.g. the extent to which the celebrity translator enhances accessibility of and identification with the text).

The second decade of the 21st century has already seen much greater emphasis on reception of texts by the reader (or spectator in this case). This shift builds on general developments since the turn of the century in stylistics, linguistics and literary theory (see Stockwell 2002 and 2013, Wilson and Sperber 2012, and Tsur 2008) but also a move away from the notion of fixed *authorial* meaning to more flexible *readerly* meaning (see Boase-Beier 2011 and Stockwell 2013). Against this background, it is not surprising that theatre translation studies has also recently started to pay much more attention to the reception of play texts and to question the notion of whose play it really is: is it the source-text playwright's, the translator's, or even the director's?

For example, theatre translation scholar Geraldine Brodie has expanded on the ideas promoted by Aaltonen about the needs of the target system and offers the view that ‘the translator’s negotiation of culture may be influenced by many external factors, not limited to a relationship with the original text but also affected by the theatrical translation policy, the expectation of the audience and the marketing and funding requirements’ (2012a: 78). Here, Brodie sets the scene for my exploration in this thesis of the role of the celebrity translator by linking issues that emerge from translation theories (such as translator visibility and the domestication versus foreignisation debate) to practical issues surrounding the staging of translated drama in the British theatrical system (such as why certain plays are constantly retranslated), and consideration of which translation approach is more likely to fulfil the commercial objectives of a theatrical production.

Marinetti, meanwhile (2013a), offers a new perspective on the models proposed by Pavis and Aaltonen that emphasises the distinct roles played by all the players in the theatrical system (including actors, directors, designers, technicians, etc.) in contributing to the creation of a theatre text. She argues that Pavis’ articulation of the language-body (1989) and Aaltonen’s metaphor of time-sharing (2000) imply ‘a separation of the “linguistic” from the “dramaturgical” and the “performative”’ (2013: 29). This, she feels, assumes that interpretation of play texts occurs in discrete phases, whereas ideally the creative potential of cultural encounters and engagement with the culture of the source text should be foregrounded throughout the creative process of staging performance (ibid.). Such a view clearly echoes the view advanced in modern linguistics that there is no separation between the text and the performance of that text (see McIntyre 2006: 11), and also reminds us of the pertinence of actor-network theory to theatre translation (see Section 1.4). On the other hand, of

course, the practice of celebrity translation is in many ways the antithesis of Marinetti's ideal view of the translation process, with the celebrity translator typically being foregrounded much more than the source-text culture, and the producer of the literal translation often being marginalised completely.

Finally, another contribution to theatre translation studies that is relevant to this thesis is from Roger Baines *et al* in 2011, who offer a new perspective on the subject again by attempting to 'explore and theorize the relationship between written text and performance starting from actual creative practice' (2011: 2). They argue that translation scholars have up until this point shied away from exploring the practices that underpin translation for the stage and have focused more on 'how translated plays function as cultural products'. My exploration of the celebrity translator in the theatre is designed to answer Baines *et al*'s call for 'more work on the interface between translation and performance practice' (2011: 7) by offering insights into how the phenomenon of celebrity translation might actually serve to foreground the process of theatre translation, and thereby potentially lead to greater interest in plays in translation.

1.3.6 Contribution of adaptation scholars

The second decade of the 21st century has seen the emergence of adaptation studies as a fledgling discipline located within literary studies, with inevitably some crossover with translation studies. This is in spite of long-held views by some translation scholars that the distinction between a translation and an adaptation is an artificial one in the case of play texts. As early as 1985, Bassnett suggested that ‘the distinction between a “version” of a source language text and an “adaptation” of that text seems to me to be a complete red herring. It is time the misleading use of these terms were set aside’ (93). More recently, Johnston offered the view that adaptation has traditionally been perceived in the theatre as a lesser art form: “straightforward” translation and adaptation/new version come to represent opposite poles of fidelity; rightful inheritor, upright and true, and bastard child, wickedly lively and devil-may-care’ (1996: 8)

This debate has continued ever since, although more recently it has been increasingly influenced by the arguments being advanced by scholars focusing specifically on adaptations. Literary theoretician Linda Hutcheon, who explores adaptation in all its various media incarnations rather than specifically in relation to theatre or translation, decries ‘the unproductive nature of both that negative evaluation of popular cultural adaptations as derivative and secondary and that morally loaded rhetoric of fidelity and infidelity used in comparing adaptations to “source” texts’ (2006: 31). Such a view is certainly one that resonates with the arguments I put forward in this thesis about celebrity translation, and reminds us of the futility of thinking in terms of equivalence when comparing a celebrity’s translation with the source text.

Here, it is interesting to note that, in the context of intralingual adaptation, Hutcheon even dismisses the notion of a source text outright since she

sees adaptations themselves as original texts: a view that adaptation scholars such as Katja Krebs (2012) and Laurence Raw (2012) would also appear to share. This raises a fascinating question about celebrity translations as well: should we consider their translations as new source texts that become integral to that celebrity's existing body of work in the same way as their original plays or poems, or should they still be considered a particular sub-set of that other work? I would argue that there is a valid case for agreeing to the former from a creative point of view, but acknowledge that there are practical issues such as copyright and unwelcome public cries of plagiarism that might make this more of a hypothetical than a realistic stance.

Equally pertinent to celebrity translators is Hutcheon's focus on *modes of engagement* rather than the comparison of two specific media. She describes these modes of engagement as 'telling', 'showing' and 'interacting with stories' (2006: 22-27), and concludes that by thinking beyond media we can focus more on the contexts of creation and reception of adaptation, which are 'material, public and economic as much as they are cultural, personal and aesthetic' (2006: 28). As a parallel viewpoint to this, I would argue that by thinking beyond simple comparison of texts, we can focus more on the contexts of creation and reception of celebrity translation, which are governed as much by material, public and economic factors as they are by cultural, personal and aesthetic factors.

An alternative perspective on adaptation specifically in the context of translation for the theatre is offered by Anderman (2005), who suggests that adaptors can actually have an advantage over translators because they are 'often able, through sheer lack of knowledge of the language in which a play has been written and the culture in which it originates, to assess objectively the aspects of "otherness" in the work of a foreign

playwright and the extent to which this needs adjusting for English audiences' (2005: 320). This is an interesting argument, and one that in principle can help to explain the licence that celebrity translators might feel that they have to depart from the source text.

Where I tend to disagree with Anderman, however, is in her assertion that 'to safeguard the authenticity of the original is as crucial as the need to make the play in translation more accessible to the audience' (2005: 320). This suggests that the source-text playwright's voice is the *only* one that should be heard if the integrity of the work is to be guaranteed. Such a view would in my opinion appear to reduce the role of the translator, whether a celebrity or not, to that of an impartial mediator. However, as Tymoczko reminds us, 'the ideology of a translation resides not simply in the text translated, but in the voicing and stance of the translator, and in the relevance to the receiving audience' (2003: 183). This is to say nothing of the fact that if we dismiss theatre adaptations that are less than totally authentic to the source text, we risk excluding 'a large and important part of translation work in the theatre' (Aaltonen 2000: 4).

While this interplay of authenticity and subjectivity is an interesting one at a theoretical level, it does not necessarily get us any closer to defining the difference between translation and adaptation in the theatre beyond reminding us that there is a scale of different approaches that translators can take based on the closeness to or distance from the source text that they wish to reflect. Here, I would argue that even a play text that is ostensibly far removed from the source text might still justifiably be called a translation rather than an adaptation if it generates an equivalent emotional response among the audience. This therefore suggests that the distinction between translation and adaptation from an interlingual point of view is at best an arbitrary one and at worst a highly unhelpful one. It is

for this very reason that I will refer throughout this thesis to *translators* rather than *adaptors* when I analyse each of my case studies of celebrity translation.

1.3.7 Summary

Exploring the phenomenon of celebrity translation from the perspective of existing translation theories might in some ways help us to theorise the role of celebrity translators within the wider theatrical system. However, I would argue that such theories are of only limited use in explaining how celebrity translations are produced by their translators and received by their audiences. While concepts such as visibility and performability can help us to start contextualising the question of why some play texts might benefit from the involvement of a celebrity translator, the artificial distinction between *translation* and *adaptation* does, in my view, get in the way of any useful discussion of the phenomenon of celebrity translation and the benefits that it can bring to the theatrical system.

My own hypotheses as to why translation theories appear unable in themselves to help explain the phenomenon of celebrity translation are as follows.

- The collaborative nature of translation in the theatre (and, increasingly, of much prose translation in the UK as well) offers little fit with the way in which translation theories that raise issues such as the translator's *skopos* or visibility presuppose both a single translator responsible for producing a translation (who can therefore post-rationalise his or her own translation choices), and a single reader at any one time. This collaborative process suggests that we might need to look beyond the traditional confines of translation theory and explore ideas emerging from theories in other disciplines for a more useful evaluative framework.

- Translation theories often appear to work on the premise of a fixed relationship between the translator, the target text and the reader of that text (consider, for example, the notions of equivalence and polysystems or the distinction between domestic and foreign cultures), whereas in the theatre the concept of the text is a more fluid one because it is so dependent on performance. As a consequence, the notion of the translator's *ownership* of the text is very different from a situation in which the text exists in an unchanging written form (even if written texts still arguably produce different effects on the reader each time they are read, and almost certainly each time they are read aloud). This uncertain and constantly evolving relationship between the play text, its authors and its receivers inevitably makes it difficult to theorise about the process of translation since that translation exists in so many representations at the same time.
- Translation theories have traditionally tended to focus more on the text itself rather than the reception of that text by its receivers. While this perspective might now have changed somewhat with the application to translation of models for how human beings process discourse, it often remains the case that the receivers of translated texts are still not taken into consideration sufficiently when translation scholars analyse those texts. In the case of play texts, such a reluctance to consider the audience would appear to be particularly remiss, given how the audience is vital to the process of imbuing a play with a meaning and how spectators are effectively active consumers of that work rather than merely passive recipients

(see Bennett 1997, Tulloch 2005, McConochie 2008, to name but a few).

Audience reception is arguably an even more important consideration in the analysis of play-text translation than it is in the analysis of the translation of any other literary genre because of the dynamic, shared experience of play-text reception. Even an exploration of the written, published versions of translated play texts (such as I will be conducting in the following chapters) cannot ignore the way in which those texts will be received when performed in public. Moreover, acknowledgement of celebrity status and communal assimilation of celebrity culture also imply that the concept of celebrity translation can only exist in the minds of an audience, since without an audience there can surely be no celebrities, or indeed any theatre performances (unlike creators of literature in general, whether source-text writers or translators, who arguably do not depend on an audience for their very existence).

I would suggest, therefore, that we need to look beyond translation studies and explore theories and models developed in other areas of language and behavioural studies if we are seeking to explain the phenomenon of celebrity translation from a theoretical perspective. In the following sections, therefore, I will explore some of the theories emerging from the social sciences and cognitive linguistics and explain why I believe that these offer a more useful perspective from which to explore celebrity translation in general, and audience reception of celebrity translation in particular.

1.4 Actor-network theory

Snell-Hornby's foregrounding of the collaborative nature of theatre translation in the mid-1980s (see Section 1.3.5) mirrored the work that was being carried out at a similar time by sociologists Michel Callon and Bruno Latour on the sociology of translation, also known as actor-network theory (Callon and Latour 1981 and Callon 1986). This theory looks at objects as part of social networks and attempts to explain the processes of negotiation and the networks that are formed between social actors. These concepts have clear implications for translation, which even at a most basic level involves a network comprising the source text itself, the source-text author, the translator, the target text and the target-text audience.¹⁴

Translation scholar Anthony Pym sums up Callon's view of translation as 'the process by which one person or group says that things are taken to be "on behalf of" or to "stand for" another person or group' (2010: 155), thereby drawing our attention to the power struggles that are often inherent in translation, including the most fundamental struggle between two independently existing texts, authors and cultural systems. Such struggles are inevitably even more pronounced in theatre translation given the number of agents involved. Indeed, theatre translation scholar Manuela Perteghella has developed an entire model of theatre translation that identifies all the many different agencies involved in translating a play text, including the social, historical and cultural factors that mediate the practice of translation (2004b: 13-14).

More recently, Jones has revisited actor-network theory in the context of the translation of poetry following his observation that 'poetry translation

¹⁴ Of course, once a translation is published, this network extends to include all the other stakeholders in the process such as the publishers, agents, rights-holders and different audiences in different markets.

is [a] personal, interpersonal and poetic action within a complex real-life context' (2011: 24) and that this action 'involves making decisions based on one's cognitive and emotional attitude to external events in a relational context' (2011: 25). He goes on to identify three possible orders of networks that can be used to analyse the relations between these different actions: first-order networks, in which a small number of actors (both human and non-human) 'interact tightly together for a certain purpose'; second-order networks, which are looser and more heterogeneous groups of actors whose interaction may be at many different levels and not always direct; and third-order networks, which are even looser groups 'determined largely by belief and self-image', such as readers belonging to a particular audience group (25-27).

Thinking about these different networks in the context of celebrity translation in the theatre, I would suggest that we could envisage the following members of each network.

	Human agents	Non-human agents
First-order network	Celebrity translator Source-text playwright (if still alive), or source-text playwright's representatives (e.g. rights-holders) Producer (i.e. the commissioner of the celebrity translator) Director	Source text Target text Play in performance Power of celebrity translator (cultural and commercial) Expertise of producer and director Theatre (i.e. the physical space) Production (including its financial resources)
Second-order network	Literal translator (who most likely has contact only with the literary department of the theatre, and only rarely with the celebrity translator) Actors (whose main contact will be with the director, and to a lesser extent with the celebrity translator) Literary department Team responsible for design, lighting, choreography, costumes, marketing Publishers Critics Bloggers	Literal translation (most likely seen only by the literary department and the celebrity translator) Theatrical system Funding bodies Publishing industry Press Internet
Third-order network	Audiences whose allegiance lies more with the source-text playwright (as spectators or readers) Audiences whose allegiance lies more with the celebrity translator (as spectators or readers) Other playwrights, producers, directors, celebrity translators, non-celebrity translators, etc. Readers of the source and target texts Scholars	Theatrical culture in target culture Typical theatre-going behaviour Celebrity culture Translation ideology in target culture Other works by source-text playwright Other works by celebrity translator Other translations of source text Academia

Figure 1.1: Relation between different actors in the case of celebrity translation

This construct of actors and the networks in which they operate is of more than simply theoretical interest. It also allows us to explore (both individually and in combination) the various dynamics that are central to the arguments of this thesis, namely:

- why celebrity translators are commissioned in the first place;
- which criteria govern the choice of a celebrity translator;
- which factors influence the translation strategy adopted by the celebrity translator;
- which factors influence the reception of a celebrity translator by audiences and within the theatrical system; and
- perhaps most importantly, which factors can be manipulated to ensure greater distribution and appreciation of translated drama in the UK.

These, and other, factors will be considered in the following chapters of this thesis.

1.5 Theories of reception

A study of how audiences make inferences about translation must inevitably explore some of the ideas that have emerged in theories of reception of texts. Of course, theories of reading are arguably not entirely able to describe the process of reception in the theatre. Even more so than *readers* of texts, theatre spectators are essentially involved in co-creating the text in performance through both their individual and their group responses. Such theories do, however, provide us with some useful ideas that enable us to conceptualise the relationship between the text and the audience, and (with regard to my particular purpose in this thesis) the relationship between the text, the celebrity translator and the audience.

In the context of concepts emerging from theories of reception, it is essential to firstly acknowledge the ideas of Bertolt Brecht, both as a playwright and a theoretician, which have had a profound impact both on theatre practice and on critical response to performance. These ideas are rooted in Brecht's belief that the theatre should play an overt role in reflecting and shaping political ideology in society. This has clear ramifications for his perception of the role of the audience. As theatre scholar Susan Bennett points out, 'Brecht's theory and practice raise the issue of the ideological status of the theatre and of the political undertaking, either implicit or explicit, of an audience' (1997: 22). This meant not only 'engaging with reality' as a way of making contact with audiences (Brecht 1964: 236), but interacting with audiences so that spectators are forced to question the relationship between what is happening on their stage and their own social reality.

In practical terms, Brecht was one of the pioneers of *episches Theater* (epic theatre), a style of theatre popularised in Germany during the 1920s and

30s that combined theatrical devices such as narrative descriptions (via the use of choruses or projections onto the back of the stage), a style of acting involving what Brecht termed *gestus* (the simultaneous depiction of an action and an attitude towards that action, as portrayed either in the way in which a character interacts with other characters on stage or via an overt act of narration) and *fabel* (the sequence of portrayals of *gestus* that go together to create the dramatic or theatrical narrative of a play). The use of such techniques either individually or in combination with one another typically gives rise to the concept of *Verfremdung*¹⁵ that Brecht first proposed in his 1935 essay *Verfremdungseffekte in der chinesischen Schauspielkunst* (translated as *Alienation Effects in Chinese Acting* in Brecht 1974), and that became one of the key features of his particular kind of dramaturgy.

Brecht's methods forced a re-evaluation not only of the relationship between the performance and the audience, but also more generally of how theatre scholars should study theatre audiences (Bennett 1997: 30). Most importantly, Brecht's ideas challenged the traditional top-down concept of the playwright communicating to the audience (via the actors on the stage) as a one-way process, and highlighted the centrality of audiences themselves in the creation, performance and interpretation of drama. Essentially Brecht proposes that the theatrical experience is the consequence of the extent to which the cultural and political ideologies of the various players involved (the playwright, the performers and the audience) coincide or collide with one another.

¹⁵ Scholars have long debated the most appropriate way of translating *Verfremdung* or *Verfremdungseffekte* (the effects of *Verfremdung*) into English. Essentially a term coined by Brecht as a point of distinction from the regular German term *Entfremdung* (typically translated as *alienation*), translations of *Verfremdung* have included *defamiliarisation*, *distancing* and *estrangement* as well as *alienation*. According to Brecht scholar Anthony Squiers, 'Brecht's use of the term *Verfremdung* and not *Entfremdung* indicates that the moving away or distancing he sought through [*Verfremdungseffekte*] was a distancing of familiar conceptualization not [...] a distancing of the audience from the play's performance and its content' (2014: 58).

For a language scholar, it is clear that this has important implications for where the meaning of a play text in performance is located and how that meaning is decoded. In the case of a translated play, and one translated by a celebrity translator, the potential for divergent ideologies among the players involved in the dramatic process is amplified, and questions as to how audiences infer meaning from a play text in performance become even more complex. These are some of the questions that I will explore in my following three case studies.

More theories explaining the relationship between text and reader began to emerge in the 1960s and 70s in an attempt to explain the processes of text reception. Such theories have over time become known as reader-response theories. While these theories may have been superseded to some extent by post-structuralist ideas about the author, the text and the reader (e.g. Barthes 1977, Derrida 1978), the ideas that reader-response theorists formulated about the interrelationship between these three actors have nevertheless formed the basis for much of the subsequent thinking in translation studies both about the relationship between the translated text and the receiver of that text (e.g. Hermans 1996a, Schiavi 1996 and Baker 2000) and more recently about the translator as reader (e.g. Boase-Beier 2015 and Wright 2016). They have also played a major role in shaping much of the thinking in theatre studies about the role of the spectator in creating the meaning inferred from a text in performance (e.g. Pavis 1982, Tulloch 2005 and McConachie 2008). As Bennett reminds us, 'without the existing corpus of reader-response theory, it is unlikely that there would be the current concern of drama theorists for the role of the audience' (1997: 34).

Reader-response theories essentially attempt to describe the way in which readers derive the meaning of a text through the process of reading that

text. Over the years, theorists have adopted a number of approaches in their efforts to provide such an explanation, borrowing ideas from fields such as stylistics, transactional analysis and psychology and many more besides to conceptualise how meaning is created. Three of these approaches are particularly relevant to my study of celebrity translators in the theatre.

The first of these, the *affective* approach, was proposed by stylistician Stanley Fish. Fish argues that texts only acquire significance once they are read. Far from being embedded in the text itself, meaning ‘develops in a dynamic relationship with the reader’s expectations, projections, conclusions, judgments and assumptions’ (1980: 2). As a result, then, a text’s meaning depends entirely on the reader of that text and ‘consists of our experience of what the text does to us as we read it’ (Tyson 2015: 168). The idea that the text effectively only comes into being when it is read echoes the notion that theatre only exists when it has an audience (see Section 1.3.7). It also reminds us of the fact that every single spectator will derive his or her own interpretation of a theatrical performance, based on his or her attitudes, experiences, preconceptions and so on of the play text, the performers of that text, the experience of being in the theatre – and, of course, where relevant of the celebrity translator of that text.

Meanwhile, one of the most eminent proponents of *transactional* reader-response theory, Wolfgang Iser, explores the phenomenological process of reading and suggests that through the process of reading the reader is able to experience a work of literature as an actual event, during which ‘the blank in the fictional text induces and guides the reader’s constitutive activity’ (1989: 39). In foregrounding the ‘blanks’ in the text, Iser reminds us of the distinction between *determinate* meaning (the *facts* in the text that cannot be questioned) and *indeterminate* meaning (the *gaps* in the

text that invite the reader to create his or her own interpretation). Here, I would propose that the gaps that audience members experience when attempting to infer the meaning of a celebrity translator's text are likely to be readily filled by their associations with that translator.

Building on this idea of the importance of the reader or spectator's cognitive state in generating the meaning of a text, psychoanalytic critic Norman Holland argues that the *psychological* response of the reader provides an explanation of how meaning is generated. Bennett notes that 'while Holland's work may be considered marginal in terms of literary theory, his interests have been shared by some of the most important and influential theatre practitioners in the [20th] century' (1997: 38). Holland suggests that readers' *motives* have a strong influence on how they read a text, arguing that we react to literary texts with the same psychological reflexes that affect our responses to any other situations that we encounter in our lives. These psychological reflexes combine to create a particular way of seeing and interacting with the world (what Holland calls our *identity theme*) that we then project onto the texts that we read (1990: 70): a concept that heralded developments in cognitive stylistics and cognitive literary studies that took place later in the 1990s, such as the theory I will discuss in the following section, Relevance Theory.

As a final point on theories of reception, I would like to briefly explore the notion of *conceptual blending* first proposed by cognitive psychologists Gilles Fauconnier and Mark Turner (2002). Fauconnier and Turner apply cognitive psychology to the processes of reader and spectator reception in a way that usefully combines theory with practice. Most importantly for the purposes of my thesis, conceptual blending can potentially help to describe the way in which spectators in the theatre blend in and out of the performance, seeing the actors as characters performing in both the real

world and a represented world and the lines that are being spoken as a blend between reality and fiction.

Importantly, Fauconnier and Turner note the way in which the power of drama comes from the way in which spectators are able to integrate these different spaces into a blend, and not from the extra-textual connections that spectators make between the play as both artefact and simulacrum. 'We do not go to a performance of *Hamlet* in order to measure the similarity between the actor and a historical prince of Denmark. The power comes from the integration in the blend. The spectator is able to live in the blend, looking directly on its reality' (2002: 266). In many senses, then, Fauconnier and Turner are essentially theorising Brecht's ideas discussed earlier about how audiences perceive the relation and the difference between illusion versus reality (see McConachie 2008).

Thinking about celebrity translation of play texts from this perspective, we can suggest that spectators might integrate different spaces into a blend when, say, they recognise when the translator has made a significant change to a well-known line in a frequently translated play and then make judgments as to why this might be so. Such relations are not, however, the inherent rationale for the activity of going to the theatre. In this sense, then, conceptual blending theory might help to explain the dramatic quality of a play, whether translated or not, but it cannot help us to understand the specific cognitive processes that spectators undergo when experiencing a play translated by a celebrity translator and encountering blends of different conceptual representations. For this we need to look more towards cognitive theories of language and communication.

1.6 Relevance theory

1.6.1 Celebrity translation and cognitive poetics

Cognitive linguistics developed from the 1980s onwards as a result of the emerging interest in the interplay between writer, text, reader and context (see Leech 1983 and Taylor and Toolan 1984). It was a reaction to formalist linguistics, which still remains the basis for much of translation theory with its emphasis on the propositional meaning of a text rather than its function or communicative context. Now an established discipline in its own right, cognitive linguistics continues to be influenced by other cognitive sciences such as cognitive psychology and cognitive neuroscience.¹⁶ Meanwhile, new fields of study have become established such as cognitive semantics, which explores the relation between language and cognitive structures such as perceptions or image schemas (see Albertazzi 2000 and Hampe 2005); cognitive pragmatics, which explores the cognitive aspects of the construal of meaning in context such as social and situational factors (see Bara 2010 and Schmid 2012); and cognitive poetics, which applies the principles of cognitive linguistics to the study of literary effects (see Stockwell 2002 and Tsur 2008).

It is this latter discipline of cognitive poetics that is of most relevance to my arguments in this thesis. This is not only because play texts are obviously literary texts (hence the relevance of *poetics*) but also because I am seeking to demonstrate that spectators' contextual associations with celebrity translators will also take into account a combination of contextual, mental and emotional factors over and above those factors that are purely textual

¹⁶ As an aside, cognitive linguistic theories have now become sophisticated enough to start making testable predictions about how the brain processes language (see González-Márquez *et al* 2006). Such developments represent exciting developments that may potentially force an entire reevaluation of theories of reception, and indeed of translation.

(hence the relevance of *cognitive*). Of course, it could be argued that this is the case when engaging with any literary text, whether translated or not, since no text exists completely in isolation. Even if receivers of that text have no knowledge of the author, they will still construct a representation in their minds of that author based on the properties of his or her text: what literary critics term the *implied author* (see Booth 1983: 74). What is particularly interesting in the context of celebrity translation, however, is the fact that there are potentially two implied authors here (the source-text playwright and the celebrity translator). Receivers' respective images of each of these authors may or may not coincide, leading to a breadth of cognitive effects that make such texts particularly important to analyse.

It should be stressed here that I am in no way arguing that audiences will always respond in the same or even a similar way to a play text at a cognitive level. Each spectator will experience the text with different contextual assumptions about both the source-text author and the celebrity translator, and therefore potentially arrive at a different interpretation of that text, and maybe even another interpretation again if they then see the performance a second time: what stylistician Dan McIntyre terms the 'ontological status of dramatic performances' (2006: 12). What I *am* suggesting, however, is that there is the potential for some *common themes* across spectators in terms of contextual assumptions due to the likelihood of shared experiences in the past (e.g. previous experience of the celebrity translator's own theatrical work), exposure to the same external stimuli (e.g. reviews recently published of the particular play in question) and, not least, the growing evidence that all human brains process communication in a similar way (see Evans: 2011: 71).

I will now explain why I have decided to apply one particular cognitive theory, *Relevance Theory*, to my investigation of celebrity translation.

1.6.2 Fundamentals of Relevance Theory

Relevance Theory is an approach to understanding communication based on a general view of cognition. It was fully elaborated for the first time by cognitive scientists Dan Sperber and Deirdre Wilson in their 1986 book *Relevance: Communication and Cognition*.¹⁷ It offers a valuable framework within which to consider celebrity translation in that it enables us to consider the effects that the celebrity's translated text will have on the receivers of that text at a cognitive level, both in relation to the text itself and in relation to all the wider associations, thoughts, images, etc. that receivers call to mind when they think of that celebrity: the very factors, then, that go towards making that person a celebrity in the first place.

In Relevance Theory, such facts, associations, thoughts, images, etc. are referred to as *cognitive effects* (Sperber and Wilson 1995: 108-117), i.e. effects that either strengthen or contradict assumptions about how communication is to be processed. At a very basic level, all relevant utterances convey cognitive effects as they will inevitably alter the receiver's assumptions that have already been determined by previous acts of comprehension. The important fact in relation to celebrity translation is that these previous acts of comprehension will be much richer and broader in scope than would be the case if those utterances had been made by a non-celebrity translator because the receiver will have a much more clearly defined contextual framework in relation to a celebrity translator. In other words, the celebrity translator is potentially both a *real* and an *inferred* author (i.e. an author that readers construct on the basis of their interpretation of a text, see Chatman 1990: 74-89), whereas the unknown translator can arguably only ever be an inferred author.

¹⁷ This was subsequently updated and a second edition was published in 1995. This is the version I will be citing throughout this thesis.

Relevance in the context of Relevance Theory is used to describe the prerequisite for *positive cognitive effects*. As Sperber and Wilson explain, ‘for an input to be relevant, its processing must lead to cognitive gains’, and a positive cognitive effect is ‘a cognitive effect that contributes positively to the fulfilment of cognitive functions or goals’ (1995: 265). This does not necessarily mean that positive cognitive effects are about increasing the amount of knowledge processed by the receiver (they could, for example, lead to a questioning of existing knowledge), or indeed that such inputs are then processed rationally as *the truth*. Relevance Theory similarly dispenses with the view held by language philosopher Paul Grice that pragmatic interpretation can only be possible if we presuppose that the agent (i.e. the person communicating to us) is rational since it makes no assumptions about the rationality or otherwise of communication.

This foregrounding of relevance over truth or rationality has important consequences for the application of Relevance Theory to translation since it immediately suggests that the role of the translator is not to replicate the truth or rationality of the source-text author’s text, but rather to ensure that the translation has the same *positive cognitive effects* on the receiver of the target text as the source text had on readers of that text, i.e. that the translation brings about the same changes in its readers’ ways of seeing and understanding the world as the source text did to its readers (see Sperber and Wilson 1995: 265). Not only does this focus on the receiver confound many of the more formalist theories of translation that focus either on the relationship between the source and target text (e.g. Toury 1980) or on the decoding abilities of the receivers (e.g. Nida 1964). It also raises interesting questions about translator visibility (see Section 1.3.4) in the sense that it implies that visibility is not just about *textual* visibility (i.e. whether a text is visibly translated or whether it reads like a text originally written in the target culture and in the target language) but

also (and in fact more) about *contextual* visibility (i.e. whether the voice of the translator is recognised in the translation because of all the receiver's prior associations with that translator).

Relevance Theory makes two generalisations about the way human beings communicate with one another, both of which are now known as the *Principles of Relevance*. The first of these principles states that human cognition tends to be geared to the maximisation of relevance, and the second that every act of ostensive communication communicates a presumption of its own optimal relevance (Sperber and Wilson 1995: 260). What these principles are essentially saying is, firstly, that our cognitive system tends to allocate our attention and processing resources in such a way as to give rise to as many cognitive effects as possible for as little effort as possible (Clark 2013: 107), and, secondly, that each ostensive stimulus is relevant enough for it to be worth the addressee's effort to process it, and the most relevant one compatible with the communicator's abilities and preferences (Sperber and Wilson 1995: 270).

In terms of how the addressee interprets the communication, Relevance Theory offers a way of predicting how the addressee will interpret the communicator's communicative intention called the *relevance-guided comprehension heuristic*. This states that addressees will follow a path of least effort in deriving cognitive effects, testing interpretations in order of accessibility, and stop when their expectations of relevance are satisfied (Wilson and Sperber 2004: 613-14). This notion of stopping the search for interpretations once expectations of relevance have been satisfied might appear at first glance somewhat counterintuitive in the context of literary texts, which by definition create more effects the more the receiver thinks about such texts (or at least, should ideally do so). This conundrum has led to the specific development of *Relevance Theory for Literature*, which talks

about *maximum* rather than *optimal* relevance (MacKenzie 2002: 31). This distinction implies that receivers will seek to find as many cognitive effects as possible in a literary text (by re-reading that text, discussing it with others, reflecting on it for extended periods of time, etc.) rather than opting for the easiest or most readily accessible interpretation that nevertheless satisfies their need for relevance. For the remainder of this thesis, then, I will talk about maximising rather than optimising relevance.¹⁸

Of course, this notion of an ongoing search for interpretations in order to maximise relevance takes place in parallel with spectators' search for clues that will help them to identify the context in which the celebrity translator intended them to interpret his or her text: a context that may or may not overlap with the context intended by the source-text playwright, or the audience's representation of that playwright (the *implied playwright*). The identification of this context will help the spectator to arrive at an *interpretation* of the celebrity translator's intention, but this is not the same as saying that this interpretation will be the one that the translator had in mind. After all, the spectator may well overlook what the translator had in mind, or conversely identify a meaning that the translator had not ever imagined (see Furlong 2007: 336).

Here, it will be clear that the very concept of context and contextual associations, and indeed the application of Relevance Theory in general, presupposes that:

- a. we are able to deduce (or at least, we can attempt to deduce) what either the source-text playwright or the celebrity translator *intended* to communicate in their text, and

¹⁸ For the sake of brevity, I will also refer throughout this thesis to Relevance Theory, even though I am essentially talking about Relevance Theory for Literature.

- b. we are able to deduce (or at least, we can attempt to deduce) how audiences will interpret these intentions, i.e. what *meaning* they will attribute to the text.

The issues surrounding the way in which Relevance Theory supposes that we are bound to try and deduce intentions and meaning, and the corresponding caveats that apply to my subsequent analysis of different celebrity translations will now be discussed in the following sections.

1.6.3 Relevance Theory and intention

The issue of the source-text writer's *intention* when writing his or her text is one that has long vexed scholars of literature, and by extension, scholars of translation.¹⁹ It is also one that is of particular importance to my study of celebrity translation given that I am arguing that celebrity translators may often *intentionally* inject some of their own voice into their translation since this will inevitably involve analysis of where, how and why such an intention arose.

Relevance Theory maintains that texts are always intentional since it views texts as first and foremost acts of communication (even if they may also be objects or phenomena with their own existence), which by definition implies a communicative intention. As such, texts are 'not treated as objects in the world, to be processed in a context entirely determined by the reader [...]. The text provides evidence not just for the interpretation, but for the context which produces that interpretation' (Furlong 2007: 337).

In the context of literary texts (and indeed all acts of communication), Relevance Theory suggests that a text can only be successful if the receiver of that text is able to recognise the interpretation that its author intended. Authors are therefore seen as communicating to provide evidence for a set of assumptions (propositions, ideas, feelings, opinions, prejudices, etc. that may or may not be truthful, accurate or appropriate), and it is then up to

¹⁹ Formalist critics William K. Wimsatt and Monroe C. Beardsley, writing about poetry, believed that authorial intent was irrelevant to the study of an author's work because there is no way of reconstructing his or her intention at the time of writing, and because the work is in any case a production that becomes separated from its moment of creation (1954: 4). They were proponents of what came to be known as *New Criticism*, the movement that paved the way for the *death of the author* argument proposed by Barthes (1977: 142-148), which claims that any reading or criticism of literature that relies on dissecting any aspects of the author's identity (such as his or her political views, religion, ethnicity, sexuality and so on) inevitably imposes a limit on how that work can be interpreted.

the receiver to accept whether these assumptions are true or not and then change his or her view of the world accordingly. The emphasis is therefore on the reader's interpretative capacity in deducing the author's communicative intentions. In Relevance Theory, then, 'there is always an intending author, there is always some responsibility on the reader's part for the construction of the interpretation, and there is always an intended interpretation' (Furlong 2007: 335).²⁰

From the point of view of translation, the implication here is that translators need to understand the author's intentions if they are to be able to produce a target text that allows its receivers to infer the same intention as the source text implied. In the terms used in Relevance Theory, the translator ideally needs to replicate the *cognitive state* of the source text author (either the real or inferred author). The notion of cognitive state includes authors' *intentions* (i.e. their communicative intentions), their philosophy, attitudes, ideas and specific opinion on the subject that they are writing about.

Perhaps most importantly in the context of my study of celebrity translators, the translator's cognitive state will almost by definition include the factors that go to make up the profile of those celebrities, such as their assumptions about the public's reception of that work or about their image in the eyes of the public, fans of their work, critics, publishers and so on. Likewise, their translations will inevitably be assessed against the context of a spectator's existing understanding of that celebrity's actual or assumed status, values and beliefs as well as by their understanding of the text itself (i.e. in the context of the spectator's own cognitive state, which

²⁰ In this respect, Relevance Theory echoes some of the views about reader-response held by affective stylisticians (such as Fish 1980) who maintain that it is the individual receivers, or individual 'interpretive communities' (ibid: 172), who are ultimately in control of deriving the meaning of literary texts.

will include all the spectator's personal opinions about the celebrity). In other words, the celebrity translator is inferred by the spectator to fit the spectator's own context (see MacKenzie 2002: 45).

There is clearly potential here for widely varying interpretations of communicative intentions depending on whether an individual spectator is more familiar with the source-text playwright or with the celebrity translator (i.e. whether their cognitive state is dominated more by associations with or representations of one or the other, or indeed even both equally). Similarly, there is also potential for a wide variety of misinterpretation of communicative intentions if spectators mistakenly infer a communicative intention that was not actually intended by the celebrity translator: if, say, the associations with the celebrity's political viewpoint are particularly strong, leading to an utterance being interpreted as having a political message when this was not in fact the case. Of course, how the translator, celebrity or not, intended his or her work to be interpreted is ultimately less important from a relevance-theoretic perspective than how the audience, or audiences, actually do interpret it (see Section 1.6.4).

At this point, I would suggest that it is more useful to start by thinking about the celebrity translator's *motivations* for translating a text in the first place before seeking to uncover their potential communicative intentions. This is because I would argue that these motivations will then help to determine that celebrity's communicative intentions. For example, a consideration of the circumstances surrounding the commissioning of a translation and an exploration of the likely expectations imposed either directly or indirectly by the commissioning body will help us to make our own inferences about what the celebrity translator is seeking to communicate in his or her text (whether this was actually the case or not).

Likewise, any comparison of the target text and the source text will necessitate a similar exploration of the source-text playwright's motivations for creating his or her text, and a subsequent comparison with the motivations of the celebrity translator. Here, it is quite likely that plausible communicative intentions may well coincide even with different motivations, since specific motivations (e.g. the source-text playwright's desire to tackle a new genre of theatre, or the celebrity translator's desire to give a new slant on a canonical work) will still give rise to a range of potential communicative intentions and therefore a range of interpretations.

This concept of the translator's motivation mirrors a number of long-standing translation-theoretical ideas around text interpretation.²¹ Most significantly from the point of view of my subsequent text analysis, however, it echoes Fish's concept of the *informed reader* (1980: 48). Now, as well as being assumed to have both a degree of linguistic competence (i.e. he or she can understand the meaning of the text) and literary competence (which I will take in the following analysis to mean a level of experience in interpreting theatrical texts), the receiver of a celebrity translation can be assumed to have a level of prior understanding of that celebrity in terms of his or her previous work, values, beliefs, personality, and so on. While the precise level of understanding will obviously vary between translators and between spectators, there will nonetheless in almost all cases be a level of *complicity* between the audience and the celebrity translator that will determine the audience's response to the celebrity's translation.

²¹ Ideas proposed by translation scholars in relation to text interpretation include Katharina Reiß and Hans Vermeer's notion of text-type (1984: 196), Peter Newmark's concept of the intention of the text (1988: 12) and even Friedrich Schleiermacher's views on the author's individuality (1977: 166).

1.6.4 Relevance Theory and meaning

In Relevance Theory, and indeed in other theories of communication, the issue of meaning is inextricably related to the issue of communicative intention. However, while for translation scholars the question of meaning involves what translator and scholar David Bellos describes as ‘a philosophical can of worms’ (2011: 67), the relevance-theoretic account of meaning is a relatively straightforward one.

As pointed out in the previous section, Relevance Theory attaches more importance to the way in which communication is interpreted than to the author’s actual communicative intentions. This certainly makes sense in the context of literary texts, where the notion of a definitive interpretation is a rather meaningless one. What this means, then, is that Relevance Theory assumes that intended and interpreted meanings are one and the same since the receiver’s inferential recognition of the author’s intention is what creates the link between an utterance in a text and the intention behind it. Ultimately, then, there can be no such thing as misinterpretation of a literary text according to Relevance Theory. Moreover, unlike other theories of language and translation, ‘Relevance Theory would not bemoan the impossibility of locating definite meaning, but would celebrate it’ (Boase-Beier 2006a: 47).

As an extension of this notion that intended and interpreted meanings are one and the same thing, Relevance Theory provides us with a systematic account of how receivers decide on the meaning of texts, offering ‘an insight into the process of interpretation which allows readers and theorists to argue fruitfully about their interpretations, and to understand the bases of their conclusions’ (Furlong 2007: 328). This has important implications for translation of all kinds, not just celebrity translation.

Without going so far as to support translation scholar Ernst-August Gutt's somewhat controversial assertion that Relevance Theory obviates the need for any special theories of translation (see Malmkjær 1992: 298-309), I would certainly repeat here the view expressed earlier that Relevance Theory can at least provide a framework for further discussion about meaning from the perspective of the receiver that more text-focused theories of translation fail to achieve (see Section 1.3).

Having established that we can assume in the context of Relevance Theory that the issue of the interpretation of meaning resides with the *receiver* rather than the author or the text itself, it is interesting at this point to explore how translation scholars view this perspective in terms of the role that it ascribes to the translator. As seen in the previous section, the role of the translator from a relevance-theoretical perspective is to replicate the meaning of the source text by replicating the *cognitive state* of the source text author (either real or inferred). This involves replicating not only the source-text author's communicative intentions but also his or her view of the world and specific opinions on the subject on which he or she is communicating. If translators are to recreate this meaning in translation, then, they need to take account not only of the actual content of the text in terms of the propositions that it expresses, but also of the set of weak implicatures that can be derived from the text by inference. As Boase-Beier points out, 'the fact that they are weak means that the translator, like any reader, takes responsibility for creating meanings which she or he assumes are intended by the inferred author' (2004: 282).

This raises some important issues that are specific to my study of the celebrity translator. Firstly, even in the case of canonical works of drama, we cannot necessarily work on the premise that the source-text playwright is actually *real*, in spite of the fact that the audience may well have an

established set of contextual assumptions about him or her. Even though source-text playwrights may well be celebrities in their own right (in the sense that audiences may be very aware of their lives and their work), this does not necessarily make them *real* in the sense that there is a definitive representation of who they are and what they stand for (consider, for example, the many misrepresentations or misunderstandings that often surround creative figures from any sector of the arts). The same arguments apply to the celebrity translators themselves. Even though they are *real* in that they are more likely to be still alive (at least if their celebrity translations are recent works), their public personas are arguably no more real than those of authors who lived many years ago. In fact, it could be argued that, in the age of the mass media and the Internet, they are less real than authors who existed in an era when public profiles were more easily managed (at least at the time).

Secondly, we should consider the issue of *truth* in relation to celebrity translation. I am using the term *truth* here not to mean an accurate depiction of reality but rather in the sense of what it is in the text that delivers cognitive gains to its receivers. According to Relevance Theory, this is much more than the actual propositional content of that text, and encompasses all those explicit and implicit meanings that are derived from the author's communicative intentions. Boase-Beier argues that 'we are more likely, as readers, to attribute responsibility for the truth to the original writer' rather than the translator (2004: 227). This is because truth is typically seen as residing with the source-text author rather than the translator. In other words, translators generally provide us with a representation of what *someone else* (the source-text author) meant rather than *what they mean themselves*.

In the case of celebrity translators, however, we could potentially argue that what they say may indeed be something to whose truth they do actually subscribe since their name is more obviously attached to their text than an unknown translator, and their truth will often reside in the familiar style of writing that they bring to their translation (i.e. spectators will be rewarded with cognitive gains whenever they infer some of the celebrity translator's own voice in the text). They are in a sense the messenger as well as the message, and are more likely to be held accountable for that message by audiences and critics than would be the case if they had no public profile, in which case the truth of the text is more likely either to be ascribed solely to the source-text playwright or to exist in 'the in-between' and ascribed to neither the source-text playwright nor the translator (Tymoczko 2003: 181-201). It is this distinctive *power balance* (or what I would prefer to term *saliency balance*) between the source-text playwright and the celebrity translator that lies at the heart of my arguments in this thesis. Relevance Theory's explanation of the factors that combine to create the source-text playwright's and the celebrity translators' respective voices (to say nothing of the literal translator's voice) therefore provides a highly useful framework for analysing these from a translation scholar's perspective.

Finally, Relevance Theory also helps to shed new light on more text-oriented or culturally-focused perspectives on meaning in the translation of theatre texts. Johnston, for example, argues that 'meaning is retroactive, and while texts from the someplace- or sometime-else clearly contain possibilities for meaning that may be lost to us, the translation of other texts into our present contexts [...] helps us to discern the ways in which our perspective may illuminate or awaken other possibilities' (2013: 382). Appropriate though this view may be from the perspective of, say Tymoczko's views on the positionality of the translator (2003: 183), the

implied notion of meaning being fixed in a particular time or culture would appear out of step with much of the contemporary thinking in literary studies, including translation studies. On the other hand, the cognitive approach to language on which Relevance Theory is based enables us to assess meaning from the perspective of the mind's cognitive abilities (e.g. the ability to suspend our notions of time and place in the theatre) rather than seeing language as a 'wholly distinct encapsulated module of the mind' (Evans 2011: 71).

1.6.5 Summary

As already seen (in Section 1.3.7), the concept of celebrity translation can only ever exist in the minds of an audience, since without audiences there can be no celebrities. It follows from this, then, that any analysis of celebrity translation in the theatre must inevitably focus on the audience's assumptions about the celebrity translator's text, and on the audience's knowledge, or at least assumptions, about both the celebrity's motivations for translating a text and the celebrity's communicative intentions when translating that text.²²

With its focus on cognitive effects on the audience and its core tenet that intended and interpreted meaning are one and the same thing, I believe that Relevance Theory provides an extremely useful interpretive framework for my subsequent analyses of celebrity translations of play texts. This is not to suggest that Relevance Theory in itself can bring about a whole new reading of a literary work. Rather, it is to recognise the usefulness of the theory in shedding new light on the process of the reception of communication (both literary and non-literary), on the criteria for interpretation of texts (again both literary and non-literary) and, perhaps most importantly from my perspective, on the role of *intention* in literature (see Furlong 2007: 334).

In the following chapters, my interpretations of what both the source-text playwrights and the celebrity translators intended are not supposed to be understood as definitive interpretations since the notion of definitive

²² In this sense, then, my analysis of celebrity translation will inherently challenge Wimsatt and Beardsley's argument (see Section 1.6.3) that it would be fallacious to base a critical judgment about the meaning of a text on any external evidence of the author's intentions (1954: 10). This is because receivers of a text translated by a celebrity will undoubtedly rely on such external evidence (i.e. their contextual assumptions about the celebrity and his or her motivations and intentions) when assessing that translation, otherwise almost by definition that translator would not warrant the *celebrity* label in the first place.

meaning is as alien to Relevance Theory as it is to most other theories of language, translation or literature. Nor am I aiming to arrive at hypotheses that are a direct reflection of those conceived by either the source-text playwright or the celebrity translator since, again, Relevance Theory makes no claims about being able to do this: not least because it is highly unlikely that either of these writers will be wholly aware of all the potential implicatures derived from their respective texts. Instead, all Relevance Theory claims is that the writers will simply give their audiences (including translation scholars) *sufficient evidence* to be able to construct the context that will provide the interpretation that they intended, or at least foresaw.

Finally, it should be remembered that cognitive approaches to language such as Relevance Theory investigate 'how the various aspects of linguistic knowledge emerge from a common set of human cognitive abilities upon which they draw' (Evans 2011: 71). In other words, such approaches are based on our current understanding of how the brain uses its resources, how it reuses existing structures for new purposes, and how similarly different people's brains work. In this sense, then, I feel I can justifiably argue on the basis of Relevance Theory that spectators with similar contextual associations *are likely to* respond to an external stimulus in a similar way.

The following chapters will now analyse three different play texts translated by celebrity translators. In each case, I will show how evaluation of the source-text playwright's and celebrity translator's motivations (and, where appropriate, the literal translator's motivations) for producing their respective texts help us to understand their communicative intentions. I will also explore spectators' potential inferences from specific textual examples in order to suggest how each celebrity translator might be perceived as injecting some of his own voice into his work.

2.

**Mark Ravenhill's version of
Bertolt Brecht's *Leben des Galilei***

2.1 Introduction

Bertolt Brecht's *Leben des Galilei* (written in various versions between 1938 and his death in 1956) dramatises the later life of Pisan scientist and astronomer Galileo Galilei (1564-1642). In the play, Galileo has evidence that the earth revolves around the sun, and not the other way around, which was the accepted view at the time, not least by the Catholic Church. Torn between his scientific principles and the rewards of complying with authority, Galileo eventually agrees to recant his research and becomes a broken man. With its themes of the power of knowledge, the fear that can come from knowing the truth, and the ways in which authorities can distort the truth to suit their own ends, *Leben des Galilei* clearly references many of the key issues of the era in which it was written, from the abuse of authority in Nazi Germany to the power of the scientific knowledge that led to the creation of the atomic bomb.

The combination of a canonical, and indeed controversial, play text and a translator who is himself not averse to causing controversy makes Mark Ravenhill's 2013 version of Brecht's *Leben des Galilei* (translated as *A Life of Galileo*) a highly useful example of celebrity translation for the purposes of this thesis. What is particularly interesting about this translation, however, is the way in which Ravenhill largely avoids imposing his own voice on his version of the play text, to the extent that much of Ravenhill's dialogue is strikingly similar to the literal translation from which he worked, as will be seen later in this chapter.

I would argue, then, that there is a large degree of dissonance between the *audience's expectations* of Ravenhill's translation and what Ravenhill

actually presents to spectators.²³ I will demonstrate this by distinguishing between:

- on the one hand, elements of the celebrity translator's text that are 'motivated choice on the part of the writer' (Verdonk 2002: 9) (i.e. a translation that is intentionally designed to inject some of the celebrity translator's own voice into the text), and
- on the other hand, elements that are not intended to be interpreted as the voice of the celebrity translator, but that might be mistakenly *inferred* by spectators (or readers) to be such a choice (i.e. a translation that implies the same as the source text in terms of ostensive communication, or in this case implies the same as the literal translation).

In the following section, I will explore Brecht's likely motivations for writing *Leben des Galilei*. I will subsequently examine the likely motivations of both the literal translator (Deborah Gearing) and the celebrity translator (Mark Ravenhill) in translating the text as a way of seeing their translations from their own points of view. Following this analysis, I will then explore specific examples of each author's text (Brecht's, Gearing's and Ravenhill's) to illustrate the difference between an *intentional* celebrity voice (i.e. where Ravenhill appears to be intentionally injecting some of his own voice into his text) and an *unintentional* celebrity voice (i.e. where Ravenhill appears to be attempting to respect the source text but where this might be misinterpreted by the audience as an attempt on Ravenhill's part to inject some of his own voice).

²³ In terms of Relevance Theory and Sperber and Wilson's concept of ostensive-inferential communication, then, there is significant divergence between the stimulus by the communicator (i.e. Ravenhill) and the way in which this is interpreted by the addressee (i.e. the audience) (Clark 2013: 113), leading to a cognitive environment that is not necessarily shared by the communicator and the addressee.

Finally, I will analyse audience data collected during the performance of *A Life of Galileo* at the Birmingham Rep Theatre during its tour of selected English cities in 2014 to see if I can find some evidence for my hypothesis that Ravenhill will have attracted a very different audience to a Brecht play from that which might otherwise have been expected.

2.2 Bertolt Brecht's *Leben des Galilei*

Bertolt Brecht (1898-1956) wrote three different versions of *Leben des Galilei*, each in a very different place, set of circumstances and frame of mind. Each version has therefore tended to attract quite different interpretations of Brecht's communicative intentions given the political and social climate at the time of each iteration. Moreover, *Leben des Galilei* has inevitably been constantly re-evaluated by scholars and audiences alike as political and social events (e.g. the end of Communism and the reunification of Germany in the 1990s) provide new backdrops against which to assess Brecht's plays and political ideology.

The first version of *Leben des Galilei* was written towards the end of 1938 while Brecht was living in exile on the Danish island of Funen. According to modernism scholar John White, Brecht's decision to write *Leben des Galilei* was 'a response to an ominous chain of events triggered off by the very country which Brecht had been obliged to leave' (1996:11), namely Germany's *Anschluß* of Austria, the occupation of the Sudetenland and the ill-fated Munich agreement.²⁴ This should not be taken to imply, however, that this first version of *Leben des Galilei* (now known as the *Danish version*) was inevitably intended as a critique of the rise of fascism in Germany and beyond at the time. Theatre scholar Cathy Turner argues that the Catholic Church in the play could stand for either the rise of fascism in the West or the rise of Stalinism in the East: an interpretation often

²⁴ Importantly, White also points out that the play was not originally conceived in response to the nuclear age since this first version 'pre-dates not only the first use of atomic weapons but even public knowledge of the advances in nuclear physics that made their creation possible' (ibid.), a fact that contradicts much current popular understanding about Brecht's original motivations when writing the play.

overlooked by those who assume that Brecht was indiscriminately pro-Communist in his political stance (2006: 146).²⁵

A second version of *Leben des Galilei* (now called simply *Galileo*) was written in English between 1944 and 1947 in collaboration with British actor Charles Laughton during Brecht's subsequent exile in the United States. The writing of this second version (now known as the *American version*) coincided with the dropping of the atomic bomb on Hiroshima in August 1945, which gave the play's examination of the uses of science a horrifyingly modern twist and 'made the relationship between society and science into a life-and-death problem' (Brecht 1993: 355). Indeed, in Brecht's own much-cited preface to the published second version, he states that 'the atom bomb is, both as a technical and as a social phenomenon, the classical end-product of [Galileo's] contribution to science and his failure to contribute to society' (1995: 201). For White, this leads to a much narrower interpretation of this and the subsequent third version of *Leben des Galilei*.

An unfortunate by-product of the play's metamorphosis was the way in which a most un-Brechtian ossification to the work's reception set in, narrowing its import unduly to a less representative parable than it was in the 1938 version and fixing it in time as if it were forever tied to the events of 1945 (1996:22).

²⁵ In spite of his reputation as a political writer, Brecht actually came to politics relatively late. As theatre director and Brecht scholar Stephen Unwin points out, 'like many of his generation, [Brecht's] response to the First World War was a kind of anarchist despair, lacking in political analysis or prescriptions for a better future' (2005: 27). His support for Communism appears to have been triggered only in 1929 after seeing a banned May Day demonstration in Berlin being broken up by the police (Wizisla 2009: 6). By the late 1930s Brecht was already deeply disillusioned by the Soviet Union and its betrayal of socialist ideals, even if he was reluctant to admit this in public (Unwin 2005: 28). It would be a mistake, then, to view *Leben des Galilei* solely through the frequently assumed filter of Brecht's Marxist leanings.

It is interesting to note that many of the passages in the first version that satirise the Church are cut in this second version, with the result that the politics of the play become less focused. Here, then, we can assume (although not be completely certain) that Brecht's motivation was more one of challenging the role of science, and scientists, in society rather than of questioning totalitarian ideology and idealism *per se*, as was the case with the Danish version. As Turner suggests, Brecht is implying that 'a science which denies its political affiliation will be bound by default to the ruling ideology', and that 'it is only by consciously opposing [this ruling ideology] that science will not become subject to it' (2005: 147). The dialectic view that Brecht subscribes to here is in many ways the forerunner of post-structuralist thinking in the way that it questions many of the assumptions underlying scientific and cultural ideas.

The third and final version (the *Berlin version*) was written between 1953 and 1956 when Brecht was living in the newly created German Democratic Republic. He died during rehearsals for the play in August 1956, and therefore never saw this version in performance in front of an audience to be able to assess its reception. It is this version that is now considered the most authoritative version, and indeed the only one that the Brecht Estate apparently now allows to be performed or translated.²⁶ It is therefore this version that Gearing used for her literal translation.

Brecht's primary motivation with this supposedly definitive version of his play, which was published in 1957, appears to be to create the space for philosophical debate about the power of knowledge (and about the conflict between science and authority in general) rather than specifically between science and religion. Here, Brecht was presumably thinking primarily about the implications of the misuse of science from a Second

²⁶ Source: personal email from Mark Ravenhill, 8 April 2013.

World War and Cold War perspective by the time of writing this Berlin version: a backdrop that could scarcely have been imagined at the time of writing the first version of the text in 1938.²⁷

The Berlin version of *Leben des Galilei* also restores many of the passages in the Danish version that satirise the Catholic Church and its control over the accumulation and dissemination of knowledge. However, the political events that took place between the first and third versions meant this latest version could now easily be interpreted as a somewhat different allegory. As Brecht scholars John Willett and Ralph Manheim point out, ‘the parallels are too clear: the Catholic Church is the Communist Party, Aristotle is Marxism-Leninism with its incontrovertible scriptures, the late “reactionary” pope is Joseph Stalin, the Inquisition the KGB’ (1995: xxii). Indeed, by the time this version of the play premiered in East Berlin in 1957, it would have been easy for East German audiences (and indeed audiences anywhere) to make these assumptions.

For the purposes of the following textual analysis of the Berlin version of *Leben des Galilei* and its translations, then, I would suggest that we can reliably presume that Brecht’s *most likely motivation* when writing this version of his text was to alert us both to the responsibilities that inevitably come with the power of knowledge and the uses to which that knowledge is put, and to the need for both the scientific community and civil society at large (including political and religious institutions) to uphold these responsibilities.

²⁷ Such considerations would have included not only the tragic consequences of the discovery and use of atomic weapons, but also the implications for science of the medical experiments conducted by the Nazi party on concentration camp prisoners without their consent, information about which was only starting to become public knowledge in the years following the end of the war (for example, in the 1947 Doctors Trial in the United States).

Having said this, we should not allow ourselves to be constrained by specific interpretations relating to atomic warfare when analysing Brecht's work in a contemporary context. Indeed, by using the historical figure of Galileo as a metaphor for the relationship between science (in its broadest sense as knowledge, or *Wissenschaft*), society and authority, Brecht could be seen to be reminding us that this is a fundamentally timeless concern, and one that is as relevant today as it was in the 17th century or post-war Europe. Certainly, these are themes that recur in much of Ravenhill's own work, as will be seen in Section 2.4.

2.3 Deborah Gearing's literal translation of *Leben des Galilei*

The literal translation of *Leben des Galilei* that Ravenhill used to produce his own version was prepared by Deborah Gearing. Gearing is first and foremost a playwright in her own right and a youth theatre director. She has also previously worked as an actor in the UK, Germany and Switzerland (Gearing 2014: n.p.). In fact, *Leben des Galilei* is the only literal translation for the theatre that she has produced.²⁸

Gearing's literal translation of *Leben des Galilei* was completed in 2005, and initially commissioned for use by David Edgar for his production of the play at the Birmingham Repertory Theatre in 2005. Edgar is therefore Gearing's *implied reader*, i.e. the person whom the text is aimed at and written for. Gearing's text was required not only to convey her interpretation of the source text to Edgar (who speaks no German) but also to explain the cultural nuances and the historical context that Edgar might not otherwise have fully understood.

Certainly, examination of Gearing's text reveals her thoroughness in completing this task. As well as translating all the footnotes in the first Suhrkamp edition of *Leben des Galilei* (1962) and all of Brecht's stage directions (minimal though these often are), Gearing also takes pains to point out examples of rhyme, word play, emphatic word order, particularly formal language and so on in order to optimise Edgar's understanding of both the dramatic and the communicative effects of the source text.

²⁸ Source (here and subsequent citations except where indicated otherwise): interview with Gearing, 9 April 2015.

At the same time, however, Gearing is clearly herself well aware of the practical limitations, and even contradictions, inherent in the task of producing a so-called *literal* translation. By her own admission, 'you still have to make choices, and you can't help but impose some of your own judgments in those choices'. Importantly from the perspective of the translation scholar, these choices are sometimes explicit, such as in the following example from Act I:

Source text (Brecht 1963:12)

GALILEO: Eine neue Zeit ist angebrochen, ein großes Zeitalter, in dem zu leben eine Lust ist.

Literal translation (Gearing 2005: 9)

GALILEO: A new time/age is beginning, a great age, in which it is a delight/pleasure to live.

Interestingly, also by her own admission,²⁹ Gearing's acceptance of the commission to translate *Leben des Galilei* for Edgar was motivated by more than the money that she received for the task. Her involvement also led to a commission to write a play for the Door (part of the Birmingham Repertory Theatre) on the subject of science entitled *Rosalind: A Question of Life*, which subsequently ran in parallel with Edgar's *The Life of Galileo*. As Gearing herself says, 'I guess that's what you are hoping for when you take on a literal – a foot in somewhere else' (ibid.). This observation does not appear to be unique to Gearing, since it could arguably also apply to literal translators with other backgrounds such as a literary translator (e.g. Charlotte Barslund, see Section 4.3), an actor (e.g. Simon Scardifield) or an

²⁹ Source: personal email from Gearing, 28 April 2013.

author (e.g. Helen Rappaport), who might also view working on literal translations as a way of being noticed by (or staying on the radar of) publishers, playwrights, directors and so on.

Gearing's purpose in writing her literal translation is therefore as much about raising her own professional profile as about simply performing an act of language transfer in return for a one-off fee. While there is no real evidence to suggest that Gearing's translation was explicitly produced in such a way as to directly impart some of her own voice as a playwright in her text, it would be naïve to assume that her training and experience as an actor and a playwright did not have at least some influence on her translation style, even if she admits to now considering her work to be 'somewhat clunky' (ibid.): a consequence, she believes, of the rather 'mechanical process' of producing a literal translation, which offers no scope for any creative input by the translator.

What is also interesting to note for my subsequent analysis of Ravenhill's translation is the interchange, or rather lack of it, between the literal and celebrity translator during Ravenhill's translation process. Gearing recalls that she did have some contact with Edgar, who got in touch with her to clarify a number of (now long-forgotten) issues with the text while he was writing his own version of *The Life of Galileo* for the stage. Ravenhill, on the other hand, did not make any contact with her at all during his own writing process. Gearing suggests that Ravenhill was likely to have had his own network of contacts in Germany as a result of his work being frequently translated into German and staged in German-speaking countries, and did not therefore feel the need to query any points in her literal translation (ibid.).

This lack of input into the final stage version, together with the relatively low remuneration for the translation and lack of public acknowledgement of her involvement in these Edgar's and Ravenhill's productions appears to have made Gearing unenthusiastic about repeating the exercise: an understandable frustration given her primary career as a playwright and the rewards that this brings. These practical and emotional limitations that are imposed by the task of producing a literal translation suggest that literal translators are likely to often feel undervalued (and not only from a remuneration perspective), and may resent the lack of input into the broader dramaturgical process: an issue I will return to in Section 4.3 and again in my conclusions.

2.4 Mark Ravenhill's *A Life of Galileo*

Mark Ravenhill (1966-) is a British playwright who has enjoyed success and critical acclaim since his very first full-length play, *Shopping and Fucking*, in 1996. This and subsequent plays, such as *Faust is Dead* (1997), *Handbag* (1998), *Some Explicit Polaroids* (1999) and *Mother Clap's Molly House* (2000), firmly established Ravenhill's reputation as a prime exemplar of *in-yer-face* theatre, defined by theatre scholar Alexs Sierz as 'a theatre of sensation [that] jolts both actors and spectators out of conventional responses, touching nerves and provoking alarm' (2001a: 4).

These early works can be seen very much as scathing dramatisations of late 20th-century British society, with themes such as excessive consumerism, moral vacuity and the transactional nature of relationships recurring at regular intervals. As playwright and theatre scholar Dan Rebellato notes, '*Shopping and Fucking* asks ... whether there is anything left in our lives that cannot be bought and sold' (2001: xi). In raising these and many other questions, 'Ravenhill is profoundly moral in his portraiture of contemporary society ... his vision is elliptically but recognisably social, even socialist' (ibid.: x). Sierz, however, also notes a more traditional, even sentimental, side to Ravenhill's early writing, suggesting that 'Ravenhill is not an angry young man, but a more paradoxical figure: his plays may explore contemporary life, using gadgets, pop culture icons and poststructuralist ideas, but his values are [...] traditionally humanistic values' (2001a: 151).

Ravenhill's subsequent work has become on the one hand much more abstract, experimental and ambiguous, and on the other hand much less overtly political. In 2007, for example, *Shoot/Get Treasure/Repeat* tackled the subject of the war on terror that characterised much of the first decade of the 21st century, but was less about the political context of war and

more about how excessive media coverage of war can have a paralysing effect on democracy. *Over There* (2009), meanwhile, took as its theme the reunification of Germany and its effects on the populations of the two separate German states. While ostensibly a political theme, Ravenhill approached what he describes as the 'deep schism in the German identity' (2013b: x) from a more sociological or anthropological perspective, examining the effects of separation and reunification on twins as a symbol of how individual Germans were coming to terms with the changes in their country. Subsequent work such as *The Experiment* (2009) and *Ten Plagues* (2011) continued to provoke, and even shock, audiences and reviewers.

Against such a controversial background, Ravenhill might have been seen by some as a somewhat surprising choice as the Royal Shakespeare Company's (RSC's) new Writer in Residence in 2012. However, as theatre critic Neil Dowden points out, 'since his sensational debut *Shopping and Fucking* in 1996 ... he has developed into an all-round man of the theatre, sometimes directing and even acting, in addition to writing an impressive number of works in different genres, and collaborating with a rich array of artists and companies' (2013: n.p.).

It was during this residency that Ravenhill produced his translation of *Leben des Galilei*, which was then first performed as *A Life of Galileo* at the Swan Theatre in Stratford-upon-Avon on 31 January 2013. After a two-month run at the Swan, the same production toured several English cities in 2014. Unlike the second piece of work completed during his residency, *Candide*, the adaptation of which was his own choice, Ravenhill was specifically asked to write a new version of Brecht's play for the RSC. Much like Gearing, then, his primary purpose was to fulfil a specific commission rather than to create a new work entirely from scratch. While this might seem to be a somewhat out of character task for a writer known primarily

for developing his own characters, plots and messages, Ravenhill had actually already argued in favour of the theatre rediscovering canonical works, pointing out how 'it's only by having a theatre culture that continues to explore and expand our relationship with the past, as well as presenting the best of the present, that we'll have a theatre that is fully alive' (2005: n.p.).

Similarly, theatre-maker and dramaturg Dan Hutton observes Ravenhill's enthusiasm for dealing with big ideas in the theatre, and his dismay about how this is often discouraged in the British theatrical system. 'To hear a playwright speaking about [...] big ideas is a rarity in our corporate-sponsored world. As Ravenhill notes, there's an "anti-intellectualism" in British theatre, and although we may expect playwrights like Tom Stoppard or Michael Frayn to give us "an *In Our Time* sort of experience", there's a sense that younger playwrights are often discouraged from grappling with big ideas' (2014: n.p.).

More specifically, Ravenhill has also publicly expressed his admiration of *Leben des Galilei* as a theatrical work, suggesting that he embraced the challenge of adapting Brecht with more relish than critics and audiences might possibly have concluded at the time given his stature as a playwright in his own right. For example, in a 2013 interview for the BBC with broadcaster Philip Dodd, he notes how 'every scene is almost a little experiment in theatre in itself [and] Brecht is playing with different permutations of space and language and objects and movement, so [it's] like a little dramatic laboratory' (Dodd 2013: n.p.).

Having said this, it is interesting to note that Ravenhill was also aware of how his translation might be received, given his own public persona and

the reputation of his work. For example, in this same BBC interview, he makes the following important observations about his commission.

No-one's ever asked me [*to do a version of an existing play*] before. They might have thought that I'd put lots of rude words in or something. I think it's completely unconscious, but there is still a sense that the heterosexual male will provide the neutral text, and that if a play has got an interesting feminist angle, if it's *A Doll's House* or something, then it would be interesting to have a woman. But I think there's still a sense that somehow a gay man would stand between the original play and the audience [...] I think somewhere lurking in the collective subconscious of people commissioning is a sense of 'his isn't a neutral sensibility, he couldn't just deliver the original play to the audience, he would queer it up in some way (cited in Dodd 2013: n.p.).

Ravenhill's observations about adaptations by gay playwrights raise interesting questions about what happens when a celebrity translator produces a text that does *not* conform to the theatrical system's or the audience's assumptions about what that text will be like (that, in Ravenhill's case as seen above, he will *queer it up*). This has important implications in the context of Relevance Theory, where we will see how, in looking to derive cognitive effects and maximise relevance (as determined by the relevance-guided comprehension heuristic), spectators may well assume communicative intentions that are not actually the case on the part of the author.³⁰

³⁰ While openly gay, it is important to note that Ravenhill has always distanced himself from the *gay playwright* label (cf. Sierz 2000: 151). This is, of course, not to say that Ravenhill's sexuality will not influence the contextual associations and cognitive contexts of spectators attending a performance of *A Life of Galileo*, whether consciously or unconsciously.

Ravenhill himself has claimed that his intention when writing his version of *Leben des Galilei* was 'to put the text into speakable English, and I cut it a fair bit too as it is rather repetitious at times. Brecht himself of course was happy to adapt other writers' work and shape it for his own ends, but I have stayed truthful to his intentions – I just wanted to avoid the stodginess which has weighed down some of the productions of Brecht that we have seen in this country in the past' (Dowden 2013: n.p.).

While Ravenhill openly admits to editing the source text in his translation, however, he is less prepared to admit that his version of Brecht's source text contains any of his own recognisable voice, which was defined by Sierz earlier on in Ravenhill's career as 'ironic, amused, slightly detached' (2001b: n.p.). In an interview with theatre-maker and University of Warwick student Billy Barrett in 2013, when asked whether audiences will recognise a distinctively Ravenhill resonance, Ravenhill replies 'I've tried as much as I can to capture what I think is the voice of the play and of Brecht's writing [...] The crude image of me is that somehow I'd up the number of swearwords and [create] *Galileo* plus swearwords and anal knifing. So there certainly isn't that. Maybe people who have a different knowledge of my work might recognise something' (Barrett 2013: n.p.).

Here, it should be noted that any exploration of Ravenhill's version of Brecht's source text (or indeed any other translators' versions) needs to be viewed in the context of the Brecht Estate's protectiveness of Brecht's work. The Estate previously refused to allow David Hare to publish his version of *The Life of Galileo* that was staged at the National Theatre in 2006, supposedly because it was unhappy with the cuts that Hare had made to Brecht's text (see Wootton 2006 and Taylor 2009). At the time, journalist Mark Lawson noted the irony of this given the play's theme of censoring knowledge, observing how 'rather as Galileo was silenced by the

Vatican for daring to suggest that the Earth moves round the sun, the possibility arises that Hare is being kept from the printing presses for daring to suggest that the sun doesn't always shine out of Bertolt Brecht's backside' (2006: n.p.).

We can assume, therefore, that Ravenhill's motivation in translating the source text will of necessity also have been to produce a translation that will gain not only audience approval but also the approval of the Brecht Estate. The restrictions imposed by the Estate are bound to have had a considerable impact on Ravenhill's perceived freedom to inject his own voice into his work, and should not be underestimated when comparing either Ravenhill's text with Brecht's source text, or Ravenhill's translation with other celebrity translations of works that are either out of copyright or protected by less controlling estates.

From the perspective of actor-network theory (see Section 1.4), according to which Ravenhill and his translation are part of a wider social network, we can therefore say that Ravenhill is acting (and potentially even *forced* to act) within constraints imposed at a number of different levels when carrying out his translation of *Leben des Galilei*.

- At the broadest level, Ravenhill is obliged to work according to the expectations imposed by the British theatrical system in terms on the one hand of audience, director and actor expectations of norms (e.g. the length of a typical play), and on the other hand of transactional value (e.g. value for money on the part of spectators, and financial rewards on the part of the producers and cast).

- Within this system, Ravenhill is also expected to act within the framework imposed by the RSC in terms of having to adhere to its product and brand values as a ‘the world’s leading classical theatre company’ (Arts Council 2014: n.p.), not least because of the level of public funding that it receives.³¹ At a more practical level, he needs to respect certain budgetary, spatial and time constraints, e.g. having to produce a text that can be performed with a certain cast size and on a stage of particular dimensions. Last but certainly not least, Ravenhill is obliged to act within the limitations imposed by the Brecht Estate, according to which, as seen above, he is not allowed to deviate significantly from the source text.

- Finally, as part of these expectations and restrictions that arise within the theatrical system itself, Ravenhill undoubtedly also feels an obligation to act in a way that is commensurate with his own responsibilities to his work and his professional standing as a reputable playwright. This not only encompasses the perceived expectations of producers, directors, critics, other playwrights and so on that he will create a work that is consistent with the quality of his previous plays, however that might be measured. It also encompasses his assumed responsibilities to his *client*, the RSC, in terms of justifying the fee that he will have earned from his commission.

A final influence that is also useful to mention here is the fact that Ravenhill’s own work has been frequently translated for performance outside English-speaking markets, with *Shopping and Fucking* alone having been translated into 10 other languages. This experience appears to have

³¹ This amounted to over £16 million in the financial year of 2013-14 (ibid.).

given him a particularly acute sensitivity to theatre in translation. ‘I’ve found something to replace true, universal and timeless as the other part of the theatre paradox. Resonance for me now lies in the international. I am fascinated by the way a work mutates and is reborn through translation and re-production. [...] I wonder what this will mean in other countries and cultures (2009: xiii)?’

Such sensitivity, I would argue, is also likely to have had an influence on Ravenhill’s approach to translating *Leben des Galilei*. In particular, his appreciation of how a work might resonate in other cultures is almost certain to have informed his adaptation of Brecht’s explicit and implicit references or allusions in the source text to forces such as the Catholic Church, Communism and Nazism. Likewise, his understanding of how his own voice as a playwright resonates in different ways across different audiences is also likely to have guided his translation choices. These issues will now be explored in the following sections.

2.5 Explicatures and implicatures

The distinction between the *explicit* and the *implicit* in communication, which is inherent in the notion of the search for relevance (whether in a literary text or a non-literary text), is described in Relevance Theory using the terms *explicature* and *implicature*. Semantics scholar Robyn Carston has explored the processes involved in deriving explicatures and implicatures and concluded that there are essentially four different levels of communication in an utterance:

1. the *linguistically encoded meaning* of the utterance, which might also be termed the *literal* meaning by translation scholars;
2. the *proposition expressed*, which is the core conceptual meaning of the utterance (similar, therefore, to Grice's concept of *what is said*), as determined by a pragmatic process;
3. the *explicature*, which is an explicit development of a logical form encoded by an utterance; and
4. the *implicature*, which is an assumption communicated by the utterance that is not explicit (2002a: 116).

In drawing these distinctions between different levels of communication, Relevance Theory essentially reminds us that what is encoded linguistically in an utterance will often fall far short of telling us not only what is said, but also what is actually meant and implied by what is said (see Boase-

Beier 2004).³² More specifically in the context of play texts, which are written primarily to be performed, Relevance Theory, by focusing on the receiver of that text, takes account of the multiplicity of implicatures that each individual spectator might derive either during the performance (which, in principle, may be different from those of any other spectator) or at any time afterwards (once that initial spontaneous interpretation is influenced by subsequent positive cognitive effects, see Section 1.6.2).

This is the level, then, at which stylistic devices used by the author influence communication as it is the level of communication that is open to interpretation (see Boase-Beier 2004: 278). In the case of translated poetic texts, it will be clear that it is only by comparing the likely implicatures of the source text and target text (and most likely the *weaker* implicatures) that we can determine whether these texts have had similar cognitive effects on their respective receivers. In the case of celebrity translators, more specifically, this will not only involve looking at the typical stylistic devices used in that celebrity's own work and how these potentially influence reception of their translations if these are felt to contain some of those devices. It will also involve exploring how the contextual effects of an utterance by a celebrity translator (i.e. the role of all the contextual associations surrounding that celebrity) potentially influence the implicatures derived from the utterance, and how these then impact on the cognitive effects that that utterance has on the receiver.

The second issue to note with regard to applying Relevance Theory to the study of celebrity translation is that the different *layers* of interpretation that the theory identifies (linguistically encoded meaning, proposition expressed, explicatures and implicatures) are not necessarily intended to

³² As an aside, the distinction between what the author says and the way in which he or she says it corresponds at a very broad level to the distinction between a semantic and a pragmatic approach to language and communication (see Blakemore 1992, Carston 2002a and Clark 2013, to name but a few).

be seen as a sequential process, i.e. the theory does not claim that receivers of an utterance have to first understand the linguistically encoded meaning, then the proposition expressed and then the explicit and implicit content of that utterance to arrive at a cognitive effect.³³ Indeed, as pragmatics scholar Adrian Pilkington suggests, literary texts may achieve stylistic (i.e. cognitive) effects ‘by creating special kinds of processing difficulties for the addressee’ (1996: 158), whereby more implicit communication could feasibly obstruct a more logical, rational or obvious interpretation: say, in the case of intentionally ambiguous or politically incorrect utterances. The same is clearly true of play texts that might seek to challenge, provoke and disarm audiences. The key issue here is that such effort continues to be worthwhile in that it leads to a rewarding outcome, namely an alternative interpretation or the dismissal of a previous interpretation. In other words, processing effort continues to deliver positive cognitive effects.

Having said this, I will attempt in the following sections to construct the potential layers of interpretation that audiences might feasibly infer from a number of textual examples in both the source and target texts, comparing the differences in interpretation that might arise between Brecht’s text and Ravenhill’s translation. While my onion-like visualisation of these layers of interpretation is necessarily a two-dimensional figure (see below), I am in no way implying a fixed order of interpretations starting with the outer layer and terminating at the core of the onion. Rather, I wish to suggest how the different layers might relate to one another, with the inner layers being the interpretation(s) inferred from more subtle cognitive effects,

³³ As Carston points out, current understanding of cognitive processes proposes that ‘the comprehension system [...] is fast and automatic, and, more crucial to the position, it is domain-specific, in that it is activated exclusively by ostensive stimuli and employs its own proprietary concepts and processing strategies and routines’ (2002b: 132).

which may or may not be the result of the progressive build-up of more easily accessible contextual or cognitive effects.³⁴

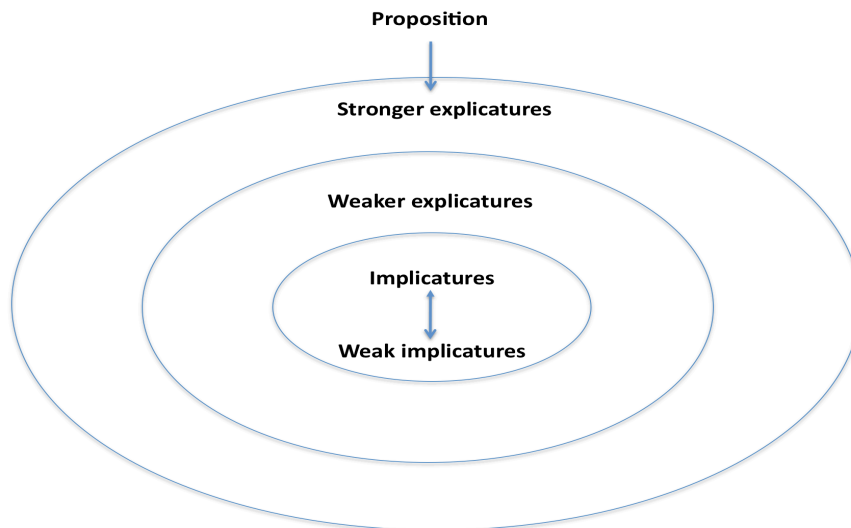


Figure 2.1: Visualisation of layers of interpretation

Ultimately the key issue to bear in mind in the following analysis of textual examples is that Relevance Theory deals with spontaneous rather than post-rationalised communication, and is also exclusively concerned with individual responses to a stimulus.

The notion of spontaneity is essential when exploring translation for the theatre since, unlike other forms of literary text, the receiver is not able to re-read parts of the text as a way of absorbing a stimulus before moving onto the next segment in the stimulus. The issue of individual responses is a more difficult one to reconcile in the context of the theatre as responses are inevitably governed not only by an individual spectator's *own* cognitive processes but also by that spectator's response to *other spectators'* responses (e.g. laughing at the same time as other audience members

³⁴ Importantly, there is a distinction to be drawn between *contextual effects* and *cognitive effects*. Contextual effects are abstract effects that can be logically inferred in the context of certain assumptions, whereas cognitive effects are effects that receivers infer and that change their beliefs (Sperber and Wilson 1995: 265). Cognitive effects, therefore, may be the same as contextual effects, but they may also be different.

laugh). Indeed, in the context of a play text by a well-known author, I would argue that there will almost inevitably be some *shared cognitive effects* when experiencing a text in a communal physical environment. Clearly, if that text is a translation by a celebrity translator, the potential for shared cognitive effects becomes even greater as audiences will most likely already have some shared associations with that celebrity.

In the following examples, then, the implication is that each individual spectator will derive his or her unique interpretation of the text, but that such interpretations will most likely also be guided contextual effects, including those derived from shared assumptions about the text and its authors and about other spectators' responses.³⁵ In each case, it is not my intention to propose that my suggested explicatures and implicatures are the *only* inferences that spectators will derive, but rather that they represent examples of *potential* inferences, which then have ramifications for how these textual examples *might* be interpreted.

³⁵ This relates to what philosophers would call the 'common aesthetic effect' whereby members of a culture derive a common sense of the value of a work of art because of the process of enculturation, i.e. the process of learning from others about what constitutes worthwhile culture and what does not (cf. Williams 1977, Bourdieu 1984, Eagleton 1990, to name but a few, see also Section 4.5).

2.6 Ravenhill's conscious celebrity voice

I would like to draw attention to what I have termed Ravenhill's *conscious* and *unconscious* voices in his adaptation of *Leben des Galilei*. By *conscious* voice, I am referring to examples in his text where Ravenhill appears to actively inject some of his own voice into his translation or, at least, what he believes audience expectations of that voice to be. By *unconscious* voice, on the other hand, I am referring to examples in his text where Ravenhill has not actually altered the meaning of the source text (as seen by comparing his text with the literal translation), but where spectators might legitimately interpret more of a *Ravenhill-esque* voice (i.e. one that appears to reflect the values associated with Ravenhill) because of the weight of their expectations of his work.

In terms of Relevance Theory and the notion of ostensive-inferential communication (see Section 1.6), we can describe this distinction between the intentional and unintentional voice as follows.

- Where Ravenhill produces an utterance that makes it mutually manifest to himself *and* his audience that he intends by means of this utterance to make manifest to the audience a set of assumptions, we can assume that he expects the audience to perceive or infer this utterance in the way that he intended. This, then, is his *conscious* voice.
- On the other hand, where Ravenhill makes it manifest to *himself* that he intends by means of this utterance to make manifest to the audience a set of assumptions, but where spectators are working with a different set of assumptions that are manifest to them (i.e. their cognitive environment does not

coincide with Ravenhill's), we can assume that the audience will perceive or interpret this utterance in a way that is different from what Ravenhill intended. This is what I have termed his *unconscious* (i.e. potentially misinterpreted) voice.

Looking first at the *conscious* voice, I would argue that the following extract from Act VI (or Act V in Ravenhill's version) offers a good example of a conscious attempt by Ravenhill to inject some of his own voice into his translation. This text occurs at a point in the play when Galileo is being ridiculed by members of the Catholic Church for daring to suggest that the earth rotates around the sun rather than the other way around.

Source text (Brecht 1963:58)

MÖNCH: Mir schwindelt. Die Erde dreht sich zu schnell. Gestatten Sie, daß ich mich an Ihnen einhalte, Professor.

GELEHRTE: Ja, sie ist heute wieder ganz besoffen, die Alte.

MÖNCH: Halt, halt! Wir rutschen ab! Halt, sag ich!

ZWEITER GELEHRTER: Die Venus steht schon ganz schief. Ich sehe nur noch ihren halben Hintern, Hilfe!

ZWEITER MÖNCH: Wenn wir nur nicht auf den Mond geschmissen werden! Brüder, der soll scheußlich scharfe Bergspitzen haben.

GELEHRTE: Stemm dich mit dem Fuß dagegen.

MÖNCH: Und schaut nicht hinab. Ich leide unter Schwindel.

DER DICKE PRÄLAT: Unmöglich, Schwindel im Collegium Romanum!

Literal translation (Gearing 2005: 54)

MONK: I'm dizzy. The earth is turning too fast. Permit me to hold onto you, Professor.

SCHOLAR: Yes, she's (*the earth*) quite drunk again today, the old woman.

MONK: Stop, stop! We're slipping off! Stop I say!

SECOND SCHOLAR: Venus is all crooked. I can only see half her backside, help!

SECOND MONK: As long as we're not thrown up on the moon! Brothers, it's supposed to have terribly sharp mountain peaks.

FIRST SCHOLAR: Plant your foot against it. (*this? Unclear what?*)

FIRST MONK: And don't look down. I suffer from giddiness.

FAT PRELATE: Impossible, giddiness/swindle in the Collegium Romanum! (*this is a play on words: schwindel = giddiness also: swindle/deceive*).

Target text (Ravenhill 2013a: 30)

MONK: I'm giddy. The earth is spinning too fast. Allow me to hold on to you Professor.

SCHOLAR: Mother Earth, drunk again, the old crone.

MONK: Stop, stop! We're falling off! I said stop!

SECOND SCHOLAR: Venus is twisted. I can only see half her bottom, help!

SECOND MONK: As long as we're not pitched up to the moon! They say, brothers, that its mountain peaks are terribly sharp.

SCHOLAR: Dig your heels in deep.

FIRST MONK: And don't look down. I'm feeling dicky.

FAT PRELATE: Imagine, in the Collegium Romanum feeling dicky!

The last line in each of the above excerpts, in particular, potentially gives us an insight into both Brecht's and Ravenhill's likely communicative intentions. Here, the original German source text features a play on words on the German *Schwindel*, which as Gearing rightly notes in her literal translation has a dual linguistic meaning of both *giddiness* and *swindle*. Ravenhill, however, chooses an entirely different and highly contemporary play on words in his translation (one that cues the Catholic Church's persistent attitudes to homosexuality even into the 21st century), but one that might arguably lead spectators to ultimately infer a similar communicative intention.

Of course, as Sperber and Wilson point out, 'we do not all construct the same representation because of differences in our narrower physical environments on the one hand, and in our cognitive abilities on the other' (1995: 38). This means, then, that not all audiences will respond in the same way to this line, either because they do not all share the same empathy with Brecht's or Ravenhill's political stance, humour or view of the Catholic Church, or because the implication is not immediately spotted when watching a live performance of the play (as opposed to the critical reflection that analysis of the written texts allows). I would, however, suggest that it is not unreasonable to assume that the *explicatures* and *implicatures* emerging from Brecht's source text (shown here in Gearing's literal translation) could be summed up as follows.

Strong explicature	A humorous play on words based on the double meaning of <i>Schwindel</i> (<i>giddiness</i> and <i>swindle</i>).
Weaker explicature	A satirical reference to the Catholic Church's refusal to accept Galileo's theories about the earth revolving around the sun because this contradicted its own view that the sun revolved around a stationary earth.
Implicatures	An admiration by Brecht of Galileo's questioning of the social order and willingness to stand up to the Church's swindle and abuse of its power in refusing to allow scientific advances that contradict its teaching to be made public: by extension, an admiration of individuals standing up to all forms of authority.

Figure 2.2: Potential explicatures and implicatures derived from Brecht's source text (Act VI)

On the other hand, in Ravenhill's translation for the stage, there is an entirely different set of likely explicatures, but the text arguably retains the ultimate implicature of swindle among members of the Catholic Church, and the importance of seeking the truth.

Stronger explicature	A humorous play on words between <i>dicky</i> (feeling shaky or weak in informal British English) and <i>dick</i> (slang for penis).
Weaker explicature	A satirical reference to the Catholic Church's claimed resistance to homosexuality, in spite of many reports over the years of gay priests.
Implicatures	An attack on the Catholic Church's hypocrisy with regard to homosexuality, and the way in which it has abused its power: by extension, an admiration for those who bring this hypocrisy to light and who stand up to the Church.

Figure 2.3: Potential explicatures and implicatures derived from Ravenhill's translation (Act V)

Looking at these layers of interpretation another way, the two likely interpretations can be illustrated as follows to show that the ultimate implicatures in both the source and the target texts are essentially very similar.

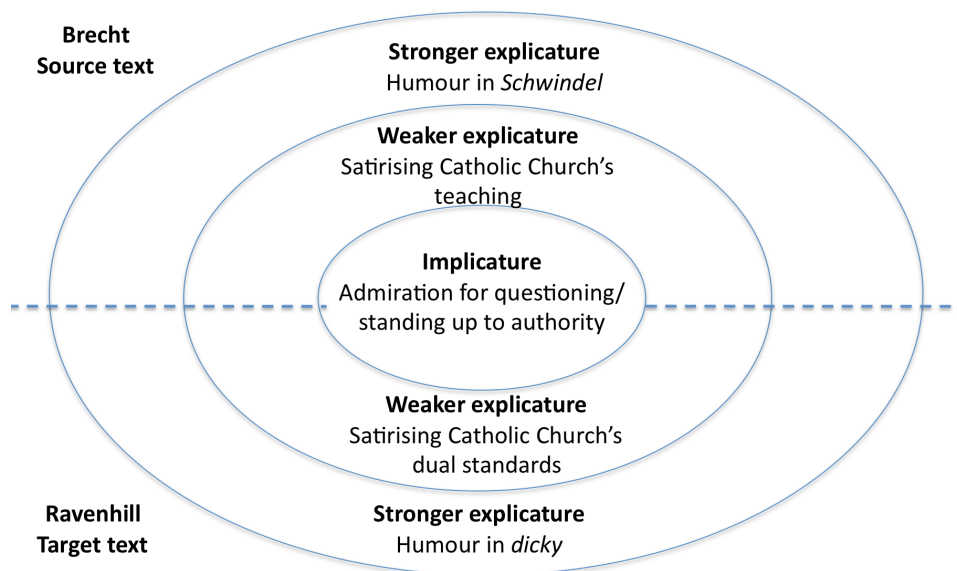


Figure 2.4: First example of the conscious voice

I would argue that this model demonstrates the potential *inferential equivalence* of Brecht's source text and Ravenhill's target text (i.e. the similarities between the inferences that receivers of each text are likely to draw) more effectively than a simple linguistic or stylistic comparison of those texts. It also serves to justify Ravenhill's role as Brecht's celebrity translator in the sense that it shows how his status can lead to cognitive effects that replicate as closely as possible the response to the source text without there necessarily being any explicit equivalence in linguistic meaning whatsoever. Indeed, where audiences implicitly acknowledge the synergy between Brecht's and Ravenhill's contexts, the cognitive response is arguably multiplied, leading to even greater relevance (i.e. a greater number of cognitive effects for minimal processing effort).

There is also likely to be a similar synergy between the reactions among those audience members who are more familiar with Brecht (and who process the text based on their understanding of Brecht's own context), and the reactions among those audience members who are more familiar with Ravenhill (and who process the text based on their understanding of his context). Such an assumption could, indeed, be tested by, for example, comparing the live responses of different audience profiles to seeing *A Life of Galileo*, e.g. the points at which they laugh, gasp, or remain in shocked silence.

Of course, it is also possible that Ravenhill's translation here is designed to be something of a self-parody: a conscious attempt to *queer up* the text to conform to the audience's expectations of his work (see Section 2.4). Such a suggestion is not at all unthinkable given Ravenhill's previous form in this regard (consider, for example, some of his characters in plays such as *Shopping and Fucking* and *Mother Clap's Molly House*, or more recently in the ITV situation comedy *Vicious*). Indeed, the *dicky* pun could even be said to echo the verse of a song in Ravenhill's *Mother Clap's Molly House*, which plays on a similar pun in *prick*.³⁶

The prick of Eros' arrow's sweet
It enters swiftly in
And once sweet prick is known to man
His pleasure can begin (2008: 27).

³⁶ The use of songs in *Mother Clap's Molly House* in itself echoes Brecht's own use of songs in many of his plays as part of his *Verfremdungseffekt*, or *distancing effect*, designed to make the audience question the ideas that he is raising in his work by overtly reminding them that they are watching a piece of theatre. This additional layer of overlap between Brecht's and Ravenhill's work has interesting implications for the likely overlap in cognitive context among different types of audience members.

Even at a more subtle level, Ravenhill has been known to satirise the role of the playwright in his work, such as in his 2013 adaptation of *Candide* that followed *A Life of Galileo* at the RSC, in which he essentially deconstructs his own play by creating the character of a writer who is commissioned to write a screenplay of one of Ravenhill's own scenes.

In this case, from the perspective of Relevance Theory, it could be argued that such self-parody represents a particular *echoic* use of language. Although normally defined as 'utterances which express an attitude to a proposition that the speaker is not asserting but attributing to someone else' (Clark 2013: 203), I would suggest that Ravenhill's text here is potentially intended to be an attitude to a proposition that he is seeking to attribute to the receiver's *pre-conceived ideas of himself*. This adds a further layer of interpretation over and above the implicatures already discussed above.

Having explored a very overt example of Ravenhill consciously (i.e., as it would seem, intentionally) injecting some of his own voice into his translation, I would now like to consider a second example in *A Life of Galileo* that is perhaps a more *subtle* demonstration of Ravenhill's conscious voice, and one that might be noted only by those with a deeper understanding of Ravenhill's work (see Barrett 2013).

Sierz comments on an often under-estimated sense in Ravenhill's work of a post-1980s, post-Thatcherite ennui in British culture centred around the perceived lack of political or social issues to fight for (or, perhaps rather the lack of ability to fight for those issues).

Ravenhill's plays suggest a sensibility (by which I mean a complex of feelings and ideas) that simply wouldn't have been possible in, say,

the 1980s. [...] The great British tradition of the state-of-the-nation play meets the contemporary reality of a globalised economy and nostalgia seems to sum up a distinctly contemporary sense of drift, uncertainty and confusion. Politically, few would have been able to write like this before the Fall of the Berlin Wall in 1989. (2008: n.p.)

With this in mind, I will now consider the following excerpt from Act XIII, when Andrea, the son of Galileo's housekeeper, attacks Galileo for recanting his teaching about the movement of the earth around the sun.

Source text (Brecht 1963:113)

ANDREA: Unglücklich das Land, das keine Helden hat. Ich kann ihn nicht ansehen, er soll weg.

FEDERZONI: Beruhige dich.

ANDREA: Weinschlauch! Schneckenfresser! Hast du deine geliebte Haut gerettet? Mir ist schlecht.

GALILEI: Gebt ihm ein Glas Wasser!

ANDREA: Ich kann schon wieder gehen, wenn ihr mir ein wenig helft.

GALILEI: Nein. Unglücklich das Land, das Helden nötig hat.

Literal translation (Gearing 2005: 104)

ANDREA: Unhappy the land that has no heroes! I can't look at him. Get him away.

FEDERZONI: Calm down.

ANDREA: Old soak (*lit: wine skin*)(?! Snail eater! Have you saved your own beloved skin? I feel sick.

GALILEI: Give him a glass of water.

ANDREA: I can walk now if you help me a little.

GALILEI: No. Unhappy the land in need of heroes.

Target text (Ravenhill 2013a: 68)

ANDREA: Unhappy the land that has no heroes! I can't look at him.
Make him leave.

FEDERONZI (sic): Calm.

ANDREA: Wine guzzler! Quail stuffer! Saved your own flesh? I feel
ill.

GALILEI: Give him a glass of water

ANDREA: I can walk now if you help me.

GALILEI: No. Unhappy the land that is in need of heroes.

In this example, we can see that Ravenhill has clearly chosen to translate Andrea's insult in a different way from the literal translation, but in a way that appears likely to be an attempt to find an utterance that has an equivalent effect in his own voice and among spectators who identify with Ravenhill's post-1980s, post-Thatcherite sensibilities. At the same time, the German text contains the lexical items *Weinschlauch! Schneckenfresser!*, which, as will be seen below, can be interpreted in ways that are overlooked in the literal translation, and therefore potentially understood by Ravenhill in a different way from that which Brecht possibly intended.

While Gearing's term *old soak* has implications of excessive drinking of alcohol (to the extent of implying alcoholism), the original German term *Weinschlauch* has in this context the notion more of a *glutton* or a *bon viveur*, and, I would argue, certainly does not convey the same value judgment as *old soak*. The term *Schneckenfresser*, meanwhile, has potential connotations in German, at least in this context, that are not

conveyed by Gearing’s translation as *snail eater*, namely that the recipient of the insult is someone who feeds off others: an opportunist who seeks to make a quick profit or to benefit from the misfortune of others (compare the term *bottom feeder* in English). With this in mind, I would suggest that the explicatures and implicatures of Brecht’s original German text could be summarised as follows.

Stronger explicature	Andrea is accusing Galileo of drinking and eating too much.
Weaker explicature	Andrea is accusing Galileo of committing the sin of gluttony, cf. the obvious reference here to Matthew 11:19: ‘The son of man came eating and drinking, and they say, Behold a man gluttonous and a winebibber (in German <i>Fresser und Weinsäufer</i>), a friend of publicans and sinners’ (King James Bible Authorised Version, Cambridge Edition).
Implicatures	An attack on opportunists who seek to benefit from others, and on those who would sell their soul rather than standing up for what they believe in.

Figure 2.5: Potential explicatures and implicatures derived from Brecht’s source text (Act XIII)

Given the somewhat different connotations of the literal translation from the German source text, Ravenhill’s translation for the stage is likely to imply a different set of explicatures from Brecht’s text, even if the ultimate implicatures are still arguably closer to Brecht’s text than Gearing’s literal translation would have suggested.

The most likely explanation for the shift from *snail* to *quail* in Ravenhill’s text is that he perhaps sees quails as having the same cultural significance to modern-day audiences as he assumes snails had in Galileo’s time, i.e. a gourmet food that signals a certain level of culinary sophistication (see Sembhy 2013). In this sense, *quail* could be seen as a *domestication* of the

German reference to snails (see Venuti 2008), even if it is one that misses the ultimate meaning of the term *Schneckenfresser* in German due to the fact that *quail-stuffer* in English has none of the connotations of *bottom feeder* that are attached to the German term.

Having said this, however, Ravenhill's translation adds different associations to his text that arguably arrive at similar implicatures. Firstly, *quail* arguably has particular connotations for some people in contemporary UK culture, who could see it as a symbol of snobbishness or social climbing.³⁷ Here, we can draw some clear parallels with characters in many of Ravenhill's earlier plays who are seduced by brand names, and who seek to conceal their true selves by appearing more sophisticated than they really are. Take for example, actor Amy in Ravenhill's 2005 play *Product*, who is mocked by film producer James for fetishising her Gucci luggage, Versace suit and Jimmy Choo shoes (Ravenhill 2008: 155).

Secondly, a common theme in Ravenhill's plays is the lack of ability of those on the left to bring about genuine social change: the fact that members of society do not sufficiently stand up to the negative effects of capitalism, but rather concentrate primarily on their own needs. As theatre journalist Richard Patterson notes in an interview with Ravenhill, 'what image do we present, Ravenhill seems to ask, when our major concerns are coffee in the morning, garden centres during the day, plenty of sleep at night, and a heaping helping of freedom and democracy?' (Patterson 2008: n.p.). Spectators who are familiar with this aspect of Ravenhill's work might well then detect a similar inherent accusation in Andrea's utterance.

³⁷ To give just one example of this, journalist Tom Cole noted in his *Radio Times* review of a new cookery programme launched on British television in 2012 that 'foodies hoping to appear on Simon Cowell's new cookery show would be well advised to hide their quail's eggs and caviar as the media mogul has to some declared that *Food Glorious Food* "is not a show for snobs"' (Cole 2012: n.p.).

It is, of course, also highly likely that Ravenhill was aware of the Biblical reference cited above and therefore understood the implications that Galileo was a friend of sinners, even if he did not necessarily infer the precise connotations of *Schneckenfresser*. The fact that Ravenhill is obliquely quoting from the Bible but in a sardonic, perhaps even distasteful way (e.g. using terms such as *guzzler* and *stuffer*) could possibly also be seen as an echo of his own controversial and provocative dramatic voice. Against this background, then, the likely explicatures and implicatures in Ravenhill's text could be summed up as follows:

Stronger explicature	Andrea is accusing Galileo of being more concerned about his own needs than those of others.
Weaker explicature	Andrea is accusing Galileo of communing with sinners (cf. the reference to the Bible above), i.e. of succumbing to the Catholic Church and acting in his own interests rather than in the interests of science in general.
Implicatures	An attack on those who 'sell out' rather than stand up for what they believe in, cf. his criticism of those who no longer uphold true left-wing values and only pay lip service to ideals such as equal opportunity for all.

Figure 2.6: Potential explicatures and implicatures derived from Ravenhill's translation (Act XIII)

Looking at these layers of interpretation using my onion device, the crossover between Brecht's source text and Ravenhill's target text can be visualised as follows.

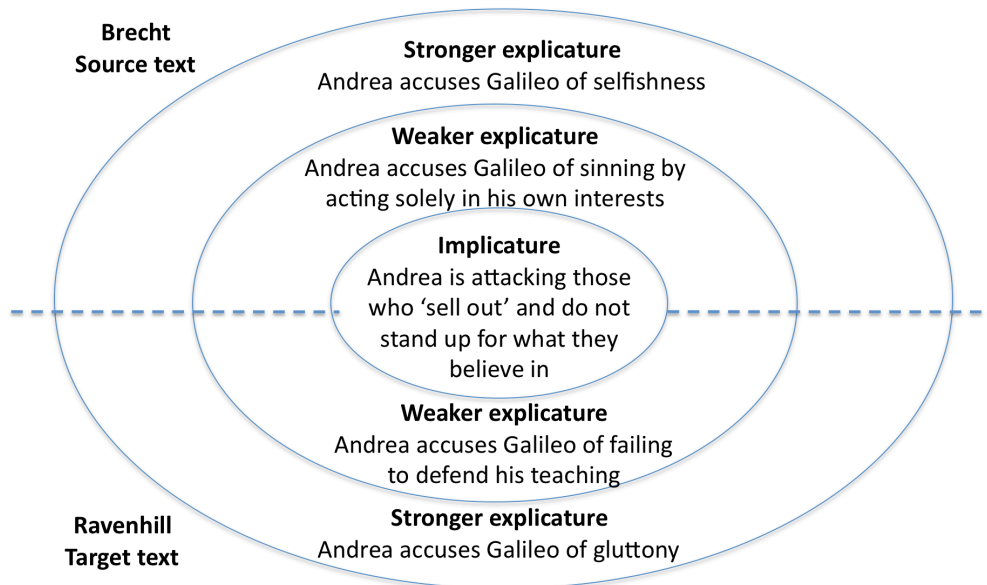


Figure 2.7: Second example of the conscious voice

In both textual examples explored here, then, we can see how Ravenhill does indeed appear to consciously inject some of his own voice into his text, but that in neither case does this fundamentally alter the meaning of Brecht's source text. The fact that this should be possible appears to be a combination of:

- the synergy between Brecht and Ravenhill in terms of their social and political values, and the relatively strong salience that these values have among the respective followers of both playwrights, and
- the synergy in terms of potential cognitive states between those spectators who are more familiar with Brecht and those spectators who are more familiar with Ravenhill (i.e. the fact that both playwrights are likely to appeal to spectators who themselves share similar values, even if their relative awareness of the source-text playwright and the celebrity translator might vary considerably).

From the point of view of Relevance Theory, then, I would suggest that the celebrity translator's and the source-text playwright's communicative intentions here are likely to be broadly similar, even if the stimuli used to make manifest their assumptions to the audience are quite different. On the other hand, the cognitive environments of different sectors of the audience (the Brecht followers and the Ravenhill followers) are likely to be quite different depending on which contextual associations are more salient: those derived from their understanding of Brecht or those derived from their understanding of Ravenhill. Thus, their specific assumptions about the text and the writer in each case mean that they will filter those stimuli in different ways to arrive at the same interpretation.

At other points in the text, however, the cognitive filters applied by those audience members who are particularly familiar with Ravenhill's work may actually *prevent* them from interpreting his stimuli in the way in which he most probably intended to be interpreted. This is because of those spectators' specific expectations about what the text *should sound like* (which are, of course, raised whenever the text does indeed echo Ravenhill's voice). These assumptions can then lead them to seek such resonance even where it is not actually intended. Examples of this *unconscious* voice will now be explored in the following section.

2.7 Ravenhill's unconscious celebrity voice

Having shown the effects of a celebrity translator consciously injecting some of his own voice into his translation, I would now like to consider as a comparison the likely effects of a more neutral translation, i.e. where the translator is concerned about remaining more overtly *faithful* to the voice of the source-text playwright than about creating a text in his or her own image, but where receivers of the translated text might infer a different meaning from that which was intended.

Consider, then, the following extract from Act I of *A Life of Galileo*, in which Galileo is pleading with the bursar of his university for a salary increase.

Source text (Brecht 1963:16)

GALILEI: [...] Ich lehre und lehre, und wann soll ich lernen? Mann Gottes, ich bin nicht so siebengescheit wie die Herren von der philosophischen Fakultät. Ich bin dumm. Ich verstehe rein gar nichts. Ich bin also gezwungen, die Löcher in meinem Wissen auszustopfen. Und wann soll ich das tun? Wann soll ich forschen? Herr, meine Wissenschaft ist noch wißbegierig!

Literal translation (Gearing 2005: 13)

GALILEI: [...] I teach and teach, and when should I learn? Man of God, I am not such a clever clogs (*coll: siebengescheit –smart aleck, too clever by half,*) as the gentlemen from the philosophy faculty. I am stupid. I understand nothing at all. And so I am forced to plug the holes in my knowledge. And when should I do that? When

should I research? Sir, my science is still eager for knowledge!/
anxious to learn!

Target text (Ravenhill 2013a: 10)

GALILEO: [...] I teach and I teach and when am I supposed to learn?
I'm not as stuffed with knowledge as the gentlemen of the
philosophy faculty. I'm stupid. I understand nothing. I need to fill up
all those gaps in my knowledge. And when am I going to do that?
When will I research? My science is hungry to learn.

Here, it is clear that Ravenhill's translation follows the literal translation extremely closely, with often only slight stylistic improvements to give Galileo's speech a somewhat more modern, colloquial tone (e.g. the use of contractions and avoidance of *should* to express a sense of obligation in a question). Such close adherence to the literal translation (and thereby the source text) extends to the transfer of the meaning of Galileo's original polemic about his salary as a mathematician, and of Brecht's implicit questioning of the value attached to mathematical knowledge and progress by Galileo's employer, which by extension can be seen as a questioning of authority in general.

From the perspective of a contemporary audience, however, I would suggest that this passage is open to two (or possibly even three) different interpretations depending on the spectator's specific cognitive context:

- firstly, among those receivers who have some awareness either of Brecht's source text or at least of Brecht's political stance (whether such awareness is born out by reality or not), Galileo's speech *could* be interpreted in Ravenhill's translation in the way that they assume Brecht intended it to be understood, i.e. as a

demonstration of the battle over ownership of knowledge and control of information;

- secondly, for those receivers who are more familiar with Ravenhill's context as a playwright, and his own left-leaning, anti-establishment stance, such an extract might easily be taken at face value to be a comment on more contemporary issues, such as the funding of higher education or the arts in the UK;
- thirdly, again among those receivers who are more familiar with Ravenhill, this part of Galileo's speech might be understood at a deeper level to be a dismissal of the postmodernist view that reality (and therefore knowledge) is not something to be shared: what Rebellato calls 'the privatisation of public knowledge' (2001: xvi).

Indeed, before and after his version of *A Life of Galileo* was first performed, Ravenhill wrote or spoke on various occasions about the state of arts funding in the UK and his suggestions for an alternative model of funding (see Ravenhill 2007, 2010 and 2013c). It is therefore not unreasonable to assume that such comments, appearing in publications or on websites such as *The Guardian*, the BBC and the *World Socialist Web Site*, to name but a few, might have attracted the attention of those theatre-goers who are supporters of Ravenhill's causes and fans of his previous work as a playwright. As such, then, they will have viewed Ravenhill's *A Life of Galileo* through a different cognitive filter from those who were attracted to the play more because of an interest in the work of Brecht.

More significantly perhaps, a recurring theme in some of Ravenhill's early plays, such as *Shopping and Fucking* (1996) and *Some Explicit Polaroids*

(1999), which many of those who came to see his version of *A Life of Galileo* may well have been familiar with, is the ownership of reality and knowledge in a postmodern world. As Rebellato points out, 'Ravenhill's characters recite [...] postmodern platitudes, insisting that nothing should ever mean anything, that truth is no more valuable than lies, that we should never think of the big picture' (2001: xvi). Without knowledge of Brecht's source text, then, followers of Ravenhill might easily assume here that he is celebrating Galileo as an anti-postmodern hero for wanting to research so that he can subsequently share his knowledge with the world.

In pointing out these different interpretations, I am not suggesting that these meanings are mutually exclusive, or that the two audience groups that I have described (the Brecht followers and the Ravenhill followers) are themselves mutually exclusive: far from it, there is likely to have been a significant overlap in terms of political leaning between the Brecht and Ravenhill groups of followers. The point that I wish to make is rather that the greater relevance of Ravenhill in receivers' cognitive contexts (using the term *relevant* in the technical sense used in Relevance Theory, see Sperber and Wilson 1995: 265) means that Galileo's speech is *more likely* to be processed within the context of their awareness and understanding of Ravenhill. This is because the unconscious effort required to achieve this cognitive effect is smaller than the effort required to process it within the context of their awareness and understanding of Brecht (which is less salient and therefore more difficult to process).

Thinking again, then, in terms of the likely explicatures and implicatures of Brecht's source text (shown here in Gearing's literal translation), I would suggest that the potential interpretation of Galileo's speech in this extract could be summarised as follows.

Stronger explicature	Galileo rejects the power that his employer exerts over his pursuit of mathematical understanding.
Weaker explicature	Brecht is mocking the dominance of philosophical over scientific thought at the time within the Catholic Church.
Implicatures	Brecht admires Galileo's attempts to defend his profession and his beliefs, making him a metaphor for the power of the individual to resist the control or distortion of knowledge and information that was in evidence both in Galileo's time and in Nazi Germany.

Figure 2.8: Potential explicatures and implicatures derived from Brecht's source text (Act I)

Of course, such meanings might be revised by receivers of this text as the play progresses and as Brecht is seen to attack Galileo for refusing to stand up for his profession against the might of the Catholic Church. For the sake of the argument here, however, I will restrict my analysis to the likely cognitive context of receivers during Act I of Brecht's play rather than at the end.

In Ravenhill's translation for the stage, meanwhile, the explicatures can be assumed to be the same as in Brecht's text, but there is potentially a different emphasis in implicatures depending on the cognitive context of the receiver of the text.

Stronger explicature	Galileo rejects the power that his employer exerts over his pursuit of mathematical understanding.
Weaker explicature	Ravenhill is mocking the dominance of philosophical over scientific thought at the time within the Catholic Church.
Implicatures	<p><i>If Brecht is more salient to the receiver:</i></p> <p>Brecht admires Galileo’s attempts to defend his profession and his beliefs, making him a metaphor for the power of the individual to resist the control or distortion of knowledge and information that was in evidence both in Galileo’s time and in Nazi Germany.</p> <p><i>If Ravenhill is more salient to the receiver:</i></p> <p>Ravenhill is using Galileo’s plea for a larger salary to highlight the lack of importance placed in contemporary society on learning and broadening the mind, and:</p> <p>a) to criticise the way in which education and the arts are reduced to the status of commodities, and therefore not given the level of funding that they deserve,</p> <p><i>and/or</i></p> <p>b) to attack the postmodernist idea that reality is not shared and that there is no such thing as absolute truth.</p>

Figure 2.9: Potential explicatures and implicatures derived from Ravenhill’s source text (Act I)

As before, by mapping one set of interpretations onto the other, the level of overlap between the source and the target texts is still very great, but at a very different level from that seen in the previous text examples.

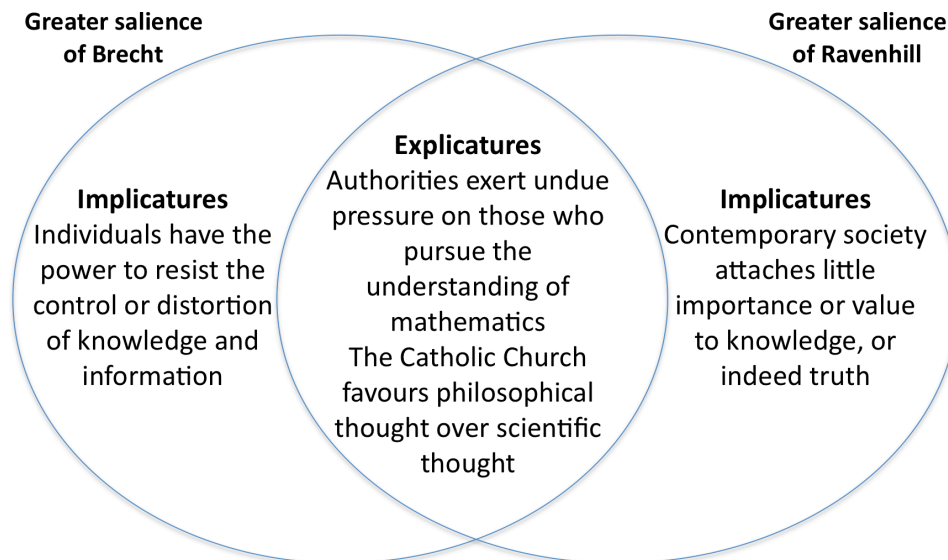


Figure 2.10: First example of the unconscious voice

In contrast to the textual examples explored in the previous section, then, where the explicatures were quite different in the source and target texts, but the implicatures were actually very similar, here the opposite is true. The explicatures are broadly identical, but the implicatures of the text are quite different depending on the cognitive mindset of the receiver, i.e. the extent to which their cognitive context is dominated more by Brecht or more by Ravenhill when receiving the text.

A second example of this unconscious voice occurs in Act XIV of *Leben des Galilei*, and in Act XIII of Ravenhill's *A Life of Galileo*, where Galileo is trying to justify why he recanted his view that the sun, and not the earth, is at the centre of the universe.

Source text (Brecht 1963:126)

GALILEI: Ich hatte als Wissenschaftler eine einzigartige Möglichkeit. In meiner Zeit erreichte die Astronomie die Marktplätze. Unter diesen ganz besonderen Umständen hätte die Standhaftigkeit eines Mannes große Erschütterungen hervorrufen

können. Hätte ich widerstanden, hätten die Naturwissenschaftler etwas wie den hippokratischen Eid der Ärzte entwickeln können, das Gelöbnis, ihr Wissen einzig zum Wohle der Menschheit anzuwenden! Wie es nun steht, ist das Höchste, was man erhoffen kann, ein Geschlecht erfinderischer Zwerge, die für alles gemietet werden können.

Literal translation (Gearing 2005: 116)

GALILEO: I had a unique opportunity as a scientist. In my time astronomy reached the market places. In these quite special circumstances the steadfastness of one man could have provoked great upset. If I had resisted, scientists could have developed something like the hippocratic [*sic*] oath of doctors, the vow to use/apply their knowledge for the good of man alone! As it now stands, the most that man can hope for is a race of innovative dwarves who can be rented for everything.

Target text (Ravenhill 2013a: 77)

GALILEO: As a scientist, I was presented with a unique opportunity, astronomy had reached the market square. One man standing strong could have shaken the world. If I'd held out, scientists might have made a promise, and oath, to use their knowledge solely for the good of humanity! Now all we've got is a race of inventing pygmies who can be sold to the highest bidder.

As with the previous example, at first glance the source and target texts appear largely similar, with Ravenhill's most obvious alteration being to reduce the length of Galileo's utterance, removing in particular the

reference to doctors' Hippocratic Oath. The part of the text in which I am most interested from the perspective of the *unconscious* celebrity voice, however, is the final sentence, in which Galileo bemoans the extent to which scientists are henceforth condemned to selling their knowledge as a transaction rather than making it available for the general good.

There is a clear connotation in Brecht's source text of the dropping of the atomic bomb on Japan in 1945, an act that, as already seen above in Section 2.2, Brecht described as 'the classical end-product of [Galileo's] contribution to science and his failure to contribute to society' (1995: 201). While some scholars have since criticised Brecht for essentially blaming Galileo for Hiroshima (e.g. Hayman 1983: 297 and McCullough 1992: 121), others have taken a more sympathetic view. Author Jan Needle and Brecht scholar Peter Thomson, for example, note that while putting the blame on Galileo might be something of an overstatement, 'not to overstate at that time would have been shameful' (1981: 170).

However history might judge Brecht's own judgment of his central character in *Leben des Galilei*, it remains the case that the play has become inextricably caught up in the debate surrounding the way in which scientific knowledge is applied and the dangers that can arise from the misuse of such knowledge. Again, as already seen in Section 2.2, this was an issue at the time Brecht was writing his final version of the play in relation not only to the atomic bomb but also to other scientific experiments that had been carried out in Nazi Germany. For contemporary audiences, meanwhile, their cognitive context with regard to this issue might also include more modern-day debates around weapons of mass destruction, genetically controlled crops or human cloning. In any event, then, the reference to 'a race of innovative dwarves who can be rented for anything' is likely to resonate strongly.

Ravenhill's reference to 'a race of inventing pygmies who can be sold to the highest bidder', meanwhile, is also likely to cue similar associations with the misuse of science across all audience types, whatever their specific cognitive context. It is certainly unlikely that any audience members would *not* note the atomic bomb inference in this utterance if they were aware of the approximate time period when Brecht wrote the play, even if they are not necessarily entirely aware of Brecht's background or frequently assumed political stance.

More particularly within the context of Ravenhill, however, I would argue that there is a possibility that this utterance could *also* be understood in a slightly different (and complementary) way, namely as a reference to the way in which market forces now represent true power (i.e. those that bid the highest have the most power) and the way in which contemporary society commodifies and puts a monetary value on everything, including knowledge.

This is a theme that Ravenhill has addressed on many occasions, both in his plays and in interviews or speeches that have been quoted in the media. In his own work, for example, we only need to look at his first play, *Shopping and Fucking*, to see what literature scholar Dominic Head describes as 'a graphic depiction of alienated urban youths filling meaningless lives with conspicuous consumption, whether food, sex or drugs, in a society where every relationship has been reduced to money' (2006: 921).

In his 1998 play *Handbag*, meanwhile, Ravenhill portrays characters whose only view of education is that it will enable their children to earn more money than they themselves can (2001: 212).

MAURETTA: We work so that he can have a future. He's got to have an education, he's not going to end up like...

LORRAINE: What? What?

MAURETTA: He's not going to be a two-pound-an-hour person.

With this in mind, then, the likely interpretation of Galileo's speech as it appears in Brecht's source text (shown here in Gearing's literal translation) could be summarised as follows.

Stronger explicature	Galileo laments the way in which scientists will rent out their knowledge.
Weaker explicature	Brecht is lamenting the misuse of knowledge, and of the power that such knowledge brings.
Implicatures	Attack on the role that scientists played in the invention of the atom bomb, and a condemnation of Galileo as a traitor for paving the way for its invention.

Figure 2.11: Potential explicatures and implicatures derived from Brecht's source text (Act XIV)

In comparison, in Ravenhill's translation, the following explicatures and implicatures can be surmised depending on the cognitive context of the audience.

Stronger explicature	Galileo laments the way in which scientists will sell their knowledge to the highest bidder.
Weaker explicature	Brecht is lamenting the misuse of knowledge, and the way in which it can be bought and sold.
Implicatures	<p><i>If Brecht is more relevant to the receiver:</i></p> <p>Attack on the role that scientists played in the invention of the atom bomb, and a condemnation of Galileo as a traitor for paving the way for its invention.</p> <p><i>If Ravenhill is more relevant to the receiver:</i></p> <p>Attack on the market-dominated society in which power equates to spending power, and in which everything is commodified and given a price, even knowledge itself.</p>

Figure 2.12: Potential explicatures and implicatures derived from Ravenhill's translation (Act XIII)

As already pointed out above, I am not suggesting in this distinction that those spectators who receive Ravenhill's text through the cognitive filter of their understanding and experience of Ravenhill's work will overlook or ignore the atomic bomb inference when processing this text. The point I do wish to make, however, is that such associations will also be supplemented by other, more contemporary connotations that may well be at least as salient to these spectators.

As before, if I map one set of meanings on the other, I can show a similar pattern to the previous example.

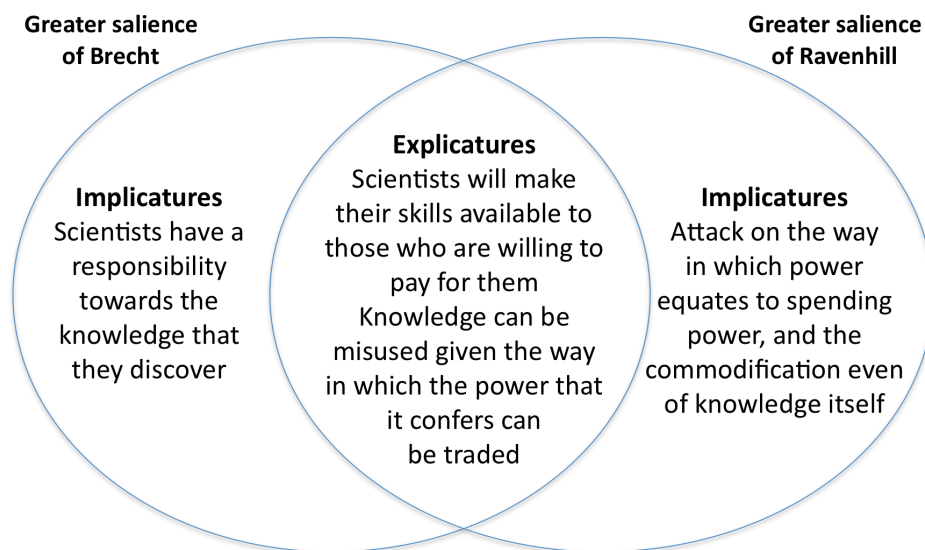


Figure 2.13: Second example of the unconscious voice

Here, it is again clear that there are broadly identical explicatures in both the source text and the translation, but that the implicatures are quite different depending on the cognitive mindset of the receiver and the extent to which either Brecht or Ravenhill is more dominant when receiving the text.

What is vital to understand in both these examples, however, is that whether Ravenhill actually *intended* this connotative meaning to be implied in his version of Brecht's text is actually less important than the fact that it *might be interpreted* in this way by some receivers of the text. In other words, I would argue that the cognitive context of the receivers plays a much more important role in determining the connotative meaning of a play text when that text is translated by a *celebrity* translator than when it is translated by an *unknown* translator.

Indeed, in these examples of *unconscious* voice, I would also argue that the interpretation by the audience is the *only* important factor in determining how the text is received since spectators' expectations effectively *outweigh* the intentions of the author, i.e. the text is received in a way that is

determined more by the audience than it is by either the source-text playwright or the translator.

This relevance-theoretical account might not be unique to celebrity translation since the same conclusions could also be drawn when receiving any text by a well-known author with a distinctive voice (Seamus Heaney's *Beowulf* would be a good example here). Given that celebrity translators usually adapt texts written by playwrights who are themselves celebrities in their own right, however, this account appears particularly useful as it suggests a *battle for cognitive effects* between the celebrity translator's text and the celebrity source-text author's text. It is the relative balance of each author's salience (i.e. the extent to which associations with that writer dominate in an individual spectator's cognitive environment) that determines which author wins the battle for that particular spectator's attention.

2.8 Analysis of audience types

2.8.1 Research background

The preceding theoretical discussion assumes that different spectators will have different cognitive contexts and that by categorising these different contexts we can start to see how spectators might perceive the explicatures and implicatures of a translated text in different ways.

The notion of a range of different cognitive contexts in any one given audience group appears wholly sensible and unquestionable in the sense that no two individuals are likely to share *completely identical* cognitive contexts. Even if spectators might share the same cultural background, interests, viewpoints, etc., their inevitably different life experiences will still lead to them interpreting a text in somewhat different ways. In the case of *A Life of Galileo*, such differences might be as trivial as, say, the difference between reading or not reading a particular press article by Ravenhill prior to seeing the play in performance, or as significant as, say, having or not having ancestors who suffered persecution during the Nazi era.

Having said this, as already discussed in Section 1.1 of this thesis, the very notion of celebrity by definition implies that there are dominant discourses or influences in contemporary culture that lead to particular groups of individuals in society sharing similar perspectives on an individual in the public eye. It is not important, at least for my argument here, whether such perspectives are real or imaginary, demonstrable or inferred. What does matter, however, is that we can assume the existence of a group of spectators with *relatively* homogenous attitudes towards and beliefs about a celebrity translator since without this construct there can be no cultural, artistic or commercial value attached to one individual over any other: in

other words, there would be no celebrities. Indeed, the commissioning of Ravenhill as the translator (over any unknown translator) would arguably defy logic if he were not to bring with him a distinctive, and therefore identifiable, set of expectations.

Again, however, the notion of a celebrity translator actively altering a spectator's cognitive context remains only a theoretical idea unless we are able to assess what that cognitive context is actually made up of in terms of expectations of the celebrity translator, expectations of the source-text playwright, and expectations of a multitude of other factors, ranging from the actors appearing in the production to the physical experience of the theatre itself. But how can we possibly measure what a spectator's cognitive context consists of, and how these different contexts subsequently influence reception of the translated text?

Theatre audience research has been explored by a number of academics over the years (e.g. Suleiman and Crosman 1980, Ben Chaim 1984, Dolan 1988 and 2005, Campbell 1996, Bennett 1997, Tulloch 2005 and McConachie 2008, to name but a few). Until the turn of the 21st century, much of this research focused on the study of the audience as a cultural phenomenon: a study that on the one hand explored the consumption of theatre against a background of audience's different social experiences, and on the other hand sought to understand the relationship between the theatrical event (i.e. what the audience has come to see) and the local, situated context (i.e. the theatre in which the audience watches that theatrical event), which is of course different for every performance.

Against this background, it is not surprising that there has been little agreement among scholars about how research among audiences should be conducted, and indeed whether such research is likely ever to yield any

useful insights about the reception of theatre. Theatre scholar John Tulloch points this out very clearly.

The [theatrical] event is processual not only in the sequence of production, performance, circulation and reception but also *as* reception. It is an audience event insofar as multiple horizons of expectations are renegotiated before, during and after the theatrical performance. Thus, any flat methodology, such as the familiar quantitative theatre audience surveys [...], is likely to miss important aspects of the 'live' relationship of negotiation between occasion and place. An audience participates in a performance processually, across a changing temporality before, during and (sometimes long) after the performance (2005: 7).

In addition, media scholar David Gauntlett reminds us that 'people's brains do not usually contain ready-made lists of "what I think" about any number of issues [...] The brain certainly can rise to the challenge of dynamically generating instant answers to an interviewer's questions, but it is not always likely that these responses will be wonderfully impressive, meaningful or "true" to the interviewee's more precise feelings' (2007: 185).

In the context of my case study of Ravenhill's translation of *Leben des Galilei*, then, any attempt to interview spectators about their contextual associations with Brecht and Ravenhill before and after going to see the play assumes that spectators are *aware* of those associations and able to *articulate* them, which in many cases is probably an unrealistic assumption. This is because individuals are only readily able or willing to articulate those associations and beliefs that they and others are aware of, with other levels requiring more projective questioning techniques before they

can be uncovered. This suggests that direct, structured interviews with spectators might not give us a very accurate picture of an audience's cognitive context, and could potentially lead to quite misleading findings. This is to say nothing of the fact that such interviewing could only really be conducted in a very narrow window of time, i.e. immediately before and after seeing a performance, to capture spontaneous rather than post-rationalised responses.

Alternatively, we could adopt an ethnographic approach and observe audiences as they are watching a performance of the play. This would enable us to validate some of our assumed implicatures (if, say, we heard certain sectors of the audience laughing more than others at the *dicky* pun explored in Section 2.6). However, such an approach is only really appropriate for assessing communal rather than individual responses to communication, and it is likely to be difficult, if not impossible, to separate out the responses that are due to spectators' pre-existing contextual associations and those that are due to the reactions of fellow audience members: what sociologists would term a *ripple effect* (see Long 2001: 65).

As neither of these two research approaches appears to me to be particularly practical or indeed particularly valuable in isolation, I decided to conduct some analysis of *audience types* attending a performance of *A Life of Galileo*. My aim here is not so much to try and identify different clusters of spectators sharing similar cognitive contexts but rather to explore my hypothesis that the distinctive set of expectations surrounding a celebrity translator will attract a different audience from that which might be expected from an unknown translator. The logical basis of this hypothesis is that there is no real commercial justification for paying a premium for a celebrity translator if he or she is not going to encourage new audiences to pay to see his or her work.

Analysing different audience types should, in principle at least, be much easier than analysing different cognitive contexts as there are obviously certain tangible characteristics such as demographic data that can be collected and evaluated more easily than, say, attitudinal data. While factors such as likely age, socio-economic status and lifestyle can only ever give us a partial insight into likely mindsets or beliefs, they do at least provide some kind of concrete benchmark against which to make value judgments about particular clusters of individuals, which can then help to fine-tune more theoretical assumptions or hypotheses about different audience types.

2.8.2 Research methodology

I carried out quantitative analysis of audience data that was very kindly provided to me by the marketing department at the Birmingham Repertory Theatre. This enabled me to compare the likely demographic profiles of audiences for two Brecht plays staged at the theatre as part of a Brecht season between February and April 2014. The data set contains the postcodes of all those booking tickets for Ravenhill's *A Life of Galileo* and the postcodes of all those booking tickets for a production of Brecht's *The Threepenny Opera*. This latter production was based on an updated existing translation, and its translators received next to no credit in publicity material.

Now, of course, the benefits of comparing these two sets of data is that they relate to audiences of plays written by the same source-text playwright, performed at the same theatre, with the same catchment audience, and at more or less the same time. Of course, the ideal would be to compare the audience for Ravenhill's version of *A Life of Galileo* with the audience for a version written by an unknown translator and performed at the same theatre at a similar time. This is, of course, an unlikely real-world scenario, so I would argue that a comparison of two different plays by the same source-text playwright performed at the same theatre as part of the same season of plays represents the *least unsatisfactory* compromise.

My hypothesis was that *A Life of Galileo* would attract a younger, less conservative and more socially aware audience because of the pull of Ravenhill, thereby supporting my argument that celebrity translators will potentially attract spectators with cognitive contexts that are different from those who might otherwise attend a play by a given source-text playwright and translated by an unknown translator. What makes this comparison of audiences particularly interesting, however, is that *The*

Threepenny Opera was itself not a conventional version of Brecht's work either. Featuring a cast of disabled and non-disabled actors and directed by a deaf artistic director, this was an irreverent and challenging production that would also have been worthy of Ravenhill himself.

As a consequence, if my analysis of those booking to see *A Life of Galileo* shows that its audience was skewed *even more* to the younger, less conservative and more socially aware demographic profile identified above than the audience booking to see this production of *The Threepenny Opera*, this should, in theory at least, help to prove my hypothesis that Ravenhill attracted an audience with a different overall demographic profile from that which would have been the case if he had not been involved in the production.

The research tool that I used to analyse the audience data is ACORN, a geodemographic segmentation of all the households in Great Britain devised by London-based market research agency CACI. ACORN draws on a wide range of data sources, including commercial and public sector open data such as the Land Registry of England and Wales, the Land Register of Scotland, commercial sources of information on the age of residents, ethnicity profiles, benefits data, population density, data on social housing and other rental property, plus CACI's own proprietary databases, which enable cross-referencing of certain types of consumer behaviour. This data is typically used by market researchers to provide companies with a detailed understanding of different types of consumers across the UK, based on an analysis of known social and economic factors and population behaviour, thereby enabling those companies to target specific audiences or tailor their products to specific needs.

ACORN categorises households, postcodes and neighbourhoods in England, Scotland and Wales into six categories, 18 groups and 62 types. Each of these is then defined in terms of their most likely lifestyle (e.g. their most likely type of house, assets owned, leisure pursuits, etc.), behaviour (e.g. their most likely type of job, spending patterns, use of social media, etc.) and attitudes (e.g. their most likely propensity to take risks with financial investments, respond to different advertising channels or keep up with the latest technology).

The categories and corresponding groups and types are listed in Figure 2.14 overleaf. Using this segmentation, I allocated each of the postcodes of bookers of tickets for *A Life of Galileo* and *The Threepenny Opera* respectively to one of the ACORN categories, groups and types. This amounted to a total of 1,380 postcodes for *A Life of Galileo* and 1,415 postcodes for *The Threepenny Opera*.

1 Affluent Achievers		Types
A Lavish Lifestyles	1	Exclusive enclaves
	2	Metropolitan money
	3	Large house luxury
B Executive Wealth	4	Asset rich families
	5	Wealthy countryside commuters
	6	Financially comfortable families
	7	Affluent professionals
	8	Prosperous suburban families
	9	Well-off edge of towners
C Mature Money	10	Better-off villagers
	11	Settled suburbia, older people
	12	Retired and empty nesters
	13	Upmarket downsizers
2 Rising Prosperity		Types
D City Sophisticates	14	Townhouse cosmopolitans
	15	Younger professionals in smaller flats
	16	Metropolitan professionals
	17	Socialising young renters
E Career Climbers	18	Career driven young families
	19	First time buyers in small, modern homes
	20	Mixed metropolitan areas
3 Comfortable Communities		Types
F Countryside Communities	21	Farms and cottages
	22	Larger families in rural areas
	23	Owner occupiers in small towns and villages
G Successful Suburbs	24	Comfortably-off families in modern housing
	25	Larger family homes, multi-ethnic areas
	26	Semi-professional families, owner occupied neighbourhoods
H Steady Neighbourhoods	27	Suburban semis, conventional attitudes
	28	Owner occupied terraces, average income
	29	Established suburbs, older families
I Comfortable Seniors	30	Older people, neat and tidy neighbourhoods
	31	Elderly singles in purpose-built accommodation
J Starting Out	32	Educated families in terraces, young children
	33	Smaller houses and starter homes
4 Financially Stretched		Types
K Student Life	34	Student flats and halls of residence
	35	Term-time terraces
	36	Educated young people in flats and tenements
L Modest Means	37	Low cost flats in suburban areas
	38	Semi-skilled workers in traditional neighbourhoods
	39	Fading owner occupied terraces
	40	High occupancy terraces, many Asian families
M Striving Families	41	Labouring semi-rural estates
	42	Struggling young families in post-war terraces
	43	Families in right-to-buy estates
	44	Post-war estates, limited means
N Poorer Pensioners	45	Pensioners in social housing, semis and terraces
	46	Elderly people in social rented flats
	47	Low income older people in smaller semis
	48	Pensioners and singles in social rented flats
5 Urban Adversity		Types
O Young Hardship	49	Young families in low cost private flats
	50	Struggling younger people in mixed tenure
	51	Young people in small, low cost terraces
P Struggling Estates	52	Poorer families, many children, terraced housing
	53	Low income terraces
	54	Multi-ethnic, purpose-built estates
	55	Deprived and ethnically diverse in flats
	56	Low income large families in social rented semis
Q Difficult Circumstances	57	Social rented flats, families and single parents
	58	Singles and young families, some receiving benefits
	59	Deprived areas and high-rise flats
6 Not Private Households		Types
R Not Private Households	60	Active communal population
	61	Inactive communal population
	62	Business addresses without resident population

Figure 2.14: ACORN categories, groups and types (CACI 2017: 3)

2.8.3 Research findings

Looking first at the different ACORN categories, we can see that there are indeed some differences between the likely demographic profile of the audience for *A Life of Galileo* and the likely demographic profile of the audience for *The Threepenny Opera*. Most importantly, *A Life of Galileo* attracted significantly³⁸ more Affluent Achievers (53% versus 47%) than *The Threepenny Opera*, which correspondingly attracted more Financially Stretched spectators (26% versus 22%: again a statistically significant difference). Neither of these differences, however, is sufficient to suggest a *wholly* different profile and therefore a *hugely different* cognitive context between the two productions. At first glance, then, my hypothesis that Ravenhill would attract a notably different audience would appear to be unfounded.

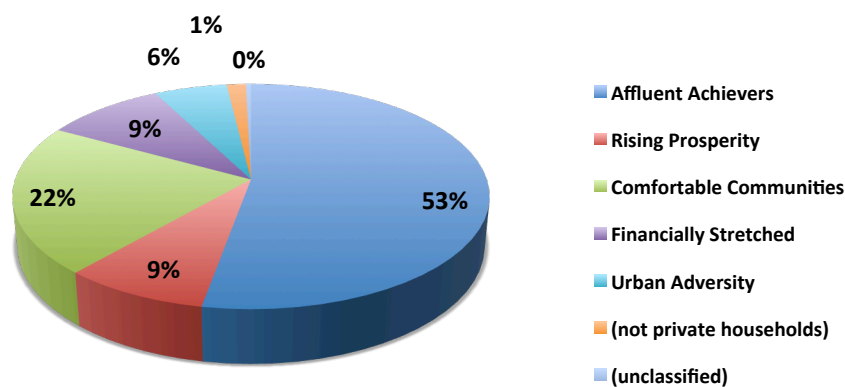


Figure 2.15: Breakdown of bookings for *A Life of Galileo*

(Base: 1,380 bookings)

³⁸ The term *significantly* is used here in its strict scientific sense to mean that there is a *statistically significant* difference between these two values at the 95% confidence level according to a T-test. This means that the difference between these two values will be statistically significant in 19 out of 20 cases.

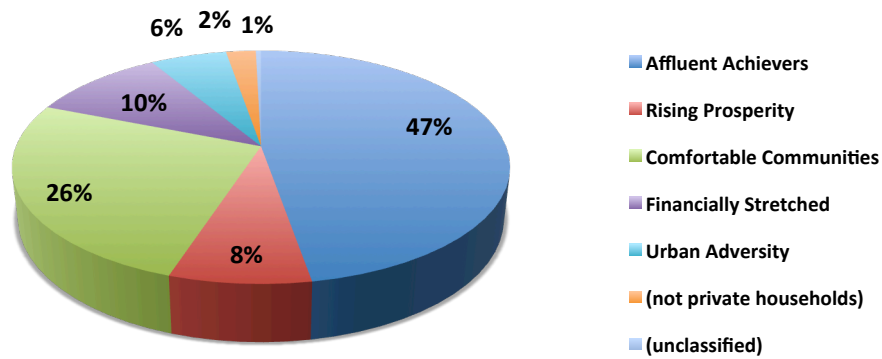


Figure 2.16: Breakdown of bookings for *The Threepenny Opera*

(Base: 1,415 bookings)

If, however, we take a closer look at the level of specific demographic types, there are *some* general trends that could potentially start to suggest a different audience profile for one production from another. These differences are not as great as I hoped in my hypothesis, but still go at least *some* way to suggesting that Ravenhill did indeed attract a different audience to *A Life of Galileo* than might otherwise have been the case.

Some of the key differences between those booking to see *A Life of Galileo* and those booking to see *The Threepenny Opera* are summarised in Figure 2.17. Of the 62 demographic types identified by ACORN, I have selected five that demonstrate the most interesting differences (all of which are again statistically significant at the 95% confidence level).

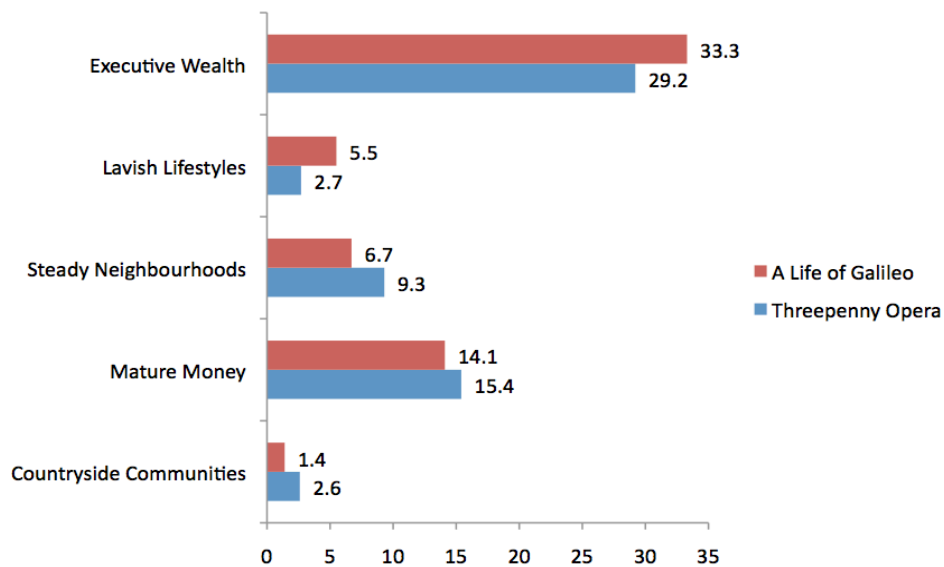


Figure 2.17: Breakdown of bookings by demographic types

As we can see, there are *indications* that *A Life of Galileo* appealed slightly more to spectators who were of higher socio-economic status and potentially younger and more metropolitan, whereas *The Threepenny Opera*'s audience was most likely slightly older, and more conventional and suburban. This is exactly the sort of difference that might be expected of a play with Ravenhill's involvement given his previous work. It is therefore all the more interesting that Ravenhill appears to have attracted such an audience when, as already pointed out, my point of comparison, *The Threepenny Opera*, was already an unconventional and relatively challenging production in its own right.

While this amounts to an extremely robust quantitative research sample for my purposes, I should, of course, acknowledge a number of caveats to my analysis over and above the obvious flaw that I am not comparing Ravenhill's *A Life of Galileo* with a version of the same play translated by a non-celebrity.

- Each postcode clearly only categorises the person booking the theatre tickets, who may or may not be typical of the overall party attending each production if multiple tickets are purchased. While this is not an issue if the party comprises members of the same household (e.g. couples or families), it clearly does not allow us to draw any conclusions about the profile of an overall audience in the case of groups of friends or family members residing at different addresses.
- There is no indication in the postcode data of the size of each party, meaning that it is impossible to determine whether bookers were buying tickets just for themselves, for large groups such as school parties or for any party size in between these two extremes. While dividing the total number of tickets sold by the number of bookers might tell us what the mean party size was, it will not tell us what the median (i.e. most frequent) party size would have been, which is of much more interest when considering the likely homogeneity of parties and the potential for ripple effects among audience members.
- Such demographic and attitudinal data, even at the level of the 62 consumer types, does not in itself give a *precise* indication of individual spectators' or groups of spectators' likely cognitive contexts. Even though we might be able to hypothesise about issues such as, say, spectators' likely political leanings or awareness of 20th-century political history, we cannot predict with any great certainty what associations spectators might have with Brecht or Ravenhill, and at best can only make assumptions based upon our own entirely subjective analysis of the data.

- Likewise, without any proven benchmark of a *typical* Brecht or Ravenhill audience (if indeed such an audience actually exists), we cannot say with complete certainty that the involvement of a celebrity translator has *definitely* had an influence on audience profiles or compositions. Our only wholly reliable benchmark is against the distribution of ACORN's consumer categories, groups and types in the population as a whole, but such a comparison belies the fact that theatre attendance in the UK is, perhaps sadly, already often untypical of the general population, albeit not as markedly middle class and middle aged as might be suspected in some circles (see Brown 2013: n.p.).
- It should be borne in mind that both Birmingham Rep productions were touring productions. The production of *A Life of Galileo* had already visited Cambridge, Kingston, Bath and Cheltenham before coming to Birmingham Rep, and the production of *The Threepenny Opera* also visited Leeds, Ipswich and Nottingham between February and May 2014. This has implications for the geographical profile of audiences for each production since the catchment area of each is not strictly identical (to say nothing of the fact that *A Life of Galileo* had already been staged for two months in early 2013 at the Swan Theatre in Stratford-upon-Avon, less than 30 miles from the Birmingham Rep).

I must also acknowledge, then, that there are too many variables in my data to be able to draw *wholly* reliable conclusions about the draw of the celebrity translator as opposed to an unknown translator. Different plays obviously have different inherent appeal. Likewise, there are uncontrollable one-off factors that also influence the appeal of a particular

production. As already pointed out in Section 1.2, *A Life of Galileo* featured *Star Wars* actor Ian McDiarmuid, who may well have attracted some of his own fans. *The Threepenny Opera*, on the other hand, featured a cast of unknown actors, but is highly likely to have appealed to spectators with interests beyond Brecht or Ravenhill, such as, say, the visibility of disability on the British stage.

In spite of these not inconsiderable caveats, however, I believe that the findings from the above analysis *do* remain valid and go *at least some way* towards confirming my hypothesis that Ravenhill attracted a different audience profile with a potentially different cognitive context from that which would be expected for a version translated by a non-celebrity. I would also argue that the relatively consistent *diversity* of spectator types across both productions analysed here reminds us of the importance of considering cognitive context when analysing the response to play texts, whether translated or not and whether translated by a celebrity translator or not. In turn, the likelihood of each spectator type having its own unique and constantly changing blend of contextual associations means that the *relative relevance* (using the term in the relevance-theoretical sense) of source-text author and celebrity translator is actually neither fixed nor even on a linear spectrum. Rather, associations with both authors are likely to expand or contract in two separate but interdependent hemispheres, rather like the brain itself.

I will explore this notion of blends of contextual associations in greater detail in the following chapter of this thesis, where I will look at Sperber and Wilson's concept of encyclopaedic entries in the context of a very different celebrity translation with a very different celebrity voice.

2.9 Summary

On the basis of my relevance-theoretical analysis of *A Life of Galileo* I would like to draw the following conclusions, some of which may be the opposite of the conclusions that might be drawn from a more text-based theoretical analysis of the same text.

Firstly, I would suggest that the greater the overlap of *implicatures* in the models discussed above (Figures 2.4, 2.7, 2.10 and 2.13), the more the target text can be considered a faithful translation of the source text. This is because the greater similarity or emphasis in implicatures implies that the text has similar cognitive effects on the audience, which may often lead to a very different evaluation of the source and target texts assessment than an analysis of textual equivalence.

Secondly, I would argue that the greater the overlap of implicatures in these figures, the more *complementarity* can be deduced between the audience's associations with the source-text playwright and their associations with the celebrity translator (in terms of inherent beliefs, values, causes, etc.). As a consequence, I would conclude that the greater the overlap of implicatures, the more successful the collaboration with the celebrity translator is likely to be from an artistic (and ideally also a commercial) point of view. This complementarity has important implications both for the choice of celebrity translator, and for how a celebrity translator's text is marketed: in terms, for example, of the emphasis given to the celebrity translator versus that given to the source-text playwright in publicity material, or the way in which audiences are targeted in direct marketing campaigns.

Thirdly, it goes without saying that both explicatures and implicatures will inevitably vary between audience types, depending on the number of cognitive effects that the source-text playwright's and celebrity translator's respective texts give rise to. Even though the cognitive environment of spectators who are more familiar with Brecht may well overlap significantly with the cognitive environment of spectators who are more familiar with Ravenhill, it is the *dominant* cognitive environment (i.e. the associations that are more salient) that ultimately determines the interpretation of the celebrity translation.

Again, this has important implications for the marketing of celebrity translations and the types of spectators that should best be targeted in communication. For example, in the case of Ravenhill's translation of Brecht, it might help theatre marketing departments to decide how much emphasis to give to targeting spectators who had previously attended productions of plays by other in-her-face playwrights compared with targeting those who had previously attended other plays by German playwrights.

Finally, I would suggest that celebrity translation is by its very nature more concerned with *equivalence of emotional effect* than equivalence in communicative meaning *per se*. While this could be said to be true of any form of literary translation, the issue here is that the equivalent effect of celebrity translation has as much to do with the text receiver's understanding of (and interest in) the complementarity between the source-text playwright's context and the celebrity translator's context as it has with the precise meaning of the source and target texts themselves. This will become clearer in my next case studies.

3.

**Roger McGough's version of
Molière's *Tartuffe***

3.1 Introduction

Jean-Baptiste Poquelin, better known by his stage name Molière (1622-73), first staged his play *Le Tartuffe ou l'imposteur* in Versailles in 1664. The work was controversial from the outset. Banned after its very first performance because of the vitriolic response it received from the Catholic Church in France, it has continued to this day to spark debate about what Molière was really trying to say to his audiences.

The plot of *Tartuffe* is a farcical one. Imposter Tartuffe pretends to be a pious man, such that his host, Orgon, falls under his spell and refuses to hear a bad word said against him. Orgon looks up to Tartuffe so much that he seeks to marry his daughter Mariane to the fraudster, to the horror of Mariane herself and the family. In an attempt to show Orgon what Tartuffe is really like, the family traps Tartuffe into declaring his desire for Elmire, Orgon's wife. Their plan initially backfires when Tartuffe declares himself guilty and Orgon accuses his son, Damis, of lying in order to blacken Tartuffe's name. As recompense for the suffering Tartuffe has endured over the accusation, Orgon hands over all his worldly possessions to Tartuffe.

It is only when Orgon is persuaded to eavesdrop on a meeting between Tartuffe and Elmire and discovers for himself that Tartuffe is indeed trying to seduce his wife that he seeks to banish Tartuffe from his house. Tartuffe now reveals his true colours and tries to blackmail Orgon by claiming that he has evidence that Orgon assisted a traitor. Just as it looks as though Orgon will be arrested after being denounced by Tartuffe, it transpires that the king has heard of Tartuffe's treachery towards Orgon and demands Tartuffe's arrest instead. The family therefore escapes dispossession, and the play ends with Orgon announcing that Mariane is to marry her fiancé Valère instead.

English translations of *Tartuffe* may never have been banned, but they have still attracted more than their fair share of controversy over the years among translators and drama enthusiasts. So far, there appear to have been over 30 different English translations of the play, including a number of translations more loosely based on Molière's source text.³⁹ With this in mind, then, there might appear to be little artistic or commercial need for yet another English translation of *Tartuffe*.

It was, nevertheless, against this background that the Liverpool Everyman theatre commissioned Roger McGough CBE (1937-) to produce a new adaptation of *Tartuffe* in 2007. Most importantly for the purposes of this chapter, McGough's translation contains many examples of his own distinctive voice that is best known from his own works of poetry. Indeed, the very fact that McGough is best known for being a poet rather than a playwright does, I would argue, in itself help to create the expectation of a heightened voice that is inevitably different from that of an author known more for writing in prose, both in its own right and in the way that it cues the known (or assumed) style of that poet.

³⁹ I have identified 16 prose translations of *Tartuffe*: by Martin Clare (1732), H. Baker and J. Miller (18th century), Thomas Constable (1898), Curtis Hidden Page (1908), Miles Malleson (1950), Haskell M. Block (1958), John Wood (1959), Renée Waldinger (1959), Simon Gray (1980), Jeffrey D. Hoeper (1997), Stanley Appelbaum (1998), David Edney (1998), Charles Jeffries and Luis Muñoz (1999), Martin Sorrell (2002), Prudence Steiner (2008) as well as one, published in 1957 by Random House in its Modern Library series, which does not give the name of the translator. I have also identified 13 verse translations (not including Roger McGough's) by Thomas Shadwell (1669, unpublished) Matthew Medbourne (1670), John Oxenford (1853), Morris Bishop (1957), Richard Wilbur (1963), Donald Frame (1967), Christopher Hampton (1983), Liz Lochhead (1985), Mortimer Kassel (1989), Ranjit Bolt (1991, revised 2002), Maya Slater (2001), Tim Mooney (2005) and Constance Congdon (2008). Looser adaptations still billed as *Tartuffe* include Freyda Thomas' adaptation (1997) set in a TV studio in Louisiana, P. K. Atre's 'Indian Tartuffe' (2006) and Preston Lane's adaptation (2009) set in modern-day Paris. Moreover, *Tartuffe* has been the inspiration for a number of other plays, including Colley Kibber's *The Non-Juror* (1717) based on Medbourne's translation, Frances Sheridan's *The Dupe* (1764), Isaac Bickerstaff's *The Hypocrite* based on Cibber's adaptation (1768) and Richard Brinsley Sheridan's *The School for Scandal* (1777) (UNESCO 2015: n.p.).

Another factor that makes McGough's *Tartuffe* an interesting case study in the context of an exploration of celebrity translators is that, unlike the other translators explored here, McGough did not work from a literal translation of the source text but rather with a selection of published translations. Such a variety of reference material in different languages, different verse forms and different time periods clearly gives McGough a richer vein of language from which to craft his own adaptation of *Tartuffe*, and perhaps heightens the urge to create a translation in his own image as a way of differentiating it from the versions that have gone before.

As in the previous chapter, I will begin by exploring Molière's and McGough's motivations for their respective works as a way of analysing their likely communicative intentions. I will then introduce the concept of *encyclopaedic entries*, which Sperber and Wilson (1995) use to explain how receivers of communication infer the meaning of utterances or texts. This provides a useful model for investigating the contextual assumptions that might be activated by concepts in McGough's translation and for demonstrating how these might serve to convey his distinctive voice. By applying this model to a series of textual examples in his translation, I will explore the different ways in which McGough's voice is likely to be inferred by audiences of his version of *Tartuffe*. I will subsequently analyse a selection of reviews and blog posts written about McGough's *Tartuffe* in an attempt to suggest how critics' and bloggers' published opinions might contribute to audiences' contextual assumptions and inferences of McGough's potential communicative intentions.

3.2 Molière's *Tartuffe*

An exploration of Molière's likely motivations for writing *Tartuffe* helps us not only to deduce his most probable communicative intentions but also to explore the potential responses to the play among audiences at the time. As was the case with Ravenhill's *A Life of Galileo*, there is a need to understand at least some of the political and ideological context in which the play was originally conceived in order to appreciate both why it was written in the first place and why it received the critical and popular response that it did.

It would not appear unrealistic to suggest that Molière's likely motivation for writing a comedy about religious hypocrisy was to challenge, and even shock, his audience with the audacity of his subject matter. Literary scholar Hugh Gaston Hall reminds us that 'to Molière's contemporaries every aspect of religion was an absorbing topic, but that one did not write about it in a comedy' (1960: 7). The fact that the play was banned after its first public performance could therefore hardly have been a surprise to its author, not least because an earlier play, the 1662 comedy *L'École des femmes*, had already raised the hackles of the French establishment. As Molière biographer Virginia Scott points out, 'flag flying, and, one might say, thumb to nose, he entered the fray a second time' (2000: 158). This time, however, Molière's work was to strike at the very heart of French society and stoke discord among its most powerful members.

Here, it must be remembered how relevant the content of the play was to the subjects of France's king, Louis XIV, given the level of conflict at the time over the very nature of Christianity and its role in society. The early 17th century saw, for example, the emergence in France of the Jansenist movement, which emphasised the importance of divine grace and the

notion of the *chosen few*, and whose teaching frequently clashed with that of the Jesuit order, which played an important role in the Counter-Reformation movement and went on to become more of a modernising force in the Catholic Church.

It is also important to acknowledge how pertinent the notion of a *faux dévot* was at the time. According to Molière scholar Antoine Adam, the *dévot* had been a social type since the beginning of the 17th century in a similar way to the monk or the hermit of the Middle Ages (1962: 298). The idea, then, of someone with rather dubious connections to the Church being accommodated by a family to lead their prayers and hear their confessions was not as far-fetched at the time as it might appear to modern audiences. Moreover, given that devoutness was seen as a way of gaining power and becoming one of the chosen few, it should not be surprising that the unscrupulous sought to feign it.

Over and above the pertinence of the theme of *Tartuffe*, which in itself was a guarantee of attracting attention, we should also take into account how realistic the plot of the play is likely to have seemed to be to audiences at the time. Hall notes an alleged case not long before Molière wrote *Tartuffe* of a *faux dévot* seducing the wife of one of Molière's neighbours after being given shelter in the household (1960: 8). It would not be unreasonable to assume that this was the most likely inspiration behind the events in Act III, Scene 3, in which Tartuffe attempts to seduce Elmire, the wife of his host Orgon. Similarly, it would also be reasonable to suppose that reports in 1667 of how the actor Bendinelli was betrayed by a priest staying in his home (ibid.) will have been in Molière's mind when writing his revised version of *Tartuffe*.

At the same time, we should also bear in mind *Tartuffe*'s resonance with dramatic traditions in the French theatre at the time of its first performance, not least its intended status as a *comedy*. Molière is arguably concerned more with depicting comic situations than with pointedly satirising the religious establishment itself or particular groups within it (even if the Jansenists and the Jesuits will have no doubt delighted in seeking out lines in the play that could be considered satirical of the other). In this sense, then, *Tartuffe* bears much more than a passing resemblance to the long-standing theatrical tradition of farce, whose physical humour and absurdity remains popular to this day in theatre, television and film, both in France and across the Anglophone world.⁴⁰

Likewise, Molière's characters' direct and indirect pronouncements on the corrupting influence of power, money and religion, and his ultimate plea for moderation, remind us that *Tartuffe* is in many ways a play about the value of reasoning and finding common ground: a sentiment that has clear relevance across cultures and timeframes. This perhaps explains the success of modern-day productions of the play that have transposed the setting to, say, the political establishment in contemporary Washington DC (Harold Leaver's 2007 production using Ranjit Bolt's 1991 translation) or to the fashion world in 21st-century Paris (a 2009 production adapted and directed by Preston Lane).

In considering Molière's motivation for writing *Tartuffe*, it is also worth mentioning the most obvious feature of Molière's text, the 12-syllable *Alexandrine*. We should remember that this mode of expression would not have been considered unnatural to the literate theatre audiences watching a performance of *Tartuffe*. The cadence of the verse will therefore have

⁴⁰ Consider, for example, the enduring appeal of Jean Poiret's *La Cage aux Folles* in its various incarnations, Alan Ayckbourn's plays such as *Bedroom Farce* (1975) and *Taking Steps* (1979) and Michael Frayn's *Noises Off* (1982).

been one of the ways in which writers were able to add a comic or tragicomic dimension to their plots and their characters. Clearly, we cannot say the same of modern dramatic comedy or tragicomedy, and must therefore infer a somewhat different intention on the part of McGough in his decision to use rhyming verse for his adaptation of *Tartuffe*. I will explore the effects of McGough's rhyming verse in Section 3.6.1.

Lastly, it should be noted that *Tartuffe* was defined at the time of its writing as a social comedy in the *intermediate style*, i.e. a style between the high style of classic epic and tragedy and the low style of popular diction (Gebauer and Wulf 1995: 114). The implication here is that the play was aimed at the lower aristocracy and the *haute bourgeoisie*. At the same time, Molière violates what are now considered the rules for such social comedies (as codified by Boileau in 1674 in *L'Art poétique*) by ridiculing characters across all the social strata (and not merely the stock character of the comic servant), yet in a way that focuses less on their social standing and more on their behaviour from a moral perspective (*ibid.*): an issue that continues to preoccupy much drama from across the literary spectrum even today.

3.3 Roger McGough's *Tartuffe*

Roger McGough is best known as a writer and performer of poetry, having published more than fifty collections of poetry since the late 1960s, but has also been an actor, playwright and musician during the course of his career. Born on the outskirts of Liverpool, he has remained associated with the city throughout his working life. He made his first appearance on stage as an actor at the Liverpool Playhouse in 1963, and his first play was performed at the Liverpool Everyman theatre in 1967. In the late 1960s, McGough was also a member of the Liverpool pop group The Scaffold, which had a UK number one hit with *Lily The Pink* in 1968. Since 2002, meanwhile, he has presented the BBC Radio 4 programme *Poetry Please*, the longest-running radio programme devoted to poetry in the world.

McGough's poetic voice has been variously described as '[reflecting] a talent for an original use of poetic language, the inverted cliché, the ironic metaphoric trope and neologistic devices' (Wright 2003: v), '[epitomising] the working-class Liverpool of his childhood [...] down-to-earth, unpretentious, dry, witty, ironic and sceptical' (O'Reilly 2008: n.p.) and embodying a 'subtle, surreal, zany twist' (Brown 2009: n.p.). McGough himself, meanwhile, describes his own verbal style thus: 'I like recycling things, looking at a word and playing with it. It's repartee, and I like being a juggler and catching people off guard. And it's good to mix things up' (Feay 2014: n.p.).

McGough's adaptation of *Tartuffe* was originally commissioned by Liverpool Everyman and Playhouse artistic director Gemma Bodinetz. She gave McGough a clear remit to breathe new life into a play that was already regularly performed in various versions. As Bodinetz says, 'I wanted to do a European classic... but I wanted it to have a Liverpool heartbeat [...]

Reading [*Tartuffe*], it felt like Roger and Molière were a match made in heaven – the wit, the irreverence, the scepticism, [...] the joy of language that they both share just felt perfect’ (YouTube 2011: n.p.). In other words, McGough’s role was to be more than simply one of translator from the very outset: he was the lynchpin that ensured that a landmark production for this theatre got off the ground in the first place, even without his having an existing pedigree as a translator, let alone a translator of Molière.⁴¹

Unlike the other celebrity translators explored in this thesis, McGough chose to rely on previous published translations of the play rather than a literal translation. His primary source was the prose translation published by Dover Press that claims to be ‘based on the 18th-century translation from the French by H. Baker and J. Miller’ (2000: vi), with some additional reference to existing translations for the stage by Richard Wilbur (1963), Christopher Hampton (1983), Liz Lochhead (1985) and Ranjit Bolt (1991, revised 2002). Importantly, however McGough’s translation of *Tartuffe* confidently treads a different path both from those texts that adhere much more rigidly to the source text (e.g. Baker and Miller, or Wilbur) and from those that are much freer adaptations (most notably Lochhead’s Scots version set in Scotland at the end of the First World War), while nevertheless retaining a healthy respect for the source text and its author. As he himself comments, ‘I have this photograph of Molière on my desk

⁴¹ Having said this, it should nevertheless be noted that McGough had already had a long association with French literature by the time he first embarked on translating Molière. He studied French at the University of Hull in the late 1950s, during which time he not only wrote his first poetry but also ‘attempted his first translations of Molière’ (McGough 2008: xi). Moreover, following the critical acclaim and commercial success of his adaptation of *Tartuffe*, McGough has gone on to adapt Molière’s *Le Malade imaginaire* as *The Hypochondriac*, first performed at the Liverpool Everyman Theatre in June 2009, and *Le Misanthrope*, first performed at the Liverpool Playhouse in February 2013.

and want to make sure that what I do reflects him, it's his story, and I just imagine him here with me and think, that's how he would have done it'.⁴²

McGough's more confident style, which is arguably very much in his own image, is perhaps not surprising given the fact that he adapted *Tartuffe* after a career as a poet in his own right lasting more than 40 years. In fact, McGough openly admits that his experience both as a poet and in the theatre had a positive influence on his adaptation of *Tartuffe*. 'My own work was definitely a help in doing *Tartuffe*. I've written plays and done a lot of theatre work, but I couldn't have done this in my 30s, and I wouldn't have attempted it. I've reached a stage in my life for some years now where I find it easier to write in verse than prose, so this is the right time for me to be doing this.' *Tartuffe* therefore represented a professional challenge at a time in McGough's career when he had already achieved considerable success with his own original poetry. With such a level of trust in his own abilities as a poet, if not as a linguist, we should not be surprised at McGough's lesser willingness to remain faithful to the source text than some of the other writers who have adapted *Tartuffe* during their respective careers as playwrights or translators.

From the perspective of a translation scholar, the differences between McGough and other writers in terms of their translation approach can be easily explained by the different balance of skills that each adaptor brought to the task at the time. For example, while writers such as Wilbur or Bolt might have been more confident as linguists than as poets at the time of their respective Molière translations, the opposite applies to McGough. This might help to explain why McGough gave himself greater licence for playfulness with the source text. As he himself points out, 'if you're a linguist, you'll be so careful and obsessed with the text and getting it right.

⁴² Source (here and subsequent citations except where indicated otherwise): personal telephone conversation with McGough, 21 April 2012.

Because who are you doing it for – for other translators to look at and pick at? But I came to this with a sense of naivety – “who are you, Roger, tackling one of the great dramatists, you’re daring to do it?” And once I tried it, it took me over and I loved it. And as long as I felt that Molière would approve I just got on with it.’⁴³

Essentially, then, it could be argued that McGough has both the authorial expertise and the public profile that allow him to more confidently become the *inferred author* of his adaptation than would be the case for some of the other translators or adaptors of Molière. This then has important implications for the extent to which McGough’s own voice is inferred not only by audiences but also by other agents in the theatrical system (not least the commissioner of the production), whether this voice is consciously implied or not.

Again from the perspective of the translation scholar, we should also acknowledge how much the discipline of translation studies evolved in the decades leading up to McGough’s 2008 adaptation. While McGough would make no claims to being a translation studies scholar himself, it remains the case that he was most likely consciously operating in the literary polysystem that was prevalent at the time (see Even-Zohar 2004: 199), i.e. a theatrical translation culture in the UK in the early 21st century that perhaps more actively embraces revaluation of canonical works than might have been the case in previous decades, perhaps as a legacy of poststructuralist and postmodern thinking about literary creation and

⁴³ Over and above the notion of what might be the *right* way to translate a text, which is reminiscent of the concept adhered to by 19th-century classical philologists of there being a correct way to interpret a classic text (Turner 2014: 304), McGough’s concern for gaining Molière’s approval is an important admission since it raises the issue of allegiance to the author, which has been an important topic of debate among literary theorists since the 1960s (see Roland Barthes’ 1967 essay *Death of the Author*, Barthes 1977 and Michel Foucault’s 1969 essay *What is an Author?*, Foucault 1977).

authorship. As adaptation studies scholar Yvonne Griggs points out, 'we are now more likely to view canonical texts not as works of individual genius but as cultural artefacts that are reliant for their construction and consumption on more than the writer's imaginative outpourings' (2016: 10).

Finally, the *saleability* of McGough, even when adapting a work as marketable in its own right as *Tartuffe*, is a factor that should not be underestimated when evaluating McGough's approach to translation. Importantly, McGough himself makes a ready distinction between his visibility as a marketing tool and his visibility as the adaptor of Molière's words. On the one hand, he is, not surprisingly, aware of the role that his public profile played in the commissioning and subsequent promotion of his adaptation of *Tartuffe*:

Gemma Bodinetz asked me to do *Tartuffe* because she liked my poetry and she thought I had a similar soul, as it were, to Molière. And me being well known and well loved in Liverpool, she probably thought that commercially if he does it, it'll be good. When it was first advertised it was Molière's *Tartuffe* adapted by Roger McGough. And then it became more like Roger McGough's Molière's *Tartuffe*. That was purely commercial, it was nothing to do with me. [...] But my being involved in it was never not going to be transparent, that was always part of it.

Somewhat contradictorily, however, McGough is also extremely conscious of the assumption, or even expectation, that his work would *sound* like his own work, and that the voice inherent in his poetry would be audible in his adaptation of Molière. 'I didn't want it to be my voice because I think sometimes my own poetry can be so ironic, and I didn't want that.'

Here, as in the previous chapter, it should be remembered that it is essentially irrelevant (at least as far as my analysis is concerned) whether the translator *intended* his or her voice to be inferred or not. What is more relevant is the fact that audiences are likely to infer this voice irrespective of the translator's *actual* or *claimed* intentions (which may or may not coincide). It is at this point, then, that I would like to introduce the concept of *encyclopaedic entries* as a means of exploring how audiences might arrive at an interpretation of McGough's translation of *Tartuffe* via the different ways in which they infer his voice in the text.

3.4 Encyclopaedic entries

The notion of *encyclopaedic entries* first emerged from studies of the lexicon and how associations with words are structured, organised and stored in the mind according to different *scripts* or *frames* (see Schrank and Abelson 1977 and Minsky 1977). Encyclopaedic entries can essentially be defined as the information filed in a receiver's memory about a specific *concept* (i.e. a specific label, or address in the mind) relating to the external objects, events or properties that instantiate that concept: in other words, the assumptions that surround that concept, whether they are real or imagined, or whether they are central or incidental to the concept. Such entries are therefore one of three types of entry that go to make up the meaning of a concept, alongside the logical entry (the deductive rules that apply to the logical form of that concept) and the lexical entry (information about the natural-language form of that concept, i.e. the word or phrase that expresses it).⁴⁴

Sperber and Wilson's application in Relevance Theory of the notion of encyclopaedic entries broke new ground in linguistic theory in that it viewed such entries as the *very basis* for understanding communication. This is because Sperber and Wilson see encyclopaedic entries as a way of

⁴⁴ To give an example of these different types of entries, the logical entry for the concept THEATRE (see the following footnote for the practice of representing concepts in capital letters) might contain rules that enable the receiver to deduce by a process of computation that the communicator is referring to a building, a performance of a theatrical work, or an artistic genre, but not exactly which one of those three was meant. The lexical entry for the concept THEATRE will contain information about the word whose meaning is the concept (for example, that THEATRE is rendered in English by the noun *theatre*). The encyclopaedic entries for the concept THEATRE, meanwhile, include all the representations that enable the receiver to access contextual assumptions with regard to that concept. These assumptions would enable the receiver to determine which of the meanings of THEATRE the communicator intended (which may or may not be one or more of those suggested above). Such assumptions might also trigger the receiver's associations with his or her previous experience of the theatre, with the type of person who goes to the theatre, or with particular theatrical works, and so on (see Sperber and Wilson 1995: 89).

Qu'il n'est point de bienfait qu'en son âme il n'efface,
Et que son lâche orgueil, trop digne de courroux,
Se fait de vos bontés des armes contre vous?

My literal translation

DAMIS: What? My father, is it true that a rogue is
threatening you?
That he is erasing every favour from his soul,
And that his cowardly pride, too worthy of wrath,
Turns your goodness into arms to use against you?

Target text (McGough 2008: 66)

DAMIS: I hear that blatherskite's been threatening you.
After all you've done for him. Can this be true?

I would suggest that the ad hoc (i.e. occasion-specific) concept BLATHERSKITE*⁴⁵ might activate a range of encyclopaedic entries that we could visualise in the following *mind map*. The idea here and throughout this chapter is to depict the associations that receivers may make with each ad hoc concept and to portray the potential hierarchy of receivers' contextual assumptions. The maps are not intended to be prescriptive (i.e. to imply that this the *precise order* in which encyclopaedic entries will be activated) or comprehensive (i.e. to suggest that these are the *only* entries that will be activated). Rather, they are merely designed to demonstrate how receivers *might* infer meaning from McGough's text.

⁴⁵ Throughout this chapter, I will follow the standard practice of representing lexical concepts (i.e. linguistically encoded meanings) in small capitals (e.g. BLATHERSKITE) and ad hoc concepts (i.e. occasion-specific meanings) in small capitals followed by an asterisk (BLATHERSKITE*) (see Wilson 2014: 140).

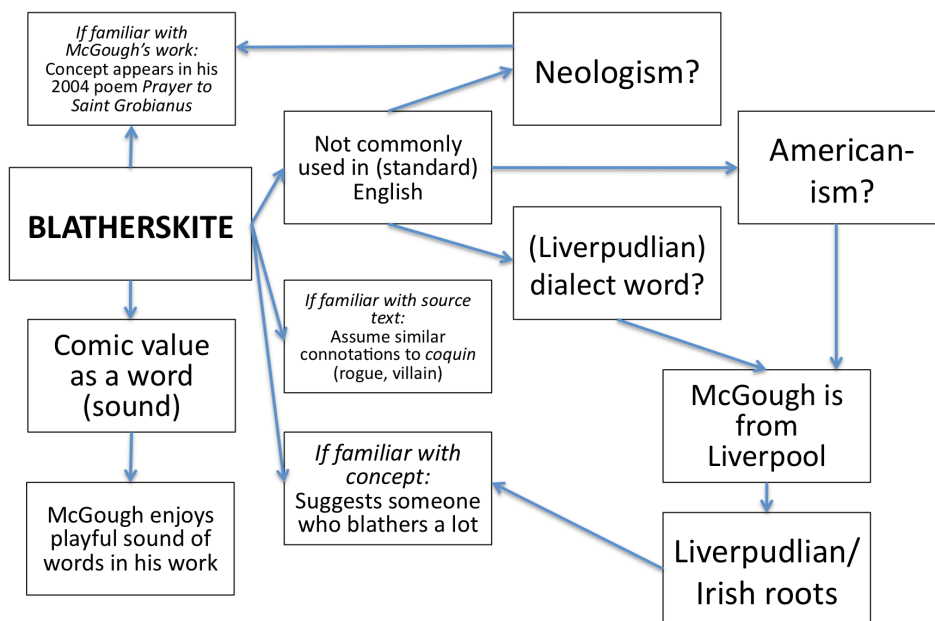


Figure 3.1: Potential encyclopaedic entries attached to concept BLATHERSKITE*

Here, I would suggest that it is not unreasonable to assume:

- that there will be some audience members who might be familiar with and understand the meaning of the concept BLATHERSKITE* because they have previously heard it in other contexts, and that a sub-group of these audience members may even recall that it features in one of McGough's poems, although this context is unlikely in isolation to have given many hints as to the meaning of the concept;

Prayer to Saint Grobianus

The patron saint of coarse people

[...]

Have pity on we poor wretched sinners

We blatherskites and lopdoodles

Lickspiggots and clinchpoops

Quibberdicks and Quakebuttocks [...] (2004: 351)

- that there will be other audience members who will have never heard this concept before, and who must therefore infer its meaning either from the context (which might suggest something along the lines of *rogue, swindler, thief*, and so on), and that, again, within this group, there will be those who assume that it might be a word from a dialect of English with which they are not familiar, and others who assume that it is a neologism;
- that within one or both of these groups of audience members, there may be some who are extremely familiar with the French source text, to the extent that they might be able to make a link (albeit an erroneous one at a lexical level) between BLATHERSKITE and the French *coquin*;
- that, again within one or both of these groups of audience members, there may be some who assume (again, somewhat erroneously) that BLATHERSKITE is a Liverpoolian dialect word due to their associations with *blather* (which is arguably more common in some dialects of Northern England than elsewhere)⁴⁶ and the relatively easy semantic leap from *skite* to *shite* to create a semantic unit.

As seen in Section 1.6.2, and of particular importance when exploring a receiver's immediate response to a multi-sensory experience such as seeing a play performed in a theatre, the crucial factor here is the relative

⁴⁶ *Blather* is actually believed to come from the Old Norse *blathra* (to talk nonsense), and first appeared in Scots in the 16th century. It remains a feature of Scots, Hiberno-English (the range of English spoken by people whose mother tongue is Irish, see Dolan 1999: 24) and some Northern varieties of English (either as *blather* or *blether*), while in Southern England, it has more often become reduced to *blither* (used especially in its adjectival form *blithering*) (Oxford Dictionaries 2016: n.p.).

accessibility of those contextual assumptions, with the most immediate assumptions being the ones that are most important in determining how a stimulus is processed. In the above example, then, it could of course be argued that spectators might make a mental note of the concept BLATHERSKITE* and Google the term, look it up in a dictionary, check the source-text word, ask their peer group if they are familiar with the term, or any combination of these acts. If this were the case, the consequent expansion of a spectator's encyclopaedia could give rise to an almost limitless number of contextual assumptions, particularly given the way in which encyclopaedic entries are constantly cross-referenced and updated.

For the purposes of this analysis, however, I will restrict my exploration to those entries that are likely to be activated *most spontaneously* at the time of receiving the stimulus, with a particular focus on those entries that may or may not be activated as a result of pre-existing assumptions about the celebrity translator. Again, then, with regard to the above example, it does not appear unrealistic to suggest that spectators might assume:

- that the concept is an invented one (i.e. a neologism), and this is consonant with McGough's playful use of language that frequently involves inventing words for comic effect (as in the poem cited above);
- that the concept is embodied in a dialect term, and presumably one that is peculiar to McGough's home city of Liverpool, given that associations with Liverpool are likely to weigh heavily in the

contextual associations surrounding McGough;⁴⁷

- or, that the concept is part of McGough's existing idiolect and therefore requires prior familiarity with and appreciation of McGough's work to be spontaneously understood, and so on.

Importantly, whether such assumptions are correct or not is immaterial from the perspective of Relevance Theory. Likewise, the fact that spectators might access incorrect encyclopaedic entries that then lead them to false assumptions is again irrelevant. All that matters is that receivers of the concept are able to make their own assumptions as to McGough's communicative intention, and that this satisfies their need for relevance. In fact, it is when receivers are *more* dependent on guesswork for drawing their inferences (i.e. when they have no encyclopaedic entries stored in their memories in relation to that concept) that their associations with that celebrity translator might be spontaneously activated to fill this void because of the lack of any other viable explanation (see the assumption above about *McGoughisms*).

In the following sections, I will apply Sperber and Wilson's notion of encyclopaedic entries to various textual examples in McGough's target text as a way of comparing the range of possible meanings or interpretations that might be inferred by spectators.⁴⁸ In other words, I will be exploring the *likely cognitive responses* to these text examples based on everything I

⁴⁷ In fact, *blatherskite* is originally a Scots word that has since become more common in North American varieties of English than in British colloquial usage. This is allegedly as a result of its use in the Scottish song *Maggie Lauder*, which became popular among American troops during the War of Independence (Oxford Dictionaries 2016: n.p.).

⁴⁸ Importantly, this is a very different task from comparing meanings in a logical or conceptual sense, which would suggest that we can reasonably infer the meanings intended by the respective authors: something that is ultimately an impossible exercise (see Section 1.6.3).

can reasonably infer either from McGough's motivations for writing his text (and his likely or claimed assumptions about Molière's motivations for writing his text) or from my assumptions about the cognitive contexts of different audiences.

I will first explore the potential encyclopaedic entries attached to a number of *specific concepts* that feature in McGough's adaptation of *Tartuffe* (networks of signifiers, puns and a single example of anachronism), demonstrating how the cognitive effects derived from these concepts are influenced by existing cognitive associations with McGough by virtue of his status (or more specifically, his voice) as a well-known poet in his own right. I will then apply the concept of encyclopaedic entries to some of the *comedic devices* that feature repeatedly in McGough's text, such as the use of particular verse forms or exoticisations.⁴⁹

⁴⁹ Other scholars have already suggested that concepts that trigger encyclopaedic entries are not limited to lexical items. As neuroscientist Antonio Damasio points out, a concept can consist of anything that might be triggered or activated in the receiver's mind by the presence of an external stimulus, i.e. any of 'a wide variety of representations [...] that together define the meaning of the entity momentarily' (1989: 26).

3.5 McGough and translated concepts

3.5.1 Underlying network of signification

Translation scholar and philosopher Antoine Berman notes that literary texts contain ‘a hidden dimension, an “underlying” text, where certain signifiers correspond and link up, forming all sorts of networks beneath the “surface” of the text itself’ (2004: 284). Here, Berman’s notion of *signifiers* (as opposed to linguist and semiotician Ferdinand de Saussure’s more fixed notion of signifiers) is similar, in some ways at least, to Sperber and Wilson’s notion of *concepts*, as defined above in Section 3.4, i.e. a label, or address under which various types of information can be stored and retrieved and that may appear as a constituent of a logical form (1995: 86).

While such a comparison of the terminology of literary critical theory on the one hand and cognitive linguistics on the other might be fraught with danger in many other contexts, Berman’s notion of underlying networks of signification provides an interesting framework within which to assess translation. Examples of such underlying networks might include the way in which an author chooses to use certain *concepts* (or *signifiers*, if we prefer to use Berman’s terminology) in unexpected places, to use concepts that by their very nature cue other concepts, or indeed to avoid concepts where they might otherwise have been expected. The destruction of such underlying networks of signification is one of the 12 ways in which Berman believes that translators negate the foreign in literary texts, known as his 12 ‘deforming tendencies’ (2004: 280).

Perhaps the most obvious example of an underlying network of signification in *Tartuffe* is the way in which Molière uses religious references to develop and intensify his theme of religious hypocrisy. It is

telling, however, that McGough destroys much of this network by often using much more neutral language in his adaptation. In Act IV, Scene 7, for example, in which Tartuffe is attempting to seduce Orgon's wife Elmire (unaware that Orgon is hiding in a chest in the room), we find several references to Tartuffe's supposed piety that lose their more spiritual associations in McGough's translation.

Source text (Molière 2003: 149)

TARTUFFE: Tout conspire, Madame, à mon contentement:
J'ai visité de l'œil tout cet appartement;
Personne ne s'y trouve; et mon âme ravie.

My literal translation

TARTUFFE: Everything conspires, Madame, to my satisfaction:
I have surveyed this entire apartment;
There is no one there; and my soul is ravished.

Target text (McGough 2008: 62)

TARTUFFE: All is clear, madame, and rampant, the bull is at the gate... Let Eros triumph...

Here, we see how Molière's reference to Tartuffe's *âme ravie* – his *ravished soul* – becomes lost in McGough's translation. While McGough's reference to the Greek God Eros does at least retain Molière's sense of Tartuffe's hypocrisy, he also thereby avoids (whether consciously or not) the implication of religious hypocrisy that is usually seen as central to the

play, with Tartuffe ultimately being seen as a figure of fun: a hedonist rather than necessarily a sinner.

Relating this to the notion of encyclopaedic entries, the ad hoc concept EROS* might here give rise to the following contextual assumptions among spectators.

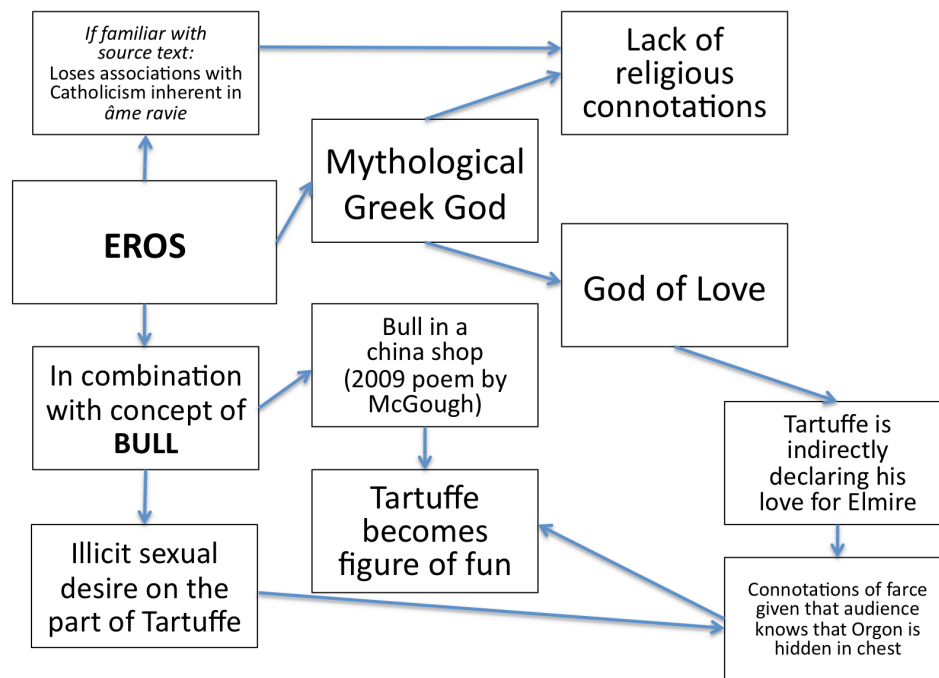


Figure 3.2: Potential encyclopaedic entries attached to concept EROS*

The suggestion that McGough’s translation activates encyclopaedic entries that more readily position Tartuffe as a comic rather than a hypocritical character fits with the supposition that spectators will be actively seeking humorous references in McGough’s work by virtue of their pre-existing expectations of that work (see Section 3.7). At the same time, however, it should be remembered that the farcical situation of Orgon hiding in the chest while Tartuffe seduces his wife will also have been very obvious to

audiences of Molière's original work.⁵⁰ In this sense, then, McGough is in fact reflecting what we can assume to have been Molière's intended voice as much as inserting his own voice.

On the other hand, McGough also inserts some religious references into his adaptation of *Tartuffe* where none existed in Molière's source text. For example, in Act I, Scene 5, when Orgon tells Cléante of Tartuffe's remorse at accidentally killing a bee (a flea in Molière's original), Cléante replies as follows, in a riposte lacking in the original source text.

Target text (McGough 2008: 15)

CLEANTE: With full military honours, I'll be bound!
And a gravestone suitably inscribed:
'Here lieth a bee
No longer busy
RIP.
Death, where is thy sting?'

The encyclopaedic entries that might be triggered in this case by the ad hoc concept BEE* can be summarised as follows.

⁵⁰ Indeed, Molière is considered by many scholars to have been one of the driving forces in bringing farce to the Parisian stage, even if there is still some debate as to whether this constituted a *revival* of French traditions of farce dating back to the Middle Ages, or whether it was more a direct result of the influence of Italian *commedia dell'arte* (Wadsworth 1987: 77).

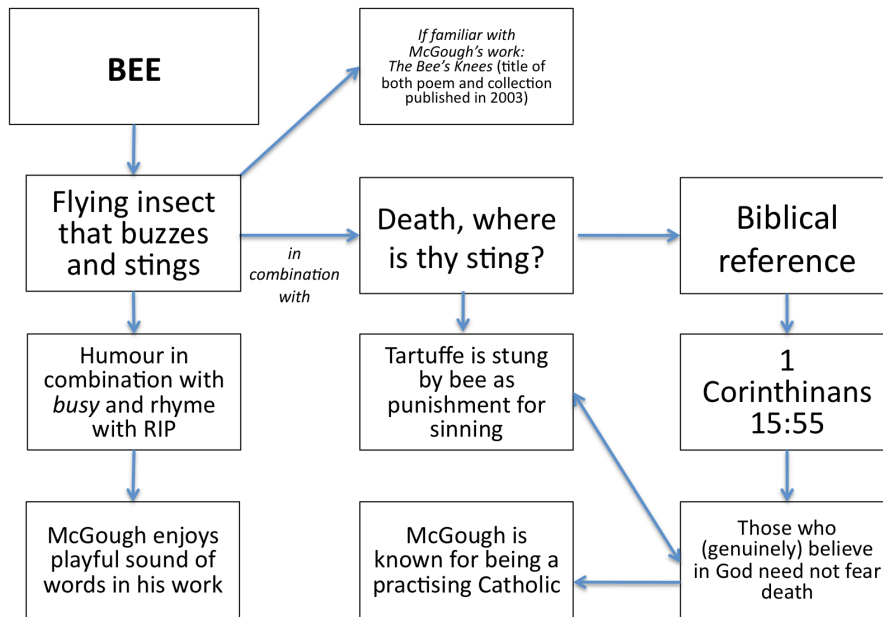


Figure 3.3: Potential encyclopaedic entries attached to concept BEE*

In this example, it is useful to observe how actual, metaphorical and even onomatopoeic associations can be cued from a single concept, and how each of these might potentially lead audiences to infer some of McGough's distinctive voice in his translation, either spontaneously (as an obvious example of word play and play on the sounds of words), upon reflection (as a mischievous Biblical reference) or more obliquely among those already familiar with Molière's work (as a personal criticism of Tartuffe's hypocrisy that has been consciously inserted into the translation).

In this respect, it is important to note that, perhaps because of his own religious convictions, about which he has talked openly on many occasions (see McGough 2012 n.p.), McGough claims to have actively sought to avoid the anti-religious slant that permeates other translations or adaptations of *Tartuffe*. This is because he believes that this is not what Molière intended, in spite of the backlash from the Catholic Church with which the work originally met.

The thing about *Tartuffe* and a lot of the other adaptations I've seen, and why Molière got into trouble, is that it's seen as a very anti-clerical, anti-Christian, anti-Catholic piece, which Molière denied. And as a Catholic myself, I sort of felt that Molière was saying that Tartuffe was perhaps a sinner who would confess that he'd sinned and enjoyed his life. So with Cléante, I didn't want to make him a fool like he is in some translations, where he's seen as a bit of a pompous ass defending the faith. But I didn't do that, so I think that made it a stronger piece, more in line with what Molière was saying.

Against this background, it becomes clear that, rather than destroying Molière's underlying network of signification, McGough is creating his own network, which will then be varyingly understood by receivers of his translation depending on the different encyclopaedic entries that are triggered. If receivers associate McGough with a particular type of humour (however they might choose to define it), the cognitive effects of the utterances explored here will be dominated by the comic dimension of, say, Tartuffe's amorous advances or a buzzing bee, and these utterances will be processed in the context of their associations with McGough's voice (e.g. associations of being whimsical or mischievous). If, on the other hand, receivers have some awareness of McGough's religious convictions, then they may alternatively or additionally infer some of the sentiments in the above citation and derive cognitive effects that focus more on the questioning of morals rather than the questioning of religion (and specifically Catholicism) per se.

The key conclusion here, then, is not simply that changes to specific concepts in the source text (whether by omission, expansion or any other translation approach) will alter the way in which the target text will be

received because of the different encyclopaedic entries that will be triggered compared with those triggered by the source text. Rather, it is also that the encyclopaedic entries triggered by these concepts can either individually or cumulatively create a distinct underlying network of signification: a different, *hidden* dimension that, in the case of the celebrity translator, starts to become an integral part of how that translator's voice is inferred in his or her text.

3.5.2 Puns

Pragmatics scholar Agnieszka Solska notes that the assumptions stored under the encyclopaedic entries of concepts are ‘of particular importance in the case of puns, many of which tend to be autonomous, self-contained texts’ (2012: 392). The dynamic model of context that is fundamental to Relevance Theory’s description of how utterances are understood (Sperber and Wilson 1995: 118) implies that receivers of utterances will attempt to select or construct the appropriate senses of the word or words that are being punned upon from the context, and ‘end up constructing [...] an explicature consisting not of one but of two equally valid propositions’ (Solska 2012: 394). What this means, then, is that receivers will juxtapose two distinct concepts that share the same lexical entry but different logical and encyclopaedic entries. This applies whether the pun is based on two *homophones* (two lexical entries with the same pronunciation but different meanings) or on a *polyseme* (a lexical entry with two or more meanings).

I would like to explore two different puns in McGough’s *Tartuffe*. Firstly, in Act III, Scene 6, when Damis tries to convince Orgon of Tartuffe’s treachery, McGough’s pun on the homophones *wretch* and *retch* adds a wholly new dimension of cleverness to Molière’s dialogue.

Source text (Molière 2003: 120)

ORGON: Tais-toi, pendard!
À *Tartuffe*. Mon frère, eh? Levez-vous, de grâce.
À *son fils*. Infâme!

DAMIS: Il peut...

ORGON: Tais-toi.

DAMIS: J’enrage! Quoi? Je passe...

My literal translation

ORGON: Shut up!
To Tartuffe. My brother, eh? Rise, for Heaven's sake.
To his son. Villain!

DAMIS: He can...

ORGON: Shut up.

DAMIS: I am enraged! What? I am being taken for...

Target text (McGough 2008: 46)

ORGON: You wretch.

DAMIS: I will in a minute. I've swallowed so much bile
watching him wind you up – he's vile.

Here, we can visualise the potential encyclopaedic entries attached to the ad hoc concept *WRETCH/RETCH** as follows.

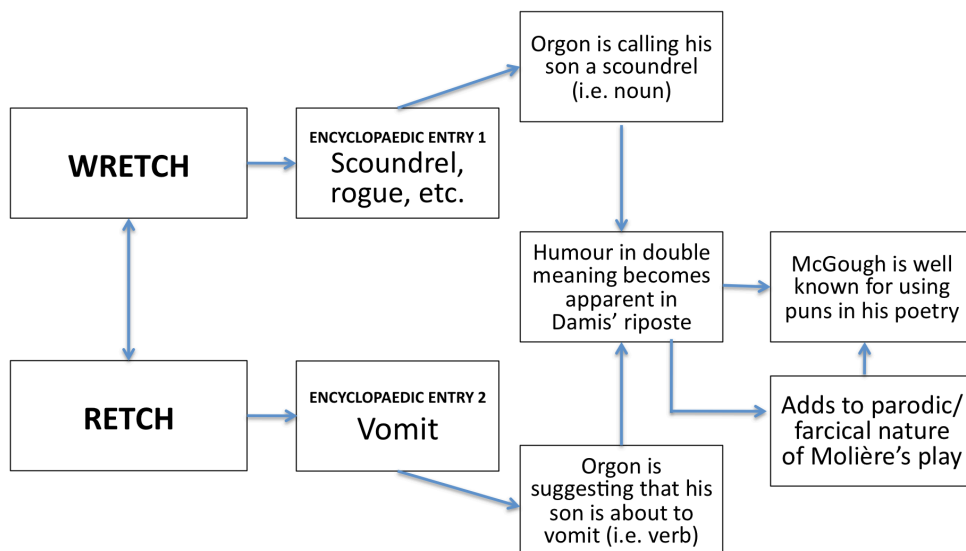


Figure 3.4: Potential encyclopaedic entries attached to concept *WRETCH/RETCH**

Similarly, an example of a polysemy-based pun also occurs in Act IV, Scene 5, when Orgon is hiding in a chest to spy on Tartuffe while the latter is attempting to seduce Orgon's wife, Elmire. In an effort to give Orgon a cue to emerge from the chest and expose Tartuffe, she tries coughing to alert her husband.

Source text (Molière 2003: 144)

TARTUFFE: Vous toussiez fort, Madame.

ELMIRE: Oui, je suis au supplice.

My literal translation

TARTUFFE: You are coughing loudly, Madame.

ELMIRE: Yes, I am in torment.

Target text (McGough 2008: 60)

TARTUFFE: You have a bad cough, Madame.

ELMIRE: Yes, I've something on my *chest*.

Here, the innuendo inherent in the ad hoc concept CHEST* (the piece of furniture in which Orgon is hiding and Elmire's bosom) is likely to trigger a number of encyclopaedic entries as follows.

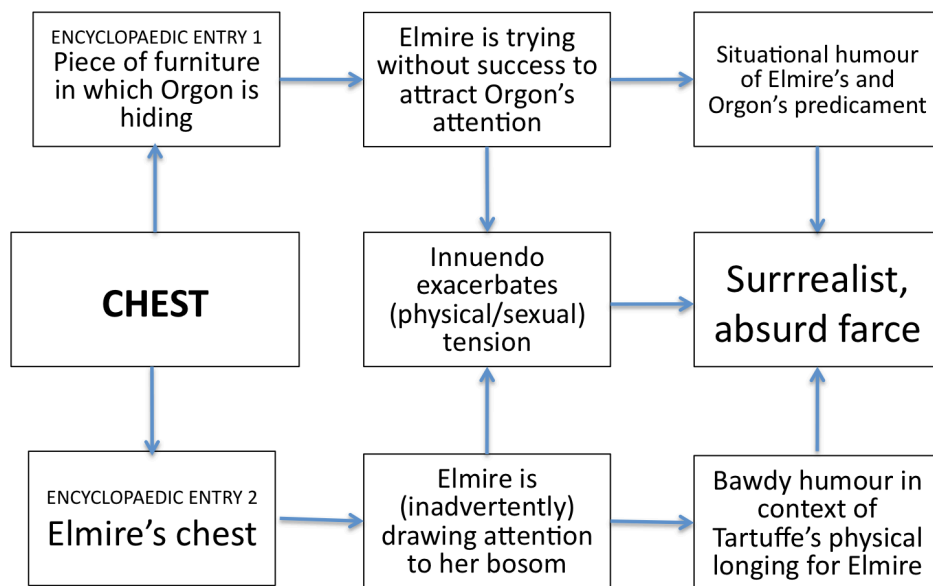


Figure 3.5: Potential encyclopaedic entries attached to concept CHEST*

Here, it becomes clear how audiences might easily detect a type of humour that is more bawdy than might necessarily be associated spontaneously with McGough given his work to date (although not necessarily more bawdy than many might associate with Molière), but that ultimately conjures up a sense of surrealism and absurdity that is very much in keeping with the style of much of McGough's poetry. In this respect, then, I would suggest that receivers of McGough's *Tartuffe* are guided towards discovering a new dimension of McGough's voice (bawdiness) via his familiar punning device. This reminds us that a celebrity's voice is not a fixed entity but rather a fluid concept that changes with each successive piece of work by that celebrity, whether a translation or not.

3.5.3 Anachronism

Lawrence Venuti talks about ‘the inevitable problem of anachronism in translation’, by which he is referring to the way in which translations ‘cannot simply restore past sounds and listening experiences for readers who do not have sufficient access to the foreign context’ (2013b: 189). While Venuti is thinking here more in terms of the loss of context when translating from one language, culture, time period etc. to another, I would like to draw attention to an example in McGough’s adaptation of a wholly anachronistic *concept*, and to suggest how exploration of the encyclopaedic entries attached to that concept can potentially help us to see anachronism as a way of positively engaging audiences rather than being an inevitable problem for the translator.

The particular textual example I would like to look at occurs in Act IV, Scene 3, when Orgon challenges his daughter Mariane’s claim of preferring life in a convent to a life of being married to Tartuffe.

Source text (Molière 2003: 135)

ORGON: Ah! voilà justement de mes religieuses,
Lorsqu'un père combat leurs flammes amoureuses!
Debout! Plus votre cœur répugne à l'accepter,
Plus ce sera pour vous matière à mériter:

My literal translation

ORGON: Ah! This is exactly what women who become nuns
are like,
When a father fights their amorous flames!
Get up! The more your heart shies away from

accepting it,

The more you will deserve it:

Target text (McGough 2008: 53)

ORGON: Oh what sadistic games love-sick girls like to play,
making parents suffer when they don't get their own
way.
Rejecting the lure of suicide, they make the first
enquiry
to enter the nearest convent, or if Daddy's rich, the
Priory.

Here, the reference to *the Priory* is clearly a complete anachronism if the joke is understood as McGough presumably intended, i.e. as a reference both to (1) another type of religious institution that Mariane might prefer to live in rather than marry Tartuffe, and to (2) the Priory Hospital Roehampton, a private psychiatric hospital in south-west London that was only established in 1872. On the other hand, some audience members might not immediately understand that the ad hoc concept PRIORY* is a humorous reference to this hospital and simply infer the first of the above two meanings from that concept. In this case, then, the anachronism goes unnoticed and these audience members fail to understand the joke because they do not access all the encyclopaedic entries attached to the concept PRIORY* in this context.

Of course, the fact that McGough chooses to refer to a 19th-century institution in an adaptation of a 17th-century French play is one that might be questioned by some translation scholars because of the way that it fails to respect the culture or time period of the source text. From the

audience's perspective, however, investigation of the potential encyclopaedic entries attached to the concept *PRIORY** (at least among those who understand the joke) suggests that McGough's translation might yield a rich variety of contextual associations that more than outweigh the anachronistic connotations that the concept might give rise to at a logical level.

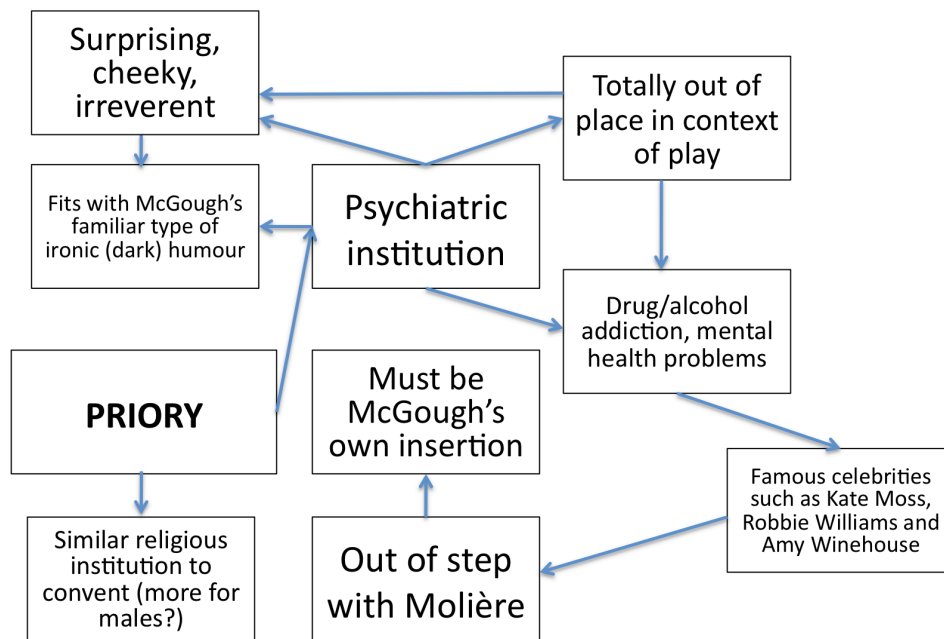


Figure 3.6: Potential encyclopaedic entries attached to concept *PRIORY**

Importantly, the fact that the concept *PRIORY** has the effect of an *in-joke* is not at all dissimilar to Molière's own playful humour, which often involved oblique references to social or political issues or individuals that would only be understood spontaneously at the time by those spectators who were particularly socially aware (consider, for example, the allusions to the Bendinelli affair discussed in Section 3.2).⁵¹ McGough also appears to take a mischievous delight in pushing the boundaries of acceptability, yet

⁵¹ In this respect, it is interesting to note that McGough felt that response to his *Priory* joke varied across the theatres in which *Tartuffe* was performed, with audiences in theatres further from London often less likely to spontaneously understand the reference to the Priory Hospital than those closer to the capital.

without going so far as to damage the integrity of the source text and its author. 'I thought, if Molière were at my side going through it with me, would he let me get away with it, and I think he would. But I wouldn't do anything that would hurt him or that I don't think he'd approve of.'

It should also be acknowledged that spectators are unlikely to process McGough's mischievous anachronism purely at a rational level. Such humour will probably be greeted more by knowing laughter (either at the time of the joke or some time after the event) than by any concerns about a lack of respect for Molière and his text (see Section 3.7.3). Here, we should remember that topical references are already an inherent part of British pantomime, and therefore ultimately unlikely to be received by audiences in the way that the initial encyclopaedic entries identified above might suggest.

3.6 McGough and comedic devices

3.6.1 Verse forms

As Adrian Pilkington points out, verse forms can in themselves affect how texts are received, either because metre can force the receiver to expect a certain stress pattern (which may often be different from that of normal speech patterns), or because some metrical patterns are more effective than others in enhancing particular effects, such as the comic effects in the verse metre of limericks or in the predictability of the iambic pentameter (2000: 133). Similarly, poetry scholars Tom Furniss and Michael Bath suggest that metrical regularity creates ‘a visual and aural framework or pattern’ within which all the linguistic effects of a text are played out (2007: 15). As part of this framework, any rhymed words are therefore not merely random lexical items at the end of a line but rather a foregrounded feature of the text that reinforces the metrical structure, draws attention to these items and the relationship between them and adds to the aesthetic quality of the text.

Molière’s *Tartuffe* is written entirely in 12-syllable rhyming couplets known as *alexandrines* in which each syllable has a more or less equal metrical weight. Alexandrines allow rhymes in an inflected language such as French that would be less admissible in a non-inflected language such as English. To give some examples taken from a speech by Cléante in Act I, Scene 5, we see Molière rhyming *eux* with *yeux*, *simalgrées* with *sacrées* and *distinction* with *dévotion*. Each of these examples highlights the greater flexibility of rhyme in French than in English, or what poetry translation

scholar Clive Scott terms the 'different degrees of rhyme' that French recognises (2011: 72).⁵²

Bolt, meanwhile, suggests that the iambic pentameter is the only viable English equivalent for Molière's alexandrine, quoting Pope's condemnation ('A limping Alexandrine ends the song/Which like a wounded snake drags its slow length along') to make the point that 'the alexandrine, for whatever reason, simply isn't acceptable to an English ear' (1994: 19). Such a suggestion might have some historical justification in that the iambic pentameter was regularly used in much English drama performed at the time of Molière (most obviously in many of Shakespeare's plays and sonnets). It does, however, overlook the fact that, for contemporary British audiences at least, the iambic pentameter has arguably since become as associated with satirical rhyme⁵³ as with works of long-standing literary merit.

The effects of using the iambic pentameter in English translations or adaptations of Molière are therefore potentially divisive. On the one hand, such a style could serve to highlight the quirkiness and wittiness of Molière's source text, giving it an added comic dimension that could arguably be said to *ennoble* the original play. On the other hand, however, it also potentially imparts what Bolt calls a 'patness to the proceedings'

⁵² Scott also points out that 'the French alexandrine works with a much greater awareness than the English iambic pentameter of the significance of positions on its own scale, this largely because of the syntactic self-sufficiency of the alexandrine and the fixedness of its caesura' (1986: 84). As a consequence, the position of a particular syllable in a line can in itself automatically create certain expectations and have certain prosodic effects that could not be replicated in another language or another verse form. It is for this reason that Scott dispels the notion that there might be an equivalent for the French alexandrine in other languages, and argues that free verse remains the most appropriate translational medium for poetry (1997: 35).

⁵³ Examples here include W. S. Gilbert and Arthur Sullivan's parody of Alfred Lord Tennyson's *Princess Ida* in their operetta of the same name, or the comedic delivery of lines in faux-Shakespearean style in episodes of TV shows such as *Star Trek* and *Doctor Who* (TVTropes 2015: n.p.).

(1994: 19), i.e. a more noticeable, indeed possibly even obtrusive, cohesiveness that risks excessive predictability and therefore dullness.

No doubt aware of the predictability associated with the iambic pentameter, McGough employs a variety of different verse forms in his adaptation of *Tartuffe*, including a constant switch from verse to prose for the dialogue spoken by Tartuffe himself. The use of this device is perhaps most markedly felt in Tartuffe's first lines in the play, which come in Act III, Scene 2.

Source text (Molière 2003: 104)

TARTUFFE: Laurent, serrez ma haire avec ma discipline,
Et priez que toujours le Ciel vous illumine.
Si l'on vient pour me voir, je vais aux prisonniers
Des aumônes que j'ai partager les deniers.

My literal translation

TARTUFFE: Laurent, put my hair shirt away with my scourge,
And pray that Heaven may always enlighten you.
If anyone comes to see me, I am going to the
prisoners
Alms that I have to distribute the monies.

Target text (McGough 2008: 38)

TARTUFFE: Laurent! Rub some fresh stinging nettles into my hair
shirt, will you? And can you put away the scourge...
The one I use for self-flagellation. Should anybody

call I have gone to prison to distribute, among those poor unfortunates, my last few coins.

McGough’s own rationale for letting Tartuffe speak in prose is that it reinforces the character’s distinctive tone and personality. ‘I decided at some point to give Tartuffe his own voice and make him speak in prose. It could have been these long chunks of stuff that I had to rhyme, or it could have been that he’s a class apart. There’s a darker side to him, and in prose he can be more lascivious and less playful than the others.’

If we describe this switch from verse to prose as the ad hoc concept SWITCH FROM VERSE TO PROSE*, I would suggest that the encyclopaedic entries that might be triggered by this concept could be summarised as follows.

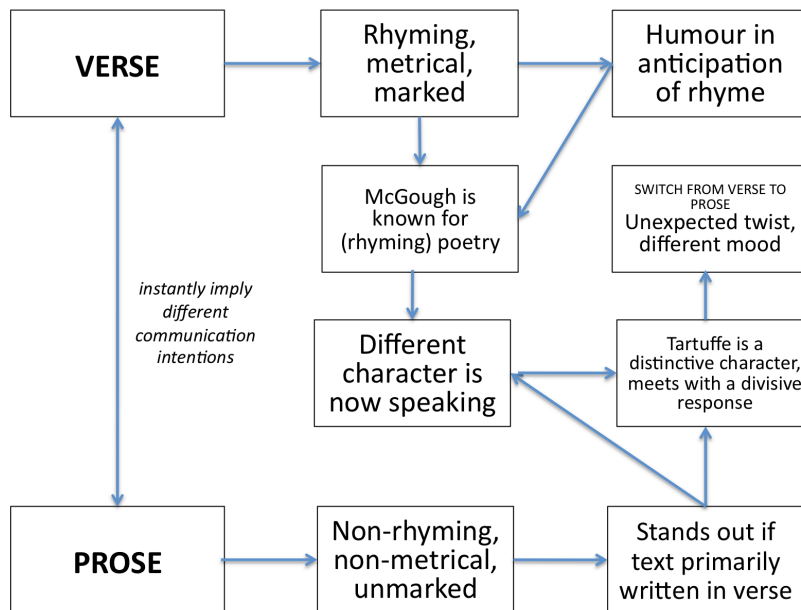


Figure 3.7: Potential encyclopaedic entries attached to concept SWITCH FROM VERSE TO PROSE*

Here, it is useful to remind ourselves that such a switch from verse to prose and back again in dramatic texts is nothing new: indeed, the device was frequently used by Shakespeare in many of his plays to indicate a change of

emotion or mood within a scene. At the same time, while literary theorist Roman Jakobson explicitly links verse features to poetic function, he also points out that such features are not unique to literary texts as they can also be found in, say, political speeches, advertising messages or football chants (1960, 1968). This suggests, then, that McGough's switch from verse to prose and vice versa will trigger associations in the minds of the receivers of *Tartuffe* that extend beyond any theories or concepts that poetry or literary scholars might have to offer on the subject.

It is also important to note Pilkington's suggestion that 'metrical variation [...] allows for the speedier and lengthier activation of the assumptions stored at the encyclopaedic entries of the concepts involved' (2000: 137). This suggestion is based both on the claims made in Relevance Theory about processing effort and contextual effects, and on ideas about lexical access (i.e. the way in which speakers select the words that correspond to the concept or concepts in the utterance they wish to express) taken from psycholinguistic theory (see Caramazza 1997, Roelofs *et al* 1998 and Levelt *et al* 1999). While these latter ideas are beyond the scope of this thesis, Pilkington's argument that verse and prose potentially activate encyclopaedic entries in different ways would appear to support my claim that McGough's switching from verse to prose and back again will in itself trigger a variety of poetic effects because of the range and richness of the encyclopaedic entries that this device activates in receivers' memories (even if the specific encyclopaedic entries that are activated in the process are more difficult to determine in terms of how quickly and for how long they are activated).

Given that a writer such as McGough might be popularly perceived among the general public as a poet who often writes in verse (if nothing else, because of the likely popular perception that *all* poetry is in verse of some

kind), and irrespective of how accurate this perception might actually be if one were to analyse his entire body of work, it could also be argued that the prose sections in *Tartuffe* (i.e. when Tartuffe himself speaks) will potentially activate more and richer encyclopaedic entries than the verse sections simply because they are unexpected. Here again, then, we have an example of how McGough's voice does not have to be predictable or derivative for it to generate cognitive effects.

A second verse device used by McGough is *enjambment* (the continuation or *run-on* of a sentence, or even a word, beyond the end of one line to create a rhyme), which typically gives his dialogue a much more naturally speakable but also more comic effect. According to Leech, this comic effect is the result of 'a tension between the expected pattern and the pattern actually occurring' (1969: 123), i.e. the abnormal relationship between the syntactic unit and the rhythmic measure (as opposed to an end-stopped line, in which the last syllable coincides with a grammatical break in a sentence and always with the end of a word).⁵⁴

An example of enjambment can be found in Act III, Scene 3, where Elmire uses her charms in an attempt to persuade Tartuffe not to seek her daughter's hand in marriage.

⁵⁴ More specifically, cognitive linguist Frank Kjørup distinguishes four different types of syntactical displacement: *run-on*, where there is no pause between one line and the next; *enjambment*, where the reader temporarily stops before straddling the obstacle posed by the end of the line; *versificational pseudosyntax*, where the syntax has to be broken to continue from one line to the next; and *versificational garden path*, where the reader is tricked into believing that the line has come to an end, only to discover in the next line that the syntax continues to unfold (2008: 87-91).

Source text (Molière 2003: 114)

ELMIRE: D'autres prendraient cela d'autre façon peut-être;
Mais ma discrétion se veut faire paraître.
Je ne redirai point l'affaire à mon époux;
Mais je veux en revanche une chose de vous:

My literal translation

ELMIRE: Some might perhaps take it another way;
But I wish to show my discretion.
I will say nothing about the matter to my husband;
But in return I wish to have one thing from you:

Target text (McGough 2008: 43)

ELMIRE: Ah me, the pitfalls of being fair of face!
The curve of the hips, the feminine grace
can all too often lead to arousal.
But nevertheless, I know my spouse'll
be alarmed, and as I don't want you harmed
I'll be discreet. But in return I want something from
you.

As before when looking at specific ad hoc concepts, I would suggest that the encyclopaedic entries attached to the ad hoc concept ENJAMBMENT* could be summarised as follows.

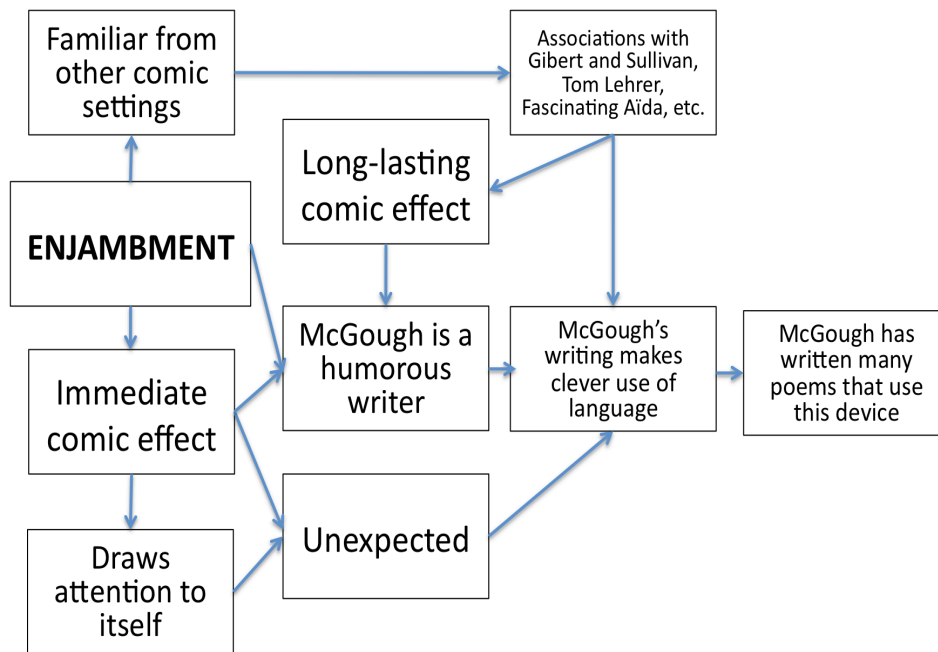


Figure 3.8: Potential encyclopaedic entries attached to concept

ENJAMBMENT*

The key point to notice here is the extent to which this concept relies on *surprise* for its comic effect. The surprise derives from the fact that the syntax is at odds with where the line appears to end (in this case, after *spouse*, or possibly also after *alarmed*). Of course, the comic effect of enjambment is highly dependent on how the lines are delivered by the actor, and is likely to be optimised if the actor shares the audience's surprise (i.e. if she plays the line in a way that suggests that she has only just noticed the rhyme of *arousal* and *spouse'll* herself).

Here, then, we have a device that perhaps only a small minority of spectators might know by name, but that in terms of its poetic effects and cognitive associations, may still ultimately enhance reception of McGough's distinctive voice, whether directly through associations with other poems by McGough that feature this device (e.g. *First Day at School*, *The Lesson* or *Let Me Die A Youngman's Death*, to name just a few) or indirectly through recall of other comic writers who use the same device. In

either case, the key conclusion I would draw is that such a specific stylistic device can have a similar effect to the use of particular lexical items in terms of activating specific encyclopaedic entries.

3.6.2 Sociolects and idiolects

Molière gives Dorine, Mariane's servant, a distinctive style of speech (i.e. a distinctive *sociolect*) as a way of differentiating her from the other characters in *Tartuffe*, all of whom come from a different social class. As Hall suggests, 'her words at once place her socially in a popular comic type and, by giving voice to the socially unsayable, suggest the irrepressibility of her temperament which appears also to represent that of human nature itself' (1960: 54). The difference between Dorine's speech and that of her masters is such that Molière feels obliged to excuse Dorine's vulgarity in Act I, Scene 2, by explicitly adding the stage direction *c'est une servante qui parle* (2003: 55).

It is also this very instance of vulgarity that offers a particularly good example of McGough's strategy for translating Dorine's sociolect:

Source text (Molière 2003: 55)

DORINE: À table, au plus haut bout il veut qu'il soit assis;
Avec joie il l'y voit manger autant que six;
Les bons morceaux de tout, il faut qu'on les lui cède;
Et s'il vient à roter, il lui dit: "Dieu vous aide!"
C'est une servante qui parle.

My literal translation

DORINE: He wishes to seat him at the highest end of the table;
He will joyfully watch him eat as much as six people would;
He must be given all the best bits of everything;

And if ever he belches, he tells him: 'May God help you!'

A servant speaking.

Target text (McGough 2008: 9)

DORINE: And yet there he is, top of the table next to his master,
Eating more and eating faster.
Belching and burping like a camel in distress,
And what does Orgon say? 'God bless.'

Importantly, McGough gives Dorine an even more comic role in his version of *Tartuffe* than Molière does in his. As the down-to-earth, outspoken voice of reason, Dorine is allowed to speak her mind more freely than the more socially constrained aristocratic characters in the play. McGough's Dorine also has much greater licence to use humour (e.g. 'belching and burping like a camel in distress', 2008: 9) and send up characters such as Orgon and Cléante.⁵⁵ More subtly, the way in which Dorine speaks in a verse form with a highly irregular metre in McGough's adaptation suggests a lower level of sophistication than that of her masters: something that McGough clearly had in mind from the outset. 'I didn't know when I wrote [*Tartuffe*] who was going to be cast in it, but I almost had an idea early on that Dorine was a sort of a Lancashire girl, with a Polly James type of voice.'⁵⁶

⁵⁵ For example, in the line that comes immediately after those quoted above, Orgon is described by Dorine as thinking that 'the sun shines out of [Tartuffe's] pantaloons' (McGough 2008: 9).

⁵⁶ Polly James is a British actor born in Blackburn who is best known for her role as Beryl in the BBC comedy series *The Liver Birds* during the late 1960s and early 1970s.

Dorine is also responsible for the only neologism in the source text, *tartuffié* (Molière 2003: 87). Instead of using an Anglicised version of Molière's neologism (e.g. *tartuffed*, as chosen by most English translators from Baker and Miller in 1739 to Hampton in 1983, or *tartuffified*, as preferred by Wilbur and Lochhead), McGough's translation features an ongoing comedic reference to Dorine's inability to pronounce Tartuffe's name correctly. The *Taretooth* device features as many as 14 times throughout McGough's adaptation. On many of these occasions, Dorine is corrected by other characters in a way that is reminiscent of British pantomime-style audience participation. Again, this device serves at first glance to accentuate Dorine's lack of sophistication and status within the household, but at a deeper level also reminds us that Dorine's ultimate role in the play is to highlight the comic egotism of characters such as Orgon.

Figure 3.9 shows how we might envisage the encyclopaedic entries attached to Dorine's sociolect if explored as the ad hoc concept DORINE'S SOCIOLECT* and as demonstrated in the above examples. As with my other textual examples, this is based on my assumptions about what audiences might infer as McGough's intention rather than what I know to have been his intention based on my discussion with him.

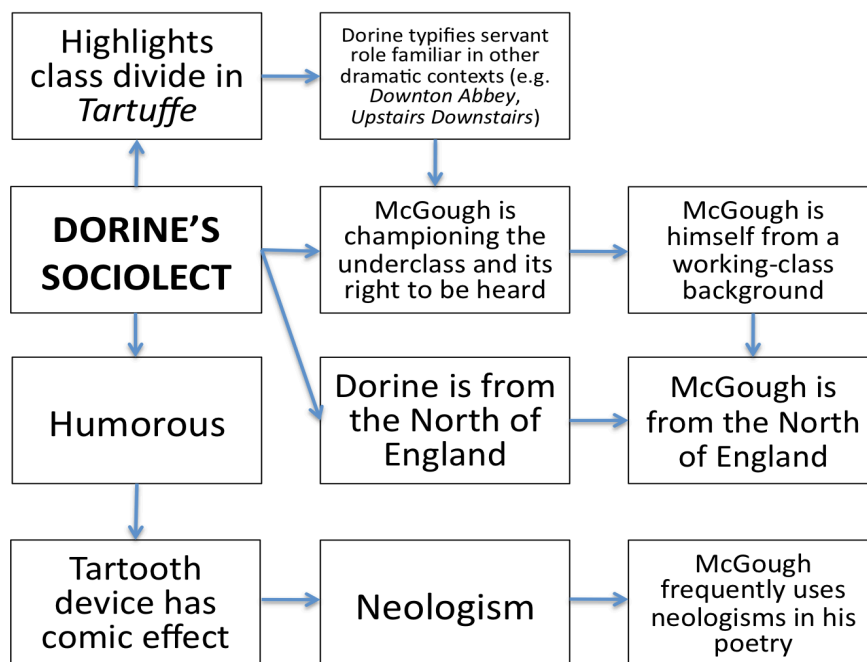


Figure 3.9: Potential encyclopaedic entries attached to concept DORINE'S SOCIOLECT*

It is also useful to explore how McGough often gives different characters their own individual *idiolects* (i.e. particularly stylised speech habits) to a much greater extent than Molière himself does. For example, at the very end of Act V, Scene 8, when Cléante implores Orgon not to seek revenge on Tartuffe for his behaviour, Orgon replies in a style more akin to modern British farce.

Source text (Molière 2003: 178)

ORGON: Oui, c'est bien dit: allons à ses pieds avec joie
 Nous louer des bontés que son cœur nous déploie.

My literal translation

ORGON: Yes, well said: let us throw ourselves at his feet with
 joy

And praise the goodness that his heart shows
towards us.

Target text (McGough 2008: 81)

ORGON: Well said, Cléante, as ever you make good sense,
and soon to the palace I shall get me hence
to prostrate myself before our sovereign
and thank him most sincerely for his boverin'...

Here, we could envisage, for example, that such a way of speaking might activate encyclopaedic entries associated not only with dramatic genres such as farce or pantomime but also with contemporary British comic writers whose characters' idiolects are based on an exaggerated version of what is known pejoratively as a *chav* idiolect.⁵⁷ Among British audiences, at least, this may then potentially trigger other cognitive effects as a consequence of McGough's assumed mockery of the upper classes or *faux sophisticates*: again, dimensions that might serve to enhance associations with McGough's own voice given public perceptions of his own social background and 'the working-class Liverpool of his childhood' (O'Reilly 2008: n.p.).

⁵⁷ *Chav* is defined in the Oxford English Dictionary as 'a young lower-class person typified by brash and loutish behaviour' (Oxford Dictionaries 2015: n.p.). A typical feature of the speech of this social group (and one that is stereotyped by characters featuring in British comedy in the early 21st century such as Catherine Tate's Lauren in *The Catherine Tate Show* and Matt Lucas's Vicky Pollard in *Little Britain*) is the use of 'th-fronting', whereby the 'th' sound in words such as 'three' becomes a 'f' ('free') and in words such as 'bother' becomes a 'v' ('bovver').

3.6.3 Repeated exoticisation

I would now like to draw attention to two very different comedic devices that appear in McGough's adaptation of *Tartuffe* and explore how these might trigger a variety of encyclopaedic entries in *repeated* usage. I would describe both of these devices as *exoticising* rather than *foreignising* devices in that they produce what Venuti terms 'a translation effect that signifies a superficial cultural difference' yet that does not 'question or upset values, beliefs and representations' in the target culture (2008: 160). In each case, McGough appears to be playfully mimicking the humour already readily associated with British TV comedies such as *Allo, Allo* or *Benidorm*.

The first of these repeated devices is McGough's frequent use of French words and phrases, including 'vite, vite' in Act I, Scene 1 (2008: 8), 'zut alors' in Act I, Scene 2 (ibid.: 9), 'un, deux, trois' in Act II, Scene 4 (ibid.: 35), 'bâtard' in Act III, Scene 1 (ibid.: 37), 'pardonnez-moi' in Act III, Scene 3 (ibid.: 40), or 'mot juste' in Act V, Scene 4 (ibid.: 74), to name but a few, and of invented or mis-quoted phrases such as 'relaxez-vous' in Act I, Scene 2 (ibid.: 9), 'mélange à trois' in Act IV, Scene 5 (ibid.: 61), or 'as sure as œufs are œufs' in Act V, Scene 2 (ibid.: 66).

Here, the comic effect of using French, particularly Anglicised French, is clearly reminiscent of the writing of journalists such as Miles Kington, whose books and press columns created and popularised the *Franglais* genre,⁵⁸ or Michael Wright, whose *C'est la folie* column in *The Telegraph* reflects on British ex-pat life in rural France. In capitalising on this device,

⁵⁸ Kington began writing a regular column for *Punch* during the 1970s that used *Franglais*, a fictional language bending English and French in a comical way. The column led to five books, *Let's parler Franglais!* (1979), *Let's parler Franglais again!* (1980), *Parlez-vous Franglais?* (1981), *Let's parler Franglais one more temps* (1982) and *The Franglais lieutenant's woman* (1986).

McGough's text is likely to trigger cognitive effects both among those spectators who understand the ironic misuse of French terms or the malapropisms, and among those who recall their own clumsy attempts at speaking French due to their limited grasp of the language.

There is clearly also a sense in which McGough is parodying the way in which non-native speakers of English might interject words or phrases from their own language when speaking English, or the way that English speakers might pepper their speech with foreign words (often used incorrectly) in an attempt to appear more linguistically gifted or sophisticated than they actually are. McGough is thereby gently mocking the foreign while simultaneously allowing British audiences to laugh at themselves: a type of humour that is arguably strongly akin to Molière's own sense of irreverence in the way that he mocks the aristocracy and the clergy (see Hall 1960: 19).

The second device used repeatedly (four times) by McGough that has no equivalent in the source text is his *old English saying* interjection, which playfully deconstructs certain idiomatic expressions in English. This occurs as follows:

- in Act I Scene 1 (McGough 2008: 8), when Madame Pernelle is reacting to Cléante's and Dorine's suspicions about Tartuffe;

MME There is an old English saying that goes, 'The one who
PERNELLE: laughs at the beginning, does not laugh for as long as
 the one who laughs at the end,' which roughly
 translated means...

- in Act IV, Scene 3 [ibid: 54], when Elmire is trying to persuade Orgon to trick Tartuffe by hiding under the table;

ORGON: They have a saying in English: 'There can be no smoke without something burning,' which, roughly translated, means...

- in Act IV, Scene 5 [ibid.: 59], when Tartuffe is attempting to seduce Elmire;

TARTUFFE: They have a saying in English: 'Behaviour shouts louder than language,' which roughly translated means...

- in Act V, Scene 1 [ibid.: 65], when Cléante is consoling Orgon about his predicament.

ORGON: Huh! There's an old English saying...

CLÉANTE: 'And hogs might take to the air'?

ORGON: That's the one.

Here, there are clearly different levels of irony at work:

- the irony of supposedly French characters misquoting English idioms to a British audience (i.e. reminding audiences of the foreign),
- the irony of using British pantomime-like humour in a play set in France (i.e. domesticating the text to appeal to British audiences),
and

- not least, the irony of repeating *roughly translated* in a loose translation of a canonical work of drama (at least among those spectators who are more familiar with Molière’s source text, who have a greater appreciation of the role of the translator, or who are more likely to recognise self-referentiality as a feature of postmodern literature; see Aylesworth 2015).

In the case of both of these devices, the encyclopaedic entries potentially triggered by the concept REPEATED EXOTICISATION* could be summarised thus.

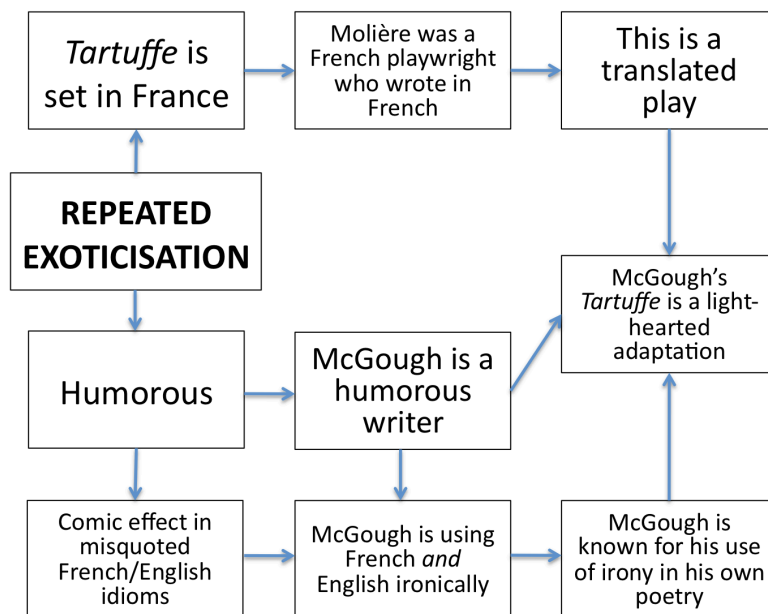


Figure 3.10: Potential encyclopaedic entries attached to concept REPEATED EXOTICISATION*

I would suggest that the irony that emerges from both of these devices in repeated usage helps to enhance audiences’ inferences of McGough’s voice at different levels:

- firstly, because of the way in which it reminds spectators familiar with McGough’s poetry that much of his existing work is designed to be interpreted ironically;

- secondly, because of the way in which these devices call attention to the fact that McGough's role here is one of *translator* rather than creator of his own original source text (irrespective of how familiar spectators might be with any of his original texts); and
- thirdly, because of the way in which McGough's work and persona have been largely shaped over the course of several decades by his very *Britishness* and wry observations of peculiarly British ways of behaving and making conversation (perceptions of which might be the result of having heard McGough being interviewed or presenting *Poetry Please* in the past as much as being familiar to any great extent with his work).

Sperber and Wilson describe ironic utterances as examples of *echoic interpretation*, i.e. when interpretation achieves relevance by informing the receiver that the author has something in mind when uttering a particular thought (e.g. an opinion on what someone else thinks) (1995: 238) In this sense, then, we could also suggest that the irony ultimately results from the way in which McGough humorously represents his attitude to the task of translation and playfully switches between bringing his text to the spectator and bringing the spectator to his text (see Schleiermacher 2004). I will return to the concept of echoic interpretation in the following section, where I explore the way in which reviews and blogs might influence the way in which spectators receive a performance of a play translated by a celebrity translator.

3.7 Analysis of reviews and blogs

3.7.1 Research background

Throughout this chapter, my arguments have been based on the assumption that the cognitive contexts of spectators of McGough's *Tartuffe* (as formed by the encyclopaedic entries that are activated) are shaped by their pre-existing understanding of and attitudes to McGough, which are in turn influenced by previous exposure to or perceptions of McGough's work, personality, values, etc. While cognitive context is largely an abstract construct, I have sought to devise a practical way of evaluating the external influences that might go towards shaping some of these attitudes and perceptions, and thereby towards influencing the way in which audiences will receive McGough's translation of *Tarfuffe*.

My hypothesis here is that spectators' cognitive contexts will be consciously or unconsciously shaped by the *opinions of reviewers and bloggers* to which they are exposed before attending a performance of a play. This shaping of their cognitive contexts will influence the relative extent to which those spectators infer the source-text playwright's and the celebrity translator's voice in that play.

I am, of course, aware that any analysis of reviews and blogs also remains a somewhat theoretical exercise since it assumes that these external influences are more significant than other influences either on spectators' reception of the performance or on their decision to see that performance in the first place. In the real world, spectators' individual and collective mindsets and decisions will of course be shaped by a multitude of other uncontrollable and subjective factors, such as word of mouth, the desire to see particular cast members on stage, loyalty towards their local theatre,

special discounts on ticket prices, and much more besides. At the same time, I believe that this approach to gauging external influences can go at least some way towards explaining why celebrity translators might attract either a different audience from an unknown translator (see my hypothesis in Section 2.8), or an audience whose members have a different cognitive context (both individually and collectively) from that of spectators watching a play translated by an unknown translator.

There is certainly some justification for this approach in terms of translation theory. The distinction between individual and collective cognitive contexts largely mirrors Mona Baker's distinction between private (ontological), shared (collective) and public narratives. Just as shared narratives (i.e. 'stories that are told and retold by numerous members of a society over a long period of time', Baker 2006: 29) and public narratives (i.e. 'stories elaborated by and circulating among social and institutional formations larger than the individual', Baker 2006: 33) feed into the ontological narratives of individual members of society, so our individual cognitive contexts are shaped by shared and public consciousness.

Moreover, 'shared narratives [...] require the polyvocality of numerous personal stories to gain currency and acceptance, to become "normalized" into self-evident accounts of the world' (Baker 2006: 30). This clearly helps to explain both the usage and the usefulness of reviews and blogs, not only for audiences as a way of feeling part of a community but also for the reviewers and bloggers themselves as a way of gaining traction and influence.

3.7.2 Research methodology

I conducted word frequency and content analysis of a corpus of 16,926 words made up of:

- 25 reviews of McGough's *Tartuffe* that appeared online on the websites of British national and local press titles or on other websites (www.sevenstreets.com, www.timeout.com, www.britishtheatreguide.info, www.whatsonstage.com, www.thesphinx.co.uk and www.brighton.co.uk) aimed at more specific audiences such as students, visitors or theatre enthusiasts,
- nine blogs (either personal blog sites or sites such as www.thereviewshub.com or www.reviewsgate.com that act as a platform onto which bloggers are invited to post their own articles), and
- eight preview articles that appeared on the websites of British national and local press titles.

This spectrum of material therefore comprises different levels of context, from the personal (blogs) to the group (websites for targeted audiences) and finally the general (national press): again reflecting Baker's typology of ontological, collective and public narratives.

Tartuffe was first performed at the Liverpool Everyman Theatre from 9 to 31 May 2008. The same production then toured a small number of English cities in 2011: Liverpool (8 to 17 September), Cambridge (20 to 24 September), Newcastle-upon-Tyne (27 September to 1 October), Richmond, Surrey (4 to 8 October), Exeter (11 to 15 October), Brighton (18 to 22

October), Ipswich (25 to 29 October) and Watford (1 to 5 November) (English Touring Theatre 2011: n.p.). The relatively small number of venues and the limited time span over which the play was performed mean that the press coverage was limited to local Liverpool press and broadsheet national press for the initial Liverpool run, and local press in each of the eight provincial cities and two new reviews in the broadsheet national press (*The Independent* and *The Times*) for the subsequent tour of English cities. I can therefore be reasonably confident that my sample comprises the entire set of press reviews that were written for *Tartuffe* (barring any in local or regional press that may have appeared at the time but are no longer accessible online).

Blogs are more difficult to access online since they tend to appear lower down in Google search results (given that individuals are obviously less likely to pay for a premium listing or engage in search engine optimisation than the owners of press websites). Spontaneous visibility of blogs depends therefore on the specific keywords that bloggers have tagged. I have selected blogs that appeared within the first three pages of the Google search results for *McGough*, *Tartuffe* and *blog*, but ignored those that appeared lower down the list (at least at the time of my search in October 2015). The rationale for this is that low-visibility blogs are less likely to influence spectators' reception of a play than high-visibility blogs: an argument that is perhaps not entirely watertight in that regular theatre-goers may have their own favourite bloggers whom they search for by name rather than by play title or theatre, but one that is arguably sufficiently robust for the purposes of this exercise.

Other online sites such as www.sevenstreets.com, www.timeout.com, www.britishtheatreguide.info, www.whatsonstage.com, www.thesphinx.co.uk and www.brighton.co.uk represent something of a

hybrid between traditional press titles (i.e. titles that are still also available in hard copy) and personal blogs. Run by groups of journalists or volunteers, these sites are often geared towards either specific local audiences (e.g. www.thesphinx.co.uk is a site for students in Liverpool, while www.brighton.co.uk is aimed at visitors to Brighton) or specific interest groups (e.g. www.whatsonstage.com is a site where avid theatre-goers can read about and book tickets for current productions). They are therefore likely to generate a significant amount of trust among their particular communities.

My textual analysis was limited to word frequency and content analysis as a way of analysing the overall themes of my corpus. As well as being particularly interested in the prevalence of terms relating to McGough's voice, I was also keen to identify specific examples of verbatim citations of lines from the play. This is because I would argue that the citing of lines actively encourages spectators to rationalise or intellectualise their cognitive responses to these lines in advance of hearing them during the play itself, and is also likely to mean that these spectators will also consciously or unconsciously listen out for similar examples of humour, word play, double entendre, etc. during the play: in other words, they are essentially *primed* to respond to the text in a certain way.

Of course, I am not suggesting that audiences blindly follow what reviewers and bloggers say when responding to a play (even if there are countless examples in the theatre of poor reviews effectively killing off a production before spectators have had a chance to make up their own minds; see Wardle 1992 and Blank 2007). What I am proposing, however, is that reviews and blogs are the most easily measurable influence on public opinion, and specifically on spectators' cognitive contexts. After all, spectators might not agree with a review that they have read, but may still

be influenced (whether knowingly or not) by its content, particularly if it triggers a cognitive response by activating pre-existing encyclopaedic entries in their memories (e.g. by reminding them, say, that McGough is fond of word play in his work). Again, this is not to say that reviews or blogs represent the most important influence on spectators, but rather that they are the influence that is most accessible to analysis after the performances have taken place.

The computer program that I used for my analysis was AntConc (Anthony 2014), a freeware multiplatform tool for carrying out corpus linguistics research.⁵⁹ Among other things beyond the scope of my analysis here, this program allows users to count all the words in a corpus and present them in an ordered list (word list tool), show search results in context to see how words or phrases are commonly used in the corpus (concordance tool), and see the collocates of a search term to investigate non-sequential patterns of language (collocates tool). For my purposes, its main advantages are that it enables users not only to explore the frequency with which reviewers and bloggers use relevant words or concepts (e.g. *translation* and its derivatives, such as *translate*, *translator*, *translated*, etc.) but to explore the context in which references to, say, humour or word play are discussed.

⁵⁹ AntConc was developed by Professor Laurence Anthony of the Center for English Language Education in Science and Engineering at Waseda University in Tokyo, Japan. Anthony is also a visiting researcher at Lancaster University.

assumed relative interest among audiences. As if to confirm this, it is also useful to note that the term *translation* (or derivatives thereof) appears only 14 times in all the files analysed, compared with 40 references to *adaptation* (or derivatives thereof) or 27 references to *version*.

Already, then, we can see how this focus on McGough and his own distinctive language and style contrasts strongly with the typical tendency of reviewers of translated prose to fail to attribute the language or style of the translation to the translator himself or herself. Rather, the assumption is usually that such language and style are a feature of the source-text author's writing rather than the translator's. As translator and author Esther Allen points out, reviewers of translated texts all too often treat translators as 'the inevitably inept servant of an author's sovereign will', celebrating the author's [sic] voice yet dismissing translation as 'an unfortunate and detrimental process' (2014: 27). Importantly, this effective prioritisation of style over content (as seen in the above word cloud by the relatively low frequency of words relating to *Tartuffe's* storyline) also provides a rare example of reviewers' adherence to Venuti's first rule for reading translations: 'don't read just for meaning, but for language too; appreciate the formal features of the translation' (2004: n.p.).

What is also immediately apparent even at first glance is the way in which reviewers or bloggers often appear to be making a comparison with some *imaginary* version of *Tartuffe* written entirely in a form of objective, matter-of-fact English (if such a thing can ever be said to exist), into which McGough has injected his own style, humour and personality: consider such relativist language as *egged up* (Peter 2008), *fresh yet remarkably faithful* (Walker 2008) and *imbued [...] with modern meaning* (Jones 2008). This would appear to be an example of what Boase-Beier is referring to when she talks about translation as a conceptual blend, where the

translation stands in a documentary relation to the source text, but also exists as a literary text in the target-language culture in its own right (2011: 67). As a blend, a translation will 'have effects on the minds of both its writer and its reader as a result of the combination of voices, languages, styles and cultures in the translated work, that are neither in the original work itself nor would be in an original work by the English translator' (2011: 68).

Here, however, McGough's text also stands in a documentary relation to all the *previous English translations of Tartuffe*: indeed for many reviewers and bloggers, these other English texts are more likely to be their point of comparison than the original French source text, of which they may often have little, if any, knowledge or experience. As a result, then, I would suggest that we have here an example of a *triple-layer, or three-dimensional blend* comprising the Molière's source text, McGough's target text and the imaginary translation of *Tartuffe* with which McGough's version is compared. Indeed, it might also be argued that the blend comprises even more layers or dimensions than this, given that it will also comprise elements from the other translations consulted by McGough (by Wilbur, Bolt, Lochhead and so on).

If we look at the data more closely, then, it becomes obvious how often reviewers and bloggers make reference to *how McGough's voice is heard* in his translation, to the extent that it would appear highly unlikely that readers would not be left with a relatively clear idea of what to expect from the text in performance. Solely in terms of word frequency, for example, we can detect regular use of *comic/comedy* (51 occurrences), *fun/funny* (33), *laugh/laughter* (28), *wit/witty* (22), *farce* (19), *satire/satirical* (12), *hilarious* (10) and *humour/humorous* (10). More important, however, is the fact that these are often used less to describe

the genre of the play or Molière's source text and more to describe McGough's own style. Take, for example, the following instances of the use of *wit/witty*.⁶⁰

This is an adaptation by Roger McGough, vigorously egged up, full of *witty* rhymes and jokes specially designed for English audiences (Peter 2008: n.p.).

Tartuffe à la McGough is an absolute triumph – of *wit* and invention, of fop, fool and philanderer (Jones 2008: n.p.).

In their zest and *wit*, McGough's lines, sometimes deliciously set up, at other time sprung on us with a mischievous artlessness, set a cracking pace (Walker 2011: n.p.).

The play has been adapted by the brilliant Roger McGough with skill, side-splitting humour, *wit* and unbelievably clever rhymes (Guest 2011: n.p.).

More specifically, the adjectives or adverbs used to describe McGough's wit or humour are, I believe, likely to have a strong influence on the way in which spectators subsequently process a performance of *Tartuffe*. Here, descriptors such as *clever/cleverly* (11 occurrences), *sharp* (2), *cheeky* (3) and *side-splitting* (3) offer a subjective opinion of McGough's humour that audiences may or may not agree with, but one that at least provides them with a benchmark against which to assess their own responses. Consider, for example, the uses of *clever* in the following.

⁶⁰ In all of the following citations, the italics in each case are my own.

It's hugely enjoyable, the infinitely inventive, *clever* and at times tongue-in-cheek cheesy verse driving the pace along merrily from one delicious set piece to the next (Jones C. 2011: n.p.).

McGough has a gift for comic quasi-verse, but is never afraid to milk the comic potential of a truly execrable rhyme – and equally importantly, he never pushes his running gags or *clever* anachronisms too far (Smith 2011: n.p.).

The dialogue, delivered in verse, is both *clever*, funny and at times plays with some deliberately bad, groan-inducing rhymes (Clarke 2011: n.p.).

Here, it might appear that writers are often almost setting a challenge for spectators to identify and correctly interpret each of the comedic references. As journalist David Guest points out, 'some of the wily rhymes are well signposted, while others sneak up unexpectedly causing such mirth that you are in danger of missing the next verbal treat' (2011: n.p.). Clearly this level of concentration has implications for the number and intensity of cognitive effects that the text will have on spectators who have read any reviews or blog posts prior to attending the performance.

At the same time, however, it should not be forgotten that, for most spectators, attending a performance of *Tartuffe* is still likely to be first and foremost a relaxing and entertaining experience rather than one of heightened intellectual concentration. As Brecht points out, 'the one important point for the spectators [...] is that they should be able to swap a contradictory world for a consistent one, one that they scarcely know for one of which they can dream' (1964: 188). In other words, cognitive effects are not necessarily only derived from conscious confirmation of, say,

previously held assumptions, beliefs and even contradictions (e.g. the previously held belief, say, that McGough's text will feature a number of neologisms), but also by a more unconscious assimilation of the escapist fun of McGough's text: for example, the sense of delight experienced in spotting one of McGough's anachronisms or puns and being able to share this delight with other spectators.

With this in mind, it is striking how often reviewers and bloggers will tend to repeatedly cite the same examples of McGough's wit. Consider, for example, the following line from Act I, Scene 5, (McGough 2008: 13), when Cléante is mocking Orgon for having fallen for Tartuffe's deceit, which is mentioned in no fewer than 16 of the 42 articles or posts:⁶¹

CLÉANTE: What is it about this interloper
 that goads you into faux-pas after faux-pas?

Likewise, the 'Here lieth a bee' line explored in Section 3.5.1 (Act V, Scene 1, McGough 2008: 15) and the repeated 'old English sayings' device discussed in Chapter 3.6.3 are each mentioned by four separate writers. Even the reference to *The Priory* (Act IV, Scene 3, McGough 2008: 53), which McGough himself thought often passed unnoticed by audiences (see Section 3.5.3), is specifically mentioned by two different writers.

⁶¹ Evaluation of the press material published by the Liverpool Everyman theatre for the productions of *Tartuffe* staged at that theatre in 2008 and 2011 reveals that none of the press releases contained any mention of these textual examples. We can assume, therefore, that the reviewers of the Liverpool performances did actually attend the play and were not simply recycling material distributed by the theatre. Of course, it is possible that reviewers writing for the local press in the other English towns in which *Tartuffe* was performed in 2011 may have *borrowed* some ideas from the articles published by the Liverpool reviewers, and that this might explain the consistency in the textual examples cited. For the purposes of this analysis, however, I would suggest that we should assume that this was not the case.

The flow of Molière's razor-sharp dialogue is newly sprinkled with everyday expressions and allusions, including a reference even to the *Priory* (Walker 2011, n.p.).

Although the audience didn't always get the references, such as mentioning the *Priory* as an alternative to the convent, we all seemed to be having a good time (Evans 2008: n.p.).

Here, there will obviously be a strong synergistic effect if spectators read more than one review or blog before attending a performance of *Tartuffe* and both pieces mention the same pun or play on words.

Finally, I would like to draw attention to the fact that reviews and blogs can themselves sometimes *explicitly* refer to a playwright's voice, such that readers may potentially receive a play in a different way from that which might otherwise be the case. In this corpus, for example, we can find reference to McGough's voice (using the term in a very similar sense to that defined in Section 1.2) in the following.

In many ways it has become McGough's play. One can almost hear the inflection of his *voice*, the intonation and the accent. In fact I would [love] to hear him read it (Young 2011: n.p.).

It's both a strength and weakness of Gemma Bodinetz's production that everybody – bar Colin Tierney's shifty-eyed *Tartuffe*, who talks in uncouth prose – sounds like a bit of the same McGough poem. Which is what they are, in a sense, but the *voices* are so overwhelmingly McGough-ish that the characters lose a certain amount of definition (unknown 2011: n.p.).

McGough himself is even cited in a review in *The Journal* on the subject of voice, claiming that ‘I put [other people’s translations] aside and let the characters speak, as it were, and I found I was able to give *voice* to them’ (Hodgson 2011: n.p.). While McGough does not presumably mean to imply that these characters then speak with his own voice, it is not unreasonable to assume that readers of this review might infer from such a comment that McGough was suggesting that he gave the characters a voice by injecting some of his own familiar authorial style (see Section 1.2).

Of course, without a valid benchmark for comparison over and above the imaginary English version of *Tartuffe* discussed previously, it is difficult to judge whether McGough’s voice is actually an *ersatz* Molière voice (since neither the reviewers nor the spectators are likely to have a clear perception of the source-text playwright’s authorial voice unless they have studied his work in detail), or whether the character definition in McGough’s *Tartuffe* is any less or any greater than it would have appeared to theatregoers in the 17th century watching a performance of Molière’s original play (which even serious scholars of Molière might struggle to demonstrate). In any event, irrespective of whether spectators are primed by the views or observations expressed above to *actively* hear McGough’s voice or merely to infer a consistent voice *by default*, the fact remains that such reviews and blog posts are likely to sensitise readers to the issue of voice. This will then potentially encourage them to focus on the *McGoughisms* in the text to a much greater extent that would have been the case if they had not read these articles before attending the performance.

Overall, then, I believe that this analysis supports my hypothesis that spectators’ cognitive contexts are consciously or unconsciously shaped by the opinions of reviewers and bloggers to which they are exposed before

attending a performance of a play. As a result, I would propose that there is sufficient evidence that such reviews and blog posts *do* influence the way in which those spectators infer the celebrity translator's voice in that play and thereby *do* help to construct public discourse around the celebrity translator's work.

At the broadest level, reviews and blog posts give potential spectators a general framework within which to interpret a play by first of all defining its genre (in this case, then, a comedy) and placing it in a particular space and time (e.g. an adaptation of a classic French play): a set of guidelines that first and foremost enables potential audiences to decide whether they wish to purchase tickets to see that play or not. Such guidelines may in themselves also act as filters influencing the encyclopaedic entries that are triggered by the performance of that play, although arguably to no greater extent than a cursory exploration of a theatre's forthcoming programme or the recommendation of an acquaintance might also do.

In terms of generating expectations of the celebrity translator's voice, however, I would argue that reviews and blogs also potentially play a key role in activating *specific cognitive associations*, either because of the way in which they trigger existing awareness of that celebrity's voice (for example, by referring overtly to McGough's humour at a general level) or because of the way in which they highlight actual examples of this voice, citing directly from the text to validate their broader observations.

This *planting* of specific puns or plays on words in readers' minds will, I would argue, not only sensitise those readers to these *specific* examples of text when they hear them in performance, but also encourage them to listen out for other examples of *similar* uses of language throughout the play. Indeed, there is likely to be a significant multiplier effect here, with

pre-sensitisation to one example of McGough's wit leading to spectators becoming even more receptive to other examples of his humour. This is to say nothing of the multiplier effect of word of mouth, whereby spectators themselves repeat some of the clever uses of language to others when recommending the play. Such perpetuation of ideas is perhaps more significant in the case of celebrity translation than other types of translation since the notion of celebrity creates its own momentum and makes it easier (and safer) for spectators to recommend the play to their peer group.

I believe that this represents a particular type of echoic reception or interpretation, whereby relevance is achieved by virtue of the cognitive effects that result from what has been reported by the reviewer or the blogger and the spectator's attitude towards it, or what has subsequently been reported by the spectator and the receiver's attitude towards it (see Sperber and Wilson 1995: 238). Here, it should be remembered that this echoic reception is also magnified in the environment of the theatre, where the response of other audience members helps spectators to activate their own encyclopaedic entries and cognitive processes, and provides reassurance that they are undergoing a similar inferential process to other audience members in order to arrive at a similar interpretation of the text.

Finally, I would also suggest on the basis of this analysis that reviews and blog posts are likely to generate significantly different cognitive processes depending on the reader's pre-existing awareness and appreciation of the celebrity translator. Among those spectators who specifically choose to see *Tartuffe* because of McGough's involvement, I would argue that prior exposure to reviews and blogs is likely to lead to even more intense scrutiny of the performance, and a greater sense of satisfaction when the

anticipated voice is actually inferred (i.e. when the cognitive effects mean that relevance is achieved more readily). Among those spectators who are less aware of McGough, meanwhile, I would argue that reviews and blog posts are more likely to fulfil the role of establishing a set of *interpretative guidelines* that both enhance the number and intensity of cognitive effects derived by spectators (via pre-sensitisation to certain dimensions of McGough's voice) and give those spectators a sense of being able to *share in the public narrative* by reducing the amount of processing effort that is required in order for the text to achieve relevance.

3.8 Summary

The study of an *extreme* example of celebrity translation such as McGough's version of *Tartuffe* (i.e. a translation that is markedly different from the source text and that contains a myriad of examples of the celebrity translator's own particular style) demonstrates the extent both to which translation can refresh a classic source text for a contemporary audience, and to which celebrity translation can place a new slant on a frequently translated canonical work. Indeed, this study reveals the potential, in both dramatic and commercial terms, for celebrity translation as a genre in its own right: as a subset of the genre of canonical drama that pushes the boundaries of translation to create what are essentially wholly new works.

As with my previous case study, the notion of the *complementarity* between the source-text playwright and the celebrity translator again appears to be key in determining the success of the collaboration, with Molière's and McGough's respective texts clearly proving to be much more similar in terms of the emotional response that they generate among spectators than any textual comparison might suggest. Encyclopaedic entries allow us to delve more deeply into the likely explicatures and implicatures derived from the celebrity translator's text and to suggest the extent to which audiences may hear the celebrity translator's voice in his or her text by pointing out where these implicatures might be derived from (whether previous work by that celebrity, or more general cultural associations). In this sense, then, this case study also helps to confirm the usefulness of Relevance Theory as a framework for evaluating celebrity translation.

The use of encyclopaedic entries to help describe the effect of textual devices as well as specific lexical items also appears to have been successful and enlightening, and could be more widely applied by scholars. While such analysis remains largely theoretical in its scope and application, it nevertheless provides us with useful insights about how audiences relate to devices such as verse form, puns, sociolects and so on, and most importantly how each of these manifests itself in the minds of spectators as an integral dimension of a celebrity translator's style.

Of course, the great advantage that Roger McGough had when producing his celebrity translation was that his ultimate source material (Molière's original play) is no longer under copyright. This meant that McGough had greater artistic freedom to *tinker* with the source text than Mark Ravenhill did when translating *Leben des Galilei*, the rights to which are still owned and fiercely protected by the Brecht Estate (not least because of Brecht's firm and widely known ideas about how his plays should be staged). My analysis does, however, demonstrate that there are other factors at play here that gave McGough greater licence to *stretch* the source text in his translation.

In no particular order, such factors might include:

- McGough's perception of his own critical standing (among directors, critics, audiences, and so on) and the consequent freedom that he felt that this gave him to inject much of his own voice (as defined in Section 1.2) into his work;
- the remit that McGough was given to refresh Molière's text, which itself is a function both of McGough's own status in artistic circles (i.e. as one of the UK's best known poets) and of the vast number of

existing translations of that text (which almost by definition implies that any new version is expected to be significantly different from those versions that have gone before if it is to stand out), and

- perhaps not least, the commercial expectations placed upon McGough's work compared with Ravenhill's (i.e. the fact that it was commissioned by a theatre with fewer resources than the RSC and therefore more urgently required to deliver a guaranteed return on investment).

In the following chapter, I will explore a different type of celebrity translation again: one that relies more on cumulative associations with a celebrity translator's personal, dramatic and stylistic concerns to build spectators' individual constructs of voice via increasingly weak implicatures.

4.

**Simon Stephens's version of
Henrik Ibsen's *Et dukkehjem***

4.1 Introduction

Henrik Ibsen's *Et dukkehjem* (*A Doll's House* or, in its translations for the American market, *A Doll House*) was first performed in Copenhagen in December 1879. The play quickly became a *cause célèbre* across much of Europe, triggering fierce debate about women's rights and emancipation, often well before such issues reached the top of political agendas. *A Doll's House* is also Ibsen's most frequently translated play. By 2013, it had been translated into 56 languages, with 1,538 productions recorded in 76 countries (Fauskanger 2013: n.p.).

The plot of *A Doll's House* is a straightforward but (at the time of its publication, at least) socially explosive one. Nora and Torvald Helmer appear to live a life of perfect social respectability in Norway in the 1870s, but beneath this veneer of respectability lies a terrible secret that Nora has been keeping from her bank manager husband. Torvald is unaware that Nora borrowed a substantial amount of money from his employee Nils Krogstad to finance an extended stay in Italy designed to help Torvald to recuperate after a serious illness. At a time when women were unable to borrow money in their own right, Nora forged the signature of her dying father, but made the mistake of dating the signature after her father's death.

Krogstad then tries to blackmail Nora by threatening to tell Torvald about the debt unless she is able to persuade her husband not to dismiss Krogstad from his job at the bank. He writes a letter to Torvald and deposits it in the Helmers' letterbox. Nora manages to distract Torvald for one night by persuading him to help her rehearse the tarantella, a dance she is due to perform at a party the following evening. In spite of an intervention by Nora's friend Kristine, who manages to persuade Krogstad to stop the blackmail, Nora allows Torvald to read the letter after they

return home from the party. Initially furious with his wife for potentially damaging his reputation, Torvald then forgives Nora. However, Nora tells Torvald that their marriage is over and she no longer wishes to live with him in what she sees as an oppressive doll's house. Torvald appears to have a last-minute revelation about what love really means, but it is already too late, and the play ends as Nora slams their front door shut, ready to start a new life on her own without her husband and children.

Literary and theatre critics might now typically agree that *A Doll's House* is one of the landmarks of 19th-century drama,⁶² but the play's reception at the time was much less favourable. Perhaps not surprisingly, critical reaction appears to have focused on the dramatic motivation for Nora's actions in leaving her husband and children. While the controversy surrounding the plot of *A Doll's House* might have abated during the 20th century and beyond, the debates as to what Ibsen was actually trying to communicate in the play remain fierce to this day. Was his motivation to spur the embryonic feminist movement into action? Or was his message a more general one about the emancipation of all human beings, male or female? These questions and more have occupied Ibsen scholars ever since *A Doll's House* was first published,⁶³ as they pore over the playwright's plays, letters and speeches in an attempt to unearth his true intentions.

⁶² In 2001, the contribution that *A Doll's House* has made to theatrical history was acknowledged by UNESCO when it added the play to its Memory of the World register and described Nora as 'a symbol throughout the world, for women fighting for liberation and equality' (UNESCO 2001: n.p.).

⁶³ Scholars best known in English-speaking countries in this respect include, to name but a few, British Ibsen translator and biographer Michael Meyer (1967 and 1985), British academics and authors James McFarlane (1961, 1989 and 1994) and Janet Garton (1994, 2004 and 2014), American academics Gail Finney (1989 and 1994) and Joan Templeton (1989 and 1997), Swedish academic and literary critic Egil Törnqvist (1995), Norwegian literary historian Kristian Smidt (2000) and Norwegian academic and author Toril Moi (2006).

British playwright Simon Stephens' version of *A Doll's House* was first performed at the Young Vic theatre in London in 2012. I find Stephens's version of the play particularly intriguing as an example of celebrity translation in that I believe that his voice is quite understated at the level of specific textual elements, but much more obvious at a more holistic level (i.e. when assessing the text in terms of its cumulative effects): or, in Relevance Theory terms, the chains of weak implicatures that it triggers. Fortunately, there is a wealth of interview material available online with the actors, director and Stephens himself, which provides useful insights into the translation process from literal to performable text, and from written performable text to text in performance.

As with my other case studies, I will begin by investigating Ibsen's likely motivations for writing *A Doll's House* (taking into consideration the lack of consensus and the caveats with regard to authorial intention mentioned above). I will then explore the literal translator's and celebrity translator's potential motivations for producing their own texts. Following this, I will propose an analytical framework based around the concept of weak implicatures as a way of assessing the likely cognitive effects of Stephens's style on spectators in the theatre, and subsequently illustrate these effects by means of examples from Stephens's text. My overall aim will be to show how Relevance Theory can help us to account for the way in which stylistic devices and recurrent motifs can *cumulatively* create a sense of authorial voice.

2.2 Henrik Ibsen's *Et dukkehjem*

Henrik Ibsen (1828-1906) might be one of the most widely performed and translated European playwrights, but he has not always enjoyed unequivocal acclaim among critics. Ibsen's status in the European canon has been particularly called into question in English-speaking countries, where there has been frequent disparagement of his plays' dialogue, storylines and lack of theatricality in performance. This in turn has affected how, when and by whom Ibsen has been translated into English for the British stage over the last 130 years or so.

A Doll's House (1879) is one of several Ibsen plays categorised as his *problem or critical realism* plays (along with *Samfundets støtter* [*Pillars of Society*, 1877] and *Gengangere* [*Ghosts*, 1881]). Norwegian literary scholar Bjørn Hemmer suggests that each of these works 'concentrates on some phase in the contemporary situation where a latent crisis suddenly becomes visible', thereby enabling Ibsen to 'embody contemporary social problems through the medium of an individual's destiny' (1994: 71). Characters are thus designed to be representative of specific social types, and their situations are used to exemplify a wider social malaise, thereby conveying a message that has general social validity. According to comparative literary critic René Wellek, this not only breaks with the pervading form of characterisation in romanticism, but also implies that there is a 'didactic, moralistic and reformist' purpose to theatre (1963: 253).

Through the prism of realism, then, Ibsen is presumably imparting a moral message in *A Doll's House* about the importance of truthfulness, reminding us that we can only be free if we are true to ourselves. Nora's truthfulness according to the realists is in wanting to find out who she really is so that she can be true to herself: 'å komme efter hvem der har rett, samfunnet

eller jeg' (Ibsen 2013: 142), translated by Meyer as 'to satisfy myself which is right, society or I' (1985: 101).⁶⁴ At the same time, Ibsen clearly encourages audiences to consider the motives that lie beneath the behaviour of the play's characters and to relate those dynamics to what was happening in Norwegian society at the time. In this sense, then, *A Doll's House* adheres to the naturalist tenet of portraying the struggle between competing hereditary and environmental forces, e.g. the biological distinction between male and female versus the roles that society forces men and women to play.

Over and above such potentially different post hoc scholarly perspectives on Ibsen's motivations (and to say nothing of other views that have been proffered over the years from a Marxist, Freudian, modernist or poststructuralist perspective),⁶⁵ it should also be remembered that Ibsen's communicative intentions in *A Doll's House* have further been called into question by scholars because of some of Ibsen's own statements on the controversy unleashed by the play in the years following its publication. Most importantly, many scholars point to a speech that Ibsen gave to the Norwegian Association of Women's Rights in 1889, in which he insisted that he was 'more of a poet and less of a social philosopher' and that he

⁶⁴ It is telling that Stephens omits this line from his own version of *A Doll's House*. I discuss Stephens's version of Nora's dismissal of society in Section 4.4.

⁶⁵ Eleanor Marx (daughter of Karl and herself an Ibsen translator) considered Nora's miracle as Marxist change and Nora's domestic situation as a metaphor for exploitation and oppression of workers (cited in Durbach 1994: 234). Meanwhile, theatre scholar Freddie Rokem interprets the eroticism between Nora and Dr Rank from the perspective of Freud's views on female sexuality (1997: 225). Literary scholar Toril Moi offers a modernist take on Ibsen's work between *A Doll's House* and *Fruen fra havet* (*The Lady from the Sea*, 1888), which she believes conveys the characteristic themes of Ibsen's modernism, namely 'the situation of women; the relationship between idealism and scepticism; and the use of marriage as figure for the ordinary and the everyday' (2006: 10). Finally, in Austrian writer Elfriede Jelinek's 1979 play *Was geschah, nachdem Nora ihren Mann verlassen hat oder Stützen der Gesellschaft* (*What Happened After Nora Left Her Husband, or Pillars of Society*), Nora wanders into the text of Ibsen's 1877 play *The Pillars of Society*, only to discover that 'any attempt [...] to change her life by slamming shut the door to the "doll's house" is sabotaged from the outset because it is conceptualized from within the power framework Nora tries to escape' (Kiebuszinska 2001: 93).

was not 'even very sure what women's rights really are' (Worrall 1985: xli). These (and other) remarks have been variously interpreted over the subsequent decades as, at one extreme, an admission on Ibsen's part that *A Doll's House* is in no way a feminist tract, and, at the other extreme, a mere triviality in a career that demonstrated a passionate interest in the issues of the day (including what became known as *the woman question*) and a body of work that showed a huge empathy for women's struggle for freedom and equality.

Supporters of the anti-feminist argument include Ibsen biographer and translator Michael Meyer, who famously came to the conclusion that '*A Doll's House* is no more about women's rights than Shakespeare's *Richard II* is about the divine right of kings or *Ghosts* about syphilis' (1967: 329). James McFarlane, another highly respected Ibsen scholar, included the remarks that Ibsen made in the speech cited above in his commentary on *A Doll's House* that appears in the *Oxford Ibsen* series. The remarks were cited under the heading *Some Pronouncements by the Author* (1961: 456), as if Ibsen were referring directly to this work rather than making some general comments about his lack of interest in nailing his colours to the feminist mast. American scholar Robert Brustein, meanwhile, believed that Ibsen was 'completely indifferent [to the woman question] except as a metaphor for individual freedom' (1962: 105).

Ibsen scholar Joan Templeton, on the other hand, is one of the best known feminist critics to pursue the opposing argument that Ibsen was actually pro-feminism. Following earlier work by academics such as Inga-Stina Ewbank (1979), Gail Finney (1989) and Janet Garton (1994) that started to explore Ibsen's relationship to feminism, Templeton's 1997 book *Ibsen's Women* systematically traces gender patterns and the portrayal of women from Ibsen's earliest plays to the end of his career, and explores how the

women in Ibsen's life influenced the portrayal of women in his work. Her argument is that Ibsen's empathy with the feminist cause is easily demonstrated both by the influence that feminist women had on his life (such as his independently minded wife Suzannah and his friend Camilla Collett, regarded as Norway's first feminist writer) and by the way in which this influence is seen in his female characters (most notably Lona Hessel in *Pillars of Society*, Hilde Wangel in *Bygmester Solness* [*The Master Builder*, 1892], Helene Alving in *Ghosts* and of course Hedda in *Hedda Gabler*).⁶⁶

I would certainly tend to agree more with the view of scholars such as Templeton, Finney and Garton that Ibsen's life and work were strongly influenced by the mounting pressure for change in women's rights that he observed throughout his career, and not least in the public response to *A Doll's House*. To suggest as Meyer did that the theme of *A Doll's House* is nothing more than self-discovery seems at best naïve and at worst rather offensive to those who seek to champion Nora as a role model for emancipation, and indeed to those who rightfully point out that the pressures faced by Nora are still real for many women even in today's society (see Cracknell 2012).

Of course, whether Ibsen would actually identify himself as pro-feminist, pro-women or simply pro-equality for all is difficult to judge given both the level of development of the feminist movement at the time of his writing,

⁶⁶ It is also surely rather telling that all the participants in the first performance of *A Doll's House* in London were either already associated with the British feminist cause or had achieved or would achieve prominence in the country's socialist movement. The role of Nora, for example, was played by Eleanor Marx (Finney 1994: 89), who went on to become a translator of Ibsen herself after learning Norwegian specifically for that purpose (Anderman 2005: 83). Here, it must be remembered that socialism and feminism were familiar bedfellows at the end of the 19th century. Consider, for example, Ibsen's remark in an 1885 speech to the working men of Trondheim: 'the transformation of social conditions which is now being undertaken in the rest of Europe is very largely concerned with the future status of the workers and of women. That is what I am hoping and waiting for, that is what I shall work for, all I can' (cited in Finney, *ibid.*).

and the prism of feminism and post-feminism through which we now assess his work. Interesting though it might be, this is a debate that lies outside the scope of this thesis. What is of particular interest to me here, however, is the way in which issues associated with women and feminism are addressed by Stephens in his version of *A Doll's House*. These will be explored in section 4.6.

As a final point, it is worth considering how Ibsen's unique literary qualities influence perceptions of his communicative intentions. Directors, actors and audiences appear to have traditionally expected Ibsen in translation to sound as if he had written in a standard idiomatic form of English (presumably because of the realist label that Ibsen was saddled with in English-speaking markets), whereas in fact Ibsen's Dano-Norwegian is more of an inventive form of language that is not meant to appear as a standard way of speaking.⁶⁷ As McFarlane suggests, 'an absence of humour, an absence of free imagination, an absence of glamour, an absence of what is loosely called "style" even, add up to nothing; but in the case of Ibsen they seem to multiply up to what has very suitably been called his "spell"' (1989: 56). Ibsen translator William Archer concurs that '[Ibsen's] meaning is almost always as clear as daylight; the difficulty lies in reproducing the nervous conciseness, the vernacular simplicity, and, at the same time, something of the subtle rhythm of his phrases' (1904: x).

Dramatist and essayist Arthur Miller appears to be one of few critics who appreciated that, far from being a writer of prosaic and joyless language, Ibsen actually creates his own *sprogtone* (*language tone*) in his texts, which

⁶⁷ Ibsen's language is very close to modern-day *Bokmål*, or *book language*, the written form of Norwegian used by the majority of the population, as opposed to *Nynorsk*, or *New Norwegian*, which is the other official form of written Norwegian that was developed in the mid-19th century to be an alternative to Danish, which was widely used in writing in Norway at the time. Paradoxically, *Nynorsk* preserves more of the forms of Old Norwegian, which was spoken in Norway until the union with Denmark in the 16th century (see Törnqvist 1995: 50).

'[packs] with suggestion an apparently flat and colourless style' (Ewbank 1998: 59), yet which when translated into English may result in 'a somewhat banal and melodramatic' style (Anderman 2005: 99). Examples of this include:

- his frequent use of modal adverbs such as *jo* (which corresponds loosely to the English *after all*), *nog* (*still* or *yet*), *vel* (usually used to suggest *presumably*) etc., which, in combination, serve to imply a strong sense of doubt, caution and uncertainty that would normally be conveyed in English more by intonation;
- his choice of second-person pronoun (the informal *Du* or the formal *De*, which correspond more or less to the German use of *Du* and *Sie*, at least at the time of Ibsen's writing) to denote a level of intimacy or distance between characters and the relative status that one might attach to the other;⁶⁸
- his constant use of adjectives with a definite article but unaccompanied by nouns, the most obvious example of which in *A Doll's House* is the repetition (no less than 19 times) of *vidunderlig* (*miraculous*), *det vidunderlige* (*the miraculous*) and *det vidunderligste* (*the most miraculous*), but in English often rendered as *the miraculous thing*, which according to Anderman tends to make the concept 'more specific and less open to audience interpretation and imagination' (2005: 101);
- his similar fondness for compound words, and in particular a tendency to use compound words to build an intricate pattern of

⁶⁸ This is used to dramatic effect in *A Doll's House* to highlight Torvald's discomfort at hearing his subordinate Krogstad calling him *Du* in front of others, even though they have known each other since their studies at law school.

symbolism that is woven throughout his texts, e.g. *livsløgn* (*life lie*, as in the German *Lebenslüge*), *gengangere* (*something or someone that walks again*, the Norwegian title of the play *Ghosts*), *hjertekulde* (*heart-coldness*) and, in *A Doll's House*, *lykkebarn* (*fortune's child*, or *child of happiness*);

- his use of double entendre, for example in *A Doll's House* in the dialogue between Nora and Dr Rank, Nora's 'La meg gi Dem ild' (Ibsen 2013: 124) when lighting Rank's cigar (literally *Let me give you fire*) and Rank's subsequent 'Sov godt. Og takk for ilden' (ibid.) (*Sleep well. And thank you for the fire.*), which inevitably lose their sexual connotations when *fire* is translated into English as *light*.

With such issues in mind, I am keen in the following sections of this chapter to avoid too many direct comparisons between the source text and Stephens's adaptation (or indeed between Charlotte Barslund's literal translation of the source text and Stephen's text) at the level of individual textual examples. Interesting though such comparisons might be in terms of showing how dialogue in the theatre has changed between the late 19th century and early 21st century (and thereby highlighting a shift in norms of behaviour), they do not necessarily help to further my search for a distinctive celebrity voice beyond being able to demonstrate, say, that Stephens's version sounds particularly English or particularly modern. As Toury reminds us in his discussion of translation norms, comparison of source and target texts (and indeed various target texts) is not about evaluating the relative merits of those texts but rather about identifying trends of translation behaviour within the sociocultural constraints specific to the translator's culture, society and time (1995: 54).

In contrast to my two other case studies in this thesis, then, I will seek in the following sections of this chapter to examine both Ibsen's source text and Stephens's target text at a more holistic level, investigating the *cumulative* effect of specific stylistic devices or tropes used by the celebrity translator to build an impression of a distinctive authorial voice. Before then, however, it is useful to consider the motivations of the other two agents in this translation process: literal translator Barslund and Stephens himself.

4.3 Charlotte Barslund's literal translation of *Et dukkehjem*

Charlotte Barslund is a professional translator from Danish, Swedish and Norwegian into English. Her published work includes translations of novelists such as Peter Adolphsen, Karin Fossum, Per Petterson, Carsten Jensen, Sissel-Jo Gazan, Thomas Enger and Mikkel Birkegaard. She has also translated plays for the stage (e.g. Ingmar Bergman's version of Ibsen's *Ghosts*, which was performed at the Barbican Theatre in London) and for radio (e.g. August Strindberg's *The Pelican* which was broadcast on BBC Radio 3 in 2005). On top of this, Barslund has also completed literal translations of the majority of Ibsen's plays, which she sells to British theatre companies on an ad hoc basis.

Unlike Deborah Gearing, literal translator of *Leben des Galilei*, Barslund's career has always been in translation rather than playwriting or acting. Following a degree in English and Drama, Barslund completed a Master's in Scandinavian drama and wrote her dissertation on Ibsen. It was therefore on this basis that she established her credentials as a theatre translator and in particular as a translator of Ibsen's work. She justifies her preference for being 'behind the scenes' thus: 'for me, to be just one character was too limiting, I wanted to be in control of all of them. So being a translator is perfect. I love translating dialogue and creating characters through dialogue. That's where my heart lies.'⁶⁹

This background in both literary and theatre studies gives her not only a particularly nuanced perspective on the role of the literal translator in the process of drama production but also a high degree of sensitivity towards Ibsen's language and stagecraft. This sensitivity is evident in her

⁶⁹ Source (here and in the following citations): interview with Barslund, 18 June 2014.

enthusiastic championing of Ibsen in translation, both for the stage and for academic study: 'I've always loved the Ibsen literals, I think they're fantastic things to do. When you look at the structure of an Ibsen play you can really see how it works and why it's so good, it teaches you so much about drama.'

Barslund's primary role as a literary translator in her own right appears to have a marked influence on her approach to literal translations for the theatre in the sense that she sees literal translations as more than merely functional texts but also as literary texts in their own right. As she points out, 'when a theatre asks for a literal, although that's what they say they want it's not what they need. Because there are so many adaptations, they want to go back to the urtext, but the urtext doesn't make as much sense as they think it does. You try not to take too many decisions, but you have to because it wouldn't make semantic sense if you translated metaphors or similes literally.'

Secondly, as well as adding notes to explain specific references or the dual meaning of certain words, Barslund also seeks to add value at a broader cultural level. For example, she relishes the opportunity to demonstrate her in-depth knowledge of Ibsen's theatrical devices and cultural context by, for example, offering her thoughts on props or providing insights into Scandinavian history and heritage if requested. 'I make sure I always translate all the stage directions and give explanations if it's a specific cultural habit. Like bringing the Christmas tree in on the eve of the 24th and then the children come in and strip it. So you need to explain why that happens, because it's enormously symbolic.'

At the same time, however, it is also evident that Barslund is under no illusions about the status of literal translators in this theatrical system. The

fact that she has established a successful business selling *off-the-peg* literal translations of Ibsen's plays perhaps enables her to distance herself from the end-products created by each successive celebrity translator on the basis of her work, without any sense of feeling ignored, irrelevant or undervalued in the translation process. This is not to say that she sees literals as having no merit as texts in their own right, but rather that the merit of her work is a different one from that of the finished play text. As she rightly reminds us, 'people have their own ambition. And they've usually read several versions of the play and have their idea of how they want to do it. They're looking to you to provide them with an ingredient, that's all.'

Similarly, Barslund appears to bear little grudge towards the celebrity translators themselves, who may sometimes claim glory for work into which they themselves have had less input than might be publicly acknowledged. Her outlook in this respect is a pragmatic one: 'I do often hear my own translation word for word. And it's very flattering of course. Because you can sometimes end up doing an adaptation for the sake of it. And not all writers have a strong enough vision to go off script. Or they just want to do a better version of the original without intoning something that isn't there. So those versions tend to look more like the literal because they're meant to, they trust the text as it is.'⁷⁰

Indeed, while Barslund is adamant that her paymaster in her role as literal translator is Ibsen rather than the celebrity translator, and that as far as she is concerned the source text is already the perfect version of the text, she is also realistic enough to accept that there is little artistic or commercial need for new adaptations of Ibsen's work if these are not to

⁷⁰ In this respect, for example, Stephens himself has admitted that he relied heavily on Barslund's literal translation for his own version of *A Doll's House*, admitting that 'the Ibsen literal was to an extent actable so it was just about refining and refocusing' (2014c: n.p.).

offer a new interpretation of Ibsen's text. As she points out, 'when you do a celebrity Ibsen, you have to change it, otherwise there's no point, it's got to be your version and Ibsen is a springboard for you'.

In this sense, then, I would suggest that Barlund's professional and commercial motivations (to have as many British theatres as possible pay for one of her literal translations) most likely outweigh any more idealistic intentions of preserving the sanctity of the source text, no matter how in awe she might be of Ibsen's talents as a dramatist. As she points out, 'I just provide the raw material, so I don't get upset if they change it. The end-result is this creative team's take on it, and maybe you've seen other people do it better, but there's always something about each new version that's enjoyable.'

Ultimately, it would be difficult to disagree with Barlund's conclusion that literal translations are 'both very rewarding and very frustrating': rewarding in the sense that she clearly relishes her role in keeping Ibsen very much alive on the British stage, but frustrating in that that role is not accorded greater recognition in either artistic or financial terms. On the other hand, it is also gratifying as a translation scholar and practitioner to note both that Barlund's work will continue to be in demand as long as the culture of commissioning a new adaptation for each new production persists, and that her off-the-peg business model will no doubt reap much greater financial rewards for her in the long term than the typical piecework approach to paying for translation might ever be likely to do.⁷¹

⁷¹ While no precise figures are available on the remuneration received by literal translators, Brodie suggests that they earn as little as £500 to £1,000 for translating an entire play (2012b: 136).

4.4 Simon Stephens's *A Doll's House*

Simon Stephens (1971-) is the most prolific British playwright of his generation, having written over 30 plays and adaptations since the year 2000. Born and brought up in Stockport, he made his first attempts at writing drama while studying history at the University of York in the late 1980s and achieved his first professional production in 1998 when *Bluebird* was staged at the Royal Court in London. This led to him becoming Playwright in Residence at that theatre in 2000-2001, and to the launch of his extremely productive and successful career.

Stephens's celebrity credentials within theatre circles are unquestionable. He has won two Olivier awards (for Best New Play for both *On the Shore of the Wide World* in 2006 and *The Curious Incident of the Dog in the Night-Time* in 2013) and a Tony Award for Best Play (for the Broadway production of *The Curious Incident of the Dog in the Night-Time* in 2015). Moreover, he has been widely written about by British theatre scholars, including Jacqueline Bolton (2008, 2013 and 2014, to mention just a few), John Bull (2016), David Lane (2010) and Dan Rebellato (2005 and 2010).

Stephens is also no stranger to translation and adaptation. His own plays have been translated into over a dozen languages (Catalan, Croatian, Danish, Dutch, Finnish, Flemish, French, German, Japanese, Korean, Polish, Portuguese, Russian and Spanish) (Bolton 2013: 102). While professing no foreign language skills himself, he has also written English adaptations of Norwegian playwright Jon Fosse's *I Am The Wind* (2011), Chekhov's *The Cherry Orchard* (2014), Brecht's *The Threepenny Opera* (2016) as well as Ibsen's *A Doll's House* (2012). On top of this, *The Curious Incident of the Dog in the Night-Time* was an adaptation of the novel of the same name by Mark Haddon, and *Blindsided*, *Birdland* and *Carmen Disruption* (all 2014)

were each inspired by classic works (*Medea* by Euripedes, *Baal* by Brecht and *Carmen* by Georges Bizet respectively). As Stephens points out, adapting other people's work 'is a rich source of material and actually a classical way for playwrights to work. [...] Rather than imagining source material afresh, we assimilate from others and reimagine it and always have done. The vanity of thinking we can think of our own stories is modern' (2016: 32).

Although similar in terms of age to the in-*yer-face* generation of British playwrights (see Section 2.4), Stephens prefers to categorise himself more as a post-millennial, post-in-*yer-face* playwright. While his work ostensibly shares some of the features of in-*yer-face* drama in terms of some of its themes, imagery and language, the 'gritty realism' (Bolton 2013: 104) of Stephens's plays belies a more compassionate and optimistic view of his characters and the society in which they operate than could often be said for in-*yer-face* playwrights such as Sarah Kane, Anthony Neilson and Mark Ravenhill (see Sierz 2001a). Lane, for example, describes Stephens's *Bluebird* as portraying 'a pre-millennial metropolitan landscape, populated by individuals determined to live through broken and damaged lives with a mixture of humour, pathos and blind hope' (2010: 32). Years later, *Motortown* (2006), *Pornography* (2007) and *Punk Rock* (2009) offered an angrier view of society, but still one in which characters are often allowed to glimpse and aspire to a kinder and more compassionate future.

Perhaps most importantly for the purposes of this case study, it is clear that Stephens sees characters in his plays as more than a metaphor for a particular message; they are actually the very lifeblood of the dramatic situation he is portraying. He himself suggests that his background in history might inform the way in which he develops his characters: 'the characters in my plays carry the burden of the past around with them. [...]

The historian, like the dramatist, fixates on behaviour and its causes and its consequences' (cited in Innes 2011: 446). Moreover, Stephens's concept of the audience needing to understand and recognise something of themselves in the behaviour and actions of his characters echoes Ibsen's motivations for writing work such as *A Doll's House*, and certainly distances Stephens from his in-her-face predecessors' overt desires to disquiet and outrage their audiences.

Bolton explains Stephens's approach to characterisation and the type of narrative in which these characters typically operate as follows.

Stephens's construction of character and narrative invites audiences into a process of observation, selection and comparison in order to interpret a story from the individuals, events, dialogue and images presented to them. The invitation to engage [...] might better be read as a provocation, an entreaty or a dare to the audience to recognize themselves and/or their loved ones (2013: 105).

This implies a role for the audience that goes beyond being mere receivers of Stephens's text and the meaning that *he* intends spectators to infer via his own brand of naturalism. Rather, he actively invites spectators to construct their own version of his dramatic fiction: one that resonates with their own experiences, aspirations and concerns.⁷² Stephens's invitation to empathise contrasts sharply with the views of some other playwrights about the role of the audience (say, Brecht, who felt that spectators should question rather than empathise), and tells us a lot about Stephens's likely perception of his role as the translator of another playwright's

⁷² Such an unconscious acknowledgement of the Relevance Theory account of how humans infer communicative intentions (albeit phrased in different terms) provides an illuminating backdrop to my discussion in the subsequent sections of this chapter.

constructions: one of imagining and then attempting to reconstruct the way in which the source-text playwright engaged with his or her audiences at the time.

Given the above observations, Stephens's commission to write a new version of Ibsen's *A Doll's House* would appear to be an inspired match. While not Stephens's idea, he certainly appears to have been enthusiastic about the project from the outset.

The genesis came from Carrie Cracknell, the director, who was and remains fascinated by the sexual politics surrounding Nora and representations of Nora and the meaning of her narrative now 120-odd years after its writing. But it was brought to me by [playwright and theatre director] David Lan who was excited not only by Carrie's enthusiasm for it, but also by the thoughts of Jon Fosse on the way Ibsen was being represented in England (Stephens 2014c: n.p.).⁷³

However, in spite of his stature as a bold, confident playwright in his own right, and of the relish that he clearly shows for reimagining Nora for the 21st century, Stephens claims a surprising reluctance to deviate too far from Ibsen's original text. 'I think I attacked it originally with the intention of really reconsidering the thing. [...] And the more I sat in his head and had him glowering at me from my screensaver, and the more that I sat in that play, the more I felt that it would be a mistake to do that and the only thing to do was be truthful to his imagination and truthful to his vision' (cited in

⁷³ See Section 4.6 for more discussion of Fosse's view of how Nora has traditionally been represented on the British stage.

Dally and Hemming 2012: n.p.).⁷⁴

As well as being aware that *A Doll's House* is now inevitably viewed through the prism of a century of women slowly moving towards equality in the eyes of the law, I would suggest that Stephens also consciously views the play against a background of an increasingly atomised society: one characterised by the frequent breakdown of constructs such as the family unit and the sanctity of marriage. These are themes throughout much of Stephens's work both before and since working on *A Doll's House*. Indeed, I would argue that Stephens takes this idea of a modern interpretation of *A Doll's House* to a different level: one that moves beyond the debate about whether Ibsen was championing the feminist cause or talking more about the authenticity of the individual (whether female or male) and asks us to focus more on the issue that Nora raises towards the end of the play when she questions whether there really is such a thing as society.

What's fascinating to me now 140 years on, is that I think we're looking at the rights of the individual from an altogether different perspective. There's a line at the end of the play when Nora [...] says that she's not entirely sure if she thinks there's any such thing as society. And I remember thinking, gosh, I'm sure I've heard a

⁷⁴ Having said this, it could be argued that Stephens *does* significantly alter Ibsen's source text in the way in which he reframes the play's famous ending. Whereas every other English-language version of *A Doll's House* adheres to the structure of the source text in the final scene (Nora leaves, Torvald gives his final speech and then we hear the door downstairs slam shut), Stephens's Nora first closes the door to her apartment before slamming the downstairs door, and in between Torvald is given only one word (Nora) as he waits, buries his face in his hands and then gets up to go to the apartment door (Stephens 2012b: 110).

woman say there's no such thing as society before.⁷⁵ [...] Maybe it's time to reconsider our commitment to owning ourselves, and to reconsider the possibility that we ought to commit to society to just the same extent that we've been committing to ourselves as individuals (cited in Dally and Hemming 2012: n.p.).

This is not to say that Stephens does not take a side in the debate over whether Ibsen is a flag-bearer for feminism or for universal human rights. Rather, he appears to be wholly aware that his Nora will inevitably be viewed through the prism of feminism because he feels that this is the automatic reaction of British audiences given the play's history in the UK (see Section 4.2), and that it is his duty as the adaptor to promote a different perspective from that which other translators into English might have adopted in their portrayal of Nora.

In addition, I would suggest that, in the same way that academics and reviewers have been eager to assess Stephens's Nora through the prism of his previous work, it is almost inevitable that *spectators* will not only compare Stephens's Nora to other Noras that they may have experienced in other adaptations of *A Doll's House*, but that they will also (either consciously or unconsciously) seek something of the other strong (if not

⁷⁵ This is a reference to a comment made by British Prime Minister Margaret Thatcher in an interview with Douglas Keay in 1987, and that subsequently gained notoriety as the defining statement of Thatcher's neo-liberal political ideology. Stephens's use of the term 'before' is interesting since it suggests that Nora's comment is made subsequent to Thatcher's remark. In fact, from the perspective of a British theatre audience in the early 21st century, Relevance Theory would indeed propose that Nora's utterance triggers implicatures relating to Thatcher in such a way as if the latter had been the first of those two women to make such a comment. This is the same process by which other utterances in Stephens's adaptation will cue implicatures triggered by other works by Stephens that pre-date his adaptation of *A Doll's House* but that clearly cannot be attributed to Ibsen's own 1879 source text. US theatre scholar Bruce McConachie suggests that such cognitive processes in the theatre are the result of Fauconnier and Turner's *conceptual blending* (see Section 1.5) by which theatre audiences blend the actor and the character together into one image and one concept of identity, space and time in order to enable their immersion in the performance (2008: 43).

exactly feminist) female characters that Stephens has created in his previous work.

In the following sections, then, I will analyse particular thematic and stylistic dimensions of Stephens's adaptation of *A Doll's House* in order to determine the extent to which Stephens's voice might be inferred by spectators. Beforehand, however, I would like to discuss Relevance Theory's notion of weak implicatures and explain how this provides a useful framework within which to assess what these spectators might infer depending on their cognitive contexts. Building on the discussion in Chapters 2 and 3 of contextual associations and how these can influence the voice that spectators might identify in a celebrity translation, I will explore how textual and extratextual associations might combine *cumulatively* to create a sense of a distinctive celebrity voice that exists over and above individual linguistic choices.

4.5 Chains of weak implicatures

Literary texts by their very nature contain a very large number of *weak* implicatures. They are texts that invite the reader to think about (and take responsibility for) what is being communicated, that encourage a wide range of different interpretations (which may or may not coincide with what the author was trying to imply), and that theoretically can be inferred in a different way by every single reader (Sperber and Wilson 1995: 236, MacKenzie 2002: 24 and Furlong 2007: 336). The weak implicatures of a text essentially give rise to what receivers would perceive as the author's *style* (i.e. the linguistic choices made by that author), and what scholars would term the stylistic or poetic effects that the text has on those receivers (i.e. the ways in which those receivers are able to engage with the text) (Boase-Beier 2006a: 49). These weak implicatures are not necessarily consciously intended, but result from the cognitive context of the author of that text, and are processed (or not as the case may be) by the receiver against his or her own cognitive context.

In previous chapters, I have already explored how individual words or utterances in translated play texts can trigger a wide variety of weak implicatures. But what about the implicatures that are triggered by the effect that a play text has at a more holistic level, particularly when that text is assimilated in the context of a live theatrical performance? Clearly, the potential for weak implicatures in such a scenario is theoretically almost limitless, even if in practice the common cultural and aesthetic understanding among spectators and the interactive relations both between spectators and the stage and between different spectators might serve to limit those implicatures.

In any event, spectators' inferential processes will be guided, and the mutual cognitive environment will be enlarged, by stimuli beyond the text itself. Such stimuli might include the actors (both when speaking the lines in the text and following the author's stage directions), the set, the lighting, the physical characteristics of the theatre itself, other audience members, and so on (see Pavis 1982 and Elam 2002). Important and interesting though such refracted stimuli might be in the real world, I must limit myself in this thesis to those stimuli that the celebrity translator is able to have at least some control over: namely the text itself, and the features contained within that text that give rise to contextual, poetic effects.

What I am particularly interested in here, then, are those weak implicatures that are triggered by the celebrity translator's text because of the *cumulative* effect of particular thematic tropes or stylistic devices on spectators. Such tropes or devices might in isolation give rise to only a few weak implicatures, but in combination cue much more powerful contextual associations with, say, the translator's existing work or dimensions of his or her personality.

This notion of the cumulative effect of weak implicatures chimes with Anne Furlong's concept of cumulative or non-cumulative readings, which are the outcome of productive rereading of a text (2008). This concept reflects the distinction that Furlong makes between *spontaneous* and *non-spontaneous interpretations*, where a spontaneous interpretation is 'an interpretation that is adequate for the effort expended' and a non-spontaneous interpretation is one that 'has as its goal optimal interpretation' (2008: 290).⁷⁶ Such a distinction, I would argue, reflects Brecht's view of the

⁷⁶ In turn, Furlong's distinction in many ways echoes psychologist Daniel Kahneman's notion of fast and slow thinking, which is based on the idea that we use two fundamentally different modes of thought to understand stimuli: System 1, which is fast, automatic and intuitive (i.e. spontaneous), and System 2, which is slow, deliberate and effortful (i.e. non-spontaneous) (2011: 19-108).

importance of thinking about performance in the theatre as well as experiencing it (see Section 1.5): something with which Stephens would no doubt also concur given his comments about the importance of provoking spectators into seeing something of themselves in the characters he creates (which may or may not be something that those spectators are able to articulate by themselves or even be consciously aware of).

While I am essentially talking here about a spectator's first and only reception of Stephens's text (assuming that most of any given audience have not previously seen the play, or read the published version of Stephens's text, which may or may not be an accurate assumption), this concept of spontaneous and non-spontaneous interpretation remains a useful one for my analysis since it supposes different levels of expectations of relevance. We could therefore distinguish, for example, between the spectator who goes to see *A Doll's House* without any previous knowledge of either Ibsen or Stephens and who simply seeks an enjoyable evening in the theatre (and who will aim for an adequate interpretation of Stephens's text), and the spectator who is a long-standing admirer of Stephens's work and highly familiar with his previous plays, and who will be more prepared to expend considerable cognitive effort in deriving an interpretation (and to take responsibility for that interpretation).

This clearly has implications for both the *number* of weak implicatures that the spectator infers, and the *cumulative effect* of those weak implicatures. Of course, this separation of audience members is in reality more of a spectrum, with most spectators falling between these two extremes: spontaneity is in this context, then, a *relative* construct rather than a binary distinction.

In both the source and the target texts explored here, I would argue that the chains of weak implicatures created by Ibsen and Stephens lead, with repetition and reinforcement (and, of course, with the willingness of the audience to put the effort into deriving those implicatures in the first place), to what I would term *higher-order implicatures*: representations that are still implicit, but that cumulatively become more readily accessible to receivers because of the series of contextual associations that are triggered. This increased accessibility gives rise to increased relevance, which in turn affects the plausibility of those implicatures (see Sperber and Wilson 1995: 201).

Following on from this argument, I would also suggest that Ibsen's and Stephens's different dramatic voices mean that these chains of weak implicatures are often quite different in the target text from those in the source text. The most obvious example of this is the different way in which both authors use metaphors in their respective texts. While Ibsen's frequent use of extended metaphors inevitably gives rise to a number of chains of weak implicatures, Stephens often either breaks the chain of implicatures that spectators of Ibsen's source text will typically construct (essentially destroying what Berman would term the underlying network of signification, see Chapter 3.5.1), or creates his own chains of implicatures.

The most obvious illustration of an extended network of contextual associations in *A Doll's House* is Ibsen's repeated use of *vidunderlig* (*wonderful* or *wondrous*), which occurs no fewer than 19 times in the source text in either adjectival or noun form. Initially used by Nora to simply express her delight at the household's lack of financial worries (Ibsen 2013: 14), she gradually moves towards what Törnkvist calls 'the more mystifying *det vidunderlige* and from there to the climactic substantial superlative *det vidunderligste*' (1995: 57). The progression in

this underlying network of signifiers from being a relatively prosaic expression of pleasure to an encapsulation of the pinnacle of happiness mirrors Nora's ongoing and increasingly frustrated search for her own wonder, that of a true marriage.

In his version of *A Doll's House*, Stephens alternates between *wonderful* and *miracle* throughout his text, which in itself destroys the accumulation of weak implicatures that the source text triggers with its consistent repetition of words based on *vidunderlig*. On the other hand, however, there is a greater sense in Stephens's text that the miracle that Nora is seeking is a more tangible one, namely a secure home with her husband and children, somewhere that she can feel emotionally and materially comfortable and that gives her the security she clearly craves.⁷⁷ This then triggers a *different* chain of weak implicatures from that which Ibsen's text gives rise to, and one that potentially fundamentally changes our understanding of Nora's motivations for leaving her husband and family.

To give a more concrete example of how I believe chains of implicatures can be constructed and can affect the way in which spectators of *A Doll's House* will infer Stephens's communicative intentions, let us look at the way in which Stephens progressively injects cues of Englishness into his work that are obviously lacking in the Dano-Norwegian source text. At the level of what Short calls the character-character level of dramatic discourse (1989: 149), I have identified the following utterances (among others) that I believe will cumulatively create an impression of Englishness in Stephens's characters (my italics in each case).

⁷⁷ Here, it is telling that Ibsen uses the Dano-Norwegian word *ægteskab*, based on *ægte*, meaning *genuine* or *honest*, to signify marriage (literally *state of honesty*). Stephens's Nora, meanwhile, appears more to desire something more akin to the more modern Norwegian concept of marriage as *samliv*, or living together (cf. Törnkvist 1995: 61).

Ibsen's source text (Ibsen 2013)	My literal translation	Stephens's target text (Stephens 2012b)
STUEPIKEN: Frue, her er en fremmed dame NORA: Ja, la henne komme inn. (14)	MAID: Madam, there is a lady, a stranger. NORA: Yes, let her come in.	HELENE: Mrs Helmer, there is a lady here, a stranger. NORA: A stranger, <i>good Lord, how exciting!</i> (12)
NORA: De gamle kjedelige menneske kan bli for meg hvor han er. (32)	NORA: The tiresome old person can stay where he is as far as I am concerned.	NORA: That <i>boring old fart</i> can get out of my head now. (22)
NORA: Jeg har en sånn umåtelig lyst til å si: død og pine. (38)	NORA: I have such an immense urge to say: death and torment/ damnation (<i>equivalent to well, I'm damned</i>).	NORA: I have a terrible urge to go right up to him and whisper in his ear: ' <i>Bloody hell!</i> ' (26)
NORA: Jeg tror [Torvald] har noe å bestille. RANK: Og De? (78)	NORA: I think [Torvald] has got to get something done. RANK: And you?	NORA: [Torvald] is finishing some business for the bank. RANK: Terribly important business, I have no doubt. And what about you, Nora? Are you dreadfully busy as well? (60)
RANK: Med døden i hendene? – Og således å bøte for en annens skyld. Er det rettferdighet i dette? (80)	RANK: With death in my hands? – And thus making amends for another's sin? Is there justice in this?	RANK: Am I demonstrating a lack of reason as I face my own death? <i>Oh how miserably inconsiderate of me!</i> (<i>sarcastically</i>) (61)
KROGSTAD: Hvorledes vil De kunne forhindre det? (90)	KROGSTAD: How will you be able to prevent it?	KROGSTAD: <i>How the devil</i> are you going to stop that from happening? (70)
HELMER: Men kjære Nora, du ser så anstrengt ut. Har du øvet deg for meget? (98)	HELMER: But dear Nora, you look so strained. Have you practised too much?	TORVALD: Nora, darling. You look exhausted. Have you been <i>overdoing the practising a little?</i> (76)
RANK: Du bør ikke si henne imot. (102)	RANK: You should not contradict her.	RANK: <i>I wouldn't contradict her if I were you, Mr Helmer.</i> (79)
KROGSTAD: Och vet De hva jeg her går og gjelder for? (110)	KROGSTAD: And do you know how I am said to be here?	KROGSTAD: <i>Have you got the slightest idea</i> what people say about me? (84)
HELMER: Jeg har ikke på lenge sett ham i så godt lune. (118)	HELMER: I have not seen him in such a good mood for a long time.	TORVALD: I've not seen him in such a good mood for a very long time. He was <i>positively jolly.</i> (89)
RANK: Nå, man får jo ikke noe for ingenting her i livet. (122)	RANK: Well, one cannot have anything for nothing here in this life.	RANK: There is <i>no such thing as an action without consequence</i> in this life, Mr Helmer, <i>old chap.</i> (92)
HELMER: Ville da det ha vært for deg? (136)	HELMER: Would that have been any good for you?	TORVALD: <i>I'm afraid I don't really see the point of that.</i> (103)

Figure 4.1: Chain of weak implicatures implying Englishness

The point here is not to imply that spectators are thereby constantly reminded that Stephens is an English-speaking playwright (which would not in itself constitute a weak implicature), but rather that he is actively choosing to give his characters' dialogue a *distinctively English voice* (and thereby cumulatively create a domesticating effect) for a particular dramatic reason. Such a reason might be any one or several of the following:

- to emphasise the class differences between characters,
- to imply an imbalance of or struggle for power between two particular characters (compare, for example, the way in which Ibsen uses the formal and informal *you* in his text),
- to suggest controlling behaviour on the part of a particular character,
- to foreground an ironic tone of voice, or
- to surprise audiences by juxtaposing different stylistic registers (e.g. Stephens's 'boring old fart' highlighted above).

As already indicated, whether such inferences are intentional or not is not an issue in Relevance Theory. As Sperber and Wilson remind us, Relevance Theory does not accept that 'there is a clear-cut distinction between wholly determinate, specifically intended inferences and indeterminate, wholly unintended inferences' (1995: 199). The indeterminacy of the possible implicatures suggested in the following sections of this chapter merely indicates the level of confidence that individual spectators have in their belief that *their* interpretation is an accurate reflection of Stephens's

thoughts. It should not be taken to imply how correct those beliefs might be, or what proportion of spectators might adopt those beliefs.

At this point, I would propose that the distinctiveness of an author's voice is not just about the attitudes that they are felt to espouse (as is the case with Mark Ravenhill, see Section 2.4) or the verbal tics for which they become recognised (as is the case with Roger McGough, see Section 3.3), but also about the themes that they are constantly drawn back to. As Stephens himself says, 'it is a myth that a writer needs to reinvent themselves with every play or find a new subject or do something new. The great writers return to the same questions obsessively. Having identified these themes, we can take ownership of them and so consciously find new ways into them' (2016: 181).

Even more tellingly, Stephens also notes how 'writers have obsessions which they return to. It's like we're trying to solve something that we can never solve' (cited in Wonfor 2012: n.p.). In Stephens's case, three of those obsessions would appear to be the varying levels of sympathy shown towards his female characters; his frequent focus on society's damaged, frail characters; and the constant search for home by many of his characters.

I will now explore each of these three themes, or obsessions, in turn and attempt to show how Stephens's adaptation of *A Doll's House* not only carries resonances of some of his *previous* work at a thematic level, but also how in some cases the issues that he focuses on in his version of *A Doll's House* become manifest in some of his own *subsequent* work.

4.6 Stephens and sympathies for Nora

Given the way in which Stephens's work has a relatively consistent and strong focus on female characters who are in one way or another lost, confused and seeking to escape their immediate surroundings and situation, it should not be surprising that Stephens was drawn to adapting *A Doll's House*, whose Nora is one of European theatre's most famously vulnerable women. As Stephens himself notes, 'the myth of the brave individuals struggling in the face of impossible odds [is] a myth I've based a lot of plays upon' (2016: 47). The central dilemma of Ibsen's play, namely how to be true to yourself while at the same time being a marriage partner and a parent, is one that continues to resonate in European societies, and not just for women. 'In a sense,' says theatre critic Caroline McGinn, 'Nora's famous dramatic exit is something many parents do five days a week' (cited in Rustin 2013: n.p.).

Against this background, I am interested here in exploring the extent to which Stephens's sympathy (or lack of sympathy) for Nora echoes the sympathy or lack of sympathy he feels for some of his own female characters, such that spectators of his adaptation of *A Doll's House* might consciously detect some similarities in his characterisation and thereby infer some of Stephens's own dramatic voice in his translation. As explained in the previous section of this chapter, the theoretical device that I will use to attempt to illustrate this is the concept of chains of weak implicatures.

In the following figure, I have selected (in the order in which they appear in the play) a series of utterances (my italics, here and in all the following tables) that feature in Stephens's adaptation and that I believe might

reasonably be said to have a cumulative effect on spectators' inferences about Stephens's attitude towards Nora's character and her actions.

No.	Ibsen's source text (Ibsen 2013)	My literal translation	Strong implicature	Stephens's target text (Stephens 2012b)	Potential chain of weak implicatures
1	<p>NORA: Herefter kan vi leve ganske annerledes enn før, – ganske som vi vil. Å, Kristine, hvor jeg føler meg lett og lykkelig! Ja, for det er dog deilig å ha dyktig mange penge og ikke behove å gjøre seg bekymringer. (18)</p>	<p>NORA: From now on we can live quite differently than before – just as we like. Oh, Kristine, how relieved and happy I feel. Yes, for it is splendid to have heaps of money and not need to worry.</p>	<p>Nora admits to her friend Kristine that she loves the pleasures that money can bring.</p>	<p>NORA: It's going to change everything for us. We can live exactly as we've always wanted to. You've no idea how relieved I feel. <i>You've no idea how much money he's going to make.</i> (14)</p>	<p>We see Nora as materialistic and obsessed by status.</p>
2	<p>NORA: Si meg, doctor Rank, alle de som er ansatte i Aksjebanken, blir altså nu avhengige av Torvald? RANK: Er det det De finner så uhyre morsomt? NORA: La meg om det! La meg om det! Ja det er riktignok umåtelig fornøyet å tenk på at vi – at Torvald har fått så megen innflyelse på mange mennesker.</p>	<p>NORA: Tell me, Dr Rank, all those who are employed at the Joint Stock Bank, are they now dependent on Torvald? RANK: Is that what you find so hugely funny? NORA: Let me, let me. Yes, it is indeed so immensely funny to think that we – that Torvald has got so much influence over many people.</p>	<p>Nora admits to Dr Rank that she enjoys the power that Torvald exerts over others.</p>	<p>NORA: You must tell me, Dr Rank. Are all of the people who work at the Savings Bank so dependent on Torvald? RANK: Is that your idea of something funny? NORA: Oh, don't you worry about that. Don't you worry about that. <i>I just find it rather entertaining to think about all the</i></p>	<p>We now also see Nora as manipulative and hungry for power over others.</p>

	(36)			<i>people that Torvald has power over.</i> (25)	
3	<p>KROGSTAD: Blir jeg utstøtt for annen gang, så skal De gjøre meg selskap. <i>[Han hilser og går ut gjennom forstuen.]</i> NORA: <i>[en stund eftertenksom, kaster med nakken].</i> Å hva! Å ville gjøre meg bange! Så enfolding er jeg da ikke. (54)</p>	<p>KROGSTAD: Should I be expelled for the second time, then you will keep me company. <i>[He bows and goes out through the hall.]</i> NORA: <i>[thoughtful for a while, then tosses her head].</i> Oh, what! He wants to get me upset. But I'm not that stupid.</p>	Nora rebuffs Krogstad's threat that she will also suffer if he is found out.	<p>KROGSTAD: If I am thrown into the gutter for a second time then I will bring you down there with me. Have a very good day and may I take this opportunity to wish a very happy Christmas to you and your family. <i>He leaves.</i> <i>She stands for a while watching the space he has left. She shakes her head. She laughs.</i></p>	We see Nora as uncaring and unsympathetic to Krogstad's plight. Our sympathies are more with him than with her.
4	<p>NORA: Er det virkelig så slemt, det som denne Krogstad har gjort seg skyldig i? HELMER: Skrevet falske navne. Har du noen forestilling om hva det vil si? NORA: Kan han ikke har gjort det av nød?</p>	<p>NORA: Is it really so bad what this Krogstad became so guilty of? HELMER: Wrote false names. Have you no idea what it means? NORA: Could he not have done it out of</p>	Nora stands up to Torvald in defence of Krogstad.	<p>NORA: Will you tell me what Krogstad did that is so awful? TORVALD: He forged signatures. NORA: Did he? TORVALD: Do you understand how bad that</p>	We see Nora start to realise the seriousness of her own forgery, but in the light of her uncaring attitude towards Krogstad feel little sympathy for her.

	det av nød? (59)	done it out of necessity?		how bad that is? NORA: <i>Maybe he had no choice. (44)</i>	
5	BARNEPIKEN: De små ber så vakkert om de må komme inn til mamma. NORA: Nei, nei, nei; slipp dem ikke inn til meg! Vær hos dem du, Anne-Marie. (60)	NURSE: The little ones are begging so hard to be allowed to come in to mother. NORA: No, no, no; don't let them come in to me. Stay with them, Anne-Marie.	Nora is rude to the nurse after she suggests that the children would like to see their mother.	ANNA: Is something wrong? NORA: I simply want you to play with the children, <i>which I think is what you're paid to do, is it not? (46)</i>	We find Nora's attitude towards Anna and towards her own children unappealing.
6	NORA: Spør de titt etter meg? BARNEPIKEN: De er jo så vant til å har mamma om seg. NORA: Ja men, Anne Marie, jeg kan ikke herefter være så meget sammen med dem som før. (62)	NORA: Do they ask after me a little? NURSE: They are so used to having mother around them. NORA: Yes but, Anne Marie, I cannot henceforth be with them as much as before.	Nora suggests that she has already decided to leave her family.	NORA: They're not still asking after me, are they? ANNA: They're used to having you around. NORA: Yes. <i>Well. I'm afraid they're going to get used to not having me around quite so often any more. (48)</i>	We question Nora's lack of regret about leaving her children.
7	NORA: Nu vil Torvald at jeg skal være neapolitansk fiskerpike og danse tarantella. (64)	NORA: Now Torvald wants me to be a Neapolitan fisher girl and dance the tarantella.	Nora explains to her friend Kristine that she will dance for her husband at the party.	NORA: Did you know that I could dance the tarantella? <i>I don't imagine that you did, did you? (50)</i>	We find Nora's sneering attitude towards her friend distasteful.

8	<p>HELMER: Langsommere, langsommere.</p> <p>NORA: Kann ikke annerledes.</p> <p>HELMER: Ikke så voldsomt, Nora!</p> <p>NORA: Just så må det være. (100)</p>	<p>HELMER: Slower, slower.</p> <p>NORA: I cannot do it differently.</p> <p>HELMER: Not so violent, Nora!</p> <p>NORA: It has to be just like this.</p>	<p>Nora stands up to Torvald by refusing to dance more slowly.</p>	<p>TORVALD: Slow down. A little slower.</p> <p>NORA: I can't go any slower.</p> <p>TORVALD: Don't be so violent Nora.</p> <p>NORA: <i>I can't help myself. I have to be violent. (77)</i></p>	<p>We wonder who might be at the receiving end of Nora's urge to be violent.</p>
9	<p>HELMER: Så, så, så; ikke denne oppskremte villhet. Vær nu min egen lille lerkfugl, som du pleier.</p> <p>NORA: Å ja, det skal jeg nok. (104)</p>	<p>HELMER: Come, come, come; not this startled wildness. Now be my own little lark, as you usually are.</p> <p>NORA: Oh yes, I will still be [your lark].</p>	<p>Nora pretends to Torvald that she will continue to play her role as the dutiful wife.</p>	<p>TORVALD: Calm down. You're getting yourself wound up. I want my skylark back.</p> <p>NORA: <i>Oh, she will come back, I promise you, Torvald. (79)</i></p>	<p>We start to sympathise more with Torvald as we realise what Nora's true intentions are with regard to her family.</p>
10	<p>NORA: Du skal ingenting forhindre. Det er dog i grunnen en jubel, dette her, å gå og vente på det vidunderlige.</p> <p>FRU LINDE: Hva er det du venter på?</p> <p>NORA: Å, det kan ikke du forstå. (104)</p>	<p>NORA: You will prevent nothing. It is, however, basically a celebration, to go and wait for the wonderful thing.</p> <p>MRS LINDE: What are you waiting for?</p> <p>NORA: Oh, you could not understand.</p>	<p>Nora dismisses Kristine's question about her plans.</p>	<p>NORA: I'm not going to try to prevent anything any more. I'm just going to wait. Something wonderful is going to happen.</p> <p>KRISTINE: What are you talking about?</p> <p>NORA: <i>You wouldn't understand. Even if I told you. (80)</i></p>	<p>We feel anger towards Nora as she increasingly alienates those who might be able to help her, such as her friend Kristine.</p>

11	<p>HELMER: Han kan gøre med mig, hvad han vil, forlange af meg hva det skal være, byde og befale over meg, som det lyster ham; jeg tør ikke kny. Og så jammerlig må jeg synke ned og gå till grunne for en lettsindig kvinnes skyld!</p> <p>NORA: Når jeg er ute av verden, så er du fri.</p> <p>HELMER: Å ingen fakter. Slike talemåter hadde din far også. (130)</p>	<p>HELMER: He can do what he wants with me, tell me how things should be, order and command me as he pleases; I dare not murmur. And so wretchedly must I sink and perish due to the fault of a frivolous woman.</p> <p>NORA: When I'm out of this world, so are you free.</p> <p>HELMER: Oh, no gestures. Your father had such platitudes as well.</p>	<p>Nora dismisses Torvald's concerns about being so beholden to Krogstad.</p>	<p>TORVALD: He can do whatever he wants with me now. He can ask whatever he wants.</p> <p>NORA: <i>When I'm dead he won't be able to do a –</i></p> <p>TORVALD: Oh, don't be so pathetic. You sound exactly like your father. (98)</p>	<p>We start to sympathise more with Torvald's predicament in the light of Nora's melodramatic response.</p>
12	<p>HELMER: Forlate ditt hjem, din mann og dine born! Og du tenker ikke på hva folk vil si.</p> <p>NORA: Det kan jeg ikke ta noe hensyn til. Jeg vet bare det blir nødvendig for meg. (140)</p>	<p>HELMER: To leave your home, your husband and your children! And you don't think about what people will say.</p> <p>NORA: I cannot take that into consideration. I only know that it is necessary for me.</p>	<p>Nora insists that her own needs are more important than the needs of her husband and children.</p>	<p>TORVALD: You can't leave your husband. You can't leave your children.</p> <p>NORA: Why not?</p> <p>TORVALD: What will people say about you?</p> <p>NORA: <i>I don't care about that.</i> (105)</p>	<p>We ultimately question Nora's selfishness and coldness towards her husband and children.</p>

Figure 4.2: Chain of weak implicatures implying Stephens's sympathies for Nora

Stephens himself admits that his interpretation of Nora is somewhat different from that seen in many other English translations of *A Doll's House*. He claims that this is mainly due to conversations with Jon Fosse, whose work Stephens had already translated prior to his adaptation of *A Doll's House* (see Section 4.4), and who, Stephens claims, gave him an insight into how Ibsen's play had never been received in Norway as a celebration of female emancipation at all. He compares this with what he perceives as the typical British representations of Nora in the late 19th century, which 'held her up at a time [as] a kind of flag-bearer for women's rights' (Stephens 2014c: n.p.).

Stephens also believes that Ibsen himself never intended Nora to be seen as a feminist icon either, thereby agreeing with Meyer's interpretation of Ibsen's communicative intentions more than with that of scholars such as Finney and Templeton (see Section 4.2). 'In the letters and in the lectures and in the journals he kept he talks of his frustration with people who represent Nora as being symbolic of female emancipation. Because for him she never was' (2014c: n.p.). Stephens's interpretation is that Ibsen was struggling at the time to develop his sense of his own authenticity and to counter the way in which he was 'objectified and commodified' in Norwegian literary circles (ibid.). He feels that it was this that was the real driving force behind the development of Nora, rather than any overt desire to highlight the feminist cause. 'If Nora is nothing but an emblem for female emancipation she's not a human being therefore, and I think she's much more interesting than that, so my impulse was to try to reclaim that. And part of reclaiming that humanity involved dramatising that selfishness and thoughtlessness as honestly as her capacity for clarity and bravery' (ibid.).

Irrespective of how 'accurate' Stephens's interpretation of Ibsen's

intentions might be, I would like to explore how this perception influences not only Stephens's portrayal of Nora, but also how this portrayal is potentially received by audiences. Here, I would argue that there are two key factors that are likely to influence responses to Stephens's Nora:

1. the interview with Stephens that features in the programme for the London performances of his version of *A Doll's House* (both at the Young Vic and the Duke of York's theatres), which is itself an abridged version of the interview cited above, and which spectators may have read either before, during or after seeing one of the performances at these theatres (see Figure 4.3 overleaf), and
2. spectators' contextual associations with Stephens's previous work, in particular his portrayal of certain female characters who share similar traits to Nora.

DRINKING AND MADNESS - SIMON STEPHENS ON A DOLL'S HOUSE

Andrew Haydon interviews Simon Stephens about his English language version of Ibsen's *A Doll's House*.



Why *A Doll's House*?

Carrie Cracknell was fascinated by the sexual politics surrounding Nora and the meaning her narrative has now, 120 years after it was written. When the play was first performed in England, George Bernard Shaw held up Nora as symbolic of female emancipation. But this was at odds with Ibsen's intention. In his letters and in the journals he kept, Ibsen talks of his frustration with people who see Nora as a flag-bearer for women's rights.

Instead she represents...?

When I read Ibsen's letters, what struck me was that he was wrestling an awful lot with his sense of his own authenticity. He was held up as emblematic of Norwegian literature. This theme recurs again and again in his letters and journals and his essays at the time - a frustration with how he is perceived.

And you can relate to this with your second show about to go into the West End?

[laughs] I don't know; I have no idea how I'm perceived. Playwrights don't have anything like the cultural currency they had 120 years ago. I can imagine it's the kind of thing an actor might relate to. Playwrights are ignored by most people. And that's how I like it.

I do think it's true that the characters playwrights create are carved out of themselves. And - well, Ibsen's not here to talk about this but, reading his journals and letters, what I realised was that Nora isn't emblematic of female emancipation; she's emblematic of him and his feeling of being trapped in ways that he perceived as limiting. He was railing against that.

But you haven't changed the script...?

No. But the last time I saw this production I did think I'd made a tremendously English version. I might have started off with the intention of writing something born out of Scandinavia, but I think it would be idiotic to say that that's what I've done.

What do you mean by English?

There are some linguistic flourishes that I added to make lines sing more happily out of my mouth, and those flourishes anglicised the energy of the lines. So there's a lot of: "You can't possibly know what..." - embellishing lines with adverbs and qualifiers because we English, being a fundamentally polite nation, qualify our language constantly.

Is there a consensus on how to approach doing 'a version' of a foreign play?

There's a broad range of opinions on this. Gregory Motton, who does many translations usually from the original, is quite savage about the culture of 'versions'. His idea is that if you're doing a 'version', there will always be an instinct to anglicise the language, which will betray the author and assume idiocy on the part of the audience. I guess David Eldridge is at the other end: that while born out of the original text, you shouldn't feel beholden to the original syntax, the original rhythm of language.



Johan Persson, www.perssonphotography.com

All things are a version of a version of a version. That's what theatre is. The notion of staging the writer's original intention is specious. People talk about getting entirely into the writer's head. I'd say that's bollocks. We all deal in collaboration.

Does working through another playwright's eyes also change you as an artist?

I think so. I think if I did more Ibsen, it would change me fundamentally. There's a level of dramaturgical daring in his plays I find inspiring. He tries stuff I wouldn't dare.

When writing this version, I went back again and again to that third act, thinking: "This isn't possibly going to work." The gear changes from Torvald finding the first letter from Krogstad and banishing Nora from her children and promising to keep her prisoner within her own home to getting the second letter from Krogstad and, in the throes of euphoria and relief, forgiving her. I remember thinking: "This is where we lose the audience. They won't believe any sentient human would do this."

How did you solve that?

There were two decisions we made: one was the introduction of the possibility that Torvald's illness, which is vague in the original, was probably a mental breakdown, so there's a character with a backstory of erratic psychological behaviour. The other was to amp up the amount of booze he'd had. But then considerations of madness and alcoholism are central to my writing. There's a lot of drinking and madness in my plays.

Why drinking and madness?

They fascinate me. I come from a family of alcoholics. My dad died when he was 59 of alcohol-related illness. As a writer you return to what haunts you. I mean, it's a long time ago: it's 12 years ago now that he died. But his death was nowhere near as definitive to my sense of self as the last 10 years of his life, which were all about hiding booze and drinking at 11 o'clock in the morning. Brutal.

So what else of you do you think has bled into this version?

As somebody who is social-democratic if not socialist in his thinking - and certainly as someone for whom the central architecture of my life is my family and my responsibilities to my family - it's not surprising that I don't see Nora as an icon of female emancipation. What she does is pretty questionable. I think she could be really drunk when she leaves...

Do you think she'll be back the next day?

[Laughs] Yeah! I get really pissed off when people ask: "What happens to the characters next?" about my own plays. But I'm fascinated by it in *A Doll's House*. I don't know what the hell is going to happen to Nora, but there's part of me that thinks she's going to go back next day, hung-over and apologetic [laughs]. But that might just be my upbringing [still laughing].

Figure 4.3: Interview with Simon Stephens in the programme for *A Doll's House*

Certainly, the segments italicised in the above table would support Stephens's claims that his Nora is a much more selfish and thoughtless character than she is typically perceived to be by those assessing *A Doll's House* from a more modernist or feminist perspective (see segments one to three and five to seven). As Stephens himself suggests, 'I think the way she treats Doctor Rank is unbelievably cruel. I think the way she treats Mrs Lind is just unbelievably selfish and unthinking, her capacity for savagery in the way that she lashes out at the servants is consistently high-handed and her treatment of Krogstad in the end is ungenerous and unthinking and lacks empathy' (2014c: n.p.).

Scholars and critics alike have also noted how different Stephens's Nora is from those typically seen on stage in the English-speaking world. John Bull, for example, suggests that Stephens's version of the play makes Nora a much more aware (particularly sexually aware) woman than she had been in previous versions of *A Doll's House*.

Stephens's version highlights very strongly both Torvald's sexual obsession with his wife, and Nora's skilful employment of this obsession. [...] In the first scene, Nora explains to Kristine why her husband has banned her from eating chocolates in a way that both accepts and simultaneously questions the terms of the ban, which she explains – again entirely without precedent – is not about health issues (the parental figure concerned for the welfare of his 'child') but about sex, something which makes the following stage direction [Nora puts a chocolate in Dr Rank's mouth] deliberately unsubtle in view of Dr Rank's infatuation with her (2016: 9).

Guardian critic Michael Billington, meanwhile, focuses on Nora's newly found exuberance, as evident from her excessive excitement about

Torvald's new job (segment two above) and from her aggressive, violent dancing (segment eight). As a consequence, the tarantella scene, which, according to Moi, is designed to be 'a graphic representation of a woman's struggle to make her existence heard, to make it count' (2006: 238), becomes in Stephens's version an act of hysterical vanity.

She reacts with reflex excitement to every mention of the word 'money', maintains a hopelessly idealistic view of her husband, Torvald, almost to the last, and seems half in love with easeful death as she dances to a standstill in the famous tarantella. And, when the truth finally dawns about her dependence on Torvald's self-serving egotism, she resorts to downright violence (Billington 2012: n.p.).

Such changes in Nora's attitudes and actions would certainly support the view that Stephens's Nora is a more selfish and manipulative character than Ibsen himself perhaps supposedly ever intended. Stephens's changes would also appear consonant (whether consciously or not) with what Templeton terms the *feminist backlash* interpretation of Nora, in which she is dismissed as 'an irrational and frivolous narcissist; an "abnormal" woman, a "hysteric"; a vain, unloving egoist who abandons her family in a paroxysm of selfishness' (1989: 29). Thus whereas Törnkvist believes that 'Nora does not leave her family to discover her true self merely for her own sake' but rather leaves 'in the conviction that self-knowledge is a prerequisite for being a true wife and mother' (1995: 43), Stephens's Nora appears to be acting wholly out of self-interest and as a reaction to the constrictions of family life and marriage.

Looking now at the second of my suggested influences on audiences' perceptions of Stephens's portrayal of Nora, namely the contextual

associations that spectators might have with some of Stephens's other female characters, it is clear both from some of his plays and from much of the critical response to those plays that Stephens does have some history of developing female characters for whom audiences are not always meant to feel much sympathy. At other times, however, he has created female characters whom he delights in portraying as succeeding against all odds, particularly if their family background and childhood environment conspire against such success. I would argue that both Stephens's unsympathetic and sympathetic female characters might serve to shape our inferences about his portrayal of Nora. As a consequence, the cumulative effect of the chain of implicatures identified above is likely to be further strengthened, either because there is a synergistic effect in the way in which spectators identify *similarities* between Nora and other female characters in Stephens's work, or because the *contrast* between the associations with Nora and the associations with another character turns Nora into a kind of anti-character within Stephens's repertoire.

The first useful place to look for female characters that have some similarity to Nora is in the plays by Stephens that have most obvious parallels to *A Doll's House: Part* (2002) and *Harper Reagan* (2008). Rebellato describes these as two of a number of plays by Stephens that are 'domestic, somewhat naturalistic dramas [...] depicting the effect on ordinary people of violence, scandal, and loss' (2010: 574).⁷⁸

Part tells the story of Racheal, who lives in Stephens's own hometown Stockport. We follow her falling in and out of love with her environment as those people whom she loves let her down or leave her behind. The play's action unfolds in an almost documentary form that focuses on the extraordinary in the ordinary. As *Guardian* theatre critic Susannah Clapp

⁷⁸ Other plays by Stephens that might also fit this description include *Heron* (2001), *One Minute* (2003) and *Country Music* (2004).

notes, 'lives in the theatre are so often seen through the prism of a decisive incident, or a series of critical moments. The life that is told here – a life that belongs to a voluble, intense female person – develops through slight, inconclusive episodes whose importance becomes apparent only later. This is as close to biography as you will get on stage' (2013: n.p.).

Racheal has one obvious similarity to Nora in that she also ultimately decides to leave her environment and change her life. Ever since being a young girl, she has dreamt of escaping Stockport with her mother.

RACHEAL: We could go now. We could just leave. Wouldn't need no bags or anything. Nothing like that. Just start driving. Go to Grandad's and not come back. Go to country. Go to Disney World Florida. Couldn't we though, Mum? I reckon that'd be a top idea. (Stephens 2005: 250)

Unlike Nora, however, spectators are left in no doubt that Racheal will achieve her goal. As Clapp observes, 'having seen her thwarted energy you believe she can. What could have been sentimental is stirring. The sun falls on her face, where for the first time an enormous smile radiates' (2013: n.p.). Already then, we can see greater sympathy for Racheal's dreams of escaping Stockport than we ever find in Stephens's text for Nora's desire to escape her home environment. Racheal's positive outcome (not dissimilar to Stephens's own escape from Stockport to go to university in York) contrasts with Stephens's (possibly not entirely serious) suggestion that Nora's departure will be less successful: 'there's part of me that thinks [Nora's] going to go back next day, hung over and apologetic' (Stephens 2014b: n.p.).

Stephens himself sees *Port* as a play about ‘making sense of what it is to love and to face disappointment. It’s a play about making sense of growing up in the battered north. [...] It’s a play about making sense of the juxtaposition of energy and lethargy in one place at the same time. But, more than that, it’s a play about making sense of the inevitability of death and, through that, the urgency of living a life with eyes as wide open as you can get them to be’ (2013b: ix).

While the Helmers’ comfortable lifestyle might have little in common with Racheal’s life in Stockport, Stephens’s observation that his play is about making sense of the juxtaposition of energy and lethargy chimes with Nora’s experience of living in her ‘doll’s house’, as seen in the contrast in Nora’s mood between segment five (when she appears too tired to play with her own children) and segment 10 (when she embraces the possibility that a miracle is about to happen) above. In *Port*, meanwhile, Racheal tries to see her hometown through new eyes after being away and desperately seeks signs of hope emerging from the environment of her childhood spent with friends such as Danny.

RACHEAL: When I was a kid I used to think [the clock tower in Merseyway] was massive. Fucking big skyscraper. I couldn’t understand how come, when they had programmes about the tallest buildings in the world, I couldn’t understand why they never mentioned the clock tower in Merseyway. I went back in there at the weekend. It’s tiny. Very squat. Really short. I was quite disappointed. Noticed the viaduct.

DANNY: The viaduct?

RACHEAL: I never really paid any attention to it before. I never really noticed it. But I was looking at it, on my way into town. It’s

actually, y'know, it's quite impressive. There's something about it (Stephens 2005: 316).

This dialogue is typical of much of Racheal's way of speaking: a clumsy but wholly sincere observation on urban life that points to a character that Stephens himself describes as 'open-eyed, tough, brilliantly optimistic' (2013a: n.p.). Unlike Nora, our sympathies for Racheal rely on her very abilities to see the best in her environment and the people within it. A particularly poignant example of this is her attempt to empathise with her brother, who has been in prison.

RACHEAL: You know what I think. I think that nobody or nothing should make you cry. Ever. And I'm sorry because I know that there are some things that I just don't know about prison and about what it was like and what now. I do get you. And I didn't always but I do now. And I love yer. And I do think that you will be all right. (Stephens 2005: 335)

Both *Port* and *A Doll's House* are about how their central female protagonists deal with issues such as the loss of a parent, the confines of marriage and the ease with which families can fall apart. Why, then, is Stephens's Racheal portrayed so much more sympathetically than his Nora? The most obvious interpretation would be that Stephens himself identifies more with working-class families such as Racheal's than with more privileged middle-class families such as the Helmers, and as a result champions the former's success more than the latter's. While Stephens clearly delights in showing us how Racheal succeeds in the face of all the problems that life throws at her through no fault of her own, we can also imagine him delighting in Nora experiencing the very opposite: a fall from grace in spite of all the advantages that she has enjoyed in life. Underlying

this greater distance from the world of the Helmers is perhaps also the fact that these characters are not Stephens's own in the sense that they were originally created by another writer, and that they are not in Stephens's possession in quite the same way as characters that he has developed on the page by himself.⁷⁹

When audiences familiar with *Port* watch Stephens's *A Doll's House*, then, I would argue that the lack of sympathy that they are potentially encouraged to feel for Nora (as evidenced by the chain of weak implicatures identified above) could well trigger contextual associations with Racheal by virtue of her complete *oppositeness* to Nora, thereby creating rewarding poetic effects through the *collision* of wholly contrasting cognitive effects (one of empathy, and one of apathy).

We can contrast the associations that Racheal might trigger with the associations that might be triggered by another of Stephens's female characters, Harper Regan (in the play of the same name first performed in 2008). At first glance, Harper would appear to bear many similarities to both Nora and Racheal in that all three women feel compelled to flee their physical surroundings as a way of escaping the detrimental effect their environment has on their sense of freedom and self-worth.

While Racheal seeks to escape her working-class background, Harper seeks to escape the anguish of her middle-class family when she leaves her husband and family behind in Greater London and returns to her

⁷⁹ It could, of course, be argued from the perspective of Relevance Theory that a playwright's characters never actually belong to the playwright who created them, but rather to the spectators who create their own image of those characters. The point I am seeking to make here, however, is the more general one that, while translators' characters are bound inevitably to contain some of that translator's voice (if we accept the view that the translator's voice is heard in every translation, see Hermans 1996a: 27), this does not have to imply that the translator will always empathise with the source-text author's characters in the same way that the source-text author might.

Manchester roots to visit her parents. Here, she is forced to confront the toxic secret at the heart of her comfortable family life (namely that her husband, Seth, has taken pornographic pictures of children playing in a park) and finally find peace with herself. Lesley Sharp, the actor who played Harper in the play's initial run at the National Theatre in London, describes Harper as 'a woman who's confused about how she feels about her life. [...] She's supposed to be a wife and a mother, but she goes on a very dark journey. By the end, she goes home and sees the truth of her situation, her relationship and who she is' (cited in Trueman 2013: n.p.).

Harper's journey is clearly similar to Nora's in that both feel the need to step out of their environment to discover who they really are. Here, Stephens acknowledges the influences on *Harper Regan* of classical Greek drama such as those of Euripedes. 'I wanted to write a play about a quest. I wanted to write a play which was dominated by a heroic central protagonist. And I wanted to write a play in which a transgression within a family had cursed that family and the quest was an attempt to solve that curse, or to ease it, or to heal it' (cited in Bolton 2008: 4).

The fact that Nora's dramatic journey is triggered by her own offence and Harper's by the offence of another does not detract from the fact that both characters remain defined by the extraordinary circumstances in which they find themselves as a result of those offences. Like Nora, Harper's inner life and turmoil shapes everything that she does and says. The spectre of her past hovers over each of her reactions, from the most prosaic to the most profound, including those that she does not articulate in words. Consider, for example, even the opening lines of *Harper Regan*.

ELWOOD: If you go I don't think you should come back.

A terribly long pause. As long as they can get away with. They stand

incredibly still.

HARPER: I don't know what to say.

ELWOOD: No (Stephens 2011: 205).

In these lines alone, Stephens not only implicitly sets up the key theme of his play (described by Bolton as 'an empathetic exploration of the sexual drives which, consciously and unconsciously, influence behaviour', 2008: 6) but also employs a dramaturgical feature that he frequently uses throughout his work: namely that of throwing the audience off-balance and unnerving them before unveiling the true nature of the relationship between his characters. This scene unfolds to become one in which we see that Harper is actually asking her employer, Elwood, for time off to visit her sick father. In the process of this disclosure, we are invited to be fascinated by and fearful of the sexual tension between the two characters in equal measure.

As discussed earlier in this section, such sexual tension is, of course, equally evident (and equally unnerving) in Stephens's depiction of the relationship between Nora and Dr Rank, and of the triangular relationship between these two characters and Torvald: one which is also frequently imbued with fascinating and fearful silences. Stephens observes how his favourite moment in his version of *A Doll's House* is 'when Torvald leaves Rank and Nora on the sofa alone to get his cigar. They sit in silence. They can't speak. The level of love and sadness and fear of death in them is utterly extraordinary and moves them beyond words' (2016: 67).

Stephens's similar portrayal of subtly unnerving sexual tension (coupled with painfully long periods of silence) in *Harper Regan* and *A Doll's House* will, I would argue, not go unnoticed among audiences familiar with both plays, and would certainly be noted by spectators who are familiar with some of those other English translations of *A Doll's House* that, as pointed

out by Bull earlier in this section, do not suggest anywhere near as much sexual awareness on the part of Nora as Stephens does.

Another dimension of Harper Regan that I believe is strongly reflected in Stephens's Nora is the relationship that both characters have with what they perceive as *truth*. Against the background of her husband's supposed paedophilia and her father's concealed sexuality, Harper declares towards the end of the play that 'I've decided I'm going to do my best to try to stop lying all the time. Too many people do that, I think' (Stephens 2011: 291). Like other characters in Stephens's own plays written before and after *Harper Regan*,⁸⁰ Harper seeks her own personal peace through telling the truth, both to others and to herself. As Stephens says, 'in these characters' attempts to be honest there is a kind of dignity' (2011: xix).

Stephens's Nora, meanwhile, is also, I would argue, fixated on the notion of truth to a greater extent than Ibsen's Nora. In the above chain of implicatures, for example, we see Nora switch from having a rather ambivalent attitude towards truth in segment four to sneering at the faux-authenticity of her relationship with Torvald in segment 11. If we compare Stephens's Nora's defiant outburst following her discovery of the seriousness of her fraudulent forgery of her father's signature at the end of Act I...

NORA: It's not true. It's not true. It's not true. It's not true.
(Stephens 2014: 46)

... with Ibsen's Nora's search for a more logical solution in which possibility is privileged over truth...

⁸⁰ Examples here include Peter in *On the Shores of the Wide World* (2005), Lilly in *Punk Rock* (2009), and Steve in *Marine Parade* (2010), to name but a few.

NORA: Å hva! Det er ikke så. Det er umulig. Det må være umulig.
(Ibsen 2013: 60)

My literal translation: Oh what! It isn't so. It's impossible. It must be impossible.

... it is not unlikely that Stephens's audiences will infer a more heartfelt, but also more misguided, quest for honour and self-respect in Stephens's Nora than might be the case for more literal translations of Ibsen's text (for example, Meyer's rather stoical 'It's nonsense. It must be. It's impossible. It must be impossible,' 1985: 54). Ultimately Stephens's Nora seeks to see herself for who she truly is: and like the Nora whom Stephens's audience sees, she is unlikely to find anything other than cold comfort in that truth. For while audiences will undoubtedly applaud Racheal and Harper for embarking on their own journeys of self-realisation, Stephens offers us less evidence that Nora will find peace once she arrives at her own truth – nor are we necessarily invited to wish her a peaceful conclusion.

A final character created by Stephens that I would briefly like to explore in this context is Cathy, the main female character in Stephens's 2014 play *Blindsided*. Presented to the public for the first time almost two years after Stephens's Nora first appeared on stage, Cathy is, I believe, an example of a character who has been influenced *by* Nora, rather than the other way around. As Stephens himself says, 'I think the influences of the two plays on one another were unconscious. I was drawn to a trapped, dislocated young female character responding to a cumulated pressure with an action of extremity, perhaps. I think I was working on *Blindsided* some time after *A Doll's House*, but it got into my blood, that play.'⁸¹

⁸¹ Source: personal email correspondence with Stephens, 6 September 2016.

Here, it should, of course be remembered that the time at which Stephens was writing *Blindsided* was most probably the same time at which *A Doll's House* was enjoying its first run at the Young Vic theatre. Given the media attention that the Young Vic production attracted, including many interviews with Stephens himself, it would seem wholly likely that the two works were occupying Stephens's attention at the same time.

Blindsided is still Stephens's most party-political play, in which we witness what Bolton calls the 'deracination of social, cultural and generational bonds' that Thatcherism unleashed on UK society following the 1979 election (2014: iii). While the social revolution in 19th-century Norway that Ibsen foresaw in *A Doll's House* is in no way directly comparable to the ideological reorientation seen in the UK during the 1980s, there is nonetheless a sense in which both Nora and her husband Torvald on the one hand, and Cathy and her partner John on the other, are all in their own way metaphors for societies on the cusp of radical social upheaval. Both couples act not only as protagonists but also as victims of this upheaval. Moreover, both couples' stories remain unfinished, leaving spectators to decide what the ultimate fate of all four characters is from their position as more knowing observers of what was to come in their respective societies.

While Nora, unlike Cathy, might never have killed any of her children, there are some telling parallels between the way in which Stephens interprets Ibsen's Nora and the way in which he develops his own character Cathy. Most importantly, I would argue, Stephens follows a path in both plays that culminates in us having some sympathy, but little empathy, with the leading female character because of the means by which they both seek to undo the damage caused by their relationships. As *Guardian* theatre critic Lyn Gardner concludes in her review of *Blindsided*, 'this is not a play that you respond to with your brain; it's a play that you feel in your bones. The

characters are undeniably odd and yet undeniably alive. Alienated and not always lovable, they are nonetheless compulsively watchable, contrarily human' (2014: n.p.).

Spectators who see *Blindsided* after *A Doll's House* will, I would argue, almost certainly recognise in Cathy the same desperate need to be loved and feel secure that Nora reveals. Compare, for example, Nora's love of the material security that Torvald provides for her (see segment four above) with the absoluteness of Cathy's love for John.

CATHY: When I'm with you, I don't worry about the things that have happened to me and I don't worry about the things that are going to happen to me. I don't worry about Ruthy [her daughter]. I feel I'm kind of just there.

JOHN: I've known you three days Cathy.

CATHY: I can get rather attached to people quite suddenly
(Stephens 2014a: 12).

Similarly, Nora's claim to her friend Kristine in segment 10 above about her life being about to change finds its echo in Cathy's sinister admission to her friend Isaac that she has a plan to surprise her boyfriend John (the plan, as we discover later, being to murder her daughter).

CATHY: I came up with a brilliant idea. I can't tell you what it is because it'd really surprise you and you'd probably try and stop me or you'd tell the police and then things would just go from bad to worse.

ISAAC: Cathy why would I tell the police?

CATHY: You wouldn't really. But I bet you'd try and stop me...
(Stephens 2014a: 62)

Ultimately, of course, even if their crimes are in no way comparable, both Nora and Cathy are characters 'whose transgression is against the unfeeling and unsympathetic laws created by male-dominated society, but whose deeper motives are honourable and admirable' (McFarlane 1989: 236). The crisis that both of them face is therefore not entirely of their own doing, and the emancipation that emerges from their respective crises again reminds us of their emotional strength more than their emotional frailty. The same thing cannot be said of some of the men in Nora's life, as we shall see in the following section.

4.7 Stephens and emotionally damaged characters

Emotional frailty is, of course, at the heart of much powerful drama of any era and in any language. One of Ibsen's frequent themes in this respect is the frailty that results from what McFarlane terms the 'ironic disparity' between what a character thinks and what other characters in that situation (and the audiences observing it) know to be the reality: 'where a character, because of some delusion or misapprehension or prejudice or ignorance or mental sickness or hypnotic suggestion cannot or will not grasp the realities of the case' (1989: 91). In Stephens's work, meanwhile, emotional frailty is framed more in terms of characters' 'childlike sense of wonder at the world' (Rebellato 2005: 176). This then invites an idealistic view of that world that on the one hand saves his characters from confronting the worst aspects of their lives, but on the other hand breeds a dysfunctional relationship with reality that can sometimes lead to implosion.

The character in *A Doll's House* who best exemplifies such 'ironic disparity' and dysfunctional idealism is Nora's husband, Torvald.⁸² In the following chain of implicatures, we can see in both the source and target texts how Torvald goes from gently belittling Nora to aggressively infantilising and ridiculing her as the reality of their relationship slowly dawns on him. These examples (just a few of many that slowly serve to build a tension between

⁸² Characters in other plays by Ibsen who, I believe, would also fit this description include Helene Alving in *Ghosts* (1881), Hjalmar Ekdal in *Vildanden* (*The Wild Duck*, 1884), Hedda Gabler in the play of the same name (1890), and Halvard Solness in *The Master Builder* (1892), to name just a few.

Torvald and Nora)⁸³ do also, I believe, show how Stephens’s version takes on a particularly sinister tone that ultimately results in Nora being the one who questions her own sanity rather than Torvald.

No.	Ibsen’s source text (Ibsen 2013)	My literal translation	Strong implicature	Stephens’s target text (Stephens 2012b)	Potential chain of weak implicatures
1	HELMER: Er det lerkfuglen som kvadrer der ute? [...] HELMER: Er det ekornet som romsterer der? (6)	HELMER: Is it the lark bird twittering out there? [...] HELMER: Is that the squirrel rummaging there?	Torvald belittles Nora by comparing her to a bird/squirrel.	TORVALD: Is that <i>a little swallow</i> out there? (3) [...] TORVALD: Can I hear <i>a chaffinch</i> fluttering around my house? (4)	Torvald constantly dismisses Nora as a less powerful partner in their relationship.
2	HELMER: Har nu lille spillefuglen vært ute og satt penge ver styr igjen? (8)	HELMER: Has the little bird been out and squandered money again?	Torvald scolds Nora for spending too much of his money.	TORVALD: Has my hamster been spending all of <i>my money</i> again? (4)	Torvald actively seeks to control Nora.
3	NORA: Er jeg ikke også snill at jeg føyer deg? HELMER: Snill – fordi du føyer din mann? Nå, nå, du lille galning, jeg vet nok du mente det ikke så. (70)	NORA: Am I not also nice to indulge you? HELMER: Nice – because you indulge your husband? Well, well, you little rogue, I know you didn’t mean it like that.	Torvald reminds Nora of his power over her.	NORA: You’re lucky I like indulging you so much. TORVALD: Lucky? I’m your husband. <i>It’s your job to indulge me.</i> (55)	Torvald starts to slowly destroy Nora’s sense of her own self-worth.

⁸³ One of the most overt ways in which Ibsen’s Torvald belittles his wife is his constant reference (particularly in Act I) to Nora as an animal (see segments one and two above): either as a *lerkefugl* (*lark*, seven times), *spillefugl* (*‘play bird’*, four times), *sangfugl* (*songbird*, twice), *spøgefugl* (*‘jester bird’*, once), *fugl* (*bird*, once) or *ekorn* (*squirrel*, three times). On one occasion Nora also refers to herself as a *lark* and a *squirrel* (Ibsen 2013: 12). Stephens’s version features fewer (14) references to Nora as an animal, made either by Torvald or by Nora in response to or in anticipation of Torvald belittling her. However, Stephens’s choice of animal is somewhat different (six references to *swallow*, five to *skylark*, two to *hamster* and one to *chaffinch*) and the context of such references is often much more obviously passive-aggressive than in Ibsen’s text (see later in this section).

	meg; jeg skal råde deg; jeg skal veilede deg. Jeg matte ikke være en mann hvis ikke nettopp denne kvinnelige hjelpeløshet gjorde deg dobbelt tiltrekkende in mine øyne. (134)	shall direct you. I should not be a man if precisely this female helplessness did not make you doubly attractive in my eyes.		<i>makes me realise that I am a man and you are a woman. (101)</i>	
5	HELMER: (En mann) har liksom satt henne inn i verden på ny; hun er på en måte blitt både hans hustru og hans barn tillike. (134)	HELMER: (A man) has somehow put her into the world anew; she has in a way become his wife and his child at the same time.	Torvald infantilises Nora by reminding her how much he looks after her.	TORVALD: In a way it's like I've given you a new life. In a way it's a little bit like you're my wife and <i>you've also now become my child.</i> (101)	Torvald exerts his control over Nora by seeking a parental role over her.
6	HELMER: Du er syk, Nora; du har feber; jeg tror nesten du er fra sans og samling. (142)	HELMER: You're ill, Nora, you've got a fever; I almost think you're mad (<i>literally</i> beyond sense and concentration).	Torvald tells Nora that he thinks she is mentally disturbed.	TORVALD: You're ill, <i>you're going out of your mind.</i> (106)	Torvald subtly undermines Nora by questioning her sanity.

Figure 4.4: Chain of weak implicatures implying emotionally damaged characters

In Ibsen's source text, we see how duty, combined with fear and a sense of his own inadequacy drive Torvald to defend his own professional position and his role in the household. This represents *his* only hope of freedom and self-fulfilment, just as Nora's only hope is to escape. Once Torvald sees that Nora is no longer willing or able to play the role of the subservient wife, this inevitably forces him to question his own role, values and behaviour.

Whereas in Ibsen's version Torvald is often simply conforming to a caricature of male social and moral behaviour in a patriarchal and class-ridden culture (albeit a particularly extreme one), the emotional turmoil and moral weakness of Stephens's Torvald is also conditioned by Stephens's portrayal of the impact of societal and familial pressures on Torvald's life (e.g. the pressure to look after his family financially, or the pressure to seek promotion at work), giving his frailty a much bleaker dimension than Ibsen does. As Bolton says, 'characters in Stephens's plays [...] demonstrate an ongoing improvisation of moral, societal and familial values, an improvisation engendered by the 20th-century's erosion of such ideological certainties such as organized religion, elected government and the nuclear family' (2013: 103).

A particular consequence of this erosion is Stephens's characters frequent inability to connect with one another. Stephens himself points out that he is often drawn to duologues or monologues as a means of distilling the worlds of his characters: 'there are many reasons for this, but among them must be an interest in dramatising a world that seems to be more atomised and fractured than it has been in the past and subsequently scorched by a need and an inability to connect' (2009: xxi).

Torvald's inability to connect with Nora is certainly a theme that Stephens utilises to the full in his version of *A Doll's House*, as seen in all the

segments above. Moreover, the exchange between the two characters in the final part of Act III of Stephens's text (when Nora announces her desire to end their marriage) reveals an even more dysfunctional relationship between the two than Ibsen's dialogue does, and one that is likely to result in the audience's sympathies veering much more dramatically between Torvald and Nora than in the source text. In particular, I would suggest that Stephens's Torvald is even more lacking in emotional intelligence than Ibsen's Torvald: as seen, for example, in the even more sinister dialogue in segments three to five above, which reveals a total lack of empathy for Nora's situation and an inability to see the world from any perspective other than his own.

Such manipulation of Nora under the pretext of seeking to preserve the appearance of a wealthy and righteous household does, in many ways, mirror the way in which many other characters in Stephens's plays value the status afforded by conspicuous consumption above all else. Bolton, for example, describes how Stephens's 2009 play *Pornography* 'dramatizes the devaluation and insidious erosion of qualities such as tolerance, trust, generosity, kindness and empathy. Values and lexicons forged in the crucible of consumer capitalism infiltrate private as well as public spheres, co-opting everyday relations into miniature narratives of transaction and exploitation' (2013: 119).

We can also compare Torvald's lack of emotional literacy to the behaviour of Peter in Stephens's Olivier award-winning play *On the Shore of the Wide World* (2005), who only appears able to articulate his resentment towards father Charlie for maltreating his mother as Charlie lies dying, just as Torvald only starts to realise his own capacity for change as he sees his marriage to Nora falling apart.

PETER: Alex told me [you hit Mum]. Christopher [*Peter's other son*] saw you.

CHARLIE: What kind of a – I don't believe you're – I never hit your mother. Not ever.

PETER: I don't believe you. I believe Christopher more than I believe you. He makes you look like a liar.

CHARLIE: Peter, I –

PETER: I wanted to tell you. I can't be like you any more.

CHARLIE: What are you talking about?

PETER: You know. I should have told you a long time ago. (*Pause*) I should be going (Stephens 2011: 99).

Described by Billington as 'a deeply English play about our national capacity for evasion' and one that ultimately reminds us how 'families are often bound together by guilt, shame and secrecy' (2005: n.p.), there are many resonances here with the Helmers' family life that spectators who are familiar with *On the Shore of the Wide World* will recognise: the sparse conversations that constantly seem to be holding something back, the confines of constantly living up to others' assumed expectations, and the cathartic effect of unburdening a lifetime of frustrations onto those to whom we are meant to be close.

On top of this, however, I would argue that Stephens's Torvald also shows stronger hints of a disturbing mental imbalance than is apparent in Ibsen's character, to the extent that, in a modern-day context, his behaviour would potentially be considered a form of emotional abuse (consider, for example, the stages Torvald passes through in the segments above, from behaving in a passive-aggressive way to overt control and manipulation, followed by an attempt at reconciliation before trying to transfer his own

loss of sanity onto Nora).⁸⁴ Again, this is something of a regular theme in Stephens's work, and one that may well resonate with spectators of *A Doll's House* who are familiar with situations that occur in some of his earlier plays: for example, the abuse suffered by Billy at the hands of a gang of teenagers on his council estate in *Hérons* (2001), Bennett's bullying of Tanya and Chadwick in *Punk Rock* (2009), and Sian's manipulation of Jonathan in *Wastwater* (2011).

Importantly, Stephens acknowledges that he actively accentuated the connotations of mental illness in his version of *A Doll's House* as a way of optimising the credibility of Torvald's behaviour towards Nora in Act III.

I remember working on [Act III] and thinking this is where we lose the audience. [...] And so there were two decisions made about that, one was the introduction of the possibility that Torvald's illness, which is very vague and unspecific in the literal, very probably was a kind of mental breakdown, so there's a character with a backstory of erratic psychological behaviour. And the other thing was to really amp up the amount of booze he'd had (2014c: n.p.).

The role of alcohol and alcoholism in shaping a character's physical and emotional behaviour is certainly a theme that Stephens has explored previously in his own work on several occasions, so it should be no surprise to spectators familiar with this work that it emerges again in *A Doll's House*. Stephens himself is well aware of why this is so.

⁸⁴ Emotional abuse has been recognised as a crime in the UK since the introduction of the Serious Crime Act in 2015, which created a new offence of controlling or coercive behaviour in intimate or familial relationships that carries a maximum sentence of five years' imprisonment, a fine or both (Home Office 2015: n.p.).

I come from a family of alcoholics. My dad died when he was 59 of alcohol-related illness. [...] As a writer that's something you're going to return to and obsess about. [...] So it's not surprising that in my version [of *A Doll's House*] themes that have haunted me like compassionate consideration of mental illness and an interrogation of alcoholism and the presence of alcoholism in our culture [...] should be underlined and revealed (2014c: n.p.).⁸⁵

References to alcohol are indeed more prevalent in Stephens's version of *A Doll's House* than in Ibsen's source text. Indeed, they potentially serve to create another small chain of weak implicatures as follows.

No.	Ibsen's source text (Ibsen 2013)	My literal translation	Strong implicature	Stephens's target text (Stephens 2012b)	Potential chain of weak implicatures
1	HELMER: God vin har jeg bestelt. Nora, du kan ikke tro hvor jeg gleder meg til i aften. NORA: Jeg også. (14)	HELMER: I have ordered good wine. Nora, you cannot believe how I am looking forward to this evening. NORA: Me too.	Torvald has ordered some good wine so that they will enjoy Christmas Eve.	TORVALD: I'm rather excited about tonight. NORA: I am too. TORVALD: I did take the liberty of ordering <i>one or two rather decent bottles of wine</i> , I'm afraid. NORA: <i>Or three. Or four.</i> (10)	Torvald makes it clear to Nora that he intends to drink heavily on Christmas Eve.

⁸⁵ Examples of characters in whose lives alcohol looms large include Billy's mother in *Heron's*, Jamie in *Country Music* (2004), Peter in *On the Shore of the Wide World*, Danny in *Motortown* (2006), and virtually all the characters in *Three Kingdoms* (2011).

2	(does not appear in the source text)			<p>TORVALD: So. We're having a party now, are we?</p> <p>NORA: Yes. We are. <i>We're going to drink champagne now until the morning rises.</i> (79)</p>	Torvald and Nora both appear to be slowly getting drunk.
3	(does not appear in the source text)			<p>RANK: <i>The wine, tonight, was just splendid –</i></p> <p>TORVALD: <i>The champagne, especially.</i></p> <p>RANK: <i>Beautifully dry. Méthode champenoise. It is almost incredible how much of it I managed to wash down.</i></p> <p>NORA: <i>Almost as much as Torvald, I'm sure.</i></p> <p>RANK: <i>Is that right?</i></p> <p>NORA: <i>And now he's really a little bit drunk.</i> (91)</p>	Alcohol will play a role in Torvald's and Nora's subsequent argument, and in Nora's and Dr Rank's sexually suggestive behaviour towards one another.

Figure 4.5: Chain of weak implicatures implying drunkenness

Here, it is clear how Stephens's version accentuates the theme of alcohol far more than Ibsen's version does, with segments two and three above having no equivalent in the source text at all, and segment one containing an explicit reference to the amount of wine that Torvald has ordered for Christmas Eve, which again does not feature in Ibsen's text. This, I would argue, is an obvious example of Stephens injecting something of his own voice or agenda into his version: perhaps as a result of the belief that

alcohol fuels Torvald's anger towards Nora on discovering the letter from Krogstad, or is behind Nora's decision to leave her family.⁸⁶

Irrespective of any awareness of alcohol and alcoholism being a thread running through much of Stephens' previous work, this theme of alcohol will become obvious to spectators of Stephens's version if they read the interview with Stephens contained in the programme for the London productions of *A Doll's House* entitled 'Drinking and Madness – Simon Stephens on *A Doll's House*' (see Figure 4.3 in Section 4.6). This is an example of what Gérard Genette would term *epitext* (i.e. a paratextual element outside of and at some distance from the primary text), and of how epitexts can play a strong role in shaping reception of that primary text (1997: 344). It would certainly be interesting, I believe, to speculate to what extent this interview *might* have influenced spectators' spontaneous inferences from Stephens's text *in situ*, i.e. in the theatre itself, either before the start of the play, during the interval or immediately afterwards.

In the meantime, however, I would like to explore how one final theme throughout much of Stephens's work might be inferred in his version of *A Doll's House*, namely the recurrent topic of home and homecoming.

⁸⁶ This would appear consistent with Stephens's suggestion (cited in the previous section) that Nora will return home the next day, hung over and apologetic.

4.8 Stephens and the constant search for home

The concept of home was a regular theme in Ibsen's own work, both literally and symbolically. Whether in the context of the marital or family home (as in *A Doll's House*), the home town or home country (as in *Peer Gynt*), or the artificially created home (the seamen's home in *Ghosts*), the relationship that Ibsen's characters' have with home is perhaps as complex and ambivalent as Ibsen's own relationship with Norway, the country of his birth yet one he lived away from for 27 years. Certainly, there is often a sense in Ibsen's work of an escape from home being the only way to achieve self-reliance: 'to flee the place that stunts one's growth, stifles one's breath, distorts one's values and kill's one's opportunities' (McFarlane 1989: 240).

This is certainly something with which Stephens would also undoubtedly identify. His own hometown Stockport features in a number of his plays, both as a place that his characters are desperate to escape from in order to seek a better life (e.g. Racheal in *Port*, William in *Punk Rock*, Alex in *On the Shore of the Wide World* and Cathy in *Blindsided*) and one that his characters sometimes also return to in the hope of finding a more authentic version of themselves (e.g. Harper in *Harper Regan*). Likewise, characters in other plays also seek to move from and to other cities to discover where home is: for example, Danny in *Motortown*, who returns home to London after fighting in the Iraq war, or Sally in *Marine Parade* (2010), who seeks to escape London to return home to Newcastle.

In all of these plays, Stephens shows 'a fascination with the potential and the struggle of individuals to negotiate transience, to locate and communicate a self, to understand and to be understood' (Bolton 2013: 101). This is sometimes achieved by means of the spatial environment that

those individuals find themselves in or back in, and that they in many cases learn to understand as home: whether this be an individual building, a community of individuals, or the city in whose streets their lives are played out. At the same time, as director Sarah Frankcom notes, it is also often achieved in the way that Stephens’s work examines ‘what you can learn by journey[ing], what people experience from changing their circumstances, [...] how journeys can be your undoing or how they can be your salvation’ (cited in Bolton 2013: 110).

I would now like to explore the following chain of weak implicatures in Stephens’s version of *A Doll’s House* to assess how audiences might infer this theme of home if they are familiar with Stephens’s previous work.

No.	Ibsen’s source text (Ibsen 2013)	My literal translation	Strong implicature	Stephens’s target text (Stephens 2012b)	Potential chain of weak implicatures
1	FRU LINDE: Bare så usigelig tom. Ingen å leve for mer. Derfor hold jeg det ikke lenger ut der borte i den lille avkrok. Her må det dog være lettere å finne noe som kan legge beslag på en og oppta ens tanker. (22)	MRS LINDE: Just so unspeakably empty. Nothing to live for any more. So I couldn’t stand it any more in the little backwater. Here it must be easier to find something that will absorb one’s attention and occupy one’s thoughts.	Mrs Linde decided to seek a more interesting life in the city.	KRISTINE: <i>I couldn’t stand being at home.</i> The place started to feel so horribly remote. I thought it would be easier to find work here. I need work that will challenge me. I need something that can make me think. (17)	Home as a stifling environment that Kristine is desperate to escape.

2	NORA: Sorgløs! Å kunne være sorgløs, ganske sorgløs! Å kunne leke og tumle seg med barnene; å kunne ha det smukt og nydelig i huset, all ting således som Torvald setter pris på det. (32)	NORA: Carefree! To be able to be carefree, quite carefree! To be able to play and tumble with the children; to have everything beautiful and lovely at home, everything just as Torvald appreciates it.	Nora is relieved to be free of her financial burden.	NORA: I'm free to do anything I want to do. To play with my children all day if I want to. <i>To stroll around a beautiful and neat and elegant home.</i> To have everything exactly the way Torvald likes it. (22)	Home as a symbol of security and status.
3	HELMER: En sånn dunstkrets av løgn bringer smitte og sykdomsstoff inn i et helt hjem's liv. Hvert åndedrag som barnene tar i et sånt hus, er fylt med sporer til noe stygt. (60)	HELMER: Such a ring of fumes of lies brings infection and disease into a whole home's life. Every breath that the children take in such a house is filled with, grows into something horrible.	Torvald decries Krogstad for lying to cover up his forgery.	TORVALD: <i>To lie in a family home diseases the place.</i> It contaminates it. The children can, they can breathe it. (45)	Home as a place of openness and honesty.
4	NORA: Torvald holder jo så ubeskrivelig meget av meg; og derfor vil han eie meg ganske alene, som han sier. I den første tid ble han liksom skinnsyk bare jeg nevnte noen av de kjære mennesker der hjemme. Så lot jeg det naturligvis være. (68)	NORA: Torvald thinks so indescribably much of me; and so he wants to possess me all on his own, as he says. At first he was somehow jealous even if I just mentioned some of the dear people at home. So of course I let it be.	Nora is willing to lose contact with her friends from home so that Torvald will no longer be jealous.	NORA: (Torvald) is so unthinkably fond of me that he wants to keep me all to himself. <i>He used to be quite jealous if I even mentioned the names of anybody from back home.</i> So I stopped mentioning them. (52)	Home as a reminder of childhood/ youth and of belonging.

5	HELMER: Da forestiller jeg meg at du er min unge brud, at vi nettopp kommer fra vielsen, at jeg for første gang er alene med deg, –ganske alene med deg, du unge skjelvende deilighet! (120)	HELMER: I imagine that you're my young bride, that we are just coming from the wedding, that I'm alone with you for the first time, you young trembling loveliness.	Torvald is aroused by Nora's dancing and tries to force himself on to her.	TORVALD: I imagine that you are my young bride and we have only just been married that night and <i>I am taking you to my home for the first time.</i> That I will be alone with you for the first time. (90)	Home as a place of control (for both Nora and Torvald).
6	NORA: I morgen reiser jeg hjem, - jeg mener, til mitt gamle hjemsted. Det vil det være lettest for meg å komme inn i et eller annet. (140)	NORA: Tomorrow I shall go home – I mean to my old homestead. It will be easiest for me to get into one or another thing.	Nora decides to return to the place of her youth in order to seek some stability.	NORA: <i>Tomorrow I'll go back home. To where I came from.</i> It will be easier for me to find something to do there. (105)	Home as a place of refuge and a simpler life.
7	NORA: Jeg kan ikke bli liggende natten over i en fremmed manns værelser. (146)	NORA: I cannot spend the night in a strange man's room.	Nora tells Torvald that she feels no emotional attachment to him.	NORA: I can't spend the night <i>in a stranger's house.</i> (108)	Home as a place of emotional closeness.

Figure 4.6: Chain of weak implicatures implying a search for home

Looking at Ibsen's text in the above segments, it is difficult not to agree with McFarlane's view that, in spite of Nora's delight in her house as a symbol of her husband's professional success, this particular home represents a claustrophobic trap from which she is perhaps destined to escape. 'For the married woman of Nora's day, the "home" could be just as disabling as for the child; Nora finds herself reduced to the level of a home-comfort, something that merely contributes to the husband's domestic well-being and flatters *his* ego at the cost of destroying hers. She becomes

a possession' (1989: 242).⁸⁷ In Stephens's version, meanwhile, I would argue that Nora and Torvald's home is likely to be understood less as a metaphor for claustrophobia and control (at least, not control only on the part of Torvald), and more as a place in which characters seek to assert their own identity, and in which they discover the incompatibility of their respective identities.

In segment two above, for example, Stephens's text inevitably carries with it greater connotations of Nora actively shaping her home to suit her own needs, tastes and perceived status (given that it is inferred at a time of even more conspicuous consumption than in Ibsen's time, and in an era in which the options in terms of home beautification are much greater than they would have been in the 19th century). Likewise in segment five, Torvald's attempts to sexually arouse his wife after she has danced for him might nowadays appear more like the ramblings of a drunk than the coercive voice of a domineering master. Finally, the fact that Stephens's Nora reminds us of *where she has come from* indicates a more circular concept of her impending journey back to her roots than Ibsen's less emotive reference to her *old homestead*.

Whereas Ibsen's text is, I believe, likely to suggest an enforced and not entirely satisfying journey of self-discovery on the part of Nora (a return to a place of little excitement, but one that will at least enable her to view her life in a simple and honest environment uncluttered by material trappings), Stephens's Nora is more likely to be inferred as a woman on the verge of a

⁸⁷ The fact that Ibsen called his play *Et dukkehjem* (*A doll's home*) and not *Et dukkehus* (*A doll's house*) suggests that Ibsen is reminding us that Nora and their children are being treated as playthings for Torvald's delight in what is supposed to be a place of refuge, comfort, security and love. In fact, the term *dukkehjem* at the time of writing the play was used more to describe a small, neat home. It was only as a result of Ibsen's play that it took on a more pejorative connotation (Törnkvist 1995: 54): something that modern-day spectators of the play in translation would be unlikely to infer unless they were particularly familiar with the Dano-Norwegian of Ibsen's time.

challenging voyage of genuine self-realisation: of finding a sense of purpose and (re)discovering her true identity. Of course, as we saw in Section 4.6, this is not to say that Stephens wants us to *like* the real Nora that lurks under the surface of the Nora whom we see in *A Doll's House*, but rather that he wishes us to at least admire her search for a place (physical or otherwise) with which she can find a true connection.

There is, I would argue, an obvious connection between the way in which Stephens articulates the theme of home and homecoming in *A Doll's House* and the way in which he explores the same theme in one of his other plays, *The Curious Incident of the Dog in the Night-Time*. This latter work is an adaptation (this time an intralingual one) of Mark Haddon's 2003 book of the same name. Stephens's play opened at the National Theatre in July 2012, just a few weeks after *A Doll's House* opened at the Young Vic. It transferred to the West End in March 2013, and ran there until June 2017. The play, like the book, tells the story of the journey that 15-year-old Christopher undergoes in search of the killer of his neighbour's dog and explores how we cope with the shocks that can tear apart our familiar world. It won praise (not least in the form of an Olivier Award for Best New Play in 2013) for its touching depiction of the world as seen through the eyes of a boy with behavioural problems (commonly assumed to be the result of Asperger's syndrome, although Haddon himself has always refused to confirm this, see Singh 2015: n.p.).

While *The Curious Incident of the Dog in the Night-Time* and *A Doll's House* might not obviously share a similar audience, I would suggest that there is considerable potential, at least at a hypothetical level, for London theatregoers to have seen both plays, and possibly also in quick succession if they are particularly interested in Stephens's work. With this in mind, it is

interesting to note, as Stephens himself does, that both plays share an *identical* line of dialogue.

Two years ago, *A Doll's House* and *The Curious Incident of the Dog in the Night-Time* were in rehearsal at the same time. I noticed that both plays had the same line in them. 'I could never spend the night in a stranger's house'. Possibly this was because I am a lazy writer. But rather I think it's because both texts, generated by other writers and responding to specific sources – Mark Haddon's novel and Henrik Ibsen's play – resonated in some way with what I found myself returning to as a writer. I write again and again about characters needing to leave home but terrified of its impossibility; or struggling to live away from home; or having left home being unable to ever return (2016: 180).

This begs the question as to whether Stephens's work on Ibsen's play influenced his work on his own original play, or whether it was actually the other way around. In any event, I would argue that Stephens's recurrent themes of home and family (and the attachment and detachment that his characters experience in relation to these) are such common tropes in his work (whether of translated or original plays) that audiences may immediately recognise these in either of these productions, and even more so if they attended performances of both within a short period of time.⁸⁸

⁸⁸ As an aside, it should also be noted how much *A Doll's House* and *The Curious Incident of the Dog in the Night-Time* are both 'an obsessive interrogation of honesty and dishonesty' (Stephens, cited in Rees 2012: n.p.): Nora because of the trauma caused by the lies she felt forced to tell, and Christopher because of his inability to lie (an acknowledged trait of those with Asperger's syndrome). Here, I would suggest that there is potential for a synergistic effect, with the themes of the search for home and the search for honesty combining to create an overarching theme of home being the one place in which we should be able to be totally honest with others and with ourselves: something that Torvald alludes to in segment three above, and something that Christopher, whose home is ultimately the world in which he lives alone with his thoughts, also demonstrates vividly.

The questions of what home really is, whether we can actually leave it, and whether it is ever possible to return to it, have run throughout Stephens's original work since his 1998 play *Bluebird*. It should not be surprising, therefore, that they feature heavily in his adaptations as well. Stephens tackles this theme from a number of different perspectives, from a bleak assessment of the impact of urban brutality on teenagers' sense of belonging in *Hérons*, to an examination of the need to reconnect with an estranged family in *Harper Reagan*, and an intense exploration of the impact on a character of having to return home due to a death in the family in *Song from Far Away* (2015). In this latter play, we watch how the only character whom we see on stage throughout the play, Willem, reflects on the distance that he feels from his family, even when forced to be the same physical space as them. Having returned to Amsterdam from his home in New York for his brother's funeral, Willem recounts some home truths that his father told him shortly before his departure.

WILLEM: I was washing up after dinner when Dad came in. He asked me if I was staying at the Lloyd again tonight. I told him I was. He said that was probably for the best. I asked him why. 'I know you never liked Pauli. The way you talked about him when you were children. And when he got older all he wanted was for you to ask him to go and see you and stay with you for a while. Of course you didn't. But he was your brother, Willem. You come back home. You won't stay at the house. You go to the funeral. You stare at everybody. You don't even try to look sad' (Stephens 2015: 18).

This contrast between the home and the house, Willem's actual home (New York) and his temporary home (the Lloyd Hotel in Amsterdam), and the historical, geographical and physical barriers that we can choose to erect to help us define our own sense of home are, I would argue, heard

strongly throughout Stephens's adaptation of *A Doll's House* (see all the segments above). They perhaps culminate in Nora's realisation in Act III that her home life with Torvald has been built on a lie.

TORVALD: Are you trying to tell me that you've never been happy here?

NORA: Never. Not happy.

TORVALD: You ungrateful, unreasonable –

NORA: I've been cheerful. That's not the same. You've always been very kind to me. But none of this was real, you know? This wasn't really a house. It was a playroom. I've been your doll (2012b: 104).

Bolton's analysis of these different ways in which Stephens depicts home could almost serve as a description of the plot of *A Doll's House*.

The ways in which individual identities are shaped by history and geography constitute a red thread running throughout Stephens's oeuvre. Place is often depicted in these plays as a kind of expression of the self, a proposition treated, however, with some caution: the sense of identity, purpose and belonging imparted by 'home' can at the same time delimit and deny opportunities for change, growth and renewal (2013: 103).

Stephens's own explanation of why he constantly returns to this theme is one that is ultimately rooted in far more personal reasons. In a similar way to how his father's alcohol-related death has driven the ongoing presence of alcohol and mental health issues in his work, Stephens's own move away from, but constant return to, his hometown Stockport in his work, combined with his subsequent experience of being a father, have clearly also shaped his interest in building a myth around the concept of home. As

he himself says, ‘maybe it’s to do with parenting. Maybe it’s to do with the things that we keep from our children. Maybe it’s to do with something broader in our political culture. Maybe it’s just something writers have’ (cited in Rees 2012: n.p.).

Such a view on the motivations for emphasising the concept of home in his original plays and adaptations alike has strong echoes of the Darwinian perspective on literature, namely that literary works, as products of the adapted mind, reflect and articulate the four basic behavioural systems: survival, sex and mating, parenting and kinship, and group living (Buss 2016). Indeed, literary historian Asbjørn Aarseth has suggested that Ibsen himself was highly interested in Darwin’s scientific ideas and that these had a strong influence on Ibsen’s plays (2005: 1-10).⁸⁹ Irrespective of whether Darwinism genuinely did influence either Ibsen or Stephens, however, it remains the case that both playwrights’ foregrounding of the theme of the home in their work is perhaps one of the most obvious ways in which we recognise their respective dramatic voices. Here, *home* essentially becomes what evolutionary biologist Richard Dawkins would term a *meme*, i.e. a ‘unit of cultural transmission’ (2016:249).

In the following section, I would now like to explore how Stephens’s audience might infer this dramatic voice *in practice*, and propose a way of determining whether spectators do actually detect anything of this voice while watching a performance of *A Doll’s House*.

⁸⁹ It is known, for example, that Ibsen visited J. P. Jakobsen, the translator into Danish of Darwin’s two key works, *On the Origin of the Species* (1859) and *The Descent of Man* (1871), while living in Rome in 1878, one year before *A Doll’s House* was published (Aarseth 2005: 3).

4.9 Analysis of audience responses

4.9.1 Research background

As already seen in Section 2.8.1, conducting audience research (i.e. primary research among audience members) in order to prompt a spectator to elucidate his or her *genuine* feelings about and inferences from a theatrical performance is a challenge that continues to vex theatre scholars. This is either because such responses inevitably change during and after that performance (and particularly once that spectator becomes exposed to the influence of other agencies, such as peers, reviewers, bloggers and so on), or because he or she would in any case most likely be unable to articulate many of those feelings to a third-party (such as an interviewer or a focus group moderator), assuming that he or she was aware of those feelings in the first place.

I would like at this point to suggest, however, that such a view really applies only to more traditional (i.e. 20th-century) ways of thinking either about the role of the spectator (as a passive agent in the theatrical process) or about the scope for tapping into spectators' responses. Such scope has, in my view, been typically constrained by the application of a limited repertoire of audience research tools that focused either on observation (e.g. ethnography, see Marinetti and Rose 2013), behavioural measurement (e.g. use of skin response apparatus or 'applaudimeters' to track cognitive responses, see Heim 2015) or field research (face-to-face quantitative or qualitative audience surveys, see Tulloch 2005).

Theatre scholar Caroline Heim has explored the changing role of theatre audiences in the 21st century and offers a fresh reading of mainstream audiences that brings *spectators'* voices to the fore: what she terms the

'audience as performer' (2016). Heim's argument is that the core of all theatre is the encounter: 'the encounter of the actors with the audience, the actors with each other, the audience members with each other', with each group having a reciprocal influence on the other (2016: 3). It is these encounters with others that construct the individual as a performer, and each performer has a repertoire of actions at his or her disposal: the actor's is to perform on stage, the spectator's is to perform by responding to what is happening on the stage and to how other members of the audience are responding to the actors and to one another.

Audience performances, then, not only include clapping, laughing, booing and so on, but also encompass talking to other spectators in the interval, tweeting about the performance on their way home and blogging about their experience the day after, to give just a few of many possible responses that modern technology allows. It is this notion that has inspired my methodology for researching spectators' responses to Stephens's adaptation of *A Doll's House*.

4.9.2 Research methodology

I conducted qualitative analysis of the Twitter posts (*tweets*) that were sent by audience members while or after attending a performance of Stephens's adaptation of *A Dolls House* on the London stage in 2012-13, either at the Young Vic (from 29 June to 4 August 2012 and again from 28 March to 20 April 2013) or at the Duke of York's Theatre (from 8 August to 26 October 2013). My aim here was to gain all the *spontaneous* responses to the play as soon as possible after seeing its performance, i.e. before such responses might be conditioned by internal, post-rationalised reflections or by external influences such as those mentioned above (exposure to peer-group responses, reviews, blogs, etc.).⁹⁰

To this end, I included in my research sample all those tweets that included the Twitter handle @youngvictheatre or @dukeofyorks plus the hashtag #adollshouse in their message, *or* that included #youngvictheatre or #dukeofyorks plus #adollshouse (or the variant #dollshouse in both cases). In my analysis I examined only those tweets that were sent in response to a performance (i.e. not those sent in anticipation of a performance), during the dates that performances were given and, as far as it was possible to tell, either during or immediately after the performance. I excluded any tweets that were not sent by regular audience members, i.e. any tweets from the Young Vic itself, other theatres and the media, and from tweeters who might have a non-typical perspective (e.g. actors, academics, parents of children who featured in the production, and so on) or who might have an ulterior motive for posting (e.g. ticket and casting agencies, etc.). This resulted in a total usable sample of 168 tweets.

⁹⁰ This is not to say that such spontaneous responses are not already conditioned by existing discourses and preconceptions. Rather, the distinction I wish to make is between more subconscious, automatic responses and more considered responses that emerge when exposed to external stimuli.

4.9.3 Research findings

For the purposes of my study of celebrity translators, the most important finding emerging from this analysis is that Stephens is mentioned in only 12 of these 168 tweets, either in the body of the tweet or in the handle @StephensSimon. These tweets were as follows:⁹¹

Saw great @StephensSimon Ibsen #adollshouse yesterday evening @youngvictheatre – definitive Nora from Hattie Morahan. Fantastic set design too.

@youngvictheatre @StephensSimon #adollshouse was just amazing. Oh Nora! I really know how you feel sometimes...

@youngvictheatre Just seen Ibsens play #adollshouse English language version @StephensSimon it was fantastic #hattiemorahan is INCREDIBLE!

@StephensSimon @youngvictheatre Version of A Dolls House is unbelievable - acting, adaptation, staging, wow wow wow #ADollsHouse

@youngvictheatre's #ADollsHouse was such an amazing, charged performance. Can @StephensSimon do no wrong?

Excellent evening hanging over gallery @youngvictheatre for #ADollsHouse. Was utterly mesmerised throughout. Great job @StephensSimon et al!

⁹¹ These and subsequent tweets have been paraphrased slightly to avoid identification of the Twitter users who sent them. This is in accordance with the University of Warwick's Research Code of Practice.

@StephensSimon finally got to see #ADollsHouse at @youngvictheatre tonight - really great stuff. Congrats, sir.

Absolutely adored #adollshouse - sharp, fresh & relevant. Gorgeous design, beautifully directed. Thank you @youngvictheatre & @StephensSimon

#ADollsHouse at @youngvictheatre grips like a thriller, lands like a punch. Fantastic new version by @StephensSimon is funny & lethal.

@StephensSimon version of #ADollsHouse @youngvictheatre is excellent! Powerful acting & fantastic direction. Great set too! Don't miss it!

@StephensSimon's version of #Ibsen's #ADollsHouse @youngvictheatre June 28. Go see!

#dollshouse @youngvictheatre w/ @StephensSimon & #hattiemorahan More than I ever believed that play could be. Was transfixed every minute!

Such a relatively low proportion of tweets that mention the celebrity translator might appear to contradict my hypothesis that a playwright such as Stephens will attract an audience to the theatre who might otherwise not go to see a play by Ibsen. To put this figure into perspective, however, it is worth comparing this with:

- theatregoers' tweets about Brian Friel's adaptation of Ibsen's *Hedda Gabler* at London's Old Vic Theatre (which

was in performance at a similar time as Stephens's *A Doll's House*), in which Friel was mentioned only once in a total of 44 tweets (selected more or less on the same criteria as those given above), or

- the lack of *any* mention of the name of the translator of the version of *A Doll's House* performed by the UK Touring Theatre in 2014, either in any of the tweets from the audience, any of the audience feedback posted on the company's website (UK Touring Theatre 2014: n.p.), or any of the press reviews of the production throughout its 32-date tour of the UK.⁹²

It is perhaps not surprising that most of the focus in the tweets about *A Doll's House* is on the performance of Hattie Morahan as Nora (in all three productions). Other frequent themes include the revolving set, the availability of £10 seats at the Young Vic, and the performance of other cast members (most notably Dominic Rowan as Torvald and Nick Fletcher as Krogstad).

Importantly, however, the comments about Morahan are often more about her characterisation of Nora than they are about Morahan's acting per se (to the extent, obviously, that such a distinction can ever be possible). It could be argued, then, that the following tweets are as much about Stephens's craft as a playwright as about Morahan's craft as an actor, thereby suggesting that Stephens plays a bigger role in spontaneous

⁹² The translator was actually one of the founders of the UK Touring Theatre, Felicity Rhys, who also played Nora in this production. This fact is only revealed in an interview with Rhys that appeared in *The Oxford Times* on 2 October 2014 prior to the company's performance of *A Doll's House* at the Cornerstone in Didcot, Oxfordshire, on 4 October (Johnson 2014: n.p.).

responses to his adaptation than the number of actual mentions of his name would suggest.

An exquisitely constructed character with powerful thought and velocity

I can't imagine ever witnessing such a disturbingly moving Nora again

Utterly insightful portrayal of interior life of a marriage and how it unfolds when things don't go to plan

Contemporary relevance in general is also a common theme in post-performance tweets, and one that also suggests that Stephens's status and heritage as a modern-day playwright is more in evidence than might initially appear to be the case.

5* for @youngvictheatre #ADollsHouse As relevant today as when it was written. Have we really made the progress we'd like to think we have??

Blazing production directed by CarrieCracknell play continues to strike a chord

Surprised by just how contemporary #adollshouse @youngvictheatre felt – totally blew me away

A similar pattern can be observed in the comments submitted directly to the Young Vic in 2012 in response to a post-performance email sent out to audience members soliciting feedback on their experience of the play. Here,

in the 15 reviews contained on the Young Vic's website (Young Vic 2012: n.p.),⁹³ Stephens is mentioned in only one review.

This cast deserves recognition on a grand scale, particularly Hattie Morahan, Dominic Rowan and Nick Fletcher. [...] This version of IBSEN'S great play was by Simon Stephens, directed by Carrie Cracknell, and *they all deserve CREDIT*.

This comment in itself (my italics) highlights the collaborative nature of live theatre productions, and serves to remind us that the critical and commercial success of a translated play is by no means a function of the quality of the translation in isolation.

At the same time, even if Stephens's name is not mentioned explicitly, there is certainly plenty of evidence from audience members' feedback that the themes discussed earlier in this chapter *do* emerge relatively spontaneously (again, my italics).

At A Doll's House at The Young Vic last night and saw a truly great performance by Hattie Morahan as Nora; in turns *sexy, kittenish, exuberant, manipulative and loving* we witnessed Nora change from girl to woman and it was wonderful to behold! [...] Dominic Rowan also superb as Torvald giving *a study in baffled hypocrisy* [...] It took a little time to get used to the revolving set – the technical rehearsal must have been a nightmare – but all the rooms were small adding to the *claustrophobic nature* of the piece. Great stuff!

⁹³ Correspondence with the marketing department at the Young Vic has confirmed that there are no longer any records of the other feedback that was received at the time.

The Young Vic put on a fantastic version of Ibsen's *A Doll's House*. Hattie Morahan was brilliant as the *initially ditzy and increasingly tragic* Nora, and the cast and director really brought out both the humour and the horror of this fascinating play. I loved the revolving set, like a giant Doll's House, and the costumes which created an eerie, timeless atmosphere.

First class production and acting. Nora's is a huge part. The ending is a little unconvincing, *her change of attitude is almost instantaneous and it shows* but a great play and the production surely would have pleased Ibsen.

This research methodology does, of course, have a number of limitations. Most importantly, the sample of both Twitter users and spectators who responded to the Young Vic's request for feedback is wholly self-selecting. It involves a conscious effort on the part of each of those individuals to offer a point of view, whether entirely spontaneously (as in the case of the tweets) or when prompted (as in the case of those who responded to the email from the Young Vic soliciting feedback on the performance). This, in itself, suggests that these spectators will have been more involved in the performance of *A Doll's House* that they attended than those spectators who did *not* choose to make their views 'public'.⁹⁴ Here, however, I would argue that this is an inherent weakness of practically all audience research (except for ethnographic research) in the sense that respondents have to be actively willing to contribute, and by definition therefore might be seeking to air a more polarised view than might be the norm (i.e. wanting at one extreme to extol the praises of the production, or at the other

⁹⁴ Of course, they probably also have a greater affinity with communications technology than those who did not respond in these ways, which also suggests that they might not be entirely representative of audiences as a whole.

extreme to vent their displeasure about it). Such a weakness can, therefore, I believe, be overlooked for the purposes of this exercise.

This does not mean that I do not believe that there is ever any merit in conducting face-to-face audience research. After all, such research would, in principle, yield much richer insights than could obviously ever be derived from a 140-character tweet. However, over and above the difficulties in getting spectators to articulate their genuine feelings reiterated in Section 4.9.1, the practical challenges of conducting interviews or group discussions *immediately* after participants have watched the performance in question do impose a serious limitation. This is to say nothing of the costs that such in-situ and in-person research would incur, which, when weighed up against the ease of analysing tweets, might ultimately mean that such research will never be as resource-efficient as the methodology that I have selected here in terms of cost per insight.

4.10 Summary

As Ewbank reminds us, translating Ibsen is never as straightforward as many translators have perhaps believed. 'In Ibsen, tidying up the apparently irregular – in grammar and syntax as well as vocabulary – can play havoc with the verbal structures which he so carefully built. Translations are the more successful, and the more helpful to actors and students, the more they have the courage to show something of Ibsen's strangeness' (1988: 65).

Analysis of Stephens's adaptation of Ibsen certainly reveals that he had more than enough courage to show something of Ibsen's strangeness. Such courage undoubtedly comes from being such a renowned playwright in his own right, but is also, I would argue, likely to be a function of his particular sensitivity to the issues highlighted in this chapter: to the vulnerability of characters in relationships that are not built on authenticity, to the frailty of characters that have been in some way damaged by their past, and to the problems that so many people have in reconciling the pull-push factors of home with the excitement of making a fresh start elsewhere.

As this chapter has shown, Ibsen's and Stephens's respective versions of *A Doll's House* both rely heavily on extended metaphors around the themes of power, control and belonging, and the impact that the quest for these has on the play's characters and their relationships with one another. It is this closeness to the *poetic effects* of the source text that ultimately led to Stephens's work being critically acclaimed as a 'sensible, sensitive and spirited' version of Ibsen's play (Cavendish 2012: n.p.), but that also, in my view, and perhaps somewhat contradictorily, lends Stephens's version its own contemporary relevance and resonance with audiences. As Stephens himself points out, 'it is through metaphor that as audiences we come to understand ourselves. It is through metaphor that we examine our

empathy. This examination is, finally for me, the key function of theatre. It is an empathy machine. Its machinations make us better at being human' (2016: 295).

As a consequence, it should not be a surprise that the conclusion that I draw from my analysis of this adaptation is that the notion of the *voice of the celebrity translator* extends beyond the attitudinal or verbal peculiarities that characterise that translator's way of writing. It also encompasses more broadly both:

- the *intensity of the poetic effects* of the text that the translator gives to the actors performing that text, as seen in the tweets about Nora's particular forcefulness in this production, which is a function at least as much of the adaptor's talent as of Morahan's talent as an actor, and
- the *aesthetic merits* of the translated text in terms of its originality and artistry, as seen in the tweets about the intellectual impact of the production on spectators, and the way in which it forces them to think in a different way about, say, feminism, social change and indeed about Ibsen himself.

Stephens's thoughts on authorial voice are, I believe, extremely apposite in this context.

Theatrical experiences are never pure articulations of any kind of authorial voice. The author's intentions, as revealed in their plays, are only ever starting gestures towards an evening in the theatre. This gesture will be refracted through the prisms of theatre

architecture, social geography, audience make up, audience size, design, casting and rehearsal (2016: 229).

In the case of a translated play, obviously, such gestures are further refracted through the prism of the translator. In the case of *A Doll's House* and many other translated play texts, meanwhile, they are yet further refracted through the prism of the literal translator. Against this background, then, it is perhaps no surprise that Stephens is not always top of mind in theatregoers' immediate and spontaneous responses to a performance of *A Doll's House*.

At the same time, the fact that the poetic and aesthetic values of the translated text are appreciated but not necessarily immediately linked to the celebrity translator does *not* in my view mean that that translator does not directly influence response to the translation in performance, and that therefore my fundamental hypothesis about celebrity translators attracting audiences to the theatre because of their name alone is wrong. Rather, it reminds us that theatre, more than any other artistic endeavour, is a collaborative effort, and one in which perhaps the role of the celebrity translator has yet to be fully recognised and exploited, either artistically or commercially.

5.

Conclusions and recommendations

5.1 Revisiting my research objectives

I intentionally chose three very different case studies for my research: one (Roger McGough's *Tartuffe*) by a highly popular poet with a very recognisable written and spoken style; one (Simon Stephens's *A Doll's House*) by a prolific contemporary playwright whose work constantly revisits familiar tropes; and one (Mark Ravenhill's *A Life of Galileo*) by a well-known and often controversial playwright from the in-her-face generation. While I could not claim that these three different approaches to celebrity translation represent the *only* approaches seen in the UK's theatrical system, I have demonstrated that celebrity translators' voices *are* likely to be often inferred (either directly or indirectly) by spectators. The extent to which the celebrity translator's voice is inferred depends on how familiar spectators are with that celebrity translator, i.e. on how much the spectators' cognitive contexts are or are not dominated by contextual associations with that translator before, while and after seeing his or her work in performance.

In terms of my **first research objective**, then (to explore the extent to which celebrity translators inject some of their own voice into their translations either intentionally or unconsciously), I would conclude that each of the three celebrity translators explored in this thesis *does* inject some of his own voice into his translation in an individual way. In the case of McGough's *Tartuffe*, I believe that we can clearly identify the various ways in which the celebrity translator's own authorial voice will be very easily inferred by audiences given their likely familiarity with McGough's existing work and public profile. In Stephens's *A Doll's House*, meanwhile, I would argue that the celebrity translator's voice is heard much more in the way in which certain themes typically associated with Stephens are emphasised, creating a strong sense of the celebrity translator advancing his own agenda in his work. Finally, I would suggest that the celebrity

translator's voice in Ravenhill's *A Life of Galileo* is a more subtle one, inferred either through clever *in-jokes* or through social, political or cultural references that may or may not have been intended on the part of the author.

Of course, such observations from these three case studies do not in themselves amount to a suggestion that celebrity translators *always actively inject* some of their own voice into their work in order to optimise artistic or commercial acclaim, even if this might still be a justifiable interpretation in certain cases. Rather, I would conclude that the celebrity translator's voice is more of a *pull factor* for audiences (i.e. something that spectators themselves actively seek out) than a *push factor* on the part of the celebrities themselves or the commissioners of celebrity translations (i.e. something that is actively imposed on the translation and performance process).

This conclusion has important ramifications for my **second research objective** (to assess how the synergy between the source-text playwright's voice and the celebrity translator's voice affects reception of the translated text by audiences). I would here conclude that the celebrity translator is likely to be more successful in *commercial* terms (i.e. more successful in attracting bigger audiences) if there is an obvious synergy between the source-text author and the celebrity author. This is obviously due to the fact that a more kindred relationship between these two agencies makes it easier to sell the work to potential producers, critics, theatres and audiences: the 'match made in heaven' that Bodinetz refers to when talking about Molière and McGough (in McGough 2013: n.p.) and that, I am sure, will have attracted spectators to the theatre to see one of McGough's Molière adaptations who might otherwise never have considered going to see a performance of a classical French play.

On the other hand, I would also conclude that the *artistic* success of celebrity translation (which may or may not also equate to commercial success) might be more easily guaranteed when there is a less obvious affinity between the source-text playwright and the celebrity translator. I would suggest that this is because there is greater potential for dramatic tension and surprise and for groundbreaking work in performance when there is a greater clash between these two agencies in terms of their experience, values, agenda, and so on. Stephens's adaptation of *A Doll's House* is clearly the example explored in this thesis that comes closest to this notion of a potential dramatic discord between source-text playwright and celebrity translator in terms of their respective bodies of work, if not necessarily in terms of their likely artistic intentions.

Given the rather conservative nature of much of British theatre, it is perhaps not surprising that the majority of examples of celebrity translations in recent years would appear to demonstrate at least some synergy between the source-text playwright and the celebrity translator, and that the more challenging approach of selecting a translator that has no obvious affinity with the source text or the source-text playwright is typically avoided. While the commercial rationale for this is entirely justifiable, such safe behaviour in the commissioning of translation runs the risk of creating reliable but undemanding theatrical experiences that fail to stimulate audiences. If we see one of the fundamental aims of translation as being to open an audience's eyes to new stories, new cultures and new ways of seeing the world, then we should also be encouraging theatres to do the same when commissioning translated play texts.

With regard to my **third research objective** (to suggest the extent to which celebrity translators might attract a different audience to translated drama

from unknown translators), I acknowledge that it has been difficult to provide wholly convincing evidence in this thesis that would allow me to conclude that a celebrity translator will *definitely* attract more spectators or different spectators to a production compared with an unknown translator. My textual analysis of the likely inferences among spectators who attend a play because of the *pull* of the celebrity translator does, nevertheless, allow me to conclude that audiences *will* derive more cognitive effects from a translation by a celebrity translator than from a translation by a non-celebrity translator, and that this will enhance the likelihood of that translation achieving both commercial and artistic success as spectators spread the word about their theatrical experience among their social circles.

In terms of my **fourth research objective** (to investigate the external, or extratextual, influences that might impact on the inferences that spectators draw from a performance of a play translated by a celebrity translator), I have illustrated the vital role played not only by reviewers and bloggers but also by spectators themselves in influencing reception of a celebrity translation: and indeed in attracting spectators to the theatre in the first place to watch a performance of a celebrity translation that they might otherwise not have considered. In an era in which traditional top-down models of publicising and reviewing theatre appear increasingly redundant, and in which individual spectators have a public platform for voicing their views in the shape of social media, there is the potential for much more immediate and more visceral responses to celebrity translation to circulate and influence reception by subsequent audiences (consider, for example, the tweets about Stephens's *A Doll's House* made during the interval of a performance), whether such influences are genuine spectator responses or planted by the theatres themselves.

The extent to which a celebrity translator does or should act as a marketing tool to increase ticket sales is one that in itself raises many interesting questions about translator and translation visibility at both a scholarly and a practical level. Should leverage of celebrity be discouraged for the sake of literary and artistic integrity, or should we celebrate the way in which celebrity translators increase the visibility of the act of translation and showcase the genre of plays in translation? I believe that my analysis of the likely cognitive state of the celebrity translator's audience sheds a more positive light on the phenomenon of celebrity translation that goes beyond the rather superficial *bums on seats* assumption about the practice (which Geraldine Brodie has rightly dismissed as over-cynical, see 2012b: 228), and that reminds us that translators do indeed 'participate in very decisive ways in promoting and circulating narratives and discourses' (Baker 2010: 12).

At the same time, my analysis also serves as a reminder that the translator himself or herself is unlikely ever to be the sole draw for audiences, however much of a celebrity he or she may be. Celebrity attracts celebrity, so a prestigious translator is likely to attract a prestigious cast, director, theatre etc. as well – and indeed the reverse is also true. The translator's text is only one of a number of factors influencing either the artistic or the commercial success of a production or the reception of that production. As translation scholars, we may see the championing of translated theatre as a valid and necessary cause in a market such as the UK in which foreign theatre remains dominated by the canonical playwrights who feature in my case studies in this thesis. Ultimately, however, we should remind ourselves that theatre audiences respond to *performances* rather than to translators or translations, and our desire to see more foreign plays on the British stage is only partially served by a focus on promoting greater

interest in the translation process itself or the translator(s) involved in that process.

Of course, any initiatives to encourage greater interest in foreign drama are to be welcomed, whether these are promoted by theatres (e.g. the RSC's Chinese Translations Project, billed on the Company's website as 'a cultural exchange bringing Chinese classics to a modern western audience', see Royal Shakespeare Company 2017: n.p.), theatre companies (e.g. London-based Foreign Affairs, which focuses on 'pushing artistic, social and creative boundaries through translation, ensemble work and performance in unconventional venues', see Foreign Affairs 2017: n.p.), or translation scholars (e.g. Margherita Laera's AHRC-funded project on Translation, Adaptation, Otherness: Foreignisation in Theatre Practice, see Research Councils UK 2016: n.p.). I would, however, argue that an overt focus on the translation process itself presupposes a conscious search for otherness or foreignness that British audiences might not necessarily identify with. As author and translator Maureen Freely notes in the context of the UK's growing interest in translated literature (albeit from a low base), 'the fact that translations are selling more is because these books are interesting and are books that people know they need to read' (Wright and Freely 2017: 105). The same argument applies to the theatre. Audiences attend plays because they know, hope or have been told that a play is interesting and one that people know they need to see: not simply because it is a translated play.

5.2 Acknowledging research constraints

I am aware that one of the criticisms that could be levelled at my research is that I have focused primarily on the written play text rather than the text in performance. I am also conscious of the fact that the published versions of the plays that I have analysed in my case studies are not necessarily the same as the versions that ultimately reached the stage. For example, Stephens and his director Cracknell trimmed a significant amount of text from the published version of *A Doll's House* during rehearsals to ensure that the text in performance did not exceed the allotted timeframe.

It is, of course, the case that all theatrical performances, whether of translated or original plays, are about much more than the play text itself. As pointed out throughout this thesis, the many elements of the theatrical performance (the actors, the director, the stage designers, the lighting technicians, the make-up artists, the theatre staff, the designers of the theatre building, and so on) all influence the relationship between the text in performance and the spectator. Likewise, no two versions of a text in performance will ever be wholly identical, either because of the variability of so many of these non-textual elements or because of the role that the audience itself plays in co-creating a live performance through spectators' individual and communal responses to the theatrical experience. In this sense, I would have to agree with Susan Bennett that textual analysis can only represent part of the complex network presented to the audience in live theatrical performance (1997: 143). As Roland Barthes reminds us in his description of the 'polyphonic system of information', 'at every point in a performance you are receiving (at the same second) six or seven items of information (from the scenery, the costuming, the lighting, the position of the actors, their gestures, their mode of playing, their language), but some

of these items remain fixed (this is true of the scenery) while others change (speech, gestures)' (1979: 29).

Here, as already noted earlier in this thesis, we should not underestimate the influence of emotional contagion on theatre spectators. Emotions are catching in all contexts, but perhaps especially in the theatre, where the audience's focus on the performance on stage serves to bring individual spectators' emotional states more into alignment than would be the case in almost any other social setting. As Bruce McConachie points out, 'the empathy activated by our mirror system puts us in touch with the intentions and emotions of others, allowing us to catch their emotions ourselves' (2008: 95). In other words, the power of the theatre as an artistic medium is largely due to the fact that we typically experience it in the company of others. While my analysis of the tweets sent by spectators of Stephens's *A Doll's House* reflects such an audience effect, my more theoretical analysis of the published texts of each of my three case studies is clearly of necessity more oriented towards *individual spectators'* likely cognitive contexts and inferences.

Having said this, I would suggest that it is unwise to see the page versions and the stage versions of a play text as two wholly separate and opposing entities. As John Bull acknowledges, the processes of creating the written version of a play text and then translating that written version into performance, or of a playwright adapting an existing play text and a director then adapting it for the stage, are at the same time separate and yet wholly interconnected processes, and 'the way in which these binaries operate is perhaps the most significant development in contemporary theatrical adaptation' (2016: 10). Likewise, while the text is only part of what audiences respond to in live performance, it is nonetheless the very lynchpin on which all the other elements of performance (the acting,

directing, staging, etc.) depend, and as such is surely worthy of analysis in its own right. As Susan Bassnett reminds us, 'language is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy' (2014: 25).

I would also argue that the distinction between watching and reading a text is nowadays not as clear-cut as might have previously been the case. In a social-mediatised world, in which we can give and receive immediate feedback on all kinds of experiences, the notion that, for example, we read, listen to music or watch TV in private is an increasingly delusional one if we can immediately share our emotional responses with others or check our own responses against those of other individuals who have experienced the same literary or artistic output. As a result, we should not assume that emotional contagion only applies to activities experienced *en masse*.

Similarly, in an increasingly atomised social environment, we should not underestimate either the role that social media plays in giving each individual spectator his or her own critical voice, or the influence that this will have on our willingness to take other spectators' emotional responses on board now that the Internet provides us with a multitude of platforms for expressing an alternative opinion. Here, Bennett's view, expressed only 20 years ago, that 'a performance is, [...] unlike a printed work, always open to immediate and public acceptance, modification or rejection by those people it addresses' (1997: 67) already appears somewhat archaic in a world in which the distinction between public and private response appears increasingly blurred.

This argument not only helps to explain my rationale for concentrating on published play texts rather than texts in performance for the purposes of this thesis. It also raises some interesting questions about our culturally

assumed common sense of the aesthetic (see Section 2.5). Here, it is interesting to reflect on the extent to which we consciously or unconsciously allow ourselves to be influenced by others' interpretations (which is the implicit assumption in any consideration of acknowledged artistic merit, or what might popularly be considered *good taste*), versus the extent to which we genuinely interpret communication on the basis of our own unique set of contextual associations.

Relevance Theory accounts for the *group response* effect that this assumed common sense of the aesthetic implies in that it acknowledges how the responses of others (including those experienced at the time of or prior to the communicative act in question) feed into our contextual associations. Thus, even if in theory there can be as many different responses to a play text (or any other act of communication) as there are receivers, in practice we typically filter our own inferences through our awareness and assessment of others' actual or assumed responses to arrive at an interpretation that is a compromise between our own world view and our assumed socially acceptable view: one that gives us enough sense of our own individuality, but also sufficient reassurance that we share the same cultural values and level of artistic discernment as our community.

At the same time, the fact that we are now all potential *keypad critics* suggests that the notion of a common aesthetic sensitivity, while not exactly starting to break down, may well be becoming more fragmented and more consumer-driven. This of course has implications not only for how we view the phenomenon of celebrity translation in general (i.e. whether we see it as commercially exploitative or as culturally enlightening) but also for the range of translated drama that UK audiences might be willing to explore as we move increasingly towards a world in which the cultural agenda may be set as much by spectators' *actual*

demands as by the cultural system's *assumptions* about those demands. In recent years, for example, UK consumers (or, at least, certain sub-groups of consumers) have defied expectations of their openness to foreign culture and now readily read translated Scandinavian crime fiction⁹⁵ or watch subtitled French psychological dramas⁹⁶ on TV. Surely, then, the time has come for mainstream UK theatres to more frequently think beyond the typical repertoire of canonical European playwrights and to introduce UK audiences more systematically to more contemporary foreign theatre and lesser-known foreign playwrights in order to satisfy the spectator's quest for a more individualised experience – provided, of course, this is achieved in a way that successfully reconciles more eclectic tastes with considerations of commercial viability.

⁹⁵ Scandinavian crime fiction, or *Nordic noir*, has become a popular literary genre in the UK since the start of the 21st century and is credited with opening the doors for general Scandinavian literature in English-speaking markets (Bilde 2016: 6). Nordic noir authors include Camilla Läckberg, Stieg Larsson and Henning Mankel from Sweden, Karin Fossum and Jo Nesbø from Norway, Jussi Adler-Olsen and Peter Høeg from Denmark, Leena Lehtolainen and Jarkko Sipilä from Finland, and Arnaldur Indridason and Yrsa Sigurðardóttir from Iceland. The genre has also led to TV success in the UK for Scandinavian drama series such as *The Killing* (Denmark), *Borgen* (Denmark), *Wallander* (Sweden), *The Bridge* (a Swedish-Danish co-production) and *Mammon* (Norway). Meanwhile, the 2009 Swedish film adaptation of Stieg Larsson's *The Girl with the Dragon Tattoo* (not to be confused with the American remake of 2011 starring Daniel Craig and Joely Richardson) achieved box office sales of over US\$100 million worldwide, including £2 million in the UK.

⁹⁶ The *Walter Presents* showcase for foreign-language drama series on the UK's Channel 4 started in 2015. Successes so far (up to the end of 2017) include the French thrillers *Spin* (2015), *Mafiosa* (2016), *The Passenger* (2016), *Forgotten Girls* (2017) and *Paris* (2017).

5.3 A new perspective on the notion of voice

Our associations with any authors, whether we choose to define them as celebrities or not, certainly extend beyond the page. Moreover, when those authors are translated by figures who are also well known in their own right, our associations with the creator of a text become even more plentiful. In an era in which all authors have the potential to become known for more than what or how they write, the possibilities are endless. Authors are no longer solitary figures of mystery – if indeed they ever really were. They are saleable commodities as much as anything else, ushered from one literary festival to another, obliged to have their own websites, Facebook pages and Twitter feeds to ensure that their product sells. Suddenly we know so much more about them, their behaviour and their attitudes than what we might ever be able to infer solely from their work. Even dead authors do not escape the celebrity treatment. How many people, I wonder, hear Stephen Fry's voice in their heads when they read Oscar Wilde, or visualise Nicole Kidman when they read Virginia Woolf?

I would argue that in contemporary culture all authors, whether they like it or not, are not just writers – they are *brands*, in part created by their body of work, in part created by their publishers to help sell that work, and in part created by the fact that, once successful, they essentially become a centre of media attention and thereby a media construct in their own right. In the world of marketing, a brand is essentially a product with an identity. In the case of literature, an author's *product* is his or her text, and the set of product features or characteristics that make the product work and fulfil its remit as a piece of literature can be summed up as the author's *style*. The *branding* is then the *voice* that readers infer from that text and that gives that author his or her own particular literary identity. Can we

therefore borrow anything from the way in which marketers specifically define branding to help us define voice?

There are probably as many theories about what constitutes a brand as there are marketing experts, but it is generally agreed, give or take a few differences in terminology (see Ogilvy 2007, Godin 2011 and Kotler and Keller 2016, to name but a few), that there are five key elements to branding: story, positioning, personality, associations and promise. As well as telling stories, authors also generate a *story* about themselves, whether consciously or unconsciously. We generally know, for example, the territory that they belong to in terms of genre or the issues they typically deal with in their writing. We also probably know what their *positioning* is because we have an idea of their perspective, ideology, outlook on life, attitude towards their stories, and so on. We can then in turn construct a *personality* from everything we know about those authors as writers and more generally as human beings. We can also build a set of *associations* from everything that we infer from their distinctive, idiosyncratic way of writing – this is essentially the *fingerprint* that Mick Short discusses (1996: 329, see also Section 1.2), which is typically a function of being well known and well recognised as an author. Finally, if an author is worth reading or studying, then he or she must deliver some kind of *promise* – a promise of particularly appealing poetic effects, or a particularly satisfying intellectual reward that then gives rise to critical acclaim or kudos (which of course is different from simply being well known). I would like to suggest that these five elements provide a framework for defining what gives an author his or her own voice.

Rather than dimensions of voice, I prefer to imagine these five elements as *pillars*, as this reminds us that an author needs all five elements in place to support a strong voice, otherwise that voice is lost (see Figure 5.1 below).

The foundation that supports each of those five pillars is the author's textual style (i.e. the set of product features and benefits that make the author's product, or text, distinctive), since without style there can be no voice. What I am also arguing, then, is that without the bedrock of a distinctive style, none of the other pillars of voice will stand up to any scrutiny.

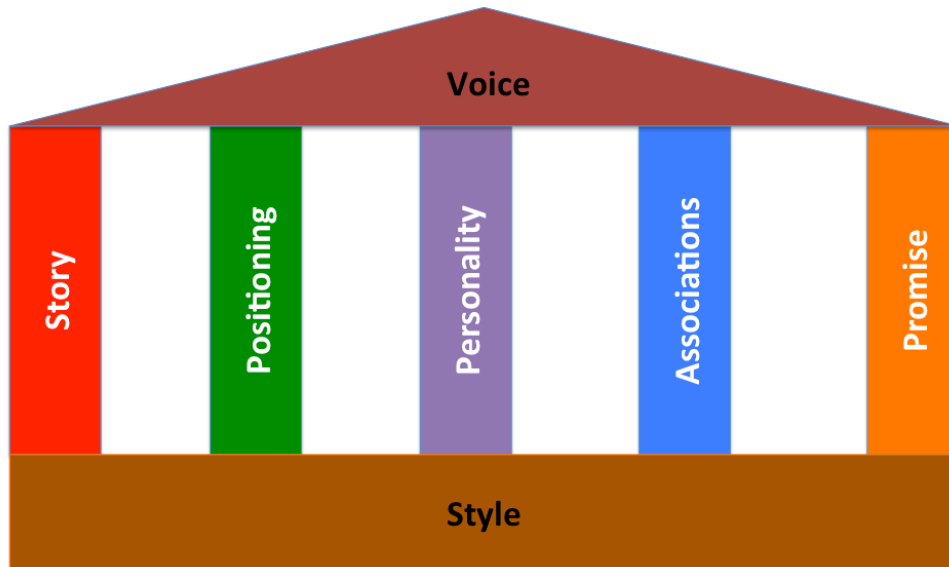


Figure 5.1: Pillars that construct voice

Building on the idea that translation is always a blend of voices, it follows by definition that the celebrity translator's voice in any given play-text translation must always be rooted in some way in the source-text playwright's voice. This is not only because the translation is always based on the translator's assumptions about the source-text playwright's communicative intentions, as conveyed by his or her style. It is also because readers of the translation can probably not avoid inferring at least some of the source-text playwright's voice even if they are unable to read anything that that author has written in his or her own language. Simply by virtue of being classified as famous, from a previous era or foreign, a source-text playwright will give rise to contextual associations, even if these might only remain relatively weak for a proportion of the audience.

While the notion of a blend of voices might be a highly theoretical construct, it can at least help us to think about the different ways in which the celebrity translator and source-text playwright complement or do not complement one another, to say nothing of the way in which it can help us to move on from endless debates about the virtues or otherwise of translator visibility. It reminds us that the rationale for working with a celebrity translator is that such a translator has much more *brand capital* than an unknown translator (i.e. his or her pillars are more solid), which hopefully helps to ensure that a production enjoys a greater public profile and higher level of artistic integrity than would otherwise be the case. I also believe that this analysis offers a new slant on the issue of voice that can be usefully applied to poetic texts of all kinds, whether translated or not.

5.4 Reviewing the theatre translation process

The process and ethics of theatre translation in the UK, and in particular the practice of using literal translations, have already been subject to considerable comment and criticism over the years among UK-based scholars (including, to name just a few, Bassnett 1986, 1998 and 2011, Upton 2000, Perteghella 2004a and 2004b, Stock 2012 and Brodie 2012b), translators (e.g. Rappaport 2001, Gregory 2009 and Bolt 2010), playwrights (e.g. Hampton 2011, Stephens 2014c and 2014d, and Hare 2016) and journalists (e.g. Logan 2003, Haydon 2014 and Lawson 2014). The cases for greater status (and financial reward) for literal translators, more collaboration between translators and other agents in the theatrical system, and more public awareness of the value of theatre translation in the broader cultural environment have been argued time and time again, and do not need to be re-explored here.

Implicit in much of the criticism of the use of literal translations, particularly among translators and scholars, is the invisibility of the literal translator compared with the often monolingual celebrity translator: yet another example, so it is claimed, of the undeservedly low status attached to the art of translation compared with the accolades heaped on the celebrity. It is certainly the case that literal translators are at best often relegated to the bottom of a list of credits in a production, and at worst not mentioned at all. Take the example of Simon Stephens's *A Doll's House*, the programme for which listed literal translator Charlotte Barslund below every other person involved in the production. Deborah Gearing, meanwhile, was given a slightly higher-profile credit for her literal translation for Mark Ravenhill's *A Life of Galileo* in the programme for the RSC's original Stratford-upon-Avon production in 2013, but was then not

mentioned at all in the programme for the production's subsequent nationwide tour.

Of course, much of this agonising about the lowly status of the literal translator echoes the dismay voiced about the status of translators in general, whether they work as theatre, literary or commercial translators. Particularly with regard to literary translation, this perceived lack of status is to a large extent symptomatic of the bigger issue of literary translation not being seen as a creative process, in spite of the various arguments from translation scholars over the years that translators should be acknowledged as creative writers in their own right (see Boase-Beier and Holman 1998, Bassnett and Bush 2006, Perteghella and Loffredo 2007, and Wright 2016). The macro problem, here, obviously, is that translation itself is a largely invisible activity, either because of publishing practices, which typically foreground the author of the source text rather than the author of the target text (at least in Western societies), or because the skill of transferring a text from one language to another is one that is typically poorly understood, especially in predominantly monolingual cultures such as the UK.

Having said this, it would also appear the case that both the academy and the theatrical system often do little to promote the process and art of theatre translation to the wider public. Scholar, journalist, theatre critic and literary translator Joseph Farrell, for example, describes the literal translator as 'some unfortunate drudge [...] commissioned to provide that most mysterious thing – a literal translation – to which a star name will add the glitter of liliated phrases and wittily turned dialogue' (1996: 54): a view that is hardly likely to encourage translators into the field of theatre translation. Similarly, theatre scholar and translator Maria Delgado suggests that 'translators too often just serve to provide a first draft which

a [well-known] writer then appropriates' (cited in Zatlin 2005: 26), which fails to acknowledge the fact that the literal translation remains a literary work in its own right, even if one with a very different *skopos* from the celebrity translator's text for the stage. If such views persist among translation practitioners themselves, it is little wonder that other agents in the theatrical system, including audiences, fail to have more interest in or respect for the behind-the-scenes translator.

Here, I would suggest that scholars' and translators' repeated focus on issues such as foreignisation versus domestication or translation versus adaptation does little to further the ultimate goal of theatre translation, namely to bring foreign-language theatre to a wider audience and enrich the target culture. This is to say nothing of the impression that such inward-looking process-dominated discussion is likely to have on theatre audiences in the way that it potentially perpetuates the popular perception that the theatrical system is highly ego-driven. This is not to say that there is no value in championing the role of the theatre translator more widely, but rather that this role needs, in my view, to be presented and praised as part of a much broader network of collaboration (see Perteghella 2004a) rather than as an end in itself. Such a network should also, I believe, actively involve audiences as well. Here, translators and translation scholars could learn a lot from Stephens's collaborative approach to stagecraft, which is driven as much by pragmatism as idealism. 'Theatre in its metabolism is an optimistic art form, because it's built on collaboration. I have to be able to give my play to [the director] and say, I don't think you're going to fuck it up. He has to give it to the actors and trust them not to fuck it up. Then we have to show it to an audience and trust they will accept it with an openness of mind' (2012a: n.p.).

I would also argue that we should perhaps not feel forced (either as scholars, translation practitioners or spectators) to agonise so much about the virtues of the actual process of translation or the visibility or otherwise of the translation or the translator. The bigger issue that we need to explore is how to get more audiences interested in translated theatre (i.e. theatre from cultures that speak different languages from our own) in the first place. Once this is achieved, interest in and respect for the translator and the translation process (both in artistic and financial terms) will be guaranteed. As Brodie reminds us, ‘teamwork, provided that it is exposed to view, brings the act of translation into focus, reminding the user of the intercultural shift taking place’ (2012b: 229).

Quite how realistic such a shift in attitudes might be in a market such as the UK is, sadly, still open to question. This is especially so in an era both of reduced public support for the arts, which inevitably reduces the scope for the theatrical system to take risks, and of increasing mechanisation of the translation process, which is already having an impact on translation for the theatre.⁹⁷ In the face of both of these trends, I would propose that there is a possible need to rethink the role of the literal translator. Building on US academic and theatre translator Phyllis Zatlin’s suggestion that ‘the translator’s contribution may be similar to that of a dramaturg [...] a consultant to a theatre company who knows the text well and can clarify details for the actors and director’ (2005: 5), I would argue that literal

⁹⁷ As UK translation and theatre scholar Mark O’Thomas points out, machine translation is already used by producing theatres such as London’s Royal Court to carry out an initial screening of plays that are submitted (source: personal email from O’Thomas, 19 April 2017). It is therefore not entirely unimaginable that machine translation might soon be used to carry out at least the first draft of an entire literal translation. While such a concept might initially appear abhorrent to literary translators (to say nothing of the impact that it would have on their income stream), I would tend to concur with O’Thomas that use of machine translation in this way does at least enable access to works that might otherwise never be translated due to financial constraints. As such, then, I would suggest that this should perhaps be seen as a positive development, and one that could potentially facilitate exposure to a broader range of translated theatre in the UK (see also O’Thomas 2016).

translators should also be given greater scope to play a much more visible role as cultural consultants in a broader context, as well as greater credit for the value that they can add to the overall process of creating theatre.

Of course, the notion of translators as cultural facilitators is as old as translation studies itself, and Bassnett and Lefevere's call for the study (and thereby the practice) of translation to be framed as the study (and thereby the practice) of cultural interaction was made as long ago as the 1990s (1998: 6). Whether the academy has yet to fully respond to this call is perhaps a matter for debate. In my view, what is still lacking, at least in the UK, is an opportunity for systematic cross-disciplinary study of language, cultural studies, translation studies and theatre studies. Such study could help to train a new generation of theatre translators, multilingual playwrights and directors, as well as inspire more culturally aware audiences, critics and producers to explore foreign-language theatre beyond the European canon. Here, Sophie Stevens's 2014 project at King's College London, which involved conducting theatre translation workshops with secondary school students to develop those students' sensitivity to issues of cultural identity and interaction, provides a valuable template for future projects in this area (see King's College London 2014: n.p.).

5.5 Marketing translated theatre

As pointed out earlier, without an audience there can be no theatre. Yet here again, it is concerning that there is in some circles a persistent implicit suspicion of the discernment of the mainstream or mass-market audience. Such an elitist view of what constitutes theatre of artistic worth, and therefore what constitutes plays that are worthy of translation in the first place, can at worst, I fear, perpetuate the myth discussed earlier that UK audiences will be unwilling to investigate theatre by unknown foreign playwrights because of their wariness of the foreign. As theatre producer Rowan Rutter points out, 'difficult theatre isn't elitist, it's the idea of difficult that's elitist'.⁹⁸

Equally, it is naïve, and even dangerous, to assume that *theatre in translation* is a discrete genre that requires a discrete marketing approach if it is to appeal to audiences. Translated plays by lesser known foreign playwrights, such as, say, *B* by Chilean playwright Guillermo Calderón and translated by William Gregory that received its world première at London's Royal Court Theatre in 2017, clearly has very little in common with more mainstream foreign theatre in translation, such as, say, Herbert Kretzmer's adaptation of Claude-Michel Schönberg's and Alain Boubil's 1980 musical *Les Misérables*, which has run continuously in London since 1985, making it the world's longest-running musical (Cameron Mackintosh Overseas 2017: n.p.). The fact that both have more in common with works by British playwrights in their same genre than they do with one another confounds the notion that translated theatre should be viewed any differently from English-language theatre in terms of how it should be marketed to audiences.

⁹⁸ Source: discussion during the *Brexit the Stage: What Next for British Theatre and Europe?* conference at the Victoria and Albert Museum, London on 22 April 2017.

Perhaps of greater importance in the context of Relevance Theory is the notion implicit in this idea of *difficult* that translated theatre will fail to achieve as many poetic effects in the target culture as in the source culture, and that this will limit the affective response to and appeal of foreign theatre among target-culture audiences. Such perceived ethnocentricity among British audiences is, I believe, not only a false assumption but also a demeaning one since it implies a systematic hierarchy of cultural and aesthetic sensitivity, whereby translated theatre will only appeal to spectators with a particular level of education, worldliness or discernment, and only spectators in this category will fully appreciate such theatre. Such assumptions perhaps tell us more about the holders of those views than about audiences themselves. As Clive Scott points out in the context of poetry translation, the multilevel account of communication (which assumes that there are a number of levels on which text communication can take place) is a dangerous one.

In the multilevel account, a really sensitive, well-trained reader will be able to capture, for example, a text's intertextual allusions, and rhythmic and acoustic nuances in a way denied to a less informed or responsive reader; but this latter will still derive benefit from the text, albeit at a different (lower) level of apprehension. This approach is a patronizing one, but, more dangerously, it is a mechanistic one: it assumes that all readers at a certain level have access to and enjoy the same experience (2000: 5).

The same could be said of the often patronising assumptions about spectators' abilities to derive any aesthetic reward (however we might choose to define that) from translated theatre, which I believe still often pervade some theatre critics' reviews, and also cloud some theatre scholars' judgments about audiences. UK theatre scholar Helen

Freshwater's view in this respect is a sobering reminder that some theatre scholars perhaps need to pay greater attention to non-scholarly responses to theatre.

There is evidence that audiences are beginning to be trusted by practitioners and by industry. But it seems that theatre scholars have yet to develop this trust. In fact, we have yet to step up to the challenge of addressing the question of what we really know about what theatre does for those who witness, watch or participate. Before we can do that, we need to challenge the mythologies and disperse some of the mystification which surround responses to theatrical performance (2009: 74).

The fact that the theatrical system, at least, is placing increasing trust in audiences should not be a surprise given the mass of data that it can now collect on potential spectators' likely theatrical tastes and preferences. Indeed, the tools that theatres' marketing departments now have at their disposal for actively targeting potential spectators via social media mean that marketing departments can not only predict what is likely to appeal to audiences, but also actively manipulate that appeal. As Ravenhill points out, 'most of the theatres are full most of the time, which is absolutely extraordinary. That's a combination of it being a lot easier to market to people – you can target people, you can tell the people you've targeted to come along, which slightly contradicts access policies, because actually you work out who the audience is for that play and target them, but it's very effective' (in Needham 2012: n.p.).

In this respect, I believe that it is unfair to consider marketing as commodifying or over-commercialising theatrical works, whether translated or not, since without such supposed manipulation, more niche-

appeal productions or productions outside major urban conurbations would not be commercially viable and therefore never be produced in the first place. Here, I would concur with Rutter that risky or brave theatre is actually only ever risky or brave from a financial rather than an artistic point of view.⁹⁹ If marketing effectively enhances the appeal of translated theatre among potential spectators and thereby mitigates the financial risk to producers, it will serve to fulfil theatre's social and cultural role as well as satisfying the inevitable commercial demands placed upon it. Ultimately, then, artistic and financial success should be seen as mutually enriching rather than mutually exclusive.

This plea for a more favourable view of marketing of the arts is particularly apt in a thesis that foregrounds the role of the audience given the fact that audiences themselves are often an important marketing tool in their own right, as seen in my analyses of spectators' blogs and tweets in Chapters 3 and 4. As Heim reminds us, they may already be the most important tool of all.

In this second decade of the twenty-first century, audience word of mouth has the most significant impact on ticket sales, far surpassing the authority of the traditional theatre critic. Word of mouth has always swayed audience opinion to some extent. With the emergence of new digital technologies we are now, however, documenting what were formerly only oral reviews and have evidence of the large, insightful repertoire of criticisms offered by the armchair critic. Criticisms delivered through word of mouth can be ignored or forgotten. Audience word-of-tweet, online reviews, filmed or recorded responses are far more tangible and, therefore, potent (2016: 174).

⁹⁹ Source: as above.

At the same time, we should not forget that there is also still a role for more traditional word-of-mouth audience activity, particularly among spectators bound more by a geographical than a technological cultural bond. Here, for example, expatriate communities living in the UK, who may often be another core target for translated theatre in the UK alongside the native English-speaking audience, might often be reached more effectively by word of mouth than by online activities. This has implications not only for the marketing of translated theatre but also the involvement of such communities in co-creating and hosting theatrical events to enhance a sense of ownership: and not only in the UK's major metropolitan or cultural centres (consider, for example, the role of the local Portuguese diaspora in spearheading visual arts events during the 2016 Great Yarmouth Arts Festival).

As already noted in Section 5.3, we should also acknowledge how marketing terms such as *product*, *brand* and *consumer* not only describe 'the very palpable activity of exchange that occurs between audience and the box office, audience and merchandise, and audience and concession stand' (Heim 2016: 130), but also the activity of exchange that occurs in the case of translated theatre between the text, the authors of that text (i.e. the source-text playwright and the translator) and the audience. I would argue that it is precisely at this interface that celebrity translators can play a significant role in the UK theatrical system, not least as potent publicity tools. This is because I believe that celebrity translators *feed* rather than *feed on* audiences' interest in translated drama. If a spectator's first exposure to classical French theatre is mediated by a translator such as McGough through a spectator's awareness of his role as presenter of a Sunday afternoon radio programme on poetry, and if that spectator is then motivated to explore other plays in this and other genres of foreign drama,

then the celebrity translator surely deserves praise rather than damnation as the agency responsible for bringing a new audience into the theatre.

Here, I would passionately argue that celebrity translation, just like translation of any kind, fosters rather than stifles creativity, expands rather than limits cultural horizons, and invites rather than inhibits cultural interchange. To think otherwise is not only intellectual snobbery. It also fails to acknowledge how sustainable cultural shifts of any kind occur (from the bottom up), and risks a return to the age of theatre being the exclusive province of a cultural élite, which would be in nobody's interests: neither the theatrical system's, nor the audience's, and most certainly not the translator's.

5.6 Call to action

In terms of the research gaps that remain, I would suggest that the most pressing requirement is for greater exploration of celebrity translators' works *in performance*. This would enable a more in-depth study of the influence that staging, casting and the theatre itself have on spectators' contextual associations and inferences.¹⁰⁰ In this respect, I would have liked, for example, to have had space in my thesis to include video clips from the original production of Stephens's *A Doll's House* staged at the Young Vic in London, a performance of which is available online (at www.digitaltheatre.com) to either rent or purchase. After all, analysis of the performative aspects of translation is essential if we are to fully understand and theorise the phenomenon of celebrity translation in the theatre.

With this in mind, I would suggest that new analytical tools are required in translation studies to properly evaluate translations that exist in written, performed and reproducible formats and that take account not only of issues such as the re-reading or re-viewing of a text but also of the different cognitive stimuli that might be triggered when spectators are exposed to a performance in isolation (e.g. at home in front of their computer) as opposed to in a theatre. Such tools might increasingly be required if the theatrical experience itself is becoming increasingly diverse (e.g. through live streaming in cinemas) and fragmented (e.g. through watch-on-demand at home).

¹⁰⁰ Here, of course, we should remember that some theatres, such as, say, the National Theatre or the Royal Court in London, or the Swan in Stratford-upon-Avon are arguably celebrities in their own right that automatically give rise to a wealth of cognitive effects irrespective of what is happening on their stages.

Of course, the ultimate analytical construct that would have enhanced this study of celebrity translators is a reliable theory of how the mind processes text in performance: or indeed how the mind processes text of any type. Yet as McConachie points out, 'because there is no Grand Theory of the Mind in cognitive science that most would find acceptable, I can offer no grand theory of audience cognition for performance' (2008: 7). Having said this, however, we should not underestimate the advances that cognitive neuroscientists are currently making in understanding how the brain actually works. The implications of this for cognitive linguistics in general and Relevance Theory in particular are clearly immense, and suggest that literary, translation and theatre scholars might soon have to be prepared to reassess some of their ideas about how receivers infer communication and how cognitive stimuli interact with one another to create affective responses.

It is already known, for example, that the brain enables both explicit memory (when we can make the link between how we have responded to a current stimulus, and what prior event made us respond in that way) and implicit memory (where we are unaware of why we have responded in the way that we have) (see McConachie 2008: 34-36). So far, however, scientists lack a complete understanding of the interplay between these two functions, which is what will help us to explore exactly how we process *new* stimuli. Once this breakthrough is achieved, many of my own findings and insights in this thesis may immediately become at best redundant and at worst entirely fallacious. Until such time, however, I trust I have at least set the scene for more research (and ideally more collaborative research between translation and theatre scholars) into the reception of translated theatre in the UK and the factors that might drive more favourable affective responses to such theatre.

Of course, conscious control of how we infer communication is probably an illusion – in the same way that we are deluded if we think we have complete control over our opinions in an era in which the communication that we receive is often already heavily manipulated. The political earthquakes of 2016 (the results of the UK’s EU referendum and the US presidential election) have aroused intense interest among scholars and media commentators in the ways in which data companies exploit social media to influence public opinion and distort our perceptions of the truth (e.g. O’Neill 2016, Davis 2017 and Davies 2017, to name just a few).

The techniques that such data companies use, however, are essentially only more sophisticated versions of tools that advertisers (including theatres and theatre companies) have been using for years to attract audiences (and that have long formed the basis of the analytical tool ACORN used in Chapter 2 to determine likely audience types based on cross-analysis of postcodes and known concomitant behaviour and attitudes). In this respect, the *pull-factor* of the celebrity translator could arguably also be seen as a way of manipulating an audience’s cognitive context. With this in mind, then, I would suggest that there might be a need for more research into the ethics of celebrity translation in the light of the advances in marketing sophistication discussed in the previous section.

I trust that future research will rectify the bias in my own work towards male celebrity translators and female literal translators. It would certainly be interesting to compare these celebrity translations with texts by female celebrity translators to examine the extent to which gender might influence how, why and what celebrities translate for the theatre.¹⁰¹

¹⁰¹ Examples of female celebrity translations for the British stage that I believe would be particularly interesting to explore in this respect include poet and playwright Liz Lochhead’s versions of Molière’s *Tartuffe* (1986) and *Le Misanthrope* (2002, entitled

Certainly, previous research into the role of gender on the translation process suggests that there may indeed be some ideologically rather than biologically driven differences between genders in these respects (see Von Flotow 1997 and Leonardi 2007). The overlaying of the construct of celebrity on the role of gender on translation process (and all that it implies in terms of the rationale for translating, the translation choices that are made and the public response to the translated product) would make for a fascinating area of research. Might male or female celebrities be more assertive in imposing their own stamp on their texts, or which gender might audiences unconsciously expect to be more visible? These and many other gender-related questions will hopefully be the subject of future studies.

The gender issue might also be interesting to explore in terms of the dynamics of the collaboration between the celebrity translator and the director. Here, it might not be entirely coincidental that the directors of all three plays studied in this thesis were women (*A Life of Galileo* was directed by Roxana Silbert, *Tartuffe* by Gemma Bodinetz and *A Doll's House* by Carrie Cracknell). According to Bull, the fact that women have become more prominent as directors in British theatre since the start of the new millennium is already starting to have an effect on adaptations of canonical works of drama in the UK, with a more collaborative approach emerging in which the director plays an increasingly prominent role as co-adaptor and co-dramaturg along with the writer of the play text (2016: 14): a development that will hopefully go some way towards consigning

Miseryguts), playwright, screenplay writer and translator Timberlake Wertenbaker's translations of Sophocles' *The Thebans* (1992), *Elektra* (2010) and *Antigone* (2011) and Euripedes' *Hecuba* (2001) and *Hippolytus* (2009), playwright and scriptwriter Anya Reiss's adaptations of Anton Chekhov's *The Seagull* (2012), *Three Sisters* (2014) and *Uncle Vanya* (2014) as well as Frank Wedekind's *Spring Awakening* (2014), and author Rachel Cusk's version of Euripedes' *Medea* (2015). Transgender playwright Jo Clifford's adaptation of Federico García Lorca's *The House of Bernarda Alba* (2011) would also be an extremely useful case study with regard to the impact of gender on translation.

Bassnett's assertion that theatre is 'a male entity' (1984: 462) to the history books. Bull concludes 'firstly, that questions of gender and gender imbalance will increasingly develop as a major theme in new adaptations/performances of the classics [...] and secondly, that this will be reflected in changes in the texts/performances of future contemporary work' (2016: 14). I would suggest that these issues deserve greater scholarly examination, both in themselves and as part of a broader exploration of the celebrity translator-director dynamic.

Finally, I firmly believe that there is still considerable scope for using Relevance Theory more systematically, and perhaps also more critically, as a prism through which to study not only translated texts but also the process of translation itself. The only English-language academic work so far dedicated exclusively to translation and Relevance Theory is Ernst-August Gutt's *Translation and Relevance* (2000). While some translation scholars have championed Relevance Theory more convincingly (e.g. José Mateo Martínez 1998 and 2009, Jean Boase-Beier 2006a and 2011, and Pál Heltai 2008), the theory still appears to have had relatively little impact on translation studies as a discipline, and certainly nothing like the paradigm shift that it brought about in cognitive stylistics. This is in spite of the fact that it offers a highly plausible (and, in my view, accessible) explanation for how receivers of communication infer the meaning of that communication, which is surely the notion that underpins the very concept and practice of translation.¹⁰²

¹⁰² It is interesting to note that some other countries, notably Spain and Poland, appear to have embraced Relevance Theory more widely, not least because of the way in which individual linguistics scholars have championed the theory in their institutions and more widely through their publications. Key figures here include Manuel Padilla Cruz at the University of Seville, Francisco Yus at the University of Alicante, and Ewa Wałaszewska and Agnieszka Piskorska at the University of Warsaw. This latter institution has previously also run courses on Relevance Theory and Translation (see University of Warsaw 2017: n.p.).

In general, I would certainly welcome more work by translation scholars exploring how Relevance Theory can help us to better understand the role that the receiver of a translated text plays in constructing the meaning of that text: in other words, focusing on the end-product of the translation process (the receiver's response) rather than on the process itself. More specifically in relation to theatre translation, this would surely promote greater interest in the effects that a translated play text has on the spectator, thereby moving the focus within the theatrical system away from more introspective musings on the creative process of theatre production or the preservation of aesthetic value for its own sake. After all, a text with no receivers has no aesthetic value whatsoever as it cannot give rise to any poetic effects if there is no one to infer them: a notion that confounds the persistent view among some quarters that artistic and audience (i.e. commercial) considerations are mutually incompatible.

In addition, building on the notion in Relevance Theory that utterances (and texts) automatically create expectations of relevance among receivers, more Relevance Theory-based research may help translation scholars to better explain why texts are translated in the first place. Within the context of theatre translation, this could in turn help scholars to theorise why certain texts are translated over and over again while others remain untranslated, potentially leading to a reassessment of the repertoire of translated theatre available to audiences in the UK. A more audience-led approach to commissioning translation might then also encourage producers to decide which foreign plays to stage in the UK based more on the affective response that those plays have met with in the source culture than on their assumed artistic and cultural merit from the commissioner's perspective: in other words, what can an audience do *with* this play, rather than what can this play do *for* an audience?

In the meantime, I trust that my insights into the role of the celebrity translator in enhancing spectators' affective response to translated plays will in some small way pave the way towards the promotion of a greater variety of translated theatre in the UK: not only daring reinventions of canonical texts, but also exciting interpretations of new plays by contemporary foreign playwrights that challenge, inspire and enrich audiences, and that inspire those audiences in some way to reassess their existing conceptions of the foreign and the translated. Because, as Stephens reminds us, that is precisely what theatre of any kind, translated or otherwise, should aim to achieve.

The whole point of theatre is to make people different, to change people. Its main responsibility should be that the people who leave the theatre at the end of the night should in some small way be different people to when they came into the building at the beginning of the night (cited in Thompson 2014: n.p.).

Bibliography

- Aaltonen, S. (2000) *Time-Sharing on Stage: Drama Translation in Theatre and Society*, Clevedon: Multilingual Matters.
- Aarseth, A. (2005) 'Ibsen and Darwin: A Reading of The Wild Duck' in *Modern Drama* 48 (1), pp. 1-10.
- Aczel, R. (2005) 'Voice' in Herman, D., Jahn, M. and Ryan, M. eds *Routledge Encyclopedia of Narrative Theory*, Oxon and New York: Routledge.
- Adam, A. (1962) *Histoire de la littérature française au XVIIe siècle, Vol. III L'apogée du siècle: Boileau, Molière*, Paris: Editions Mondiales.
- Albertazzi, L. ed. (2000) *Meaning and Cognition*, Amsterdam and Philadelphia: John Benjamin.
- Anderman, G. (2005) *Europe on Stage*, London: Oberon.
- Anthony, L. (2014) AntConc (Version 3.4.3) [computer software], Tokyo: Waseda University, <http://www.antlab.sci.waseda.ac.jp/>, accessed 16 October 2015.
- Archer, W. (1904) *Ibsen's Prose Dramas, Vol. 1*, London: Walter Scott.
- Arts Council (2014) 'Royal Shakespeare Company', <http://www.artscouncil.org.uk/funding/browse-regularly-funded-organisations/npo/royal-shakespeare-company/>, accessed 19 August 2014.
- Baines, R., Marinetti, C. and Perteghella, M. eds (2011) *Staging and Performing Translation: Text and Theatre Practice*, Basingstoke: Palgrave Macmillan.

Baker, H. and Miller, J. (2000) *Tartuffe*, New York: Dover Publications.

Baker, M. (2000) 'Towards a methodology for investigating the style of a literary translator' in *Target* 12 (2), pp. 241-266.

----- (2006) *Translation and Conflict: A Narrative Account*, Oxon and New York: Routledge.

----- (2010) 'A Narrative Perspective on Translation in Situations of Conflict' in Al Zidjaly, N. ed. *Building Bridges: Integrating Language, Linguistics, Literature and Translation in English Studies*, Newcastle: Cambridge Scholars, pp. 145-58.

----- (2011) *In Other Words: A Coursebook on Translation, 2nd edition*, Oxon and New York: Routledge.

Bara, B. (2010) *Cognitive Pragmatics: The Mental Processes of Communication*, trans. J. Douthwaite, Cambridge, MA and London: MIT Press.

Barrett, B. (2013) "'The biggest risk to new writing: waiting for permission": an interview with Mark Ravenhill', <http://www.ayoungertheatre.com/the-biggest-risk-to-new-writing-waiting-for-permission-an-interview-with-mark-ravenhill/>, accessed 9 February 2014.

Barthes, R. (1977) 'The Death of the Author', trans. S. Heath, in Barthes, R. *Image Music Text*, London: Fontana.

----- (1979) 'Barthes on Theatre', trans P. Mathers, in *Theatre Quarterly* 9 (33), pp. 25-30.

Bassnett, S. (1978) 'Translating Spatial Poetry: An Examination of Theatre Texts in Performance' in Holmes, J., Lambert J. and Van den Broeck, R. eds *Literature and Translation: New Perspectives in Literary Studies*, Leuven: ACCO, pp. 161-176.

----- (1985) 'Ways Through the Labyrinth: Strategies and Methods for Translating Theatre Texts' in Hermans, T. ed. *The Manipulation of Literature*, Beckenham: Croon Helm, pp. 87-103.

----- (1991) 'Translating for the Theatre: The Case Against Performability' in *TTR (Traduction, Terminologie, Rédaction)* 4 (1) pp. 99-111.

----- (1998) 'Still Trapped in the Labyrinth: Further Reflections on Translation and Theatre' in Bassnett, S. and Lefevere, A. eds *Constructing Cultures: Essays on Literary Translation*, Clevedon: Multilingual Matters, pp. 90-108.

----- (2011) *Reflections on Translation*, Bristol: Multilingual Matters.

----- (2014) *Translation Studies, 4th edition*, Oxon and New York: Routledge

----- and Bush, P. eds (2006) *The Translator As Writer*, London and New York: Continuum.

----- and Lefevere, A. eds (1998) *Constructing Cultures: Essays on Literary Translation*, Clevedon: Multilingual Matters.

Bellos, D. (2011) *Is That a Fish in Your Ear?*, London: Penguin.

Ben Chaim, D. (1984) *Distance in the Theatre: The Aesthetics of Audience Response*, Ann Arbor, MI: UMI Research Press.

Bennett, S. (1997) *Theatre Audiences: A Theory of Production and Reception*, London: Routledge.

Berman, A. (2004) 'Translation and the Trials of the Foreign' in Venuti, L. ed. *The Translation Studies Reader, 2nd edition*, Oxon and New York: Routledge, pp. 276-289.

Bigliuzzi, S., Kofler, P. and Ambrosi, P. eds (2013) *Theatre Translation in Performance*, Oxon and New York: Routledge.

Bilde, M. (2016) 'Beyond Crime at London Book Fair: Scandinavian Literature Goes Global' in *Publishing Perspectives*, Spring 2016, <https://publishingperspectives.com/wp-content/uploads/2016/04/Publishing-Perspectives-Spring-2016-Magazine-LBF.pdf>, accessed 6 November 2017.

Billington, M. (2005) 'On the Shores of the Wide World' in *The Guardian*, 19 April 2005, <https://www.theguardian.com/stage/2005/apr/19/theatre>, accessed 18 September 2016.

----- (2012) 'A Doll's House – review' in *The Guardian*, 10 July 2012, <https://www.theguardian.com/stage/2012/jul/10/dolls-house-young-vic-review>, accessed 18 September 2016.

Blakemore, D. (1992) *Understanding Utterances: Introduction to Pragmatics*, Oxon: Blackwell.

Blank, G. (2007) *Critics, Ratings and Society: The Sociology of Reviews*, Lanham, MA and Plymouth: Rowman & Littlefield.

Boase-Beier, J. (2004) 'Saying what someone else meant: style, relevance and translation' in *International Journal of Applied Linguistics* 14 (2), pp. 276-287.

----- (2006a) *Stylistic Approaches to Translation*, Manchester: St Jerome.

----- (2006b) 'Loosening the grip of the text: theory as an aid to creativity' in Loffredo, E. and Perteghella, M. eds *Translation and Creativity*, London and New York: Continuum, pp. 47-56.

----- (2010) 'Who needs theory?' in Fawcett, A., Guadarrama García, K. and Hyde Parker, R. eds *Translation: Theory and Practice in Dialogue*, London and New York: Continuum.

----- (2011) *A Critical Introduction to Translation Studies*, London and New York: Continuum.

----- (2015) *Translating the Poetry of the Holocaust*, London and New York: Bloomsbury.

----- and Holman, M. (1998) *The Practices of Literary Translation: Constraints and Creativity*, Manchester: St Jerome.

Bolt, R. (1994) 'Translating Molière' in *In Other Words* (3), pp. 17-22.

----- (2010) *The Art of Translation*, London: Oberon.

Bolton, J. (2008) 'Introduction' in Stephens, S. *Harper Regan*, London: Methuen, pp. 3-24.

----- (2013) 'Simon Stephens' in Rebellato, D. ed. *Modern British Playwriting 2000-2009*, London: Bloomsbury Methuen, pp. 101-124.

----- (2014) 'Introduction' in Stephens, S., *Blindsided*, London: Bloomsbury Methuen, pp. i-x.

Booth, W. (1983) *The Rhetoric of Fiction, 2nd edition*, Chicago and London: University of Chicago Press.

Bourdieu, P. (1984) *Distinction: A Social Critique on the Judgement of Taste*, London: Routledge.

Bradley, J. (2011) 'Not Lost in Translation' in Baines, R., Marinetti, C. and Perteghella, M. eds *Staging and Performing Translation: Text and Theatre Practice*, Basingstoke: Palgrave Macmillan, pp. 187-199.

Brecht, B. (1963) *Leben des Galilei*, Berlin: Suhrkamp.

----- (1964) *Brecht on Theatre: The Development of an Aesthetic*, trans. and ed. J. Willett, London: Methuen.

----- (1993) *Journals 1934-1955*, London: Methuen.

----- (1995) *Collected Plays: Five*, London: Methuen.

Brodie, G. (2012a) 'Theatrical Translation for Performance: Conflict of Interests, Conflict of Cultures' in Wilson, R. and Maher, B. eds *Words, Images and Performances in Translation*, London and New York: Continuum, pp. 63-81.

----- (2012b) *Plays in translation on the London stage: visibility, celebrity, agency and collaboration*, PhD thesis, University College London (unpublished).

----- and Cole, E. eds (2017) *Adapting Translation for the Stage*, Oxon and New York: Routledge.

Brown, I. (2009) 'Roger McGough – That Awkward Age Review', <http://www.edinburghguide.com/festival/2009/edinburghfringe/rogermcgoughthataawkwardage-4155>, accessed 12 July 2015.

Brown, M. (2013) 'Survey of theatre-going intentions throws up surprising results' in *The Guardian*, 26 September 2013, <http://www.theguardian.com/stage/2013/sep/26/teenagers-theatre>, accessed 6 April 2015.

Brustein, R. (1962) *The Theatre of Revolt*, New York: Little.

Bull, J. (2016) 'Classic and Contemporary Adaptation Clashes: Simon Stephens' adaptation of the classic canon', unpublished paper presented at the International Federation for Theatre Research conference, Stockholm, June 2016.

Buss, D. (2016) *Evolutionary Psychology: The New Science of the Mind*, 5th edition, Oxon and New York: Routledge.

CACI (2017) 'The ACORN User Guide', <http://acorn.caci.co.uk>, accessed 31 August 2017.

Callon, M. (1986) 'Some Elements of a Sociology of Translation: Domestication of the Scallops and the Fishermen of Saint Brieuc Bay' in Law, J. ed. *Power, Action and Belief: A New Sociology of Knowledge? Sociological Review Monograph*, London, Boston, MA and Henley: Routledge and Kegan Paul, pp. 196-233.

----- and Latour, B. (1981) 'Unscrewing the Big Leviathan: how actors macrostructure reality and how sociologists help them to do so' in Knorr-Cetina, K. D. and Cicourel, A. V. eds *Advances in Social Theory and Methodology: Toward an Integration of Micro- and Macro-Sociologies*, Boston, MA: Routledge and Kegan Paul, pp. 277-303.

Cameron Mackintosh Overseas (2017) 'Les Misérables: Facts and Figures', <https://www.lesmis.com/uk/history/facts-and-figures/>, accessed 20 April 2017.

Campbell, P. ed. (1996) *Analysing Performance: Issues and Interpretations*, Manchester and New York: Manchester University Press.

Caramazza, A. (1997) 'How many levels of processing are there in lexical access?' in *Cognitive Neuropsychology* 14 (1), pp. 177-208.

Carston, R. (2002a) *Thoughts and Utterances: The Pragmatics of Explicit Communication*, Oxford: Blackwell.

----- (2002b) 'Linguistic meaning, communicated meaning and cognitive pragmatics' in *Mind and Language: Special Issue on Pragmatics and Cognitive Science* 17 (1), pp. 127-148.

Cashmore, E. (2006) *Celebrity Culture*, Oxon and New York: Routledge.

Cavendish, D. (2012) 'A Doll's House, Young Vic, Review' in *The Telegraph*, 10 July 2012, <http://www.telegraph.co.uk/culture/theatre/theatre-reviews/9390146/A-Dolls-House-Young-Vic-review.html>, accessed 22 January 2017.

Chatman, S. (1990) *Coming to Terms: The Rhetoric of Narrative in Fiction and Film*, Ithaca, NY and London: Cornell University Press.

Clapp, S. (2013) 'Port – review' in *The Guardian*, 3 February 2013, <https://www.theguardian.com/stage/2013/feb/03/port-lyttelton-simon-stephens-review>, accessed 18 September 2016.

Clark, B. (2013) *Relevance Theory*, Cambridge: Cambridge University Press.

Clarke, A. (2011) 'A laugh-filled evening with Tartuffe' in *East Anglian Daily Times*, 26 October 2011, http://www.eadt.co.uk/what-s-on/a_laugh_filled_evening_with_tartuffe_1_1109052, accessed 26 October 2015.

Coelsch-Foisner, S. and Klein, H. eds (2004) *Drama Translation and Theatre Practice*, Frankfurt: Peter Lang.

Cole, T. (2012) 'Simon Cowell's cookery programme "is not a show for snobs"' in *Radio Times*, 21 June 2012, <http://www.radiotimes.com/news/2012-06-21/simon-cowells-cookery-programme-is-not-a-show-for-snobs>, accessed 23 August 2014.

Cracknell, C. (2012) 'Nora, now: a Doll's House film for the modern world' in *The Guardian*, 17 October 2012, <https://www.theguardian.com/stage/2012/oct/17/nora-dolls-house-film-modern-world>, accessed 18 September 2016.

Dally, J. and Hemming, S. (2012) 'Interview with playwright Simon Stephens', <http://podcast.ft.com/2012/06/22/interview-with-playwright-simon-stephens/>, accessed 17 September 2016.

Damasio, A. (1989) 'Concepts in the brain' in *Mind and Language* 4 (1-2), pp. 24-28.

Davies, W. (2017) 'How statistics lost their power – and why we should fear what comes next' in *The Guardian*, 19 January 2017, <https://www.theguardian.com/politics/2017/jan/19/crisis-of-statistics-big-data-democracy>, accessed 20 April 2017.

Davis, E. (2017) *Post-Truth*, London: Little, Brown.

Dawkins, R. (2016) *The Selfish Gene, 40th Anniversary Edition*, Oxford: Oxford University Press.

- De Botton, A. (2014) 'Don't despise celebrity culture – the impulse to admire can be precious' in *The Guardian*, 31 January 2014, <http://www.theguardian.com/commentisfree/2014/jan/31/dont-despise-celebrity-culture-angelina-jolie>, accessed 13 February 2014.
- Derrida, J. (1978) *Writing and Difference*, London: Routledge.
- Dolan, T. (1999) *A Dictionary of Hiberno-English*, Dublin: Gill and Macmillan.
- Dodd, P. (2013) 'Mark Ravenhill talks about translating Bertolt Brecht's play *A Life of Galileo*', <http://www.bbc.co.uk/programmes/p0151jgs>, accessed 9 August 2014.
- Dolan, J. (1988) *The Feminist Spectator as Critic*, Ann Arbor, MI: UMI Research Press.
- Dowden, N. (2013) 'Responding to Voltaire' in *Plays International* 28, <http://www.playsinternational.org.uk/page5.htm>, accessed 18 August 2014.
- Durbach, E. (1994) 'A century of Ibsen criticism' in McFarlane, J. ed. *The Cambridge Companion to Ibsen*, Cambridge: Cambridge University Press, pp. 233-251.
- Eagleton, T. (1990) *The Ideology of the Aesthetic*, Oxford: Blackwell.
- Elam, K. (2002) *The Semiotics of Theatre and Drama, 2nd edition*, London and New York: Routledge.

English Touring Theatre (2011) 'Tartuffe, Roger McGough after Molière, Dates and Tickets', <http://www.ett.org.uk/archive/tartuffe/dates-tickets>, accessed 29 December 2015.

Espasa, E. (2000) 'Performability in Translation: Speakability? Playability? Or Just Saleability?' in Upton, C. ed. *Moving Target: Theatre Translation and Cultural Relocation*, Manchester: St Jerome, pp. 49-62.

Evans, S. (2008) 'Tartuffe – June 2008', <http://ilovetheatre.me/2008/06/13/tartuffe-june-2008/>, accessed 26 October 2015.

Evans, V. (2011) 'Language and cognition: the view from cognitive linguistics' in Cook, V. and Bassetti, B. eds *Language and Bilingual Cognition*, London: Taylor and Francis, pp. 69-108.

Even-Zohar, I. (2004) 'The Position of Translated Literature Within the Literary Polysystem' in Venuti, L. ed. *The Translation Studies Reader, 2nd edition*, Oxon and New York: Routledge, pp. 199-204.

Ewbank, I. (1979) 'Ibsen and the Language of Women' in Jacobus, M. ed. *Women Writing and Writing about Women*, London: Croon Helm, pp. 114-132.

----- (1988) 'Henrik Ibsen: National Language and International Drama' in Hemmer, B. and Ystad, V. eds *Contemporary Approaches to Ibsen Vol. VI*, Oslo: Norwegian University Press.

----- (1998) 'Translating Ibsen for the English stage' in *Tijdschrift voor Skandinavistiek* 19 (1), pp. 51-74.

Fauconnier, G. and Turner, M. (2002) *The Way We Think: Conceptual Blending and the Mind's Hidden Complexities*, New York: Basic Books.

Fauskanger, K. (2013) "'Lerkefugelen' tilbake på DNS' in *Bergens Tidende*, 12 January 2013, <http://www.bt.no/kultur/Lerkefuglen-tilbake-pa-DNS-2825171.html>, accessed 5 September 2016.

Feay, S. (2014) 'Roger McGough: the poet on 1960s Liverpool, Radio 4 and improving with age' in *The Independent*, 29 November 2014, <http://www.independent.co.uk/arts-entertainment/books/features/roger-mcgough-the-poet-on-1960s-liverpool-radio-4-and-improving-with-age-9890997.html>, accessed 12 July 2015.

Finney, G. (1989) *Women in Modern Drama: Freud, Feminism and European Theater at the Turn of the Century*, Ithaca, NY and London: Cornell University Press.

----- (1994) 'Ibsen and feminism' in McFarlane, J. ed. *The Cambridge Companion to Ibsen*, Cambridge: Cambridge University Press.

Fish, S. (1980) *Is There a Text in This Class? The Authority of Interpretive Communities*, Cambridge, MA: Harvard University Press.

Foreign Affairs (2017) 'The company – who we are and our work', <http://www.foreignaffairs.org.uk/about/>, accessed 14 April 2017.

Foucault, M. (1977) 'What is an Author?' trans. D. Bouchard and S. Simon in Bouchard, D. ed. *Language, Counter-Memory, Practice*, Ithaca, NY: Cornell University Press, pp. 124-127.

- Freshwater, H. (2009) *Theatre and Audience*, London: Palgrave Macmillan.
- Furlong, A. (2007) 'A Modest Proposal: Linguistics and Literary Studies' in *Canadian Journal of Applied Linguistics* 10 (3), pp. 325-347.
- (2008) 'You Can't Put Your Foot in the Same River Once: Relevance Stylistics and Rereading' in Watson, G. ed. *The State of Stylistics: PALA Papers*, Amsterdam and New York: Rodopi, pp. 283-302.
- Furniss, T. and Bath, M. (2007) *Reading Poetry: An Introduction, 2nd edition*, Harlow: Pearson.
- Gardner, L. (2014) 'Blindsided – review' in *The Guardian*, 31 January 2014, https://www.theguardian.com/stage/2014/jan/31/blindsided-review?CMP=Share_iOSApp_Other, accessed 18 September 2016.
- Garton, J. (1994) 'The middle plays' in McFarlane, J. ed. *The Cambridge Companion to Ibsen*, Cambridge: Cambridge University Press, pp. 106-125.
- (2004) 'Translating Ibsen: From Page to Page – to Stage' in Coelsch-Foisner, S. and Klein, H. eds *Drama Translation and Theatre Practice*, Frankfurt: Peter Lang, pp. 89-98.
- (2014) 'A New Ibsen for Penguin Classics' in Epstein, B. ed. *True North: Translation in the Nordic Countries*, Newcastle: Cambridge Scholars, pp. 168-180.
- Gauntlett, D. (2007) *Creative Explorations: New Approaches to Identities and Audiences*, Oxon and New York: Routledge.

Gearing, D. (2005) *A Life of Galileo*, unpublished literal translation.

----- (2014) 'Deborah Gearing: Playwright', <http://deborahgearing-playwright.moonfruit.com>, accessed 9 February 2014.

Gebauer, G. and Wulf, C. (1995) *Mimesis* trans. D. Renau, Berkeley and Los Angeles, CA: University of California Press.

Genette, G. (1997) *Paratexts: Thresholds of interpretation*, Cambridge: Cambridge University Press.

Godin, S. (2011) *Linchpin: Are You Indispensable?* New York: Penguin.

González-Márquez, M., Mittelberg, I., Coulson, S. and Spivey, M. J. eds (2006) *Empirical methods in cognitive linguistics*, Amsterdam: John Benjamin.

Gregory, W. (2009) 'Claim the Limelight: Theatre Translators, Take Centre Stage!' in *The Linguist* 48 (5), pp. 8-9.

Griggs, Y. (2016) *The Bloomsbury Introduction to Adaptation Studies*, London and New York: Bloomsbury.

Guest, D. (2011) 'Review: Tartuffe' in *West Sussex County Times*, 19 October 2011, <http://www.wscountytimes.co.uk/what-s-on/entertainments/review-tartuffe-theatre-royal-brighton-until-saturday-october-22-1-3164751>, accessed 26 October 2015.

Gutt, E. (2000) *Translation and Relevance: Cognition and Context*, Manchester: St Jerome.

Hadley, J. and Akashi, M. (2015) 'Translation and celebrity: the translation strategies of Haruki Murakami and their implications for the visibility paradigm' in *Perspectives: Studies in Translation Theories and Practice*, 2015 (3), pp. 458-474.

Hall, H. G. (1960) *Molière: Tartuffe*, London: Edward Arnold.

Hampe, B. ed. (2005) *From Perception to Meaning: Image Schemas in Cognitive Linguistics*, Berlin: Walter de Gruyter.

Hampton, C. (2011) 'Interview with Christopher Hampton' in Baines, R., Marinetti, C. and Perteghella, M. eds *Staging and Performing Translation: Text and Theatre Practice*, Basingstoke: Palgrave Macmillan, pp. 173-186.

Hare, D. (2016) 'How I learned to love adaptation' in *The Guardian*, 23 January 2016. <https://www.theguardian.com/stage/2016/jan/23/david-hare-adaptations-the-master-builder-chekhov-old-vic>, accessed 3 September 2016.

Haydon, A. (2014) 'European theatre is still foreign to us' in *The Guardian*, 14 May 2014, <https://www.theguardian.com/stage/theatreblog/2014/may/14/uk-theatre-european-plays-in-translation>, accessed 15 April 2017.

Hayman, R. (1983) *Brecht: A Biography*, London: Weidenfeld and Nicolson.

Head, D. ed. (2006) *The Cambridge Guide to Literature in English*,
Cambridge: Cambridge University Press.

Heaney, S. (1999) *Beowulf*, London: Faber and Faber.

Heim, C. (2016) *Audience as Performer*, Oxon and New York: Routledge.

Heltai, P. (2008) 'The Performance of Relevance Theory in Translation
Studies' in Walaszewska, E., Kisieleska-Krysiuk, M., Korzeniowska, A. and
Grzegorzewska, M. eds *Relevant Worlds: Current Perspectives on Language,
Translation and Relevance Theory*, Newcastle: Cambridge Scholars, pp.
156-170.

Hemmer, B. (1994) 'Ibsen and the realistic problem drama' in McFarlane, J.
ed. *The Cambridge Companion to Ibsen*, Cambridge: Cambridge University
Press, pp. 68-88.

Hermans, T. (1996a) 'The Translator's Voice in Translated Narrative' in
Target 8 (1), pp. 23-48.

----- (1996b) 'Translation's Other', inaugural lecture delivered at University
College London, 19 March 1996,
https://www.ucl.ac.uk/dutch/about_us/staff/inaugural_theo_hermans,
accessed 27 April 2017.

----- (2007) *The Conference of the Tongues*, Manchester: St Jerome.

Hodgson, B. (2011) '17th-century French comedy proves a hit for Roger
McGough' in *The Journal*, 27 September 2011,
[http://www.thejournal.co.uk/culture/arts/17th-century-french-comedy-
proves-hit-4424280](http://www.thejournal.co.uk/culture/arts/17th-century-french-comedy-proves-hit-4424280), accessed 26 October 2015.

Holland, N. (1990) *Holland's Guide to Psychoanalytic Psychology and Literature-and-Psychology*, Oxford and New York: Oxford University Press.

Home Office (2015) 'Controlling or Coercive Behaviour in an Intimate or Family Relationship: Statutory Guidance Framework'
https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/482528/Controlling_or_coercive_behaviour_-_statutory_guidance.pdf, accessed 19 October 2016.

Hutcheon, L. (2006) *A Theory of Adaptation*, Oxon and New York: Routledge.

Hutton, D. (2014) 'Interview: Mark Ravenhill', <http://dan-hutton.co.uk/2014/07/31/interview-mark-ravenhill/>, accessed 9 August 2014.

Ibsen, H. (2013) *Et dukkehjem*, Milton Keynes: JiaHu.

Innes, C. (2011) 'Simon Stephens' in Middeke, M., Schnierer, P. and Sierz, A. eds *The Methuen Drama Guide to Contemporary British Playwrights*, London: Methuen, pp. 445-464.

Iser, W. (1989) 'Towards a literary anthropology' in Cohen, R. ed. *The Future of Literary Theory*, London: Routledge, pp. 208-228.

Jakobson, R. (1960) 'Closing statement: Linguistics and poetics' in Sebeok, T. ed. *Style in Language*, Cambridge, MA: MIT Press, pp. 350-377.

----- (1968) 'Poetry of grammar and grammar of poetry' in *Lingua* 21, pp. 597-609.

Johnson, A. (2014) 'Henrick [sic] Ibsen's "A Doll's House" to be performed at Cornerstone in Didcot' in *The Oxford Times*, 2 October 2014, http://www.oxfordtimes.co.uk/news/11510264.ibsen_at_his_best_in_A_Doll_s_House/, accessed 21 January 2017.

Johnston, D. ed. (1996) *Stages of Translation*, Bath: Absolute Classics.

---- (2013) 'Professing translation: the acts-in-between', in *Target* 25 (3), pp. 365-384.

Jones, C. (2008) 'Tartuffe, Liverpool Playhouse' in *Liverpool Echo*, 15 May 2008, <http://www.liverpoolecho.co.uk/whats-on/film-tv/tartuffe-liverpool-playhouse-3486182>, accessed 26 October 2015.

---- (2011) 'Review: Tartuffe at the Liverpool Playhouse' in *Liverpool Echo*, 14 September 2011, <http://www.liverpoolecho.co.uk/news/liverpool-news/review-tartuffe-liverpool-playhouse-3365156>, accessed 26 October 2015.

Jones, F. (2011) *Poetry Translating as Expert Action*, Amsterdam and Philadelphia: John Benjamin.

Kahneman, D. (2011) *Thinking, Fast and Slow*, London: Penguin.

Kiebuszinska, C. (2001) *Intertextual Loops in Modern Drama*, Cranbury, NJ and London: Associated University Presses.

King's College London (2014) 'Translation plays', <https://www.kcl.ac.uk/Cultural/-/Projects/Translation-Plays.aspx>, accessed 20 April 2017.

Kjørup, F. (2008) 'Grammetrics and Cognitive Semantics: Metaphorical and force dynamic aspects of verse-syntax counterpoint' in *Cognitive Semiotics* 2, pp. 83-101.

Kotler, P. and Keller, K. (2016) *Marketing Management, 15th edition*, Harlow: Pearson.

Krebs, K. ed. (2014) *Translation and Adaptation in Theatre and Film*, Oxon and New York: Routledge.

Laera, M. ed. (2014) *Theatre and Adaptation: Return, Rewrite, Repeat*, London: Bloomsbury Methuen.

Lane, D. (2010) *Contemporary British Drama*, Edinburgh: Edinburgh University Press.

Lawson, M. (2006) 'Alienation effect' in *The Guardian*, 14 July 2006, <http://www.theguardian.com/commentisfree/2006/jul/14/arts.theatre>, accessed 9 February 2014.

----- (2014) 'The master linguist: the problem with translating Ibsen' in *The Guardian*, 29 October 2014, <https://www.theguardian.com/stage/2014/oct/29/the-master-linguist-the-problem-with-translating-ibsen>, accessed 15 April 2017.

Leech, G. (1969) *A Linguistic Guide to English Poetry*, London: Longman.

----- (1983) *Principles of Pragmatics*, London: Longman.

Lefevere, A. (1992) *Translation, Rewriting, and the Manipulation of Literary Fame*, London and New York: Routledge.

Leonardi, V. ed. (2007) *Gender and Ideology in Translation: Do Men and Women Translate Differently? A Contrastive Analysis from Italian into English*, Bern: Peter Lang.

Levelt, W. Roelofs, A. and Meyer, A. (1999) 'A Theory of Lexical Access in Speech Production' in *Behavioral and Brain Sciences* 22 (1), pp. 1-75.

Logan, B. (2003) 'Whose play is it anyway?' in *The Guardian*, 12 March 2003,
<https://www.theguardian.com/stage/2003/mar/12/theatre.artsfeatures>,
accessed 15 April 2017.

Long, N. (2001) *Development Sociology: Actor Perspectives*, Oxon and New York: Routledge.

MacKenzie, I. (2002) *Paradigms of Reading*, Basingstoke: Palgrave.

Malmkjær, K. (1992) 'Review – Translation and Relevance: Cognition and Context' in *Mind and Language* 7 (3), pp. 298-309.

Marinetti, C. (2013a) 'Transnational, Multilingual and Post-Dramatic: Rethinking the Location of Translation in Contemporary Theatre' in Bigliuzzi, S., Kofler, P. and Ambrosi, P. eds *Theatre Translation in Performance*, Oxon and New York: Routledge, pp. 27-37.

----- ed. (2013b) 'Translation in the Theatre', special issue of *Target* 25 (3).

Marinetti, C. and Rose, M. (2013) 'Process, practice and landscapes of reception: an ethnographic study of theatre translation' in *Translation Studies* 6 (2), pp. 166-182.

Marshall, P. D. (1997) *Celebrity and Power: Fame in Contemporary Culture*, Minneapolis, MN: University of Minnesota Press.

Mateo Martinez, J. (1998) 'Be relevant (relevance, translation and cross-culture) in *Revista alcantina de estudios ingleses* 11, pp. 171-182.

---- (2009) 'Contrasting relevance in poetry translation' in *Perspectives: Studies in Translation Theory and Practice* 17 (1), pp. 1-14.

McConachie, B. (2008) *Engaging Audiences: A Cognitive Approach to Spectating in the Theatre*, New York: Palgrave Macmillan.

McCullough, C. (1992) 'From Brecht to Brechtian' in Holderness, G. ed. *The Politics of Theatre and Drama*, Basingstoke: Macmillan.

McFarlane, J. (1961) 'A Doll's House: Commentary' in McFarlane, J. ed. *The Oxford Ibsen Vol. 5*, Oxford: Oxford University Press, pp. 435-64.

---- (1989) *Ibsen and Meaning: Studies, Essays and Prefaces 1953-87*, Norwich: Norvic Press.

---- ed. (1994) *The Cambridge Companion to Ibsen*, Cambridge: Cambridge University Press.

McGough, R. (2004) *Collected Poems*, London: Penguin.

----- (2008) *Tartuffe*, London: Methuen.

----- (2012) 'Roger McGough: this much I know' in *The Guardian*, 4 November 2012, <http://www.theguardian.com/lifeandstyle/2012/nov/04/roger-mcgough-poet-this-much-i-know>, accessed 9 August 2015.

----- (2013) 'How I brought Molière to the Mersey' in *The Guardian*, 5 February 2013, <https://www.theguardian.com/stage/2013/feb/05/roger-mcgough-moliere-mersey>, accessed 27 April 2017.

McIntyre, D. (2006) *Point of View in Plays: A Cognitive Stylistic Approach to Viewpoint in Drama and Other Text-Types*, Amsterdam and Philadelphia, PA: John Benjamin.

Meyer, M. (1967) *Ibsen: A Biography*, London: Rupert Hart-Davis.

----- (1985) *A Doll's House*, London: Methuen.

Minsky, M. (1977) 'Frame system theory' in Johnson-Laird, P. and Wason, P. eds *Thinking: Readings in Cognitive Science*, Cambridge: Cambridge University Press.

Moi, T. (2006) *Henrik Ibsen and the Birth of Modernism*, Oxford: Oxford University Press.

Molière (2003) *Le Tartuffe*, Paris: Bordas.

Mounin, G. (1963) *Problèmes théoriques de la traduction*, Paris: Gallimard.

National Theatre (2014) 'Platform Papers: On Translation',
<http://www.nationaltheatre.org.uk/discover-more/platforms/platform-papers/on-translation>, accessed 21 October 2014.

Needham, A. (2012) 'Theatres take fewer risks as funding dries up, warn playwrights' in *The Guardian*, 19 February 2012,
<https://www.theguardian.com/stage/2012/feb/19/theatre-risks-playwrights-hare-ravenhill>, accessed 19 April 2017.

Needle, J. and Thomson, P. (1981) *Brecht*, Oxford: Blackwell.

Newmark, P. (1988) *A Textbook of Translation*, London: Prentice Hall Longman.

Nida, E. (1964) *Toward a Science of Translating*, Leiden: E. J. Brill.

O'Neill, C. (2016) *Weapons of Math Destruction*, London: Penguin.

O'Reilly, E. (2008) 'Roger McGough',
<http://literature.britishcouncil.org/roger-mcgough>, accessed 12 July 2015.

O'Thomas, M. (2016) 'Humanum Ex Machina: Translation in the Post-Global, Posthuman World', unpublished paper presented at the International Federation for Theatre Research conference, Stockholm, June 2016.

Ogilvy, D. (2007) *Ogilvy on Advertising*, London: Prion.

Oxford Dictionaries (2016) 'Oxford Living Dictionaries',
<https://en.oxforddictionaries.com>, accessed 16 February 2016.

Patterson, R. (2008) 'Interview: Mark Ravenhill',
<http://www.musicomh.com/extra/theatre/interview-mark-ravenhill>,
accessed 23 August 2014.

Pavis, P. (1982) *Languages of the Stage: Essays in the Semiology of the Theatre*, New York: Performing Arts Journal Publications.

----- (1989) 'Problems of Translation for the Stage: Interculturalism and Postmodern Theatre' in Scolnikov, H. and Holland, P. eds *The Play out of Context: Transferring Plays from Culture to Culture*, Cambridge: Cambridge University Press, pp. 25-44.

Perteghella, M. (2004a) *A Descriptive Framework for Collaboration in Theatre Translation*, PhD thesis, University of East Anglia, Norwich (unpublished).

----- (2004b) 'A Descriptive-Anthropological Model of Theatre Translation' in Coelsch-Foisner, S. and Klein, H. eds *Drama Translation and Theatre Practice*, Frankfurt: Peter Lang, pp. 1-22.

----- and Loffredo, E. eds (2007) *Translation and Creativity*, London and New York: Continuum.

Peter, J. (2008) 'Review, Tartuffe' in *The Sunday Times*, 25 May 2008 (accessed via proprietary database).

Pilkington, A. (1996) 'Introduction: Relevance Theory and Literary Style' in *Language and Literature* 5 (3), pp. 157-162.

----- (2000) *Poetic Effects: A Relevance Theory Perspective*, Amsterdam and Philadelphia, PA: John Benjamin.

Prince, G. (1988) *Dictionary of Narratology*, Aldershot: Scholar Press.

Pym, A. (2010) *Exploring Translation Theories*, Oxon and New York: Routledge.

Raffel, B. (1988) *The Art of Translating Poetry*, Pennsylvania University Park, PA: Pennsylvania State University Press.

Rappaport, H. (2001) 'Lost in Translation: The Too-Often Unsung Work of the Literal Translator' in *The Author* 112, pp. 176-177.

Ravenhill, M. (2001) *Plays: 1*, London: Methuen.

----- (2005) 'Theatres must stop producing so many new plays and focus more on the classics' in *The Guardian*, 17 October 2005, <http://www.theguardian.com/stage/2005/oct/17/theatre1>, accessed 9 February 2014.

----- (2006) *The Cut and Product*, London: Methuen.

----- (2007) 'The fight over funding is about much more than the Olympics. It's art v sport: the showdown' in *The Guardian*, 30 April 2007, <https://www.theguardian.com/politics/2007/apr/30/olympics2012.politicsandthearts>, accessed 4 February 2014.

----- (2008) *Plays: 2*, London: Methuen.

----- (2009) 'Foreword' in Rebellato, D. *Theatre and Globalization*, Basingstoke: Palgrave Macmillan, pp. ix-xiv.

----- (2010) 'Let's cut the arts budget' in *The Guardian*, 25 July 2012, <http://www.theguardian.com/commentisfree/2010/jul/25/arts-funding-cuts-theatre-galleries>, accessed 4 February 2014.

----- (2013a) *A Life of Galileo*, London: Bloomsbury Methuen.

----- (2013b) *Plays 3*, London: Bloomsbury Methuen.

----- (2013c) 'We need to have a Plan B' in *The Guardian*, 3 August 2013, <http://www.theguardian.com/culture/2013/aug/03/mark-ravenhill-edinburgh-festival-speech-full-text>, accessed 4 February 2014.

Raw, L. ed. (2012) *Translation, Adaptation and Transformation*, London: Continuum.

----- and Gurr, T. (2014) 'Bridging the Translation/Adaptation Divide: A Pedagogical View' in Krebs, K. ed. *Translation and Adaptation in Theatre and Film*, Oxon and New York: Routledge, pp. 162-177.

Rebellato, D. (2001) 'Introduction' in Ravenhill, M. *Plays: 1*, London: Methuen, pp. ix-xx.

----- (2005) 'Simon Stephens' in *Contemporary Theatre Review* 15 (1), pp. 174-8.

----- (2010) 'Simon Stephens' in Kennedy, D. ed. *The Oxford Companion to Theatre and Performance*, Oxford: Oxford University Press.

Redmond, S. (2014) *Celebrity and the Media*, Basingstoke: Palgrave Macmillan.

Rees, J. (2012) 'Q & A: Playwright Simon Stephens', <http://www.theartsdesk.com/theatre/theartsdesk-qa-playwright-simon-stephens?page=0,3>, accessed 17 September 2016.

Reiß, K. and Vermeer, H. (1984) *Grundlegung einer allgemeinen Translationstheorie*, Tübingen: Niemeyer.

Research Councils UK (2016) 'Translation, Adaptation, Otherness: 'Foreignisation' in Theatre Practice', <http://gtr.rcuk.ac.uk/projects?ref=AH/N005740/1>, accessed 14 April 2017.

Roelofs, A., Meyer, A. and Levelt, W. (1998) 'A case for the lemma/lexeme distinction in models of speaking: comment on Caramazza and Miozzo (1997)' in *Cognition* 69, pp. 219-230.

Rojek, C. (2001) *Celebrity*, London: Reaktion.

Rokem, F. (1997) 'Slapping Women: Ibsen's Nora, Strindberg's Julie and Freud's Dora' in Hope Lefkowitz. L. ed. *Textual Bodies: Changing Boundaries of Literary Representation*, New York: State University of New York Press, pp. 221-245.

Royal Court Theatre (2014) 'International Playwrights' Programme', <http://www.royalcourttheatre.com/playwriting/international-playwriting/international-play-development/>, accessed 21 October 2014.

Royal Shakespeare Company (2017) 'Snow in Midsummer',
<https://www.rsc.org.uk/snow-in-midsummer/about-the-play>, accessed 14
April 2017.

Rustin, S. (2013) 'Why A Doll's House by Henrik Ibsen is more relevant than
ever' in *The Guardian*, 10 August 2013,
[https://www.theguardian.com/stage/2013/aug/10/dolls-house-henrik-
ibsen-relevant](https://www.theguardian.com/stage/2013/aug/10/dolls-house-henrik-ibsen-relevant), accessed 18 September 2016.

Schank, R. and Abelson, R. (1977) 'Scripts, plans and knowledge' in
Johnson-Laird, P. and Wason, P. eds *Thinking: Readings in Cognitive Science*,
Cambridge: Cambridge University Press.

Schiavi, G. (1996) 'There Is Always A Teller In A Tale' in *Target* 8 (1), pp. 1-
21.

Schleiermacher, F. (1977) *Hermeneutics: The Handwritten Manuscripts*,
Atlanta, GA: Scholars Press.

----- (2004) 'On the Different Methods of Translating' in Venuti, L. ed. *The
Translation Studies Reader, 2nd edition*, Oxon and New York: Routledge, pp.
43-63.

Schmid, H-J. ed. (2012) *Cognitive Pragmatics*, Berlin and Boston, MA:
Walter de Gruyter.

Schultze, B. (1987) 'Theorie der Dramenübersetzung – 1660 bis heute: Ein
Bericht zur Forschungslage' in *Forum Modernes Theater* 2 (1), pp. 5-17.

Scott, C. (1986) *A Question of Syllables: Essays in Nineteenth-Century French Verse*, Cambridge: Cambridge University Press.

----- (1997) 'Translating Rhythm' in *Translation and Literature* 6 (1), pp. 31-47.

----- (2000) *Translating Baudelaire*, Exeter: University of Exeter Press.

----- (2011) 'Free Verse and the Translation of Rhythm' in *Thinking Verse* 1, pp. 67-101.

Scott, V. (2000) *Molière: A Theatrical Life*, Cambridge: Cambridge University Press.

Sembhy, R. (2013) 'The price is right for Waitrose' in *The Sunday Express*, 26 May 2013,
<http://www.express.co.uk/finance/personalfinance/402688/The-price-is-right-for-Waitrose>, accessed 23 August 2014.

Short, M. (1989) 'Discourse analysis and the analysis of drama' in Carter, R. and Simpson, P. eds *Language, Discourse and Literature: An Introductory Reader in Discourse*, London: Unwin Hyman, pp. 137-168.

----- (1996) *Exploring the Language of Poems, Plays and Prose*, Harlow: Longman.

Shuttleworth, M. and Cowie, M. (2014) *Dictionary of Translation Studies*, Oxon and New York: Routledge.

Sierz, A. (2001a) *In-Yer-Face Theatre: British Drama Today*, London: Faber and Faber.

----- (2001b) 'Interview with Mark Ravenhill',
<http://www.inyerfacetheatre.com/archive8.html>, accessed 18 August 2014.

----- (2008) 'New Writing in Britain: How Do We Define the Contemporary?',
http://theatrefutures.org.uk/sidcup_papers/2008/12/17/new-writing-in-britain-how-do-we-define-the-contemporary/, accessed 18 August 2014.

Singh, A. (2015) 'Mark Haddon – don't use *Curious Incident...* as an autism "textbook"' in *The Telegraph*, 8 June 2015,
<http://www.telegraph.co.uk/culture/culturenews/9311242/Mark-Haddon-dont-use-Curious-Incident...-as-an-autism-textbook.html>, accessed 20 January 2017.

Smidt, K. (2000) *Ibsen Translated*, Oslo: Solum Forlag.

Smith, R. (2011) 'Review: *Tartuffe*, Richmond Theatre',
<https://lovetheatre21.wordpress.com/2011/10/05/review-tartuffe-richmond-theatre/>, accessed 26 October 2015.

Snell-Hornby, M. (1984) 'Sprechbare Sprache – Spielbarer Text. Zur Problematik der Bühnenübersetzung', in Watts, R. and Weidmann, U. eds *Modes of Interpretation. Essays Presented to Ernst Leisi on the Occasion of his 65th Birthday*, Tübingen: Narr, pp. 101-116.

Solska, A. (2012) 'The relevance-based model of context in processing puns' in *Research in Language* 10 (4), pp. 387-404.

Sperber, D. and Wilson, D. (1995) *Relevance: Communication and Cognition*, 2nd edition, Oxford: Blackwell.

Squiers, A. (2014) *An Introduction to the Social and Political Philosophy of Bertolt Brecht: Revolution and Aesthetics*, Amsterdam and New York: Rodopi.

Stephens, S. (2005) *Plays: 1*, London: Methuen.

----- (2009) *Plays: 2*, London: Bloomsbury Methuen.

----- (2011) *Plays: 3*, London: Bloomsbury Methuen.

----- (2012a) 'Simon Stephens talks on his new play Three Kingdoms' in *The Standard*, 3 May 2012,

<http://www.standard.co.uk/goingout/theatre/interview-simon-stephens-talks-on-his-new-play-three-kingdoms-7707198.html>, accessed 17

September 2016.

----- (2012b) *A Doll's House*, Bloomsbury Methuen: London.

----- (2013a) 'Simon Stephens: Stockport state of mind' in *The Guardian*, 23 January 2013, [https://www.theguardian.com/stage/2013/jan/23/simon-](https://www.theguardian.com/stage/2013/jan/23/simon-stephens-port)

[stephens-port](https://www.theguardian.com/stage/2013/jan/23/simon-stephens-port), accessed 18 September 2016.

----- (2013b) *Port*, London: Bloomsbury Methuen.

----- (2014a) *Blindsided*, London: Bloomsbury Methuen.

----- (2014b) 'Q & A with Simon Stephens' in *The Economist*, 4 April 2014, <http://www.economist.com/blogs/prospero/2014/04/qa-simon-stephens>, accessed 17 September 2016.

----- (2014c) 'Interview with Andrew Haydon', <http://postcardsgods.blogspot.co.uk/2014/07/full-text-simon-stephens.html>, accessed 30 August 2016.

----- (2014d) 'Simon Stephens: why my Cherry Orchard is a failure' in *The Guardian*, 16 October 2014, <https://www.theguardian.com/stage/2014/oct/16/the-cherry-orchard-chekhov-simon-stephens-katie-mitchell>, accessed 17 September 2016.

----- (2015) *Song from Far Away*, London: Bloomsbury Methuen.

----- (2016) *A Working Diary*, London: Bloomsbury Methuen.

Stock, R. (2012) *Molière's Tartuffe: A Comparison of Two Translations by Richard Wilbur and Roger McGough*, MA dissertation, University of Bristol (unpublished).

Stockwell, P. (2002) *Cognitive Poetics: An Introduction*, London: Routledge.

----- (2013) 'The positioned reader' in *Language and Literature* 22 (3), pp. 263-77.

Suleiman, S. and Crosman, I. eds (1980) *The Reader in the Text: Essays on Audience and Interpretation*, Princeton, NJ: Princeton University Press.

Taylor, P. (2009) 'Writers' archives: a sad state of affairs' in *The Independent*, 31 December 2009, <http://www.independent.co.uk/arts-entertainment/books/features/writers-archives-a-sad-estate-of-affairs-1853561.html>, accessed 4 April 2015.

Taylor, T. and Toolan, M. (1984) 'Recent trends in stylistics' in *Journal of Literary Semantics* 13 (1), pp. 57-79.

Templeton, J. (1989) 'The Doll House Backlash: Criticism, Feminism and Ibsen' in *PMLA* 104 (1), pp. 28-40.

----- (1997) *Ibsen's Women*, Cambridge: Cambridge University Press.

Thompson, J. (2014) 'Fear and Loathing in Late Capitalism: An Interview with Simon Stephens', <http://thequietus.com/articles/15091-simon-stephens-birdland-theatre-interview>, accessed 17 September 2016.

Törnqvist, E. (1995) *Ibsen: A Doll's House*, Cambridge: Cambridge University Press.

Toury, G. (1980) *In Search of a Theory of Translation*, Tel Aviv: Porter Institute for Poetics and Semiotics.

----- (1995) *Descriptive Translation Studies and Beyond*, Amsterdam and Philadelphia, PA: John Benjamin.

----- (2004) 'The Nature and Role of Norms in Translation' in Venuti, L. ed. *The Translation Studies Reader, 2nd edition*, Oxon and New York: Routledge, pp. 205-218.

Trueman, M. (2013) 'Theatre's women of substance' in *The Guardian*, 14 November 2013, <https://www.theguardian.com/stage/2013/nov/14/theatre-women-great-stage-roles>, accessed 12 January 2017.

Tsur, R. (2008) *Toward a Theory of Cognitive Poetics, 2nd edition*, Eastbourne: Sussex Academic Press.

Tulloch, J. (2005) *Shakespeare and Chekhov in Production and Reception: Theatrical Events and Their Audiences*, Iowa City, IA: University of Iowa Press.

Turner, C. (2006) 'Life of Galileo: between contemplation and the command to participate' in Thomson, P. and Sacks, G. eds *The Cambridge Companion to Brecht, 2nd edition*, Cambridge: Cambridge University Press, pp. 143-159.

Turner, G. (2004) *Understanding Celebrity*, London: Sage.

Turner, J. (2014) *Philology: The Forgotten Origins of the Modern Humanities*, Princeton, NJ and Oxon: Princeton University Press.

TVTropes (2015) 'Gratuitous Iambic Pentameter', <http://tvtropes.org/pmwiki/pmwiki.php/Main/GratuitousIambicPentameter>, accessed 29 December 2015.

Tymoczko, M. (2003) 'Ideology and the Position of the Translator: In What Sense is a Translator "In-Between"?' in Calzada Pérez, M. ed. *Apropos of Ideology: Translation Studies on Ideology – Ideologies in Translation Studies*, Manchester: St Jerome, pp. 181-201.

Tyson, L. (2015) *Critical Theory Today, 3rd edition*, Oxon and New York: Routledge.

UK Touring Company (2014) 'A Doll's House – Henrik Ibsen', <http://www.uktouringtheatre.co.uk/a-dolls-house-2014/4583785837>, accessed 21 January 2017.

UNESCO (2001) 'Memory of the World – Henrik Ibsen: A Doll's House', <http://www.unesco.org/new/en/communication-and-information/flagship-project-activities/memory-of-the-world/register/full-list-of-registered-heritage/registered-heritage-page-4/henrik-ibsen-a-dolls-house>, accessed 22 November 2016.

---- (2014) 'Index Translationum', <http://www.unesco.org/xtrans/>, accessed 29 December 2015.

University of Warsaw (2017) 'Relevance Theory and Translation', http://informatorects.uw.edu.pl/en/courses/view?prz_kod=3301-JS1804, accessed 29 April 2017.

Unknown author (2011) 'Tartuffe' in *Time Out*, 26 September 2011, <http://www.timeout.com/london/theatre/tartuffe-2>, accessed 26 October 2015.

Unwin, S. (2005) *A Guide to the Plays of Bertolt Brecht*, London: Methuen.

Upton, C. ed. (2000) *Moving Target: Theatre Translation and Cultural Relocation*, Manchester: St Jerome.

Venuti, L. (1998) *The Scandals of Translation*, London and New York: Routledge.

----- (2004) 'How to Read a Translation',
<http://wordswithoutborders.org/article/how-to-read-a-translation>,
accessed 30 March 2016.

----- (2008) *The Translator's Invisibility: A History of Translation*, 2nd edition, London and New York: Routledge.

----- (2013a) *Translation Changes Everything: Theory and Practice*, London and New York: Routledge.

----- (2013b) 'Translating Jacopone de Todi: Archaic Poetries and Modern Audiences' in Allen, E. and Bernofsky, S. eds *In translation: translators on their work and what it means*, New York and Chichester: Columbia University Press.

Verdonk, P. (2002) *Stylistics*, Oxford: Oxford University Press.

Vermeer, H. (1970) 'Generative Transformationsgrammatik, Sprachvergleich und Sprachtypologie' in *Zeitschrift für Phonetik* 23, pp. 385-404.

----- (1978) 'Ein Rahmen für eine allgemeine Translationstheorie' in *Lebende Sprachen* 23, pp. 99-102.

----- (2004) 'Skopos and Commission in Translational Action' in Venuti, L. ed. *The Translation Studies Reader*, 2nd edition, Oxon and New York: Routledge, pp. 227-238.

- Von Flotow, L. (1997) *Translation and Gender: Translation in the 'Era of Feminism'*, Manchester: St Jerome.
- Wadsworth, P. (1987) *Molière and the Italian Theatrical Tradition*, Birmingham, AL: Summa Publications.
- Wales, K. (2011) *A Dictionary of Stylistics, 3rd edition*, Harlow: Longman.
- Walker, L. (2008) 'Tartuffe, Playhouse, Liverpool' in *The Independent*, 20 May 2008, <http://www.independent.co.uk/arts-entertainment/theatre-dance/reviews/tartuffe-playhouse-liverpool-830947.html>, accessed 10 August 2015.
- Wardle, I. (1992) *Theatre Criticism*, London: Faber and Faber.
- Wellek, R. (1963) *Concepts of Criticism*, New Haven, CT and London: Yale University Press.
- White, J. (1996) *Brecht: 'Leben des Galilei'*, London: Grant and Cutler.
- Willett, J. and Mannheim, R. (1995) 'Introduction' in Brecht, B. *Brecht Collected Plays: Five*, London: Methuen.
- Williams, R. (1977) *Marxism and Literature*, Oxford: Oxford University Press.
- Wilson, D. (2014) *Relevance Theory*, https://www.ucl.ac.uk/pals/research/linguistics/publications/wpl/14papers/Wilson_UCLWPL_2014.pdf, accessed 18 February 2016.

----- and Sperber, D. (2004) 'Relevance theory' in Horn, L. and Ward, G. eds *The Handbook of Pragmatics*, Oxford: Blackwell, pp. 607-632.

----- and Sperber, D. (2012) *Meaning and Relevance*, Cambridge: Cambridge University Press.

Wimsatt, W. and Beardsley M. (1954) 'The Intentional Fallacy' in Wimsatt, W. ed. *The Verbal Icon*, Lexington, KY: University of Kentucky Press.

Wizisla, E. (2009) *Walter Benjamin and Bertolt Brecht: The Story of a Friendship*, New Haven, CT: Yale University Press.

Wonfor, S. (2012) 'Interview: Olivier Award-winning playwright Simon Stephens' in *The Journal*, 29 October 2012, <http://www.thejournal.co.uk/culture/arts/interview-olivier-award-winning-playwright-simon-4402848>, accessed 17 September 2016.

Wootton, D. (2006) 'David Wootton asks – apart from Brecht – why has our culture failed to turn Galileo into a hero?' <http://www.socialaffairsunit.org.uk/blog/archives/001221.php>, accessed 4 April 2015.

Worrall, N. (1985) 'Commentary and Notes' in Ibsen, H. *A Doll's House*, London: Methuen.

Wright, B. (2003) *Roger McGough: The Poetics of Accessibility*, PhD thesis, Anglia Polytechnic University, Cambridge (unpublished).

Wright, C. (2016) *Literary Translation*, Oxon and New York: Routledge.

----- and Freely, M. (2017) “‘Translators are the jazz musicians of the literary world’: translating Pamuk, literary translation networks and the changing face of the profession’ in *The Translator* 23 (1), pp. 97-105.

Young, H. (2011) ‘Roger McGough Adds His Poetic Sparkle To English Touring Theatre’s Tartuffe’, http://magazine.brighton.co.uk/Theatre-and-Comedy/Coming-Up/Roger-McGough-Adds-His-Poetic-Sparkle-To-English-Touring-Theatres-Tartuffe/30_66_3471, accessed 26 October 2015.

Young Vic (2012) ‘Your Reviews: A Doll’s House’, <http://www.youngvic.org/yourreviews/a-dolls-house>, accessed 21 January 2017.

YouTube (2011) ‘Tartuffe – Gemma and Roger’, https://www.youtube.com/watch?v=vfXO_invFJ8, accessed 20 August 2015.

Zatlin, P. (2005) *Theatrical Translation and Film Adaptation: A Practitioner’s View*, Clevedon: Multilingual Matters.