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Forfatterveiledet oversettelse

(_oversettelsespraksis) En forfatter hjelper en oversetter som skal oversette forfatterens tekster fra et språk til et annet. Dette kan gjelde alt fra å svare på spørsmål til langvarig, tett samarbeid.

“It is not unusual nowadays for authors to take an active role in the translation of their work. This type of collaboration, which applies mostly to literary texts, raises some questions concerning the relationship of the translator with the author and the type of bond that an author establishes with his work.” (Vanderschelden 1998)

Forfatterens rolle i oversettelsesprosessen kan være “providing context, clarifying meanings and conveying the style of the original, which actively contributes to the accuracy of the translation [...] collaboration between the author and the translator represents a unique approach that contributes to a deeper and more accurate reproduction of works of art in other languages” (E. S. Sherstneva i <https://www.scilit.com/publications/d4d6f4ad942da5ea7fb96a786fe4d08b>; lesedato 03.03.26).

Oversetteren Nadine Stabile har sagt at samarbeid med forfatteren delvis fungerer som en “garanti”, for hvis forfatteren er enig i f.eks. hvordan en setning bør oversettes, så kan ikke oversetteren ha tatt fullstendig feil (Segonds-Bauer 1994 s. 45).

“[S]ome authors are willing to help their translators when solicited. Evidence shows that it is not rare for authors and translators to be engaged in correspondence. This authorial help may take various forms, such as clarification on specific problems of comprehension or reference, consultations on translation strategies, and the transfer of formal properties of the source text.” (Vanderschelden 1998)

Forholdet mellom forfatter og oversetter kan være “a space where the two sides [...] negotiate their difference and also work together in a collaborative, artistic project [...] When authors and translators interact, they ‘participate in knowledge-creation’ ”

(Cecilia Rossi i <https://www.tandfonline.com/doi/full/10.1080/13556509.2021.1992895>; lesedato 14.04.26).

“A distinction may indeed be made between varying, more or less extensive degrees of collaboration – from informal discussion to a text’s author taking control, from general recommendations, co-translations, revisions, questions and answers, back-and-forth exchanges, to giving a translator *carte blanche*.” (Hersant 2017)

“More practical advantages include time gain and a reduction in the number of errors. There is also a better guarantee for the foreign reader that the intentions, the spirit, and the style of the author are better understood and communicated. Nevertheless, for a number of authors, the interest in the translation goes beyond a desire to help the translator. Isaac Bashevis Singer, for example, felt that his intervention in the translation was a necessity, as he clearly did not trust his translators: “There is no such thing as a good translator. The best translators make the worst mistakes. [...] no matter how much I love them, all translators must be closely watched.” (1971:110) In a few cases, authors have been known to add precise clauses in their publishing contracts concerning the translation and how it ought to be carried out.” (Vanderschelden 1998)

“Author intervention has significant consequences at different levels of the translation process. First, it has a serious impact on the status of the translator. It reinforces the derivative nature of the translation as a byproduct of the original, and it puts more pressure on the translators’ work by implicitly questioning their autonomy and legitimacy. Collaboration between author and translator involves an element of subordination on the part of the translator, due to a common assumption that the author knows best, associated with a natural feeling of reverence toward the person of the author.” (Vanderschelden 1998)

“Some authors feel they are not qualified to comment on or interfere with the translation, whereas others are keen to proofread if they have a good knowledge of the target language. In some more extreme cases, author and translator are personal friends and have worked together over along period of time.” (Vanderschelden 1998)

“In many cases, the translator who collaborated with the author – and even more so when this collaboration is explicitly mentioned on the title page – takes far greater liberties with the source text when he enjoys the author’s blessing. [...] [Den argentinske forfatteren Julio] Cortázar’s French translator, Laure Bataillon (1987: 83), also admits that the author’s approval provided him with an unexpected margin for manoeuvre: ‘In terms of the advantages: authorised illumination of notorious obscurities, rejections or credible requests regarding the audacities of translation; accentuation of the text (rhythm, sonority) in tune with the author’s ear – the

advantage here is a double-edged sword, as Cortázar did not hesitate to push me further than his own text allowed.’ Cabrera Infante’s American translator, Suzanne Jill Levine, partly Americanizes place names and insults with the author’s permission (or insistence). Munday (2007: 225) concludes from this that ‘freedom of expression is a function of the permissive presence of the author’.” (Hersant 2017)

Slikt samarbeid har noen betingelser: “the author and translator must be contemporaries, must accept to work together, must master the other’s language [...] It often occurs that the author’s letters are preserved and published without those of the translator: ‘Translators’ archives have never generated the same concern for preservation, from libraries and publishers, rights holders, and even the translators themselves, as writers’ archives’ (Durand-Bogaert 2014: 16). The hundreds of letters and telegrams sent by Gabriele D’Annunzio to his French translator are a case of one-way correspondence.” (Hersant 2017)

Oversetteren Kenneth Robert Berri samarbeidet på begynnelsen av 2000-tallet med forfatteren Maïca Sanconie om oversettelsen av en av hennes romaner. Sanconie syntes Berris engelske prosa var mer analytisk og “maskulin” enn hennes “feminine” franske stil (Berri i <https://www.erudit.org/en/journals/meta/2017-v62-n3-meta03512/1043951ar/>; lesedato 14.04.26). Etter samarbeidet om oversettelsen skrev Sanconie: “Kunne vår kontinuerlige kommunikasjon fjerne eller hindre oversetterens kreativitet ved å tvinge denne til en begrensende trofasthet, kanskje på en tyranniserende måte?” (sitert fra <https://www.erudit.org/en/journals/meta/2017-v62-n3-meta03512/1043951ar/>; lesedato 14.04.26) Hennes svar var at oversetteren må ha frihet til å være kreativ, og at Berris oversettelse fikk henne til å oppdage elementer i hennes egen tekst som hun ikke var seg bevisst. Hun mente at samarbeidet gjorde henne mer til en teksttolker enn en streng autoritet, tilsvarende slik en komponist må la en dirigent ta egne valg ut fra et fastlagt partitur.

“Though neither systematic nor even frequent, collaborative relationships between an author and his or her translator reveal blind spots, which are interesting both for translation studies and textual genetics. The exchange between the two parties is not always fruitful, nor amicable; rarely prolonged, it often proves disappointing. Occasionally, however, the experience is rich in teachings and surprises, and offers us valuable insight into the translator’s workshop. Collaboration can thus bring into the light of day an activity – that of translation in the making – normally kept in the shadows, revealing its lines of force and fracture, hesitations and revisions, instances of audacity, daring and regret.” (Hersant 2017)

Noen ganger er en høy grad av samarbeid “implied in the process of revision: it assumes that the author inspects a translation submitted for his or her judgement.

Provided that he sufficiently masters the target language, such an author thus becomes his translator's corrector. The most well-known case is perhaps that of Milan Kundera, who discovered quite late in the day that the French public had a distorted image of his work because of the translator of *La Plaisanterie* having 'introduced around a hundred (yes!) embellishing metaphors (in my original: the sky was blue; in the translation: under a sky of periwinkle October flew its sumptuous bulwarks; in mine: the trees were multicoloured; in his: upon the trees there abounded a polyphony of tones' (Kundera 1985: 399)." (Hersant 2017)

"Alice Kaplan (2013: 71-2) has recounted her savoury troubles with the translator of her *French Lessons* (1993) who, for the sake of beautiful style, did not hesitate to rewrite a prose he deemed overly transparent. Two unnamed characters from the original text, 'he' and 'she', thus become in his translation 'Betsy' and 'Joey', on the pretext that the indefinite article would be 'very ugly in French'. The conflict escalates. At first enthusiastic, the translator multiplies his reproaches and threatens to publish under a pseudonym; in the end, Kaplan rejects the translation, and the publisher renounces the plan to publish it. Indeed, stylistic or personal disagreements often arise, perturbing a collaboration which may have initially seemed fruitful." (Hersant 2017)

"Translating is an act of loving collaboration. The translator and his or her author must constantly re-interpret the fable of the Blind Man and the Lame Man: I will walk for you, you will see for me." (Maurice-Edgar Coindreau sitert fra Hersant 2017)

Den britiske forfatteren Samuel Richardsons brevroman *Pamela: Or, Virtue Rewarded* (1740) ble oversatt til fransk i 1741. Den anonyme oversetteren hevdet i den franske utgaven at den var oversatt "i samarbeid med forfatteren". I den franske oversettelsen var det dessuten et tekstparti som ikke finnes i den engelske teksten, og som kan ha vært lagt til etter Richardsons ønske (Keymer og Sabor 2001 s. xxiii i bind 2).

I noen tilfeller gir forfatteren "general recommendations to the translator. Joseph Conrad, in a letter to André Gide, thus gives some advice to his French translator: 'My style is almost always entirely idiomatic. One can therefore translate me faithfully by seeking the equivalent French idioms. For example: – if I wrote, let us say, that in the narrated circumstances, a certain *Mr X had taken his own life*, the most faithful translation would be the French idiom: "Monsieur X s'était donné la mort." ' It is not here a question of corrections, nor of suggestions, but rather of guidelines outlining a general poetic: 'The most simple, most energetic idiom is always preferable' (Conrad 1996: 592)." (Hersant 2017)

“The Italian novelist Claudio Magris anticipates questions of translation by accompanying the manuscript with a list of instructions for his translators, which range ‘from intertextual references in the form of direct quotations or paraphrases, to the so-called culture-specific words, from dialectical expressions to the most general mixture of linguistic registers and varieties’ (Ivančić 2011: 161). That an author should be so concerned about the fate of his work in a foreign language is certainly fascinating, but one can imagine the uneasiness or apprehension a translator might feel upon discovering such a list, before subsequently receiving, by post, Magris’s remarks and corrections of the translation currently in process.” (Hersant 2017)

Den nederlandske forfatteren Adriaan van Dis har stilt sin oversetter spørsmål som dette: “Men hvorfor kan det ikke sies på en enklere måte, hvorfor trenger du så mange verb, og så mange ord?” (sitert fra Segonds-Bauer 1994 s. 47) Den sørafrikanske forfatteren Breyten Breytenbach opplevde at samarbeidet med en engelsk oversetter skar seg fullstendig (Segonds-Bauer 1994 s. 62). Breytenbach har mange ganger tenkt når han har fått spørsmål fra en oversetter: “Var det egentlig dette jeg prøvde å si? Burde jeg ikke sagt det annerledes? For det er åpenbart at det ikke fungerer, at det ikke fungerer i en oversettelse. [...] Når det gjelder språk som jeg selv ikke behersker, er jeg noen ganger redd for hva som kan stå i oversettelsen og som jeg ikke kan oppdage.” (sitert fra Segonds-Bauer 1994 s. 49-50) Breytenbach har fortalt at han noen ganger kan føle et press til å skrive på en måte som er enklere å oversette, men at han ønsker å motstå et slikt press til å skrive “enklere” (Segonds-Bauer 1994 s. 51).

James Joyce og hans italienske oversetter samarbeidet tett om å oversette kapitlet “Anna Livia Plurabelle” i *Finnegans Wake* (1939). Joyce forfattet på en måte teksten på nytt i et annet språk.

Den argentinske forfatteren Jorge Luis Borges sine bøker “in English are the fruit of such a close collaboration with his translator that for many years the copyright was shared between them.” (Hersant 2017)

“Borges’ attitude shows that authors are endowed with the *authority* to shift the concepts of faithfulness and equivalence from the text to its spirit, and in so doing, they help to ease the pressure on the translator, who knows that choices and decisions are supported – sometimes encouraged – by the author. However, this can sometimes place extra constraints upon the translator, who is required to act upon the source text in an usual ways: Borges, for instance, insisted arbitrarily that his translators use monosyllabic words in English because he liked their rhythm and their Englishness. Di Giovanni, with whom he worked in close collaboration, explains: “It was on the quality of the verse as it developed in English, and never on any jealous preservation of the Spanish lines or wording, that Borges focused his attention. In fact, so far was

he from treating the Spanish originals as sacred text that many times Borges referred to his poems as “mere rough drafts” for the English versions.” (*Selected Poems*, 1985:xx) Borges did not consider his original text as sacred. The English translation constitutes a further development and a rewriting of the Spanish text. This has been analyzed by Dominique Louisor in “Jorge Luis Borges and translation” (1996:210-11) and is also expressed in the note on the translation of *In Praise of Darkness*: “The reader should not expect parallel texts, for our expressed aim all along has been to produce versions which read as though they were written in English. “The Anthropologist” is a case in point. The translation, seeking to improve a number of circumstantial details, is in places a deliberate rewriting of the original. [...] Now readers get two texts, different but equally authoritative.” (di Giovanni, 1975:139) In some cases, during or after the translation process, Borges even decided to make changes to the Spanish text, which shows that for him, translation is “intimately linked to his concept of literary creation” (Louisor, 1995:209).” (Vanderschelden 1998)

Den amerikanske forfatteren og oversetteren Suzanne Jill Levine “is aware that the English version of Cabrera Infante’s *Tres Tristes Tigres* is thirty pages longer than the original because author and translator “elaborated on the original, adding more allusions mostly to Anglo-American culture,” consisting mostly of jokes (1991:25). Translation in these cases becomes what Borges once called “a more advanced stage of writing” (Levine, 1991:24).” (Vanderschelden 1998)

“In the best case scenario, revision may take the form of a fruitful dialogue, as we see in the epistolary exchange between the Canadian poet Anne Hébert, and her translator Frank Scott, concerning her ‘Tombeau des Rois’, an exchange which, as Graham Fraser (2013: 20) notes, unfolds ‘line after line, peeling like an onion the multiple layers of meaning in what constitutes a remarkable document on the collaboration between poet and translator’. Hébert (1970: 43) thanks Scott in the following terms: ‘Your keen attention, your precise questions, the clarification of some linguistic misunderstandings, often allowed me to go deeper into the hidden meaning of certain passages.’ Scott replies: ‘The “dialogue between author and translator,” as you point out, can thus be carried on between us directly, and little by little what is in your poem can be made to express itself more and more in my language. At the end, however, there will still be something unsaid by me. This is where your poem is left standing alone’ (50).” (Hersant 2017)

Den franske forfatteren og oversetteren Jean Guiloineau har blant annet oversatt verk av sørafrikaneren André Brink. Noen ganger har Guiloineau sendt lister med ord for å spørre forfatteren hvordan disse ordene bør oversettes. Ved ett tilfelle svarte Brink: “Du gjør som du vil, det er din tekst.” (sitert fra Segonds-Bauer 1994 s. 62)

Den italienske forfatteren Italo Calvino's *Dall'opaco* (1976) har blitt oversatt til fransk to ganger. Den første oversetteren "benefited from collaboration with the author. Danièle Sallenave received commentaries of the following type: 'It seems to me that *ensoleillé* is too common a term, like the Italian *soleggiato*; we should thus translate *opaco* by *ombragé*. For *opaco*, I would prefer *ubac*, close as it is to the dialect term from which I started' (Calvino 2000: 1322)." (Hersant 2017)

"The richest exchange [...] and the one most likely to affect the final outcome, intervenes neither before nor after the work of translation itself; it most often occurs during the translation process, and as difficulties are encountered, when the translated material presents a maximum of plasticity. For Italo Calvino (2002: 81), everything begins with questions: 'I strongly believe in collaboration between the author and translator. Rather than a revision of the translation by the author, this collaboration emerges out of the translator's questions to the author.' At a 1982 UNESCO translation conference in Rome, Calvino outlined his conception of translation as ideal reading. For a writer who had been translated so many times, and who was himself a translator, translation constituted 'not only an essential complement to writing, but the veritable keystone of literary creation' (Cappello 2007: 164)." (Hersant 2017)

"Even an experienced and renowned translator like [William] Weaver seeks and values the opinion of his authors. Discussing [Italo] Calvino, "who knows English extremely well," he explains: "Occasionally, I'll show him three or four versions of the same sentence, and he will pick the one he likes best." [...] In the case of *Foucault's Pendulum*, [Umberto] Eco gave his various translators thirty-one pages of instructions relating to the translation(s), thereby directly influencing its process (1990: 152,169). [...] Weaver mentioned several examples in his diary when Eco approved, and even encouraged, changes that were not literally faithful to his text but were better adapted to its spirit. "Um [dvs. Umberto Eco] is not so much interested in getting the translation absolutely correct; he wants the English to work, so often he will say 'use...' or 'put...', departing radically from the Italian, but helping me smooth out the English period." (1990:167)" (Vanderschelden 1998)

Gerd Brantenbergs science fiction-roman *Egalias døtre* (1977) snur om på svært mange ord som har med mann/menn å gjøre, og skaper nye ord som f.eks. "matrark" (det motsatte av patriark), "kvinnskap" (ikke mannskap) og "kvindat" (ikke mandat). Det var derfor en vanskelig oppgave for Louis Mackay å oversette boka til engelsk, en oversettelse som skjedde "in collaboration with the author herself" (Flotow, Solberg og Lessinger 2021). Oversettelsen har tittelen *Egalia's Daughters: A Satire of the Sexes* (1985).

“[M]any authors attach a great deal of importance to rhythmic and sound patterns, which are given precedence over strict linguistic faithfulness. On a more ideological stand, the case of feminist translators who explicitly express their femininity in their translations through forms of manipulation of the source text is exemplary: they often work in collaboration with their authors, who encourage these practices.” (Vanderschelden 1998)

“The Italian poet Fabio Pusterla, translator of [den sveitsiske dikteren Philippe] Jaccottet, welcomes the poet’s various interventions in his work: ‘He could tell me if I was exaggerating, if I was going too far in a certain direction. ... The right distance from another’s work is always difficult to find’ (Vischer 2000).” (Hersant 2017)

Den portugisiske forfatteren José Saramago sin “patience is infinite when it comes to answering his translator’s queries, however intelligent or naive, about the cultural allusions, obscure references, word play, and wealth of idiomatic expressions or popular maxims worked into the narrative.” (Vanderschelden 1998)

Den japanske forfatteren Haruki Murakami “er kjent for å samarbeide nært med sine engelske oversettere” (*Morgenbladet* 21.–27. september 2007, s. 36) “Jay Rubin, one of the four translators who have made the Japanese novelist Haruki Murakami into an English language superstar, says he learned early on to correspond sparingly. “The worst thing I did was with *The Wind-Up Bird Chronicle*. I got together with him in Tokyo and drove him absolutely crazy for a whole day giving him little questions one after another. This is not a very kind thing to do to an author.” ” (<https://www.theguardian.com/books/2019/apr/06/its-a-silent-conversation-authors-and-translators-on-their-unique-relationship>; lesedato 03.03.26)

Den algirske forfatteren Rachid Boudjedra har skrevet noen av sine romaner på arabisk, men samtidig med de arabiske originalutgivelsene har bøkene blitt utgitt på fransk på forlaget Denoël, oversatt av Antoine Moussali i samarbeid med forfatteren (Joch og Wolf 2005 s. 272). Noen kritikere har tvilt på om den arabiske versjonen virkelig er den originale. Etter 1992 har Boudjedra skrevet bøkene på fransk (Joch og Wolf 2005 s. 273).

Briten John Irons oversatte Øyvind Rimbereids diktsamling *SOLARIS korrigeret* (2004) til engelsk. Han samarbeidet med Rimbereid om oversettelsen. I et intervju i *Morgenbladet* sa Irons: Samarbeidet “ble plutselig veldig intenst etter at jeg sendte den første versjonen av oversettelsen. Da føk versjonene frem og tilbake i full fart. Samarbeidet var godt fordi vi begge ville ha et godt resultat, så vi tok teksten seriøst, og oss selv mindre seriøst.” (*Morgenbladet* 8.–14. juni 2007 s. 33)

“Per Petterson sa i et avisintervju om samarbeidet med den engelske oversetteren av “Ut og stjele hester” [...] Ettersom andre oversettere ville skjelve [sic] til den engelske versjonen, innså han viktigheten av at den ble bra. I hele fem måneder la han alt annet arbeid til side og konsentrerte seg om samarbeidet med oversetteren.” (Klassekampens bokmagasin 16. mars 2013 s. 12) Roy Jacobsen har fortalt: “Jeg liker også å gå inn i oversettelsesprosessen. Det kan være at jeg stryker en halv side, eller som med “De usynlige” og “Hvitt hav”, lager en ordliste på 400-500 ord til oversetteren. Bøkene er fulle av maritime uttrykk, arkaiske ord og nordlands-dialekt slik besteforeldrene mine snakket. Heldigvis finnes det ekvivalenter på de fleste språk.” (intervju i *Dagbladet* 10. juni 2017 s. 50)

Den russisk-sveitsiske forfatteren Mikhail Sjisjkin samarbeidet med den tyske oversetteren Andreas Tretner da Tretner oversatte romanen *Venushår* (2005) fra russisk til tysk. Sjisjkin forstår tysk godt. Tretner sa i et intervju: “We could always discuss subtleties that were particularly tricky. But he never tried to talk me into anything. All in all it was certainly more time consuming than usual, it was also a great way to work.” (<http://www.signandsight.com/features/2152.html>; lesedato 23.10.25)

Silje Beite Løken har blant annet oversatt den islandske forfatteren Hallgrímur Helgasons *Kvinnen ved 1000 grader* til norsk (i 2105), og fortalte i et intervju: “Jeg kontakter som regel forfatteren. De fleste setter pris på det. Helgason hadde fått mange spørsmål fra andre oversettere, og sendte mange sider med spørsmål og svar han hadde samlet opp, samt svarte på mine spørsmål.” (Klassekampens bokmagasin 2. mai 2015 s. 2)

Den tyske forfatteren Günter Grass “describes his translators as “the author’s best readers”. [...] He advocated a stronger dialogue between translators, authors and readers. Grass provided insights into his famous translators’ workshop. With literary translators from more than ten countries, he worked on the translation of previously untranslated poems as well as of a piece of prose.” (<http://www.euk-straelen.de/english-information/kollegium/further-events/guenter-grass/>; lesedato 03.08.15)

“Closelaborations [...] We owe this beautiful neologism to Guillermo Cabrera Infante, who thus chose to baptize his ‘close collaboration’ with the translator Suzanne Jill Levine (1991: 47). Resolutely target-oriented, the method used by Levine and Cabrera Infante consists in adapting the original with the author’s active collaboration: ‘[The translations] are consistently more *literary* than the original. The incommunicable in-jokes of Havanan popular culture and the associations provoked by the spoken play of sounds have been displaced by conceptual, graphic, *readerly* in-jokes’ (23). Levine continued this collaborative practice with Manuel Puig, affirming that the Argentine’s ‘vast knowledge of North American mass culture was invaluable

to our creative collaboration' (127). We can glimpse in this practice a particular form of mediated self-translation, or of four-handed translation, in which the final text sometimes appears as the joint work of the author and his or her translator – all the English editions of Cabrera Infante's novels thus specify that the book is 'translated from the Spanish by Suzanne Jill Levine with the author'. In this sense, the 'closelaboration' announced by Cabrera Infante intends less to pay tribute to his translator than to clearly signal his own participation: 'A tyrannical writer so jealously protective of his text that he claims to have produced the French translation,' the Cuban novelist thus claims a sort of 'paternity by force' (Bensoussan 1995: 43)." (Hersant 2017)

"Translations of this type are often the cause or effect of a deep friendship between an author and his or her translator. Heinrich Heine (1857: vi): 'I cannot, without profound emotion, remember the evenings of March, 1848, when the kind and gentle Gérard [de Nerval] came every day to see me in my reclusion ... in order to work peacefully with me on the translation of my tranquil German reveries.' [...] Friendships are at once the cause and effect of some collaborative translations. Philippe Jaccottet thus notes concerning Giuseppe Ungaretti: 'He was an extraordinarily warm, generous man, a true friendship soon developed between us. ... He invited me to Rome to work on the translations' (Graf 1998: 63). The correspondence between the two poets and translators was the subject of a publication, which allows us to follow, step by step so to speak, the evolution of the translation of one of Ungaretti's poems entitled 'Dunja' (Jaccottet 2008: 201 sqq; Graf 1998: 65-72). [...] revision and correction of terms, or even scattered suggestions, give the feeling of a text forged by a back-and-forth exchange as amicable as it is demanding; one extract should suffice in indicating the tone and fecundity of the exchange. Jaccottet (2008: 200), in a letter dated August 22 1969: '*Leoparda*: I don't know if we can say *léopardé* in French. Littré doesn't say. Maybe *panthère*?' Ungaretti, in the margins of the typewritten translation: 'Better to go with the neologism: it's not a *panthère*: it's primarily a beast of grace rather than of cruelty' (Jaccottet 2008: 210)." (Hersant 2017)

Den meksikansk-amerikanske forfatteren Valeria Luisellis roman *De vektløse* (2012, oversatt til norsk i 2018 av Ingrid Melfald Hafredal) ble først oversatt fra spansk til engelsk. "Når jeg leser Christina MacSweeneys engelskspråklige oversettelse, aner jeg i hvert fall noe av grunnen til at denne kjedelige romanen er blitt så store ord til del i USA: Den er rett og slett bedre på engelsk, og det av en temmelig oppsiktsvekkende grunn. I en rekke intervjuer har nemlig MacSweeney fortalt at hun og Luiselli samarbeidet tett og at Luiselli reviderte romanen underveis. MacSweeney og hennes norske kollega Ingrid Melfald Hafredal har altså ikke hatt samme tekst å forholde seg til. Jeg finner en hel haug med forskjeller som må skyldes Luisellis

omskrivning av originalteksten. Et enkelt eksempel: Når en pappa trækker på en lekedinosaur, utbryter den unge eieren i den spanske originalen at hans T-Rex er “irrescutable”. Hafredal har forsøkt å ivareta den barnlige blandingsformen med det litt klossete ordet “ureddelig”. Mens MacSweeney, med Luiselli ved sin side, har forbedret utbruddet kraftig, med det smått briljante “really has been extincted”. [...] Hele passasjer er tilsvarende forbedret i den oversettelsen som har gjort Luiselli til en stjerne i USA” (Bernhard Ellefsen i *Morgenbladet* 14.–20. september 2017 s. 50).

“When undertaking a translation into German of an anthology of poems by Aimé Césaire, [Janheinz] Jahn sends the Martinican poet a list of questions; having to delve back into old poems for a foreign edition, Césaire took the opportunity to rewrite or remove certain passages. When asked about the meaning of the word ‘tur-ra-mas’ for example, he responds to his translator (Ruhe 2003: 414): ‘The word *tur-ra-mas* is an Australian word whose meaning I no longer remember. *We can remove it*. I’ll remove it myself in the French edition.’ [...] as Ernstpeter Ruhe makes clear, ‘we must take into account the contribution of the author himself, who changes his text in order to facilitate its passage into another language’ (ibid.: 413). [...] some authors, in a more playful way, go as far as to accept changes inspired by a typo: [Gregory] Rabassa, having typed ‘fired eggs’ instead of ‘fried egg’ in his translation of *Hopscotch* [av Julio Cortázar], notes with surprise and pleasure that ‘Julio said, “I like it. Let’s keep it” ’ (Rabassa 2005: 44).” (Hersant 2017)

“Laure Bataillon, Cortázar’s French translator[:] “The advantages are obvious and include: an *authorized* explanation for difficult passages; the acceptance or rejection or questioning of daring translation; the tone of the text (rhythm and sound) in agreement with the ear of the author: this latter one being a little dangerous, because Cortázar did not hesitate to take me further than his text *authorized*.” ” (Vanderschelden 1998)

“In practice it is not easy to argue with the author when it comes to interpreting and translating his text. Yet, in some ways, the translator may be better placed to judge on issues relating to the reception in the target language; for example, it is difficult to reject or ignore the author’s comments or injunctions. In accepting active interference from the author, the translator reduces his own freedom and the potential for his own reading of the source text. [...] Translators who follow the author’s instructions or suggestions too willingly, or who know the author too well, may surrender too easily to authorial pressure or be influenced, consciously or not, by the author, and consequently, this may disrupt the traditional balance of the translation process. Translators may also repress their own potential for reading the text as such, and not reach their own interpretation solely based upon the text.” (Vanderschelden 1998)

“As Edmund Keeley (1989: 57) humorously reports concerning the Greek poet Georges S  feris: ‘Some might see an immediate advantage in having the poet one is translating alive and friendly ...; and others, perhaps more skeptical or sagacious from some personal experience, would see great dangers [there].’ Readers are unaware of these risks, and even more of the disagreements, that the majority of publishers, caught between author and translator, attempt to keep from the public eye” (Hersant 2017).

“Derek Walcott is among the many poets and translators who worked with Joseph Brodsky on the English version of the latter’s poems. The collaboration Walcott evokes takes place over three stages: ‘The first is the interlinear translation, the second a transformation, and the third, with luck and with Brodsky’s tireless discipline, transfiguration’ (Walcott 1998: 138). It is over the course of these three successive stages that disagreements and tensions begin to emerge – the tone of the following letter to Daniel Weissbort (1989: 225-6) provides a glimpse: ‘Lots of things to be changed. ... Watch the meter. ... The first line is by far too long. ... I am positive. ... Stubbornly yours, Joseph.’ Brodsky, by dint of blaming his translators for their shortcomings, notably in matters of rhythm and rhyme, eventually opted for solitary work: after years in exile, his mastery of the foreign tongue allowed him both to write directly in English and to translate his own Russian texts. The demands of the Russian poet got the better of his most patient translators; according to Alexandra Berlina (2014: 3), ‘Conflict-laden collaboration eventually led to the co-translators giving up and clearing the field for Brodsky himself.’ ” (Hersant 2017)

“In the case of a work translated with the author, it is easy to see that it will be more difficult to justify a retranslation of, for example, [Jorge Luis] Borges in English.” (Vanderschelden 1998)

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