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A (Re)turn to
the Source Text

edited by

Malin Carlström

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A (Re)turn to the Source Text

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Volume 169

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Editors' foreword

Malin Carlström^{1,2} & Richard Pleijel³

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The idea for this volume originated through the activities of the non-profit scientific association Swedish Network for Translation Studies (Svenskt nätverk för översättningsvetenskap, SNÖ). Founded in 2016, the association has brought together young Swedish scholars in translation studies by publishing edited volumes and organizing seminars and conferences. In recent years, the association has also forged links with translation studies networks in Finland and Norway, and the last two conferences were held in Turku, Finland (2023) and Halden, Norway (2024).

After previously editing a volume on paratexts in translation (Pleijel and Podlevskikh Carlström 2022), we realized that many of the networks' members were working on issues that in one way or another concerned the source text. We therefore decided to leave aside the surrounding context of translations and instead (re)turn to the source text. A preliminary idea for this volume was presented by the editors at the network's 2023 conference in Finland, after which a call for abstracts was distributed through the Swedish, Finnish and Norwegian networks.

We would like to warmly thank John Benjamins Publishing Company for their excellent support and cooperation throughout the publishing process. We would also like to express our sincere gratitude to the four funders who have made it possible for us to publish this book Open Access: the Gunvor and Josef Anér Foundation (Gunvor och Josef Anérs stiftelse), the Sven and Dagmar Salén Science and Culture Foundation (Sven och Dagmar Saléns vetenskaps- och kulturstiftelse), the Department of Languages and Literatures, University of Gothenburg, and the Institute for Interpreting and Translation Studies (TÖI) at the Department of Swedish Language and Multilingualism, Stockholm University.

We sincerely hope the chapters included in this volume will contribute to lively discussions within the field and encourage readers to rethink the position and significance of the source text in contemporary translation studies.

Foreword

Re-thinking the origin(al)

Brian James Baer
Kent State University

The sense of an author, generally speaking, is to be sacred and inviolable.

John Dryden (1680)

Iterations. Over time. Diluting the message. Obscuring the original.

Scott Beck, *Heretic* (2024)

I begin with the concept of the origin(al), by which I seek to highlight a paradox at the heart of Romantic discourse on translation. The origin(al) posits the source text as both *original*, marked by an unreplicable genius, and *origin*, marked by a fullness of meaning. By analogy with Derrida's concept of *différance*, which combines *differ* with *defer*,¹ origin(al) asserts the essential difference of the source text from the translation, i.e., its originality,² while construing translation as a search for the origin or source of meaning – a process of endless deferral insofar as translations cannot be, by definition, original. The former describes what the original, and by extension, the translation is, while the latter introduces a temporal dimension, situating translations in time.³

Many of the temporal assumptions underlying the traditional, Romantic binary of original/translation are evident in Antoine Berman's retranslation hypothesis (1991), according to which every new translation is more faithful to the original than the previous one. Source text meaning is posited as both the alpha and the omega of a process by which the errant translation comes "home,"

1. Applying Derrida's critique of representation, Niranjana (1992: 9) asserts that is "allows us to question the notion of re-presentation and the very notion of an origin or an original that needs to be represented. A representation thus does not re-present an 'original'; rather, it re-presents that which is always already represented."

2. At best, translation might aspire to what Rousseau (1997: 73) described as "imitative genius," which he opposed to "true genius," defining the latter as "that which creates everything out of nothing."

3. In attempting to downplay the first aspect, the term "source text," I would argue, doubles down on the second.

becoming identical to the original, whose “meaning” has remained constant. Although lampooned by Borges in his short story “Pierre Menard, Translator of the Quixote” as a utopian fantasy, the affective power of this narrative of translation as a heroic, if Quixotic, quest for the source of meaning remains strong in translation discourse.⁴ Consider this description of Gregory Rabassa’s translation of Cuban writer Lezama Lima’s novel *Paradiso*: “What Rabassa had labored so hard to achieve, *the near matching* of an idiosyncratic modern English baroque of his own creation with Lezama Lima’s idiosyncratic modern Spanish baroque...” (Lowe and Fitz 2007: 149; emphasis added).

While the paradox of translation has been a consistent feature of popular (“Traduttore — traditore”) and academic discourse (see, for instance, Paul Ricoeur “On Translation”) for centuries, the concept of origin(al) has, in my opinion, greater explanatory power by exposing the entanglement of originality with origin in a mutually reinforcing structure of feeling.⁵ Any interrogation of the original as it concerns translation must, I believe, address this dual aspect of the concept, which associates translation not only with the denigrated concept of imitation but also with some of the central narratives of western culture, from the expulsion from the garden, the so-called Fall, to the Tower of Babel.

How origin(al)s are made

Since the cultural turn in Translation Studies, attempts to complicate that binary have overwhelmingly focused on the translation side with the aim of reconceptualizing translation as something more complex and agential than copying. Those attempts, however, have paradoxically reinforced the status of the original as singular and fixed, leaving the binary largely in place. For example, if translation is rewriting (Lefevere 1992), then the original is writing proper; if translation involves manipulation, then the original appears as somehow untouched, unmediated. If translations are uniquely subject to retranslation, then the original stays the same. This poststructural focus on translation as a dispersal of meaning construes the original then as a consolidation of meaning.

4. For Borges’s translator, recreating Cervante’s *Don Quixote* requires becoming Cervantes: “Learn Spanish, return to Catholicism, fight against the Moor or Turk, forget the history of Europe from 1602 to 1918 — *be* Miguel de Cervantes” (1998: 91).

5. Consider, for example, Niranjana’s (1992: 9; emphasis added) formulation, that “Derrida’s critique of representation allows us to question the notion of re-presentation and the very notion of *an origin or an original* that needs to be represented.” The use of “or” to connect (or separate?) these two terms introduces an ambiguity, a distinction, while origin(al) highlights the profound entanglement of the two concepts.

That being said, the interrogation of the binary of original/translation has slowly – but surely – been extended to the original, and it has for the most part followed three trajectories. The first is grounded in the notion that all texts are created from other texts, which blurs the distinction between originals and translation. As Octavio Paz put it in his 1971 essay “Traducción: Literatura y literalidad”:

Every text is unique and, at the same time, it is the translation of another text. No text is entirely original because language itself, in its essence, is already a translation: firstly, of the non-verbal world and secondly, since every sign and every phrase is the translation of another sign and another phrase. However, this argument can be turned around without losing any of its validity: all texts are original because every translation is distinctive. Every translation, up to a certain point, is an invention and as such it constitutes a unique text. (1992: 155)

The notion that all literature is in the end *iterature*, that is, created through the recycling of plots and styles, has made translation into a very popular theme in late twentieth century literary and cinematic works, earning the moniker “trans-fiction” (Kaindl and Spetzel 2014). The problem however, with the most radical formulations of this concept – namely, that all translations are writing, and all writing is translation – is that they tend to be ahistorical insofar as they ignore the historical reality that the opposition of original writing to translation is one of the binaries structuring modern western societies, instituted in copyright laws and sustained by the enduring cult of originality.

A second trajectory is based on that structuralist premise, i.e., that meaning is not derived from the object itself (its essence) but from its place, or position, within a mutually defining binary opposition. In this mode of argumentation, the translation creates the original as much as the original creates the translation. In other words, a text becomes an “original” only when it is subjected to translation. Karen Emmerich’s monograph *Translation and the Making of Originals* represents a culmination of this trajectory in which the traditional relationship between translation and original is flipped on its head. This trajectory has also been pursued in World Literature Studies, where translation is recognized as an important precondition for a work to enter the canon of World Literature. The fact of translation, often advertised on the cover of an international bestseller – “Translated into 28 languages” – does not simply enhance the status or symbolic value of an original, it transforms that text, inviting it to be read no longer as a representative of a national literature but as a timeless classic, alongside other great works from a variety of languages, cultures and historical periods. If translations make originals, in Emmerich’s formulation, they also make works of World Literature.

The idea that source texts are not given but made has been explored not only theoretically but also empirically or in a more a materialist vein as it relates to the phenomenon of unstable and multiple originals. The pluralizing of the original is being carried out both before publication and after. In terms of pre-publication, the advent of genetic criticism, on the one hand, with its focus on textual versions, and of postmodern editing, on the other, which seeks to display those versions in a textual copresence, have done much to refigure the moment of “original” or first publication as a somewhat arbitrary point of textual stabilization, a strategic textual positioning undertaken by authors, agents, publishers, editors, translators, and marketers. The post-publication proliferation of originals refers to reeditions of the original both within an author’s lifetime and posthumously, originals that are translated as a rule only once. In such cases, it is the original that is subject to change, versioning, while the translation represents a consolidation or fixing of meaning. That consolidation is often brought about through various forms of textual manipulation to create a hybrid amalgam out of the source text versions.

The widespread assumption that the final version produced by an author in their lifetime is the “best,” the most refined — or that a posthumous scholarly edition is the ultimate authority, represents another aspect of the teleological thinking evident in Berman’s retranslation hypothesis (discussed above; see also Pleijel’s introduction). I encountered this prejudice when deciding on which version of Andrei Fedorov’s seminal work on translation theory to select for translation. The work first appeared in 1953 under the title *Introduction to Translation Theory*. It was followed by a revised 1958 edition under the same title, another revised version under the title *Foundations of a General Theory Translation* (1968), and a fourth revised edition under that title in 1983. I was surprised to hear the advice — from numerous scholars — that I translate the “latest” version. The idea that “the last is best” involves an elision of the historical development of the work, its genealogy. Of course, one could claim that my decision to translate the first edition reflects a certain primacy bias, although I was well aware that the conceptual framework introduced by Fedorov in his 1953 work had been gestating for over twenty years, as evident in shorter articles as well as the educational materials he created in the 1930s, all of which I discussed in the introduction. The problem then is with the whitewashing of a complex genealogy through the creation of some Frankenstein version that obscures the process — and in Fedorov’s case, the ideological pressures he faced under Stalinism, which shaped that initial version. Simply removing those passages by selecting a later version implies that the ideological environment of the early 1950s was some superficial add-on and that the text after Stalin entered an era of freedom, characterized by a fullness of meaning.

The third trajectory is derived from poststructuralist theorizations of diaspora, in particular Stuart Hall’s “Cultural Identity and Diaspora” (1990) and James

Clifford's "Diaspora" (1996). For example, Hall argues that the cinematic representations of contemporary Black diasporic filmmakers represent not "the rediscovery but the production of identity" (Hall 1990:224). As Hall goes on to explain:

It is because this New World is constituted for us as place, a narrative of displacement, that it gives rise so profoundly to a certain imaginary plenitude, recreating the endless desire to return to 'lost origins,' to be one again with the mother, to go back to the beginning. Who can ever forget, when once seen rising up out of that blue-green Caribbean, those islands of enchantment. Who has not known, at this moment, the surge of an overwhelming nostalgia for lost origins, for 'times past? And yet, this 'return to the beginning' is like the imaginary in Lacan – it can neither be fulfilled nor required, and hence is the beginning of the symbolic, of representation, the infinitely renewable source of desire, memory, myth, search, discovery. (236)

Similarly, when Clifford refers to as "the empowering paradox of diaspora," namely, "that dwelling *here* assumes solidarity and connection *there*," he goes on to note, "*there* is not necessarily a singular place or an exclusivist nation" (Clifford 1997:269). Hall and Clifford do not dismiss the notion of origin altogether but rather, critically situate it: "It is something – not a mere trick of the imagination. Not an essence but a positioning" (Hall 1990:226).

When we reconstrue the origin(al) not as an essence but as a textual positioning, we not only allow a consideration of this positioning as historically determined but also avoid discarding the notion of translation as a distinct form of writing insofar as it represents a distinct kind of textual positioning. To theorize that distinctiveness, we might turn to Gérard Genette's concept of literature in the second degree, which he defines as texts characterized by "a relationship of copresence between two texts or among several texts; that is to say, eidetically and typically as the actual presence of one text within another" (1997:1–2). This conceptualization would apply not only to overt translations but also to pseudotranslations, as the decision to mark a text as a translation, whatever the actual status of the work, invites it to be read in a certain way, palimpsestically, so to speak.

Strategic positionings

In a world of simulation and mass-produced consumer goods and experiences, originality and authenticity remain attractive keywords in marketing. As discussed in Baer (2017), a translation of Tolstoy's *War and Peace* that was marketed by the publisher as the "original version" was in fact the result of a complex, very

messy reconstruction of first drafts of the novel, first published in Russian in 2000. The publisher's description of the volume as the "original version," did not, however, prevent them from abridging the translation to suit the perceived tastes of an anglophone readership. To enhance the genealogical bona fides of the edition, the publishers included a preface by a distant relation of Lev Tolstoi, the English writer Nicholas Tolstoy.

Of course, it is not only for-profit publishers who are invested in promoting authenticity and originality. Religious institutions typically conceal or mystify the complex origins of their sacred books. This is discussed in the film *Heretic* (2024), written by Scott Beck, in which the lead character, Mr. Reed, played by Hugh Grant, seeks to challenge the innocent faith of two young Mormon missionaries. After asking why it should be that Judaism, "the OG of monotheistic religions," should have the smallest membership, he explains: "My argument is that the holy texts are just mythological iterations of stories which ancient people have been telling each other for centuries. They're not true or real in any literal sense. [...] I am sorry, but it is impossible to ignore the influence of one narrative upon another, or to ignore the fact that all these stories iterate into... Star Wars: Episode I — The Phantom Menace."

The making of the Christian Bible by the Catholic Church involved not only the selection and deselection of certain texts but also their translation, as St. Jerome's rendering into Latin, known as the Vulgate, was deemed the authoritative version of the Bible, more authoritative than the "original" texts in Hebrew and Greek on which it was based. As a result, the Augustinian monk and professor of classical languages at the University of Salamanca, Fray Luis de León, was imprisoned for five years for having translated the Song of Songs into Spanish from the Hebrew, a version described by the Inquisition as a "corrupt original" (Baer 2017). It is common to associate religious scandals of translation, at least in early Modern Europe, with the target text, as in the case of William Tyndale — all copies of his English translation of the Bible were burned by Catholic authorities in England — but the example of Fray de León's translation reveals that the source texts were also being policed. In fact, Tyndale's originals were also problematic from the Church's point of view; his translation was the first English translation to be done in part from the Hebrew and Greek, and he relied heavily on Erasmus's Latin/Greek New Testament, which was the version used by Martin Luther for his German translation. To the extent that the choice of an original enables or forecloses certain interpretations, any clear distinction between the original and the translation in cases of heresy is difficult to sustain. In regard to the *Book of Mormon*, one could say that the accuracy of Joseph Smith's translation was "guaranteed" only by the disappearance of the original golden tablets.

The desire on the part of publishers and translators to capitalize on the aura of the original has also led to the deliberate obscuring or erasing of certain forms of mediation, such as indirect translation, which has emerged as a scandal of translation only in the modern era (see Baer 2024). In R. F. Kuang's historical fantasy, *Babel: An Arcane History*, one character exclaims: "'That's a terrible translation,' Ramy waved his arms. 'Throw it away. For one thing, it's not even a direct translation — it went into French first, and then English — and for another, it's not remotely like the original'" (Kuang 2022: 52). The denigration of indirect translation as doubly mediated, twice removed from the original, the source of meaning, incentivizes publishers to obscure the fact. Several years ago, I translated the memoir of a Georgian dissident from a Russian translation. Toward the end of the project, the publisher sent us a draft of the Italian translation, which was done directly from the Georgian by an Italian specialist in Georgian language and literature. The publisher suggested we annotate some of the passages annotated by the Italian translator and restore an epigraph in Georgian, which had been removed in the Russian translation. Unable to find a Russian translation of the epigraph, I translated it from Italian with the help of an Italian colleague. The four languages involved in the final product were obscured by the statement on the frontispiece: Translated from Russian. As an educated citizen of the Soviet Union, Berdzenishvili could have written it in Russian, but chose not to, a decision lost in the English translation. The taint of indirectness has also led translators to deny the fact. For example, the first translation of Russian writer Dmitrii Merezhkovskii's fictional biography of Leonardo da Vinci, by Herbert Trench, claimed to be a direct translation from the Russian — and the only translation to be authorized by Merezhkovskii. To bolster that claim, the text of that authorization, in French, was included at the beginning of the volume. The fact that Trench's translation was in fact indirect, done from the French, was exposed by the first retranslator of the novel, Bernard Guilbert Guerney, who noted that Trench's translation was also heavily abridged (see Baer 2024).

The enormous cultural investment in propping up the status of the origin(al) can only be understood when we connect the Romantic cult of originality with the rise of the modern (monolingual) nation-state, the consolidation of which involved the writing of nation-based literary histories. Those histories presented the national language, now the vernacular "mother tongue" as opposed to the languages acquired through schooling, such as Latin and Greek, as the bearer of the national genius and, as such, an assertion of a nation's right to recognition and, by extension, to autonomous self-determination. This is reflected in the fact that those literary histories typically excluded translations and condemned any form of borrowing from other cultures (see Baer 2025). Even anthologies of world literature, which depend on translation, invariably contain a statement disparag-

ing translations as necessarily inferior to originals. As the diplomat-cum-professor Herbert Giles wrote in the introduction to his influential 1889 anthology, *Gems of Chinese Literature*: “It must however always be borne in mind that translators are but traitors at best, and that translations may be moonlight and water while the originals are sunlight and wine” (Giles 1884:ii).

The place of the origin(al) in the ideology of the monolingual nation-state is evident in the posthumous treatment of the US writer and translator, Henry Wadsworth Longfellow. In the editions of his work curated by the author himself, he often placed original poems alongside his translations of poems from various European languages, an attempt, in one scholar’s interpretation, to realize a Goethean vision of World Literature as a conversation among nations (Higgins 2014:12). In the posthumous edition, however, the dictates of the nation-state trumped the poet’s intention, and all his translations were relegated to the back of the volume, cordoned off, so to speak. At about the same time, the influential editor and anthologizer of US literature, Edmund Clarence Stedman, relegated Longfellow to the second tier of American writers, judging him to be he too dependent on foreign models, i.e., not original enough because US culture was not the primary source of his inspiration, a specific nation-based entangling of origin and original (Baer 2025:12).

All this is to say, there is a lot at stake in deconstructing that central binary of original/translation, but in a time of resurgent right-wing nationalism, the need to do so is especially urgent if we are to imagine new transnational solidarities and to push literary and culture studies beyond traditional nation-based frameworks without throwing translation out with the bathwater.

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Introduction

A (re)turn to the source text

Richard Pleijel

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This introduction outlines the rationale for the edited volume. It describes what is characterized as two major drawbacks when it comes to how the source text is conceptualized in contemporary translation studies. The first is the source text's invisibility (which can also be framed in terms of the source text *not* being conceptualized). The second is the source text's perceived singularity/stability. Various reasons for this, pertaining to the development of translation studies but also to more general intellectual trends, are discussed. It is emphasized that especially descriptive translation studies (DTS) with its focus on translations as "target-cultural facts" has left the source text undertheorized. A number of translation practices and genres, which challenge the dominant view of textual singularity/stability, are discussed. Finally, the chapters of the volume are presented.

Keywords: source text, original, translation studies, translation history, textual scholarship

1. Introducing the source text in translation studies: Problems and prospects

The conceptualization of the source text in contemporary translation studies suffers from two major drawbacks. The first pertains to its *invisibility*. This could also be framed in terms of the source text *not* being conceptualized: it is undertheorized, vaguely defined, and rarely reflected upon (Baer 2017; Ivaska and Huuhtanen 2020; Pięta 2024; Qi 2023). Let us take Anthony Pym's well-known set of questions pertaining to "translation archeology" – "who translated what, how, where, when, for whom, and with what effect" (Pym 1998: 5) – and apply it to translation studies itself.¹ Translator sociology (Chesterman 2009) has cov-

1. A similar set of questions were introduced already in 1988 by Christiane Nord in her work *Textanalyse und Übersetzungen* (1988), however pertaining to textual analysis and not to translation archeology/history (see Nord 2006: 41–42). I thank one of the anonymous reviewers for directing me to this particular work by Nord.

ered the “who” question and translation history (Rundle 2022) the “where” and “when” questions, while functionalist theories (Nord 2018) have focused on the “for whom” question and the manipulation school (Lefevere 1992; Venuti 2008) the “with what effect”-question. But, as will be discussed in this introduction, the “what”-question — *what*, in the most basic sense of *which text*, was translated by a given translator at a given point of time — has largely escaped the attention of translation scholars. The second major drawback, which is an outcome of the first, is that it is almost always assumed that the source text is precisely *the* source text. It is conceived of as one text, a singular, given textual entity, which is brought to correspond to another singular textual entity: the target text.

It should be emphasized that the source text has *largely* escaped the attention of translation scholars: Exceptions have always existed, and some of them date several decades back (e.g., Tymoczko 1995; Littau 1997; Bassnett 1998; Crisafulli 1999; Dollerup 2004; Apter 2005; Delabastita 2008; Washbourne 2013; Vald  on 2015). However, in dealing with the specific problem of the source text, these attempts have been quite limited in relation to the field as a whole. There was no more comprehensive investigation of the source text phenomenon in translation studies until 2017, when the first book-length study on the subject was published: Karen Emmerich’s *Literary Translation and the Making of Originals*. In her introduction, Emmerich reminds us that “[t]he works we translate often exist in multiple manuscript, print, or digital forms,” and thus that “[t]he textual condition is one of variance, not stability” (Emmerich 2017: 2). She continues: “The process of translation both grapples with and extends that variance, defining the content and form of an ‘original’ in the very act of creating yet another textual manifestation of a literary work in a new language.” These insights have consequences for the very understanding of translation, which Emmerich defines as “translingual editing,” as the translator “both negotiates existing versions and creates a new one of her own” (ibid.). That source texts are not simply translated but *constructed* by translators is a key concern in the work of Emmerich, as well as in a number of contributions that have preceded her work (see above) and followed it (Shengyu 2018; 2022; Ivaska 2020; Ivaska & Huuhtanen 2020; Kremmel 2021; Tahmasebian 2023; Qi 2023). These works have illustrated the complexity of source text constructs, thereby substantiating Dirk Delabastita’s claim that translations often “refer back to a composite of source texts rather than to a single, well defined original” (2008: 76).

If the source text is now starting to attract more attention from translation scholars, as the abovementioned works may indicate, the present volume seeks to make the case that it is time to turn the interest more consistently to the source text. This would not only entail a scholarly turn toward the source text, but in a certain sense also a *return* to that which was always there in the first place and

without which no translations would exist: the source text. Or was it? Cumulatively, through its various contributions, the volume will show how the source text is an equally self-evident and elusive ‘thing’ in various translation practices. The rest of this introduction will (1) give a background that explains how and why the source text came to be both singular and invisible in mainstream translation studies, (2) describe what is currently being done to alter this situation in the field, and (3) outline the specific contribution of the present volume in this process. The following section will begin the discussion with statements by three prominent translation scholars, illustrating how the source text is currently understood within the discipline.

2. Research trends in translation studies and their intellectual and historical background

2.1 Source text singularity: Three statements

Some years back, Christina Schäffner (2003: 23), discussing translation and ideology, stated in an article that “it can be said that any translation is ideological since the choice of a source text and the use to which the subsequent target text is put is determined by the interests, aims, and objectives of social agents.” In Schäffner’s scheme, there seems to be a simple and straightforward relationship between two given textual entities: the target text and the source text. Furthermore, the source text is apparently a textual entity which can simply be the object of a “choice.” Either the translator chooses one source text, or another. There is nothing problematic or slippery about this text: it is a neatly defined entity. More recently, Sharon Deane-Cox stated that her book *Retranslation: Translation, Literature, and Reinterpretation* starts “from the premise that all literary translation is an act of interpretation which crystallizes a series of (un)conscious (mis)readings of a given source text” (2014: 18). Deane-Cox not only considers the source text a *given* – at least in the context of a specific translation or translation project – but also accords it with the customary singularity: a translation constitutes an interpretation of a given source text.

Similar ideas are to be found in the seminal work of Gideon Toury, *Descriptive Translation Studies* (1995/2012). Here, the very definition of what translation is seems to hinge on the textual relation between one source and one target:

Regarding a text as a translation entails the obvious assumption that there is another text, in another culture/language, which has both chronological and logical priority over it: not only has such an assumed text presumably preceded the

one taken to be its translation, but it is also assumed to have served as a point of departure and a basis for the latter.² (Toury 2012: 29)

Not only does Toury posit the existence of another — *an* other — text; this text also has logical and chronological priority over the target text, thus illustrating yet another phenomenon which has continued to haunt discussions of the source text in translation studies: the understanding of translation more generally as a linear process, moving in one direction from *source* to *target*, “a kind of exclusive, binary and unidirectional relationship between source text and target text” (Delabastita 2008: 239).

In what follows, I will discuss two different but interrelated historical and intellectual phenomena which seem to have contributed to the *singularity* and the *invisibility* of the source text in translation studies. The first phenomenon is what could be termed the “sense of an ending” (Kermode 1967), the notion of progress with a consequent focus on the *telos* — the goal or end — of processes. As will be argued, this line of thinking impacted the development of translation studies as a discipline focusing on products, processes, and functions of translation (Holmes 1972/1988). The second phenomenon is the notion of ‘originality’ which emerged with early Romanticism. It was predicated on the understanding of the author as a solitary genius who creates out of nothing, with implications for the conceptualization of the source text as a given, indeed, as the *source* text.

2.2 The sense of an ending: Focusing on the target (text)

The literary scholar Frank Kermode argued in his book *The Sense of an Ending* (1967) that human beings share an “urge for closure” (Van Hulle 2014: 15). Kermode suggested that we want to impose order on our lives when we look at them retrospectively. We therefore tell a story in which our life has progressed in a certain way, as a straightforward process which by necessity has led to the “closure,” the end point at which we find ourselves when we tell this story. We hence tell the story of our lives *teleologically*, whereby the process — both the way it started and how it then unfolded — acquires meaning from the way it has ended.

Lawrence Venuti (2018: 32) defines teleology as “a continuous progression from a unified origin.” It should be added that it is precisely from hindsight, from the viewpoint of the finalized process, that the origin can be perceived as unified: “With the advantage of hindsight, one can create a teleological story because one

2. I owe this example to Laura Ivaska (2020: 74), who also uses it to problematize and discuss questions of the source text in a translation studies context. See also the chapter by Léa Huotari in the present volume.

knows the outcome” (Van Hulle 2014:120). It is only in hindsight that a (translation) process appears logical, going from *one* specific point or origin, in *one* specific direction, and towards *one* specific goal (see van Hulle 2014:111–125). The teleological thinking has close connections to Christian theology, especially eschatology: history is linear, not circular, and continually progresses towards an end – the end of time (Löwith 1949). Such a line of thought has been decisive for human thinking generally but also for academic research specifically, perhaps especially in a Western setting. Indeed, Michael Cronin (2006:129) states that academic inquiry in general has been “traditionally fixated on ends rather than beginnings” (see also Wakabayashi 2019:24).

As already indicated in Section 2.1 (above), these tendencies can also be detected in much of the scholarly work within translation studies. Let us return again to the work of Toury, whose importance for current translation studies cannot be overstated. One of the most salient contributions of Toury was his insistence that translations are “facts of the target culture” (Toury 1995:Chapter 1). What this notion did was to *move the focus from the source to the target*, from the beginning (of a translation process) to the end. In his first important work, *In Search of a Theory of Translation* (1980), Toury in fact refers to the field he is seeking to demarcate as “teleological translation studies” (p.17).³ Later, Toury holds on to the same idea, stating that “translating, like any other communicational activity, is *teleological* by its very nature” (2012:8, italics original). As already noted, and as is well-known, James Holmes originally suggested that descriptive translation studies (DTS) should be “product-oriented, function-oriented, and process-oriented” (1988:72). What should be clear is that all of these three phenomena are either oriented towards or situated at the “target pole” of translation (cf. Toury 1995/2012). Translations as products and the function(s) of translations are features of the target-cultural context, while processes – especially in the teleological thinking – are always oriented toward their end-point. They are therefore also generally contemplated from their end-point (the possible exception being cognitive studies which have sought to access processes as they are unfolding).

“Teleological translation studies” thus focused on the end-point of translation: the target text and, even more importantly, the target culture. Indeed, while the linguistic and sociolinguistic theories of scholars such as Nida, Newmark,

3. Toury (1984) might be a partial exception. Here, he states that translation studies can either be source- or target-oriented. Toury however clearly seems to position his own work in relation to target-oriented translation studies. In an otherwise negative assessment of the work of Nida, he seems to approve of Nida’s shift of focus to the “receptor system,” thereby “regarding translation as a teleological activity” (Toury 1984:79, italics removed). I want to thank one of the anonymous reviewers for directing me to this particular article by Toury.

Vinay and Darbelnet to some extent focused on the source text and how it should adequately be rendered, polysystem theory and DTS as well as functionalist theories concentrated instead on the target culture (see Pięta 2024: 420–421; Nord 2018: 24–25 says with reference to Vermeer that functionalist theories “dethrone” the source text). By focusing on the end-point of translation, its starting point – the source text(s) – was left out of consideration, thereby being excluded from continuous scholarly reflection (Qi 2023).

2.3 Textual singularity: Romanticism, the printing press, and philology

While teleology set the gaze firmly on the end-point of processes, including translation processes, translation studies seems also to have inherited a conception of originality and ‘the original’ from Romanticism, heavily impacting the understanding of the source text (Baer 2017; Pięta 2024: 419; Wakabayashi 2019: 25). What the writers and thinkers associated with the Romantic movement of the late 18th and early 19th centuries did was to turn their backs on Classicist (and Renaissance) ‘imitation,’ instead favoring radically novel ‘creation’ (Blanning 2011). The Romantics therefore conceived of their own literary production as *original*, with the author as a solitary genius who “creates out of nothing” (Baer 2017: 230, quoting a translation of a statement by Jean-Jacques Rousseau). This obscured the fact that many literary works from the Romantic period, but also from earlier periods such as the Renaissance or early modern period, were rather mediations or intertextual iterations of earlier works or texts (Bistué 2016; Brillman 2018; Baer 2017). The very notion of ‘the original’ as *the origin*, as that which is not preceded by anything, hence “ignore[d] the many sources upon which an ‘original’ may itself rest” (Emmerich 2017: 14). This points to the necessity of thinking intertextually about source texts: Even if many literary works, especially more contemporary ones, do exist in one single edition, in which case the source text is indeed singular, the intertextual relationship between one given work and other works immediately makes the question of how to define or delimit the source text (the original) more vexed. From the perspective of the digitalization of the last few decades, texts – including source texts – may furthermore be said to be not only intertextual, but also hypertextual (Littau 1997; Beal 2011; Cronin 2011; Pym 2004).⁴ Considering this, it is apparent that the word *source* in the term “source text” artificially demarcates one particular text from other texts with which it may be inter- or hypertextually connected. In light of the problematic connotations of the term “source

4. See the contribution by Beckmann in the present volume.

text,” a number of scholars have suggested other, alternative terms. For example, Pym (2011) has advocated the term “start text” and Shengyu (2018) “base text.”⁵

From a historical point of view, it should be noted that source text singularity and ‘the original’ were conceptions which – perhaps ironically from the point of view of the Romantics – had their precursors. One such was, again, Christian theology, and more specifically the notion of the Bible as the written Word of God. This written Word could only exist as *one* unified text with *one* unified meaning (Pym 1998, 2007). The most effective way to safeguard its textual stability and singularity was to print and publish it (see Van Hulle 2014: 183). Concurrent with the Protestant Reformation, the advent of the printing press enabled the production – or better *reproduction* – of identical copies of one and the same religious or literary work (McKitterick 2003; Johns 1998). Seemingly gone were the days of textual instability and variation, where monks in the monasteries had copied each book by hand, and – accidentally or deliberately – introduced slight variations from copy to copy. Emmerich (2017) therefore suggests that “it is worth considering whether the very notion that we even *need* a single composite text to serve as a stable object of interpretation may be a product of the age of print” (61, *italics original*).

One last influential historical factor that should be taken into account, especially when discussing (source) text singularity, is the rise of modern philology in the late 15th century onwards. In terms of textual criticism, the development of philology was predicated on the principle of ‘correcting’ texts. Thereby, it would supposedly be possible to retrieve ‘the original’ and hence to suspend textual variation (Grafton 2011; Malm 2017; Sullivan 2013: 20–21). In such a line of thinking, textual variants of one and the same work was a problem – even if they in different times and cultures than early (and late) modern Europe may have been seen as a perfectly acceptable textual variation of one and the same work (see Cerquiglini 1999). As an outcome of a wish to establish *the* original text, present-day textual criticism continues to be marked by a largely pejorative understanding of textual variation (Knust 2008). Gary Martin (2010: 23) thus states that textual criticism generally involves “a series of binary decisions for, or against, particular readings.” This is clear not least from the terminology employed by many textual critics, according to which variants are deemed “corruptions,” “errors,” and “mistakes” (Albrektson 2010: 104; Shengyu 2018: 49, 55). It should, however, be noted that such ideas have received extensive criticism the last three or four decades by

5. The contributions of the present volume all deal with the question of terminology, employing various terms in order to as accurately as possible describe and analyze the particular translation practices and text types discussed. See the last section of this introduction for an overview of the different chapters.

a number of philologists and textual critics, not least of the so-called New philology school (Cerquiglini 1999; McGann 1991; McKenzie 1999; on New philology, see Lundhaug and Lied 2019). Here, the text sociology pursued by D.F. McKenzie (e.g., 1999) and others has been important in its critique of the quest for an ideal(ized) original text, focusing instead on the socio-culturally and temporally situated textual manifestations of a work, as well as on the readers of specific textual variants/versions. In this scheme, textual variation is an asset, as it becomes a “window” unto a specific time and place in the history of a particular work and its interpreters (Ehrman 2012).

3. Recent theoretical assessments of the source text

I have sketched a few intellectual and technological developments which seem to have impacted the conceptualization (or non-conceptualization) of the source text in contemporary translation studies. In what follows, I focus on critical assessments of the source text in translation studies in recent years, some of which I have already referred to briefly. They variously respond to the intellectual and historical phenomena sketched above, and specifically to their impact on the understanding of the source text in translation studies.

3.1 The translator as text-critical editor

As already noted, Emmerich (2017) defines translation as “translingual editing.” The present volume focuses on how translators have negotiated and constructed the texts on which they base their translations (as well as more broadly how translators relate to and understand the phenomenon of source text in, and in relation to, their own work). In the more tangible sense, the translator often assumes the role of a *textual critic*. A translator who wants to translate, say, Marcel Proust’s *À la recherche du temps perdu* will need to choose which French-language edition to base the translation on. Perhaps our translator would want to opt for the edition published in the prestigious *Pléiade* series. In that case, the translator needs to choose between the 1987–1989 edition by Jean-Yves Tadié and the 1954 edition by Pierre Clarac and André Ferré. The Garnier-Flammarion edition by Jean Milly (1984–1987) would be another possible option. Élyane Dezon-Jones’ 1992–1993 paperback edition is yet another possibility, as is the 1987 edition by Bernard Raffali. Which one of these different editions is representative for the work *À la recherche du temps perdu*? The question does not have a self-evident answer. Most probably, the answer will be affected by personal and institutional interests, which

hence will govern not only *how* the work will be translated but also *what version* of the work that will be translated.

In his article “The translator as textual critic and the potential of transparent discourse,” Edoardo Crisafulli (1999) investigates British author and translator H.F. Cary’s “rewriting” of Dante’s *Divine Comedy*. Cary did not adhere to one single text edition when translating the work, but rather constructed a unique source text based on a number of different editions and versions. In other words, Cary assumed the function of a textual critic. The textual base that he constructed was a text which may never have existed in real life in any of the source-language editions of Dante’s *Comedy* (Crisafulli 1999: 83–84; see Shengyu 2018: 42; and for a pertinent argument on the constructedness of such texts, see McGann 1983). This particular example clearly illustrates the translator’s creative role in constituting the ‘original’ of the particular work being translated, thereby calling into question the Romantic idea of the source text as a given, indeed, as ‘original.’ As Emmerich (2017: 151) contends, in constructing a specific set of source texts, translators “fix a particular interpretation not of what the ‘original’ *means*, but of what it *is*, even before they embark on the work of translation ‘proper.’” The source text does not precede the act of interpretation, existing independently of it, but is an integrated part of it (Crisafulli 1999; Greetham 1995). Even if the translator adheres strictly to one singular source text edition, that particular edition has been chosen over against one or several other editions. And a particular edition is in itself not a given, since, as discussed for example by Peter Shillingsburg (2012), editorial practices are themselves culturally contingent, and hence also the editions which arise as a consequence of them (see also McGann 1991). Cerquiglini (1999: 79) aptly summarized the phenomenon when he stated that “every edition is a theory.”

Discussing his own attempts at translating Samuel Beckett into Persian, Kayvan Tahmasebian (2023) describes how he had to consult a number of text editions (in both French and English) and choose between the different textual variants they featured. Thereby, he “assumed the role of an editor who draws textual variations into the sphere of the factors affecting his or her decision-making” (Tahmasebian 2023: 84). Fan Shengyu in turn argues that the British sinologist and translator David Hawkes, in constructing a “base text” for his translation of the Chinese novel *The story of the stone*, was “at the same time a scholarly translator and a literary editor” (Shengyu 2018: 38; see also Shengyu 2022: 32–58). Several translation scholars have undertaken investigations of such textual constructs (e.g., Kremmel 2021; Ivaska 2020; Fernández Muñiz 2016), seeking to retrospectively reconstruct “the lost translator’s copy” (Shengyu 2018). Such scholarly work indicates that the source text — its various constructions as well as its negotiation in relation to different personal and institutional interests and contexts — has the

potential to emerge as an exciting and important object of research in translation history, perhaps especially in conjunction with a text-sociological approach where texts are apprehended as “windows” unto a specific time and place (Ehrman 2012; see above).

What the abovementioned scholars have demonstrated is that textual variation did not cease after the invention of the printing press. Specific works have continued to exist in a number of different textual iterations — whether in their “original” languages, or as translated texts. In other words, “the printed book paradigm” (Pięta 2024: 424) may have brought along a change in the *theory* of text, predicated on replicability of one and the same text and therefore stressing textual singularity, but this could in practice not reverse or suspend textual variation and textual plurality. The very notion, indeed the *myth*, of a “print culture” (Dane 2003) therefore arguably led scholars to think that texts in the age of print became stable and unified entities, when this was apparently not the case (see Bryant 2002 for a similar argument).

3.2 Work and text

As already noted, a problem with much of traditional textual criticism is its rejection of textual plurality in favor of textual singularity as it strives towards *one* original, one source text (or set of texts) that is considered representative of the work in question. A few translation studies scholars have recently discussed the relationship between *text* and *work* in a way that may prove fruitful for continuous explorations of the source text in the field.

In a recent article, Laura Ivaska and Suvi Huuhtanen (2020) have investigated five Finnish retranslations of Jules Verne’s *Vingt milles lieues sous les mers* [‘Twenty Thousand Leagues Under the Seas’]. They show that these different versions are not simply retranslations of the exact same source text, as standard definitions of retranslation would have it.⁶ Instead, the different translations variously reach back to *different* source texts — both in the sense of making use of different French-language editions of Jules Verne’s novel, but also of being, in various degrees, compilative and indirect translations and thus with source texts in other languages than French. Ivaska and Huuhtanen (2020: 326) refer to these different source texts, and the different Finnish translations, as being different *texts* of the same *work*. With reference to Peter Shillingsburg (1996), they explain that careful

6. Kaisa Koskinen and Outi Paloposki (2010: 294) for example state that retranslation is a later translation of “a single source text,” that is, of the same source text as the previous translation. Discussions of the (in)famous retranslation hypothesis similarly tend to depart from the idea that “later translations tend to be closer to *the* source text” (Chesterman 2004: 8, italics added).

attention needs to be paid to the fact that the work exists only through its tangible textual representations. What is immensely valuable with this model is that it is not predicated on reducing or suppressing textual variation. Instead, it *investigates* textual variation. Moreover, it uses textual variation as a starting point for discussing the definition of various translation practices, such as retranslation, and the textual relationships involved in them.

The novel of Jules Verne is hardly unique as a work existing in several different source-language editions, with its translators having made use of these different editions as well as of mediating texts in various languages. Also translated texts, which would presumably ‘freeze’ in their textual iteration once published, can show extensive continuous textual variation, whereby an increasingly large number of *texts* gesture towards one and the same translated *work*. A case in point would be the King James Version (KJV) or King James Bible. It was originally published in 1611 and has since been issued in innumerable editions, which have not only reframed the text paratextually but also introduced changes in the text itself (see Campbell 2010 on the different editions of the KJV). Each one of these different printed (and lately digital) texts, which have emerged during a time-period of over 400 years, can therefore be apprehended as a partial representation of the translated work known as the King James Version. In other words, if one were to engage or read a specific edition of the KJV, that particular text would not be *the* King James Version, but merely one out of many different texts pointing to the same work. From a text-sociological perspective, such textual variation can, as was suggested in Section 2.3 (above), be seen as an asset when tracing the movement of a particular work through history. Different texts which relate to or gesture towards the same work may therefore be seen as *complementing* each other. With reference to the existence of many of Samuel Beckett’s texts in both English and French, Tahmasebian (2023: 82) suggests that both versions are “individually insufficient but mutually supplementary.” Textual variance, then, may be a resource for translators and translation scholars alike.

As attractive as the theoretical model which distinguishes between *work* and *text* is, however, it begs the question of where to draw the line: when has a particular text been so radically transformed that it has ceased to function as a representation of a specific work? Or should we accept all texts as ‘iterations’ which gesture toward a particular work? Erick Kelemen (2011: 122) has raised the important question of where to draw the line if a vast textual material commonly associated with one work does in fact point to several works: how extensive can textual variation be within the confines of *one* literary work?⁷ Can the work expand with all the potential textual manifestations that seem to gesture toward it, or is there

7. I have borrowed the reference to Kelemen from Emmerich (2017).

a line? If so, where do we draw the line? Drawing the line is an operation that might be driven by an idealizing understanding of a transcendent ‘original’ (see Garrison 2021; Knust 2008), a Platonic concept which has no actual textual correspondence in the material world (see Breed 2014: 61). The problem is that even if the original does not exist, it is still being used to evaluate different tangible textual variants. On the other hand, if only for practical reasons, scholars and translators will probably still want to be able to define a specific work — such as Jules Verne’s *Vingt milles lieues sous les mers* — and outline what its true characteristics are, instead of completely collapsing the borders between this and other works.

3.3 Genetically reversing the “ending”

The field of genetic translation studies (GTS) has been evolving during the last decade (Cordingley and Montini 2015; Montini 2016; Bollettieri and Zanotti 2017), being based on the French *critique génétique* which was established in the 1960s (Deppman *et al.* 2004). GTS has focused, among other things, on “the genesis of the source text” (Cordingley & Montini 2015: 5). This field therefore promises to be of great importance for the investigation and conceptualization of the source text in translation studies, above all because it takes as its primary empirical material texts and manuscripts which point beyond the teleological understanding of literary (including translation) processes.

By investigating different manuscripts and texts (*avant-textes*) which have preceded the finalized version of a literary work, genetic criticism essentially seeks to reverse the process whereby the work has come into being. In other words, genetic criticism represents a way to, methodologically speaking, “undo” the making of a work (Scott 2006; Van Hulle 2014). It emphasizes not only the emergence of texts, but also the (textual) point — or rather *points* — from where they have emerged. An example is Dirk Van Hulle’s (2015) discussion of the source text of James Joyce’s *Finnegans Wake*. The first printed edition apparently featured some textual “losses” which were “restored” in the Dutch 2002 translation of Robbert-Jan Henkes and Eric Bindervoet. Through their text-critical practice, these translators were hence continuing Joyce’s “work in progress” (Van Hulle 2015: 42). Thus, the translators did not simply translate *Finnegans Wake*, but actively altered and expanded its very textual base. This is possible to appreciate only by investigating the working process of the translators through the material (textual) remnants of the process.

The immense value of GTS for a more proper understanding and theorizing of the source text within translation studies lies precisely in its focus on the process itself, beyond the published and finalized translated text. Studying the genesis of translations may show that the source text is in many cases a construct

evolving in the course of translation, with the source text being revised or exchanged for another text in the subsequent working-out of new translation drafts, representing new stages in the genesis of the translation. The methodological problem with the “target pole” that is the vantage point of DTS is that it, and more specifically the published translation, bears no evidence of all the twists and turns of a text as it was being translated and gradually transitioned from a source context — sometimes represented by one text but more often by several different texts — to a target context, and then into new and different target contexts whereby the original target context became a source context, and so on.

One might compare with Outi Paloposki’s (2021) archival study of “[r]ejections, disruptions, and impasses” in translators’ work. These are translatorial phenomena which a finalized, published translation bears no evidence of. Moreover, they tend to be forgotten precisely in light of the teleological assumption that a process is always straightforward, and that the specific outcome of the process is a necessary consequence of the process itself. By contrast, an investigation of the different actual possibilities that have faced translators during each consequential step of the process is a glimpse of what the translation “might have become” (Van Hulle 2004: 3). Such an investigation would naturally involve questions on the changing nature and function of the source text(s) during different phases of such a process. GTS is therefore well-fitted to answer to Delabastita’s (2008) call for the application in translation studies of research techniques from other disciplines, such as literary studies, philology, and, indeed, genetic criticism, as these might guide translation scholars with “diachronic reconstructions of where specific translations really come from” (240). Instead of positing the existence of a given source text, an idealized original, the task at hand for translation scholars would instead be to investigate where translations *really* come from, or — to return to Pym’s (1998) question — *what* was actually translated.

4. Source text complexities: Lessons from translation practices and text types

In this section, I will move from the assessments discussed above to a survey of (1) different kinds of translation practices, and (2) different text types being translated. The translation practices and text types discussed all exhibit properties that call into question the textual singularity as well as the linearity and unidirectionality traditionally associated with translation. Therefore, they variously “break away from a source-target dichotomy” (Pięta, Bueno Maia, and Torres-Simón 2022: 14). The discussion in this section is not intended to be exhaustive, but merely to suggest a few perspectives which may spark further research in the field.

4.1 Translation practices challenging source text singularity and the source-target binary

In their investigation of the five Finnish retranslations of Jules Verne's *Vingt milles lieues sous les mers*, Ivaska and Huuhtanen (2020) note that the relationship between translations and their source text(s) is especially complex in retranslation, indirect translation, self-translation, and pseudotranslation. As already noted, traditional definitions of retranslation build on the notion that a retranslation is a chronologically later translation of the *same* source text, while Ivaska and Huuhtanen show that this is far from always the case. Indirect translation, on the other hand, more openly calls into question the idea of translation as a direct (linear) relation between a source text and a target text, since the “source” text in this kind of translation stands in a direct intertextual relationship with a previous text in a different language (e.g., Washbourne 2013).

Pseudotranslation is yet another type of translation with a vexed relationship to its source text – simply because it does not exist (at least not in the material world).⁸ However, as contended by Baer (2017: 231–232), this fact should not lead scholars to discard pseudo-translations by separating them from ‘authentic’ translations. Pięta (2024: 425) notes that pseudo-translation, along with indirect translation and retranslation, are “age-old practices” which “have long been relegated to the margins of TS” (although she observes that this is less and less the case in translation studies of today). It is interesting to reflect somewhat more on Pięta's observation that these ‘alternative’ practices were for a long time “relegated to the margins of TS.” They apparently did not fit into standard models of translation, since these were constructed on the source-target binary. The translation practices that caught the attention of scholars were those that were apprehended as mainstream or standard because they seemed to confirm the source-target binary. Put differently, they were made the object of research because they could conform with a certain scholarly understanding of what ‘translation’ denoted. In this way, translation practices that confirmed the source-target binary were continuously brought to the research front, thus in effect enforcing this binary.

Other translation practices which in one way or another challenge traditional source text conceptions include self-translation, compilative translation, collaborative translation, and audiovisual (multimodal) translation. Tahmasebian (2023) notes that when translating Samuel Beckett into Persian, he needed to engage Beckett's self-translations of many of his works from English into French (or vice versa). Relating to several different versions of the same work, Tahmasebian's practice may be understood as an instance of compilative translation, as it “ma[de]

8. Pseudo-translation is discussed in the chapter by Malin Carlström.

use of several source texts” (Toury 2012: 100 n.4; Ivaska 2020: 71). The active role of the author in continuing the textual iteration following the publication of a particular edition of his or her work may also be a factor in collaborative translation. As Bollettieri and Zanotti (2017: 267) note, there are many instances in which translators have collaborated with an author and where the author has subsequently revised his or her text as an outcome of the collaboration with their translator(s). This is thus yet an example of how translators contribute to the textual iteration of a work, not only in the language into which it is being translated, but also in its ‘original’ language. Finally, it may briefly be noted that the practices of audiovisual or multimodal translation foreground “the fragmented nature of the concepts of ST and TT” (Pięta 2024: 421). Here, Pięta helpfully indicates how the understanding or categorization of the source text impacts the conception of the target text, and vice versa.⁹ In sum, when related to questions and conceptualizations of the source text, all of the abovementioned translation practices promise to provide new and far-reaching insights for translation studies.

4.2 Texts types challenging source text singularity and the source-target binary

Alongside the various translation *practices* referred to above, one may find that the translation of a number of specific *text types* can pose a challenge to traditional understandings of the source text. Two of these text types will be briefly discussed in this section. Different text types pose different translational problems and involve different translation techniques (Trosborg 1997), but they also display different properties or qualities as source texts. Thus, the source text of a contemporary newspaper article which is being translated differ significantly from the source text of a religious work stemming from antiquity. In the first case, multimodality makes it hard to define whether we are even dealing with a source *text* (on “text” in TS, see Pięta 2024: 423–424). The long chain of intertextual relations, furthermore, may entail that the end product, for example an article in a print or digital newspaper, “is not always traceable to one original source text” (Bielsa 2022: 367). The source text plurality of this specific text type therefore ultimately “questions widely accepted notions of what translation is” (Bielsa 2022: 367).¹⁰

In the case with antique religious works, the source text may not even exist for parts of the work and will therefore need to be constructed if translation is to take place at all (Emmerich 2017: 37–64). Since they “unsettle the received idea of the source text as a fixed and reliable entity” (Neather 2023: 129), antique religious

9. See similarly the discussion by Haapaniemi and Ivaska in the present volume.

10. On source texts in journalistic translation, see Huotari’s chapter in the present volume.

works should be particularly interesting from a source text-perspective. However, as Hephzibah Israel notes in her introduction to the *Routledge Handbook of Translation and Religion*, when translation studies defined its starting point in relation to James Holmes rather than to Eugene A. Nida, it tried to “shake off the baggage of its long association with Bible translation in particular and religion(s) in general” (Israel 2023: 3). Religious translation (the translation of religious texts) was thereby being differentiated from mainstream translation studies, much like the “age-old practices” of pseudo-translation, indirect translation, and retranslation (Pięta 2024: 425; cf. above). Being relegated to theology and textual criticism, antique religious works were hence prevented from infusing translation studies with a greater understanding of textual complexity and variance. In her book, Emmerich (2017: 37–63) traces the different editions and translations into English of the Gilgamesh Epos from ancient Mesopotamia, existing only in fragments and thus wholly dependent on an editor or translator — or a translator as an editor — for it to reach, in a specific textual iteration, a given readership. Another religious work of great textual complexity is the Hebrew Bible (Tanak), which does exist as a complete text, but in a version that postdate the earliest written Biblical Hebrew texts with some 2,000 years. Over the millennia, countless textual layers have been added and subtracted, and a translator needs to decide where to start digging in order to construct a translatable source text (Daley 2019; Cohen 2023). While in this last paragraph I have only been able to briefly discuss a couple of different textual traditions pertaining to religion (for an overview see Cohen 2023), it should hopefully have pointed to the vast material that religious texts represent for a translation scholar who takes an interest in the source text — as a problem, and as a prospect.

5. The contribution(s) of this volume

As already indicated, the present volume seeks to build on the work of the various scholars discussed throughout this introduction. With this volume being the first ever edited book in translation studies exclusively dedicated to the source text, it aims to constitute a leap forward in the understanding, theorization, and conceptualization of the source text in the field. As such, and through its various chapters, the book represents an aggregated attempt to establish the source text as a central object of research in translation studies. The volume provides empirical and theoretical knowledge of “where specific translations really come from” (Delabastita 2008: 240), but also exposes and calls into question the presuppositions which underlie some of the key concepts of contemporary translation

studies. These range from the central notion of DTS that translations should be investigated from the “target point” to the most basic and taken for granted definitions of translation, for example that it is an act of interpretation of “a given source text” (Deane-Cox 2014: 18).

The first chapter of the volume is titled “Translation as Fraud: Tracing the Imagined Source Text of a Russian Pseudotranslation Book Series.” Here, Malin Carlström (Gothenburg University, Sweden and University of Turku, Finland) looks into the case of pseudotranslation and the “imagined source text” of a series of Russian crime novels purporting to be translations of source texts in Swedish. Carlström follows Baer’s (2017) suggestion, building on the work of Toury (2012), that pseudotranslations can be investigated in order to understand how translation is being conceptualized in a given time and place. In this scheme, understanding how the source text is “imagined” is crucial for assessing how a certain readership conceives of the relationship between “source” and “target,” and therefore how a pseudotranslation – i.e., a text which poses as a translation but which does not have a source text, properly speaking – can *function* as a translation by gesturing towards an imagined original.

In the next contribution, “Complexities of Source Text Networks in Globally Circulated Multimodal Texts: The Case of a Compilative Anime Music Video Translation,” Riku Haapaniemi (Tampere University, Finland) and Laura Ivaska (University of Turku, Finland) engage the practice of audiovisual (multimodal) translation, investigating the Finnish-language opening song of the animated series *Digimon*. They observe that while the music and video come very close to those of the Japanese original, the Finnish lyrics of the opening song are mostly unrelated to the Japanese original. They contend that it is actually a multimodal *set* of source texts – and not one single source text – that has served as a base for the Finnish-language opening song. The “source” is therefore not a single text, but may better be understood as “a cluster of perspective-dependent textual connections and situationally-compiled textual elements.” The investigation of the multimodal “source text,” brought about through an investigation built on text-critical method, is used in order to discuss categorizations of translation in research on indirect translation and song translation. Haapaniemi and Ivaska suggest that, ultimately, the understanding of the source text affects the understanding of the target text, and therefore also the methods and theoretical frameworks that translation scholars use in their research.

The following contribution is offered by Léa Huotari (University of Turku, Finland) and bears the title “A Creative and Recreative Conceptualization of Source Text: The Case of Journalistic Translation.” Building on the work of previous scholars who have noted the complexity of the source text in journalistic translation (e.g., Valdéron 2015; Davier and van Doorslaer 2018), Huotari proposes

a categorization of source texts that builds on Roman Jakobson's well-known model of interlingual, intralingual, and intersemiotic translation. In the analysis, she does not employ the term "source text" but rather "start text" (Pym 2011), which according to Huotari is better suited when there are several texts "involved as mediated texts in the process of translation." Taking the Finnish media coverage of the French presidential election of 2022 as her case study, Huotari investigates and categorizes the sources used for the Finnish newspaper articles in terms of interlingual source texts (in another language than Finnish), intralingual source texts (previously existing news texts in Finnish), and intersemiotic source texts (photographs, videos, diagrams, etc.). Carefully categorizing the different sources makes it possible to untangle some of the complex inter- and hypertextual connections present in the translation of news media material.

In his contribution "Past, Present, Future: Source Text Temporalities and 'the Original' as a Multitemporal Concept," Richard Pleijel (Stockholm University, Sweden) moves from investigating actual source text constructs to examining the very concept of 'the original.' Taking as a case study the translatorial discourse on 'the original' of two different teams producing Bible translations into Swedish in the 1970s onwards, Pleijel suggests that translators not only construct tangible source texts but also specific conceptualizations of 'the original' through their discourse. A particular conception of what 'the original' constitutes can therefore serve as an argument in creating and enforcing boundaries towards other translations and translators. Pleijel draws on the work of German historian Reinhart Koselleck in the field of conceptual history in order to suggest that 'the original' was constructed by both translator teams as a multitemporal concept, a meeting-place for synchronicity and diachronicity (Koselleck 1994): the teams situated their conceptualization of 'the original' in the present, but also simultaneously drew on past conceptions of 'the original,' as well as on the position their respective translation, specifically in being a rendering of a particular original, might acquire in the future public space of Sweden.

Next, three scholars — Anna Maria Czernow (Adam Mickiewicz University in Poznań, Poland), Susan Erdmann (University of Agder, Norway), and Laura Leden (University of Helsinki, Finland) — turn to the translation of children's literature in their chapter "Annes of Green Hills: Source Texts and Sources of Inspiration for the Finnish, Polish and Norwegian Translations of L. M. Montgomery's *Anne of Green Gables*." Looking into the Finnish, Polish, and Norwegian versions of this work, the authors inquire into what role the translation into Swedish (1909) possibly played as a mediating source text for these versions, alongside the Canadian 'original.' The source text constructs, which are retrieved by way of biographical research relying on archival material as well as a text-critical investigation of the published translations, are used in order to classify the versions as

direct or indirect and singular or compilative, respectively. The authors conclude that, ultimately, no “Anne of Green Gables” is identical. Each translator adds her own layer to the textual editing which commenced with the first edition of the Canadian ‘original.’ The authors thereby show how an investigation of the use of mediating texts can undermine the alleged singularity and, indeed, originality of ‘the original.’

In the two closing contributions, the attention is (again) turned to the translation of religious texts. In his chapter “The Bible Going Digital: Medial Change, Paratexts, and Source Texts in YouVersion’s Platforms,” Morten Beckmann (Agder University, Norway) investigates how medial change – from print to digital – affects source text visibility. Beckmann takes as his case study the American Christian digital platform “YouVersion,” which publishes a host of biblical translations. Looking into four specific translations, first in the print and then in the digital format on the platform, Beckmann finds that in all four translations, paratextual material with references (mostly text-critical) to the textual constructs that the translations have been based on is for the most part omitted, or only made available at the reader’s discretion. While such material is readily available in the printed editions, often displayed in footnotes on each page and therefore highly visible to the reader, the digital transformation has entailed a heightened degree of source text invisibility. Beckmann therefore suggests that contrary to previous studies which have argued that digital Bibles enhance textual fluidity and reduce stability (e.g., Beal 2011; Clivaz 2014), the absence of source text information in digital editions actually *reinforces* the notion of a singular, stable source text of ‘the Bible.’

Finally, in his contribution “Where Does the Source Text Lie? Different Strategies on Editing and Translating First Enoch, 1850–2018,” Topias Tanskanen (Åbo Akademi University, Finland) takes a diachronic approach to the changing textual constitution of a religious work, the ‘apocryphal’ Book of Enoch, translated from Aramaic and Greek into the Ethiopic liturgical language Ge’ez. Tanskanen surveys a number of editions and translation of this work from 1850 onwards, relating his investigation to the distinction advocated by Ivaska and Huuhtanen (2020) between *text* and *work*. Tanskanen notes that the text of the work has changed significantly over the years since 1850 and that this is an outcome of both scholarly work (and indeed scholarly taste), as well as the aim (*skopos*) of the translation: the constitution of the source text differs significantly depending on whether the Book of Enoch is translated as a religious work, or as an ancient, historical artifact. Tanskanen concludes that the translator is always an active part in constructing the source text which is then translated, and that the result in many cases is a text which – in the particular constitution represented by one specific translation – may never have existed in the material world. Avoiding the term

“source text” with its problematic connotations (see above, Section 2.3), Tanskanen operates with the term “initial text” in order to suggest that translations of antique religious works can only hope to be based on an “initial” text (which is always to some extent an arbitrary and hypothetical construction), never on an “original” or “source” text.

We, authors and editors, hope that the contributions will provide ample food for thought on the role and function of the source text in translation practice and thinking, with the book constituting an important step towards a more robust conceptualization of the source text in the field. Given the fact that the source text is an undeniably central, if highly complex, feature in all kinds of translation, we hope that it may finally emerge as a central concern in the discipline of translation studies. It is time to (re)turn to the source text.

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Translation as fraud

Tracing the imagined original of a Russian pseudotranslation book series

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In this chapter, I analyze a Russian pseudotranslation book series as translations from imagined originals. Drawing on Toury's notion of assumed translation (2012) and Liu's (2019) focus on the metatextual characteristics of pseudotranslation, I aim to: (1) classify the book series, (2) establish how this type of pseudotranslation differs from translations with regular source and target texts, and (3) discuss the benefits and consequences of perceiving pseudotranslations as translations from imagined originals. Firstly, based on an analysis of paratexts, I classify the book series as a hoax or a marketing strategy. Secondly, I argue that the notion of "imagined original" forces the reader to pay attention to the pitfalls and inherent ambiguity of pseudotranslation, while also drawing attention to issues related to imagology and ethics.

Keywords: pseudotranslation, imagined original, source text, translation studies, imagology, ethics

1. Introduction

In 2022, Douglas Robinson published *The Last Days of Maiju Lassila*, a memoir-novel, labeled on the front cover as "a pseudo-translation by Douglas Robinson" (Robinson 2022). That is, the author, who is also the pseudotranslator, does not conceal the fact that the novel is a fake translation. On the back cover of the book, Robinson poses the rhetorical question "Is it still a hoax if the hoaxer declares the hoax up front?" and explains that it is an experimental memoir/novel/translation that "toys with our 'certainty' about reality" (Robinson 2022, back cover). Correspondingly, I would suggest that more traditional forms of pseudotranslation may draw attention to and make us question the epistemological uncertainties of translation. Commonly referred to as hoaxes, fakes, and frauds, pseudotrans-

lations have a history of being excluded from literary curricula and literary historiography when their status is revealed (Baer 2019: 62–63). However, I argue that pseudotranslations, in defiance of their fraudulent nature, give rise to urgent questions related to the very essence of translation and particularly to the source/target dichotomy. In this chapter I will therefore discuss pseudotranslation, and specifically pseudotranslations seen as translations from *imagined originals* (Baer 2017: 131–132), based on a Russian pseudotranslation book series.

Between 2013 and 2014, a series of six crime novels by the unknown Swedish author Eva Khansen was published by the major Russian publishing house Eksmo, together with the smaller publisher Iauza. The series, entitled *Tsvet boli* (Color of pain), was part of the publishing house's book series *Shvedskii BDSM detektiv* (Swedish BDSM detective), in which a total of eight novels by three different authors, allegedly from Sweden (6 books), Norway (1 book) and Denmark (1 book), were published.¹ Marketed as a crossover between Swedish crime fiction author Stieg Larson's *Millennium* trilogy and E. L. James's *Fifty Shades* series, the first novel in the *Tsvet boli* series was described by the publishing house as "a unique project that rides the wave of the most sought-after literary trends today" (Eksmo 2013a).² With refined scenes and an intricate detective plot, the novel is said to be "the most impressive Swedish crime novel of recent years" (*ibid.*). However, the author Eva Khansen does not exist; the so-called *Tsvet boli* series consists of six elaborate pseudotranslations.

The novels will be analyzed by means of a combination of paratextual and textual analysis. When it comes to the paratextual analysis, which comprises the first editions of all six novels in the series, both peritexts (texts that are part of the same volume as the main text) and epitexts (texts that are spatially detached from the main text) are of relevance (Genette 1997). Peritexts may include, for example, review quotes, author biographies, publisher's blurbs, legal information about copyright holders, and indications of the translator's name. As I am specifically interested in how the publisher markets the novels as translations, and how the allegedly Swedish author is introduced to Russian readers, I will limit the analysis of epitexts to include only what Kathryn Batchelor calls *industry created paratexts*, defined as "paratexts with senders who are authorized by the text-producers to produce paratexts for the text in question" (2018: 157). All industry created epitexts of relevance for this analysis are published online, on the publisher's website; they

1. In this chapter, the Library of Congress transliteration style for Russian has been used.

2. All quotes and examples from the material analyzed have been translated from Russian into English by me and are in this chapter only provided in translation due to space limitations. Original quotes are available upon request.

consist of an author biography and descriptions of the first and second novel in the series, published shortly after their initial release (Eksmo n.d-a, 2013a, 2013b).

The textual analysis covers the three first novels in the series and was performed by means of software-aided close reading. For this purpose, the novels were OCR-scanned and imported to NVivo, a software for qualitative data analysis, in which thematic codes were assigned to relevant segments throughout the reading process. The software is essential for the analysis stage, as it creates an overview of all codes, and makes it easier to divide them into parent or child codes if necessary, and ultimately to see patterns in the material analyzed.

The aim of the analysis is threefold: (1) to classify the Tsvet boli novel series according to established types of pseudotranslation (see Section 2), (2) to establish how this type of pseudotranslation differs from translations with regular source and target texts, and (3) to discuss possible benefits and/or consequences of perceiving pseudotranslations as imagined originals or source texts.

The remainder of this chapter is organized as follows. Section 2 provides a theoretical introduction to pseudotranslation, a survey of different types of pseudotranslation, and a discussion of pseudotranslation and imagology – an important topic, since pseudotranslation builds on representations of the imagined source culture. This is followed by a brief publication history of the Tsvet boli series, as well as the paratextual analysis and classification, in Section 3. Sections 4 and 5 contain the results of the textual and paratextual analyses, as well as a discussion of the implications of these results in relation to relevant theory. The chapter ends with a discussion of the results and a conclusion in Section 6.

2. Pseudotranslations as translations of imagined originals

2.1 Background and theoretical framework

In an article published in 1981, Gideon Toury defined pseudotranslations as “texts which are regarded as literary translations though no genuine STs exist for them, hence no actual TT-ST relationships” (1981: 19). Based on this definition, it could be asked why pseudotranslations – fake translations – should be analyzed within the field of translation studies at all. The answer becomes more evident within the target text-oriented approach Toury introduced in *Descriptive Translation Studies and Beyond* (1995), in which a slightly revised definition explains that pseudotranslations are “texts which have been *presented as* translations with no corresponding source texts in other languages ever having existed” (Toury 1995: 40; emphasis added). The difference between these two definitions is that the latter considers the agency of those responsible for the pseudotranslation and

the fact that it is a conscious choice to frame an original work as a translation. However, the significance of pseudotranslation for translation studies is perhaps most clearly defined in relation to the notion of *assumed translation*, which, in the revised edition of *Descriptive Translation Studies and Beyond* (2012), is defined as follows:

all utterances in a [target] culture which are presented or regarded as translations, on any grounds whatever, as well as all phenomena within them and the processes that gave rise to them. (Toury 2012: 27)

Using this approach instead of trying to define translation in a precise way has the advantage, according to Toury, of shifting the focus from what translation is to what it is expected to be “under one or another set of specifiable conditions” (2012: 27). Therefore, texts that *pretend* to be translations also fit into the notion of assumed translation. Thus, as texts that pretend to be translations, pseudotranslations may offer an insight into how members of a community perceive translations in general, and how they perceive translations from a specific source culture in particular (Toury 2012: 52–54). That is, pseudotranslations are generally connected to the expectations of the reader and build on the target culture’s assumptions about a hypothetical source text and source culture, which do indeed make them a significant area of research within translation studies. Additionally, as pointed out by Brian Baer, it is important to remember that those responsible for pseudotranslations obviously saw translation as adding value to a text (2019: 62–63). Hence, even when exposed, pseudotranslations may provide interesting materials for translation research and should not be excluded from literary historiographies and anthologies. In order to highlight the importance of pseudotranslations for translation studies, Baer suggests that the concept of pseudotranslation needs to be re-conceived “not as fake but as translations of an ‘imagined’ original” (Baer 2017: 131–132).

In my view, there are two difficulties involved with regarding pseudotranslations as translations of imagined originals, both of which may be discussed in relation to the previously mentioned notion of *assumed translation*, which comprises the following three postulates: (1) the source text postulate, (2) the transfer postulate, and (3) the relationship postulate (Toury 2012: 28). Taken together, the three postulates specify that an assumed translation may be defined as:

any target-culture text for which there are reasons to tentatively posit the existence of another text, in another culture/language, from which it was presumably derived by transfer operations and to which it is now tied by a set of relationships based on shared features, some of which may be regarded – within the culture in question – as necessary and/or sufficient. (Toury 2012: 31)

Interestingly, Toury's treatment of pseudotranslation in relation to assumed translation and the three postulates has been criticized by Theo Hermans, according to whom there is no need to make a case for the legitimacy of pseudotranslations as objects of study within translation studies (1999: 50). Instead, he finds that Toury's way of approaching pseudotranslations in relation to the notion of assumed translation "creates a pseudo-problem," since fictitious translations "are not translations," and hence have no source texts, no transfers and no relationships (Hermans 1999: 51). In other terms, Toury's three postulates do not only direct attention towards something that does not exist, but also back towards the source text and source culture. Therefore, Toury's definition and framework of pseudo-translation is well suited for the analysis performed in this chapter, in which I specifically study pseudotranslations as translations of imagined originals. To conclude, if related to the notion of assumed translation, and seen as a translation of an imagined original, a pseudotranslation may be defined as:

a target-culture text for which there is an *imagined* text, in another *imagined* culture/language, from which it was presumably derived by transfer operations and to which it is now tied by a set of relationships based on shared features, some of which may be regarded — within the culture in question — as necessary and/or sufficient.
(Toury 2012: 31; emphasis added)

This brings me back to the two problems I mentioned earlier. The first problem is related to the source text postulate, and the fact that the existence of a source text implies the existence of a source language and a source culture. While translating from an imagined source text might seem a rather innocent activity, it becomes more problematic when an imagined source culture is involved. I will elaborate further on pseudotranslation in relation to manipulation and stereotypical representations of the source culture in Section 2.3 below.

The second problem is related to the transfer and relationship postulates. Since an imagined source text is an abstract phenomenon, it only exists as a concept in the mind of the pseudotranslator. Consequently, the transfer is also conceptual and will depend on how detailed a vision the pseudotranslator has of the imagined source text. This step is crucial, since pseudotranslation entails that the pseudotranslator must have a foot in each culture, inventing the transfer at the same time as authoring the work. In this sense, a pseudotranslation is both a source text and a target text, the relationship between the two becoming an inherent feature of the pseudotranslation. Because of this ambiguity, Jane Qian Liu describes pseudotranslation as "the most dramatic setting in which the foreign culture and the domestic culture conflict with each other" (2019: 400). She also describes pseudotranslation as "the most radical form of refraction," which is clearly shown in the following statement:

[N]o one strives harder than the author of the pseudotranslation to incorporate foreign elements into his/ her work, and nowhere is the domestic culture more strikingly present than in the milieu of pseudotranslation, which is fraught with authorial intention. (Liu 2019: 400)

Liu pinpoints here what I see as the main difficulties of pseudotranslation, namely, how to separate the imagined source culture from the target culture, how to consistently relate to the intended reader of the source text, and finally, how to produce transfers that make the resulting pseudotranslation resemble actual translations.

When it comes to the intended reader, it is reasonable to assume that, when dealing with popular fiction, an author's intended reader *in most cases* would share their cultural and temporal context. This is also why Venuti (2009, 2019), for example, suggests that translations require recontextualization "according to intelligibilities and interests in the receiving culture" (Venuti 2019: 1).

In the article referred to above, Liu analyzes pseudotranslations in relation to their intertextual links with other translated texts, emphasizing the metafictional nature of pseudotranslation (2019). Constructing her framework on the basis of previous work on intertextuality by Gérard Genette (1997) and Basil Hatim (1997), Liu suggests that pseudotranslation forms links to existing translations on the *generic*, *discursive*, and *textual* levels. Since Liu's framework harmonizes with Toury's previously discussed notion of assumed translation and focuses on the aspects of interest in this analysis, specifically how pseudotranslations deliberately attempt to mimic existing translations, the same levels of analysis will be used in this chapter. Liu explains that on the generic level, translations engage intertextually with authentic translations in how they aim to adopt "the specific norms and stylistic characteristics of literary translation," which may include peritexts, such as the name of a translator and a source text title (2019: 393). However, the generic level also concerns other genre-related aspects, such as the way in which the story is told and how the plot develops (398). The discursive level has to do with thematic rather than formal connections between the pseudotranslation and authentic translations. According to Liu, such connections allow pseudotranslation to "borrow the cultural capital of translated works and the foreign works behind them" while it also may have its own political agenda (*ibid.*). That is, pseudotranslations may be produced with the purpose of promoting a specific political principle or ideology associated with translations from a specific source culture (398–399). On the textual level, pseudotranslations may, according to Liu, be influenced by or borrow words, phrases, and passages from authentic translations (393, 395). This may be related to Toury's assumption that pseudotranslations are legitimate objects of research within translation studies, since they

adhere to target culture expectations of what a translation looks like. In my analysis, however, it was also relevant to pay attention to when the pseudotranslations *fail* to appear as actual translations. Therefore, on the textual level I have also included allusions, intertextual references, Russian cultural phenomena, stereotypical representations, and the use of proper names, focusing on how these features give rise to different types of *interferences* and *distortions*, that is, segments in which the pseudotranslations analyzed fail to behave as would be expected of a translation.

In the analyzed novels, distortions occur when the perspective is distorted; it becomes clear that the novel is not written for a Swedish intended reader. Swedish culture is treated from the outside, as something foreign, and Swedes are described as “them” rather than “us.” An interference, conversely, is when the Russian culture makes its presence felt in the text, and when Russian cultural phenomena become part of the narrative.

2.2 Reasons for pseudotranslation

As indicated in the introduction to this chapter, pseudotranslation is often discussed as something strange and artificial, which, according to Stephen Kellman is far from the truth: “If there are reasons — such as vanity or commerce — to disguise a text’s origins in translation, there can also be reasons to claim that a text is a translation when it is not” (Kellman 2010: 15). In this section, these reasons are in focus. By means of a survey of previous research, I will review possible reasons for — or uses of — pseudotranslation. Firstly, Toury explains that pseudotranslations may offer “a convenient and relatively safe way” of introducing new types of literature into a culture (2012: 48). Liu provides an example of this use of pseudotranslation from Chinese literature, which, at the turn of the twentieth century, was in crisis (2019: 289–290). Toury’s second use of pseudotranslation is when innovativeness is sought “on the level of the individual,” for example when an author wants to turn a fresh page in their literary production (2012: 49). Thirdly, Toury mentions cases where pseudotranslation plays an important role in establishing specific sectors or genres of non-canonized literature, which may even be considered as inappropriate (2012: 51). An example of this is provided in Anikó Sohár’s study on how fantasy and science fiction were established in Hungary through a combination of real translations and fictitious translations (1998).³

3. In relation to her material, Sohár finds it necessary to differentiate between fictitious translation and pseudotranslation, the former being cases where an author acts as the translator of a foreign novel and provides fictitious bibliographical data, and the latter when an English pen name, sometimes in combination with a fictitious English title, is used (1998: 40).

Importantly, pseudotranslation may also be part of so-called “culture planning,” which implies that changes in the literary polysystem are imposed from above, as might be the case in totalitarian regimes (Toury 2012: 51). To some extent, this was the case in the Soviet Union, where not only pseudotranslation but also translation more generally was part of culture planning (Witt 2011: 154). However, Susanna Witt emphasizes that it is not easy to make distinctions between culture planning activities imposed from above, and those initiated from below by authors pursuing individual goals (2011: 154).

A fourth reason briefly mentioned by Toury (2012: 48) and further discussed by Tahir Gürçağlar (2014) is Julio-César Santoyo's (1984: 50–51) understanding of pseudotranslation as a framing device or narrative technique (1984: 50–51). A fifth reason for the use of pseudotranslation is provided by André Lefevere, who suggests that not all pseudotranslations are innovative, challenging, or subversive. Instead, there are also examples of mere hoaxes perpetrated by authors in need of money or who want to “show up their colleagues” (Lefevere 2000: 1123). Sabine Strümper-Krobb emphasizes the marketing aspect embedded in this reason, and notes that pseudotranslation may:

[make] fake product interesting and sometimes inventing a whole “brand,” in many cases in combination with the fiction of an author and a story surrounding the discovery, retrieval and reconstruction of the original source.

(Strümper-Krobb 2018: 199–200)

Lefevere's “reductive approach” in calling pseudotranslations “mere hoaxes” is criticized by Tahir Gürçağlar, who argues that commercial goals are not to be ignored, and that it is always important to separate between cause and effect (2014: 519).

Tahir Gürçağlar's discussion of pseudotranslation includes three additional reasons, the first of which — the sixth on my list — is that pseudotranslations make it possible for writers to hide under the veil of translation in cases where they do not want to be associated with the work in question, for example because of the subject matter or genre, or in order to be able to express critical views on their own culture (2014: 519). The seventh reason is that pseudotranslation may be used to promote a specific language as a cultural language in a multilingual culture (Tahir Gürçağlar 2014: 520). This was the case in South Africa in the late nineteenth century, where a pseudotranslation of a travel novel in Afrikaans was used in order to promote Afrikaans as a cultural language (Naudé 2008). The eighth reason, also provided by Tahir Gürçağlar, is that pseudotranslation may be used by those in power to legitimize their position (Tahir Gürçağlar 2014: 520). Finally, a unique type of pseudotranslation that originates from Soviet Ukraine prisons in the 1970s–80s is described by Valentyna Savchyn (2021). These were origi-

nal works written by prisoners of conscience, smuggled out disguised as translations to family and friends to avoid censorship (2021: 260). However, this type of pseudotranslation is different from those mentioned above in that they never functioned as translations within the Ukrainian literary system (*ibid.*). To summarize, according to previous research, pseudotranslation may be used:

1. to introduce innovations in a safe way (including as a tool for culture planning);
2. when innovativeness is sought “on the level of the individual” (including as a tool for culture planning);
3. for establishing specific sectors or genres of non-canonized literature (including as a tool for culture planning);
4. as a narrative technique;
5. as a hoax or marketing strategy;
6. as disguise, when an author does not want to be associated with the work in question (e.g., due to the subject matter);
7. to promote a new cultural language;
8. to legitimize a position of power;
9. to avoid censorship.

In Section 2.3, I will, based on the analyses described in Sections 4 and 5, attempt to classify the Tsvet boli series in relation to these uses of/reasons for pseudotranslation.

2.3 Pseudotranslation, manipulation, imagology

According to Toury, pseudotranslation “always implies a deliberate act of subordination, namely, to a culture which is considered prestigious, important, or dominant in some way” (2012: 50). Consequently, those responsible for the pseudotranslation wish to “impart to the new text part of the prestige of the ‘donating’ culture *as it is seen in the eyes of the persons-in-the-‘domestic’-culture*” (*ibid.*; emphasis added). Toury emphasizes here the way in which pseudotranslation manipulates the target culture’s reception of the text, through the prestige of the donating culture. This is not the type of manipulation I will focus on in this section. Instead, I want to draw attention to how pseudotranslation may manipulate the image of the imagined source culture, and how it may give rise to misconceptions about a literature, culture, or nation — aspects of relevance within the framework of imagology.

Imagology has its roots in comparative literature and flourished in literary studies in the 1970s and 80s. After being abandoned within comparative literature, towards the end of the twentieth century it began to influence neighboring dis-

ciplines “in which its insights and preoccupations were being re-invented” (Leerssen 2007: 24). Defining image as “the mental silhouette of the other,” Manfred Beller explains that literary imagology “studies the origin and function of characteristics of other countries and people,” with a particular focus on how they are presented in works of literature, plays, poems, travel books, and essays (Beller 2007: 7). Within translation studies, imagology focuses on how such characteristics are mediated through translation selection and agency, on the one hand, and linguistic shifts and manipulations on the other (Flynn et al. 2016: 2–4). Imagology has been studied by Yolanda Rodríguez Pérez in relation to pseudotranslation in a chapter that focuses on Dutch translation and pseudotranslation of Spanish literature in the seventeenth century (2016: 38). According to Rodríguez Pérez, pseudotranslations are particularly interesting since they “attempt to match the existing images and expectations of their readers, while engaging with contemporary discourses” (2016: 37). By means of imitations of the Spanish picaresque novel, the pseudotranslator G. De Bay managed to arouse fascination for the old enemy, Spain, while at the same time conveying a negative image of the country (2016: 50–51).

Another article that illustrates how pseudotranslations can convey cultural stereotypes is Demmy Verbeke’s analysis of two English seventeenth-century publications supposedly translated from Dutch (2010). Building on already established stereotypes of Germany and the Low Countries as “heavy-drinking nations,” these publications not only exploited previous representations, but also continued to inform the views of English readers (2010: 188).

As illustrated by the above examples, pseudotranslation may be connected to pre-existing stereotypical images of the imagined source culture. It therefore becomes relevant to mention stereotypical representations of Sweden in general, and Russian representations of Sweden in particular. Common representations of Sweden include the Social-Democratic idea of the *folkhem* (home of people), and an idyllic society “where solutions for different problems were sought by mutual cooperation” (Rühling 2007: 248–249). According to Lutz Rühling (2007: 250), the idyllic image has been disseminated by Carl Larsson’s paintings and Astrid Lindgren’s children’s books – including in film versions by Olle Hellbom. This stereotypical image is particularly strong in Russia, where Astrid Lindgren’s fame is immeasurable. Her character Karlsson from *Karlsson på taket* (‘Karlsson on the Roof’) has a place in the heart of every Russian, thanks both to the translated books and to a series of immensely popular domestic cartoons by Boris Stepansev. According to Rühling, the Swedish reputation for sexual freedom has faded, but I suggest that it still is valid in Russia, conserved in the expression *Shvedskaia sem’ia* (Swedish family), which roughly translates as “collective housing with free sexual habits” (*NEs ryska ordbok* n.d.). Other common stereotypical repre-

sentations of Sweden include economic prosperity and large international companies, but also “successful sportsmen and acclaimed pop singers” (Rühling 2007: 248–249).

Interestingly, polls by the Russian Levada Center have established that Swedish literature plays an important role with regard to the image and appreciation of Sweden in Russia (Zorkaia 2015). Lately, crime fiction by authors like Sjöwall/Wahlöö and Henning Mankell has also started to influence the stereotypical image of Sweden (Rühling 2007: 250). When it comes to Russia, this influence is very strong. Translations of socially critical Swedish crime fiction, particularly by left-wing authors, was used in the Soviet Union as a means of influencing the image of Sweden (Podlevskikh Carlström 2022). By means of translation selection and ideological paratextual framing, the Communist Party promoted a dark image of Sweden as a country where the citizens were crushed by the capitalist state (2022: 167). In post-Soviet Russia, Swedish crime fiction has increased in popularity, especially in the early twenty-first century, following the so-called *deckarboom* (boom in Swedish crime fiction); in addition to the previously mentioned Sjöwall/Wahlöö and Mankell, work by authors such as Liza Marklund, Camilla Läckberg, Stieg Larsson, and Johan Theorin continue to influence the Russian image of Sweden today (Berglund 2017; Podlevskikh Carlström 2023). Interestingly, a recent analysis of the Russian reception of Swedish crime fiction in the period 2010–2021 indicates that more traditional, positive images of Sweden (e.g., as prosperous and democratic) are often used ironically in literary reviews, in contrast to the crimes described in the novels. Furthermore, the crime fiction novels reviewed do seem to impact the critics’ image of Sweden. (Podlevskikh Carlström 2024: 117–118).

3. The Tsvet boli series: Plot and publication history

3.1 The plot of the book series

The main character of the novels in the series is Linn Lindberg, a university student who, in the first novel, *Tsvet boli: krasnyi* (The color of pain: red), is hired by Anna Svensson, the owner of an investigative online publication, to help investigate a series of mysterious murders with links to BDSM. Suspicion falls on Lars Johansson, an eccentric young millionaire who is an expert in *shibari*, a type of Japanese rope bondage used in the murders. However, Johansson turns out to have an alibi for the first murder, as his servant Sven can confirm that he spent the day in question in his castle on an island in the Stockholm archipelago. Svensson, who intends to publish a news article about the murders, does not believe in

Johansson's innocence, and suspects that his servant is lying to protect him. She therefore hires a group of students and gives them various assignments regarding Johansson and his acquaintances. Linn Lindberg is given the task of contacting the secretive Johansson on the pretext that she wants information about the Vikings for her thesis. Lindberg is familiar with the subject, as her grandfather was a well-known Viking expert, and she manages to get invited to Johansson's castle. For various reasons, Lindberg stays in the castle for a longer period of time than intended, and starts an intimate relationship with Johansson, even though she still suspects him of the mysterious murders of women. In the end, it is revealed that the murders were linked to Johansson's dark past and that they were carried out by Anna Svensson herself, who turns out to be one of Johansson's former BDSM partners, previously known as Paula. After making an unsuccessful attempt to stage her own death, Paula escapes the police.

In the next two books of the series, Linn Lindberg continues to search for Anna/Paula, solving crimes with links to Lars's past, and to a secretive, sadistic, Stockholm-based BDSM network. The mystery line of the second novel, *Tsvet boli: chernyi* (The color of pain: black) revolves around immigrant women who are kidnapped and murdered by the BDSM network for the purpose of filming brutal snuff videos, while the romance line continues to follow all the ups and downs of Lars Johansson and Linn Lindberg's complicated love life. The story depicts both Linn and her friend Britt's private efforts to locate Anna/Paula and the official investigation by police officers Dag Vanger and Frida. The third novel, *Tsvet boli: belyi* (The color of pain: white), depicts the aftermath of the murders previously committed, including the murder of Anna/Paula, and the continuing efforts to identify and catch the so-called "Master," who is the leader of the BDSM network. All three novels are set in Stockholm, Sweden. The love lines in all three novels are told from the first person point of view, while the parts of the narratives that describe the police work are instead told from the third person point of view.

3.2 Publication history

The *Tsvet boli* series consists of the following six novels, here listed in the order of publication: *Tsvet boli: krasnyi* (Khansen 2013c), *Tsvet boli: chernyi* (Khansen 2013b), *Tsvet boli: belyi* (Khansen 2013a), *Tsvet boli: barkhat* (Khansen 2014a), *Tsvet boli: shelk* (Khansen 2014c), and *Tsvet boli: lateks* (Khansen 2014b). The hard cover editions of the novels were published between April 1, 2013, and December 12, 2014. That is, all six novels were published within 15 months, and the first three novels came out within just over three months. The titles of the novels share the series name *Tsvet boli*, followed by the name of a color or a fabric: *krasnyi* (red), *chernyi* (black), *belyi* (white), *shelk* (silk), *barkhat* (velvet), and

lateks (latex). For the sake of simplicity, in the analysis section I will refer to the novels using the short forms of the English titles, as indicated in Table 1.

Table 1. The publication of the six novels in the Tsvet boli series

Title	Short title	Type	Pages	Publication date	First print run
<i>Tsvet boli: krasnyi</i> (The color of pain: red)	Red	Hardcover	544	2013-04-01	10 000
<i>Tsvet boli: krasnyi</i> (The color of pain: red)	Red	Paperback	480	2014-06-17	10 000
<i>Tsvet boli: chernyi</i> (The color of pain: black)	Black	Hardcover	416	2013-07-03	10 000
<i>Tsvet boli: chernyi</i> (The color of pain: black)	Black	Paperback	416	2014-07-04	10 000
<i>Tsvet boli: belyi</i> (The color of pain: white)	White	Hardcover	352	2013-10-15	11 000
<i>Tsvet boli: belyi</i> (The color of pain: white)	White	Paperback	288	2014-08-12	3000
<i>Tsvet boli: barkhat</i> (The color of pain: velvet)	Velvet	Hardcover	448	2014-02-26	11 000
<i>Tsvet boli: barkhat</i> (The color of pain: velvet)	Velvet	Paperback	384	2014-11-05	4000
<i>Tsvet boli: shelk</i> (The color of pain: silk)	Silk	Hardcover	320	2014-08-01	7000
<i>Tsvet boli: shelk</i> (The color of pain: silk)	Silk	Paperback	288	2014-12-01	4000
<i>Tsvet boli: lateks</i> (The color of pain: latex)	Latex	Hardcover	320	2014-12-12	5000
<i>Tsvet boli: lateks</i> (The color of pain: latex)	Latex	Paperback	288	2015-04-14	3000

Information about all editions listed in Table 1 was still available on the publisher's webpage as late as April 2025 (Eksmo n.d.-b), although they are currently listed as out of stock. In addition to the hardcover and paperback editions, the novels have subsequently been published as eBooks and as eAudiobooks; however, no information about publication dates for these is available on the publisher's webpage. Both eAudiobooks and eBooks continue to be available for sale in several major Russian online bookstores (e.g. Ozon, LitRes) as of April 2025, as

well as in some Western online bookstores (Google Books). New reader reviews continue to appear.

The fact that a book framed as a translation lacks information about the translator's name and the source text title is unusual, and attentive readers started to suspect that the novels were pseudotranslations rather quickly. When the Moscow News interviewed Alexander Koshelev, the head of the publisher Iauza, about the first novel in the series in 2013, he admitted that the novel was written by a Russian author who "didn't really want to go public because of the content of the book" (Neumeyer 2013). The explanation provided by Koshelev suggests that the publication ought to be classified as the sixth type of pseudotranslation, namely the need to hide behind a fictitious translation; however, for several reasons, I do not consider this explanation to be credible. I will return to this matter in the discussion in Section 6. Interestingly, recently published reader reviews indicate that the novels in the Tsvet boli series are still being read as translations from Swedish.

4. Results: The generic and discursive levels

In this section, I will provide the results from the analyses of the generic and discursive levels. While the generic level deals with how the novels analyzed connect intertextually to the genre of translation, the discursive level instead focuses on thematic aspects of the narrative, and on the fact that the texts may advocate for an ideological agenda associated with translations from a specific source culture or may have their own political agenda.

4.1 The generic level

4.1.1 *Peritexts*

While most Western publications provide all information regarding an edition on the so-called copyright page, or edition notice (placed on the back of the title page), Russian publications separate the information related to a specific edition over two pages: *oborot titul'nogo lista* (the back of the title page), also referred to as *kontrtitul*, and *kontsevaia titul'naia stranitsa* (end title page), placed in the end matter, after the main text. According to the latest Russian standard for publication data, GOST P 7.0.4–2006, information related to the source language and translation may be placed on the title page, on the back of the title page, or on the end title page (Federal'noe agentstvo po tekhnicheskomu regulirovaniu i metrologii 2006).

The front covers of all six editions include the following peritexts: author name, book title, and review quotes from supposedly Swedish newspapers. In total, 23 review quotes are used to market the book series, with each novel in the series having between 3 and 5 review quotes on the front cover (see Appendix 1).

An analysis of the review quotes reveals that 14 of them focus on the genre and the fact that the novel is an innovative mixture between crime fiction and romance novel. For example, a quote from a review in the fictitious magazine *Malmö Se och Hoer* claims that “Thanks to Ava [Sic] Khansen, female readers no longer have to choose between a detective story and a novel about love: her books are both!” (Khansen 2013b:front cover). Five of the review quotes inform the reader that this is either the best Swedish literature available today, or the best Swedish crime fiction since Stieg Larsson died. For example, a review quote from the equally fictitious *Svensk Expressen* states that: “This novel proves once again that Swedish crime fiction is #1 in the world today!” (Khansen 2013b:front cover). Finally, four reviews relate the novel in question to Stieg Larson’s Millennium trilogy and E.L. James’s Fifty Shades series. An example is the following quote from the fictitious publication *Stockholm Expressen*:

Eva Khansen’s bestsellers are a precious fusion of a Swedish detective with an erotic novel! If Stieg Larsson had time to read “50 Shades of Grey,” his “The Girl with the Dragon tattoo” would have a new tattoo – in the color of pain...

(Khansen 2014a:front cover)

The foreign newspaper names in combination with the contents of the review quotes frame the novels as translations. The review quotes come from 18 different magazines and newspapers; however, none of the alleged publications exists, and some of the names of the publications are either misspelled or deviate from Swedish language rules. That is, all review quotes are fabricated by the Russian publishers.

Neither the back of the title page nor the end title page of the six books contains any information related to source language, source text title, source text publisher, or translator. Instead, the end title pages list three different editors (editor-in-chief, fiction editor, and technical editor), a proofreader, and, in the three first books in the series, two individuals responsible for the series design.

4.1.2 Epitexts

While there is no biographical information about the author in the peritext, the publisher’s website contains an author bio, which was still available in April 2025 (Eksmo n.d.-a). According to this, Eva Khansen is a Swedish author born in 1977, who studied at Uppsala University, “the oldest university in Scandinavia” (Eksmo n.d.-a). During her studies, she supposedly specialized in philology, art history,

and theater studies, in which she became an expert. The bio further claims that she now lives in Stockholm with her husband and two children. Finally, the bio contains a statement about the popularity of the novel series: “Thanks to the versatility of these works, critics and readers put Eva Khansen in the list of the best modern European authors. Interest in the work of the writer does not fade” (Eksmo n.d.-a).

Two promotional texts about the first two books in the series were published on the publisher’s website in 2013 (Eksmo 2013a, 2013b). Apart from providing summaries of the plot, both texts mention Stieg Larsson, either comparing Eva Khansen’s novels with his work, or indicating that Larsson has shown the world that Swedish crime fiction is of good quality. Both texts also compare the erotic scenes in Khansen’s novels to those in E. L. James’s *Fifty Shades* series. In one text, the publisher claims that Eva Khansen’s novel – due to its explosive mixture of crime fiction and open sex scenes – has been called “the most impressive Swedish detective novel of recent years” (Eksmo 2013a). Both texts also describe the novels as “unique projects” that respond to the latest global trends. Both texts include descriptions of the Swedish capital, Stockholm: while the first text claims that Stockholm is a city where passions run high, and the city “partly loses its usual tourist gloss and appears before the readers in a halo of mystery,” the other instead states that the story takes place “against the intriguing background of modern Stockholm” (Eksmo 2013a, 2013b).

4.1.3 *Generic connections to translations in the main text*

As indicated above, generic connections to previous translations occur not only in the paratexts of pseudotranslations, but also in the way in which the story is told and how the plot develops. Firstly, the use of colors in the titles, in the sense that the colors are shades of pain, links the novels to E. L. James’s *Fifty Shades* series.⁴ The same goes for the novels’ explicit sex scenes, in which Lars challenges Linn – just as Mr. Gray challenged Anastasia Steele in *Fifty Shades of Gray* – to try new things, to dare to show desire and to try bondage and BDSM. Furthermore, both Lars Johansson and Mr. Gray are rich, with dark secrets in their past, including mistresses with poor morals. Thus, the titles and the romance/intimate lines of the novels are primarily connected to translations of an American book series. However, since sexual openness is part of a common Russian stereotype of Sweden, it is not far-fetched that an erotic pseudotranslation is alleged to have been translated from an original Swedish work.

4. Although not relevant to the investigation conducted in this chapter, it is worth pointing out that the titles also evoke associations with Krzysztof Kieslowski’s *Three Colors* trilogy, which includes *Three Colors: Blue* (1993), *Three Colors: White* (1994), and *Three Colors: Red* (1994).

The detective line of the novels has more in common with previous Swedish crime novels translated into Russian. Firstly, Linn Lindberg is drawn into a journalistic investigation by the owner of an investigative internet publication. Here, the connection to Stieg Larsson's Millennium trilogy is obvious: Mikael Blomkvist worked as a journalist for the magazine *Millennium*, and, together with Lisbeth Salander, he was engaged in journalistic investigations of crimes. Another aspect that results in strong generic connections to the Millennium trilogy is the setting of the novels. Larsson's novels are fiction, but they describe real places in Sweden, especially Stockholm. The portrayal of Stockholm is authentic, and the international success of the trilogy even contributed to increased tourism (Hübenette Högberg, 17 May 2009). Today, several companies offer guided tours of Stieg Larsson's Stockholm, where, for example, you pass Bellmansgatan 1, where Mikael Blomkvist lived. Interestingly, the novels in the Tsvet boli series have been referred to in reviews as "Stockholm guidebooks." They focus heavily on where the characters live, discuss differences between different areas of Stockholm, and give the names of all the streets, cafes, and restaurants the characters visit. This is illustrated in Example (1):

- (1) Reflecting on the inhabitants of SoFo, I ran past the beautiful Norska Kyrkan and headed for my favorite staircase. Tourists are rare in this area, they are attracted to Gamla Stan, and if on this side, they prefer Södermalmstorg (funny, now they demand to return its old name – Ryssgården, 'Russian farmstead') near Slussen, central Götgatan with the market and a mass of stores, and now Stieg Larsson's adored Maria-torget Square and St. Paulsgatan.

As this example demonstrates, the many proper names will sometimes make the text inaccessible to readers who do not speak Swedish or have little knowledge of Stockholm. Furthermore, in the original Cyrillic text the proper names are generally merely transcribed in Cyrillic, rather than translated, which makes it even more challenging.

The sections of the novels that focus on the work of the police officers are reminiscent of Sjöwall/Wahlöö's police procedurals. The work of the police officers in the Tsvet boli series is narrated in the third person, and describes the police officers' conflicts with their superiors, how they deal with difficulties in the investigation, and their conversations with the coroner, as well as their private lives. Thus, both the plot and the way in which the story is told connect the three novels to previously published translations. To summarize, there are generic connections to both Swedish and American novels published in Russian translation. Importantly, these novels represent bestsellers on the Russian market. That is, on this level the marketability of the product – specifically the connection to bestselling

crime fiction — seems to be of higher priority than connections to specifically Swedish crime fiction.

4.2 The discursive level

As discussed above, Liu suggests that on the discursive level, pseudotranslation may relate to a political principle or ideology associated with translations from a specific source culture, but that they may also have their own political agenda. This seems to be the case with the novels in the *Tsvet boli* series. Importantly, the sections of the novels that follow the main character are first-person narratives, told by Linn Lindberg, a Swedish student. By allowing Linn to have critical opinions about aspects of Swedish society, the novels can criticize Sweden from the inside. This type of societal criticism is illustrated by Examples (2)–(4):

- (2) While walking to Boffils bäge, I was thinking about my attitude towards gays, lesbians, transvestites, and other people. I am definitely homophobic. Nowadays this is unacceptable for a normal Swedish woman, and even more so for a journalist. It has to be fought against, and I have honestly tried. [...] I'm straight, which in Sweden (Stockholm anyway) will soon be considered a disease. (Red)
- (3) Soon it will be necessary to organize parades of straight people as a counterbalance ... In winter, in the most inopportune weather, so that unhappy, frozen married couples drag their roaring children by the hands in jackets with inscriptions on the back: "Daughter" or "Son". Now it seems nonsense, but I think it's a matter of the not so distant future. If there are kindergartens and schools where the concepts of "boy" or "girl" have been abolished, why not go further? (Red)
- (4) When will mankind find that golden line where there is no tilt to either side? Scandinavia is closest to this, we have learned not to make a fetish out of gender problems ... As long as there is no tilt to the other side, such a danger exists with the abolition of the words "mom" and "dad". (Black)

As demonstrated in the above examples, the protagonist of the series criticizes Swedish gender policy, the use of gender-neutral pronouns in preschools, the LGBTQ movement, and gay parades — topics that were also picked up by the Russian state news media in the 2010s in exaggerated and biased reports and articles.

In a way, this may be related to Swedish crime fiction in the Soviet Union, where only texts written by left-wing and communist authors who criticized aspects of Swedish society were translated into Russian. That is, by means of restrictive selection, translated literature became a means of influencing the image of Sweden among Russians. However, while Swedish crime fiction has traditionally criticized Swedish society from a left-wing perspective, the protagonist of the

Tsvet boli series instead expresses views that are more closely associated with right-wing politics. Linn's opinions on Swedish gender politics also differ from what is considered conventional, or politically correct, in Sweden, and would be rather surprising to encounter in published Swedish crime fiction.

Another aspect related to the discursive level concerns one of the literary subjects of the second novel. To a relatively large extent, the novel deals with immigrants and asylum seekers in Sweden, as well as problems related to immigration — topics that were also discussed in the Russian state media in the 2010s. As far as immigration is concerned, Linn Lindberg does not have any negative opinions; rather, she thinks it is good that immigrants have the possibility of coming to Sweden if they cannot stay in their home countries. The fact that an allegedly Swedish crime fiction novel deals with the subject of immigration is not strange, but it is interesting that it is yet another subject that has been in focus in the Russian state news media reporting on Sweden.

A final aspect related to the discursive level is how the novels refer to the “target” culture, Russia. In the first novel, it is revealed that Linn's father is going to marry Tat'iana, a young Russian woman, and eventually move to Russia; in the second book he tells Linn that he and Tat'iana are expecting a child; and in the third novel he has already moved to Russia. As a result, Russia is mentioned in passing on a few occasions, and always in combination with stereotypical representations. In three instances, Russia is represented as *dalekaia* (distant), on two occasions as *dalekaia i strazhnaia* (distant and scary), and finally, on one occasion, as *zasnezhennaia* (snow-covered). Interestingly, these stereotypical representations reflect the Russian pseudotranslator's perception of the image of Russia in Sweden. But when expressed by an alleged Swedish author, they will be accepted as authentic by a Russian reader of the pseudotranslation.

5. Textual level: Interferences and distortions

This section contains the results of my analysis of the textual level, separated into the two categories of interferences and distortions. As previously explained, interferences are segments in which the Russian culture — the target culture of the imagined source text, and the source culture of the pseudotranslation — makes its presence felt in the text, and where Russian cultural phenomena interfere with the narrative. Distortions are related to the perspective of the narrative and focus on instances where, for different reasons, it becomes clear that the novel is not written for a Swedish intended reader. Swedish culture is treated from the outside, as something foreign, and Swedes are described as “them” rather than “us.”

5.1 Interferences

Interferences occur on the textual level in relation to three different aspects: allusions and intertextual references to Swedish literature, the use of titles, and formal/informal address.

As stated above, Swedish literature plays a major role in relation to the Russian image of Sweden; in particular, Astrid Lindgren and her character Karlsson are central features of the Russian literary system. In Sweden, however, Karlsson is a less popular character than, for example, Pippi Longstocking and Emil of Lönneberga. Furthermore, Stieg Larsson's Millennium trilogy became bestsellers in Russia and, as mentioned above, have also influenced the view of Swedish literature among Russians. In the first three novels of the Tsvet boli series, there are several allusions and intertextual references to Lindgren and Larsson. This is illustrated by Examples (5)–(8):

- (5) Of course, it is wonderful that an ordinary journalist could afford an apartment in such a place. But nobody cares about the inconsistency, just as nobody cares about the lack of a real address on Karlsson's roof. The guides for some reason decided that Karlsson lived in a red house opposite the sculpture of George with the serpent on Köpmangatan, and even the author was not able to change anyone's mind. (Red)
- (6) – He was invited out of the blue. I was so proud of Lars that I literally swelled up like Karlsson. (Black)
- (7) – Karlsson lived on this roof... Or does he still? No matter, thousands of lenses are pointed at the red roof. Tourists are special people, they believe everything they are told. (Black)
- (8) Of course, they take tourists to the house on Dalagatan, where Astrid Lindgren lived, show Vasaparken, where she and her Pippi loved to stroll with friends ... (Black)

In the first example in this category, Example (5), the protagonist mentions both the address of Mikael Blomkvist's apartment (the main character in Larsson's Millennium trilogy) and deliberates on the correct address of Karlsson's roof. Both the sixth and seventh examples illustrate the use of allusions to Karlsson on the Roof, while Example (8) refers to the author Astrid Lindgren's apartment in Stockholm and her childhood surroundings.

Obviously, these allusions and intertextual references – connected to stereotypical representations of Sweden – are used to create an authentic Swedish atmosphere. However, references to Karlsson on the Roof and Astrid Lindgren are not particularly common in Swedish crime fiction.

The next type of interference is when Russian cultural phenomena interfere with the narrative. The first aspect of this is the difference between Russian formal and informal “you.” Whether informal *ty* (you) or formal *vy* (you) should be used in Russian is dependent on both the age and the social role of the person addressed. People of a higher social status, strangers, and older people are addressed using formal *vy*, while friends and close family are addressed using the informal *ty*. When you have become acquainted with a person in Russian, you can agree to switch to informal address. There is no equivalent to this in Sweden, where, before the 1960s, it was acceptable to address people with a combination of titles such as *herr* (Mr.) *fru* (Mrs.), and *fröken* (miss) plus surname (*Nationalencyclopedia*. n.d.). However, formal “you,” using a plural personal pronoun, has never been used in the same way as in Russia. By the end of the 1960s, the use of titles had been abolished in Sweden, and since then people have mostly referred to each other using first names and informal “you.” In today’s Swedish – probably due to the influence of other languages – you sometimes hear the use of formal “you” in shops or restaurants, as a polite address to strangers (*ibid.*), for example. However, the use of titles is extremely rare and would give an archaic impression. In Russia the use of the titles *gospodin* (Mr.) or *gospozha* (Mrs.) is not obligatory, but it is still more common than the use of the corresponding titles in Sweden. Examples of interferences related to formal/informal address and titles are provided in Examples (9)–(13):

- (9) Anna was waiting for us and opened the door immediately when the intercom rang.
 – Please. Let’s switch to “you,” it’s more convenient to work that way. If you both don’t mind.
 – No, no, for some reason we said cheerfully in one voice, although I didn’t really imagine how I would address Anna, who was almost our mother, informally. Maybe later, someday. (Red)
- (10) – Lars, I’m so glad Linn is with you. – I’m so glad! – Lars’s eyes were doing their usual little dance. – But let’s use first names, okay? Otherwise I feel like an old bore. (Red)
- (11) – Fru Maria? This is Frida, the inspector you met. (Black)
- (12) – Fru Olaison, I’m asking you not to do anything else. I’ll call you tomorrow. (Black)
- (13) – Martin didn’t suspect Fru Hunter and after asking about her husband, he let her go home. (White)

As illustrated by Examples (9) and (10), the characters not only use informal and formal “you,” but they also reflect upon the use of these forms of address. Examples (11)–(13) instead exemplify how the Swedish title *fru* is used, both in combination with surnames and first names. Interestingly, this use of titles is common in translated popular literature from English, French, and German, which here might have influenced the pseudotranslator’s perception of translated literature on a general level.

5.2 Distortions on textual level

In this section I will illustrate different ways in which the perspective is distorted, and where Swedish culture is described from the perspective of an outsider.

5.2.1 *Outside perspective and stereotypical representations of Swedes*

The author of the Tsvet boli series often emphasizes the fact that a character is Swedish, or that products or brands are Swedish. In some instances, this is perfectly fine, for example in relation to the main character’s best friend Britt, who has a father with Italian roots and a Swedish mother, but who has grown up in California. In her descriptions of Britt, Linn often emphasizes the differences between Swedes and Americans, and Sweden and the U.S., whereby it becomes natural to point out that Britt, for example, likes Swedish chocolate. However, there are also several instances, such as those provided in Examples (14)–(19), where the author highlights the nationality of a character without reason:

- (14) Fika is a sacred thing for Swedes; not breaking for coffee at least twice a day is not being Swedish. (Red)
- (15) So be it, the Swedes are a tolerant and patient people... (Red)
- (16) Neither Jen nor Jakob could even look at the female body, but they called the police. They were law-abiding Swedes... (Black)
- (17) Dag walked towards Bergman’s office, muttering to himself: – Have the Swedes forgotten how to kill each other intelligently? Hanging, drowning, suffocation... instead of ordinary pistols and rifles. (Black)
- (18) But if Swedish women are up to something, there’s no stopping them! (Black)
- (19) Swedes are reserved people and do not welcome such a game of fate; they usually do not need adrenaline in large quantities, especially women. Therefore, BDSM in Stockholm is mostly practiced by men. (White)

As illustrated by Examples (14)–(19), the Swedish character is described here from the perspective of an outsider. In Example (16), for instance, two homeless men

have found the body of a murdered woman and called the police. The narrator justifies their responsible behavior with the fact that they are “law-abiding Swedes.” The use of the adjective “Swede” is unnecessary in a book set in Sweden, intended for a Swedish reader. A similar situation occurs in Example (17), where the police officer Dag Vanger, who is Swedish, comments on the new murder methods used by “Swedes,” a nationality he apparently does not consider his own.

Examples (18) and (19) come from the sections told by Linn Lindberg in the first person, and the excerpts are representations of her thoughts. Linn is Swedish, but she clearly describes Swedes from an outside perspective, which seems very strange in these allegedly Swedish novels. In addition to depicting Swedish nationality from the outside, the above examples also give rise to stereotypical representations of Swedes.

5.2.2 *Outside perspective and stereotypical representations of Sweden*

The final type of distortion in perspective that occurs in the novels is similar to the one described in the previous section but deals with the country of Sweden rather than the Swedish nationality. This is illustrated in Examples (20)–(24):

- (20) In Sweden it is not in fashion to formalize a relationship, who cares if the ceremony took place in the Town Hall? (Red)
- (21) Swedes always have newborn puppies examined and only keep those without aggressive tendencies. This way you can pet any dog without fear of it biting your hand. There are simply no aggressive dogs in Sweden. (Black)
- (22) In Sweden, people do not have curtains on their windows, they live in the open. If you see closed windows, you can be sure that foreigners are living there. (Black)
- (23) In Sweden, as in Denmark and Norway, few people stand out from the crowd. People are not a gray mass, but standing out from the crowd is not considered nice. I am not talking about individualism, rather the opposite, each person is their own universe, but demonstrating how your own universe is different from your neighbor’s is not something you do. Similarly, being rich is not accepted. (Black)
- (24) It is almost impossible to become poor or rich in Sweden. The poor will not be allowed to be poor by the social services, which are ready to support everyone at an acceptable level, even the worst idlers, and the rich – by the tax service. [...] Lars is rich because he’s a foreigner. His Swiss citizenship and Swiss bank accounts allow him to pay taxes there. (Black)

As illustrated by the examples above, the narrator describes Swedish cultural phenomena, traditions, and customs in a stereotypical way, as if they were something unknown or foreign. Here the outside perspective is apparent, and it becomes clear that the pseudotranslator does not have a Swedish intended reader in mind.

6. Discussion and conclusions

In this chapter I have attempted to analyze a Russian pseudotranslation book series as translations from imagined source texts. In order to do so, I have defined pseudotranslation in relation to Toury's notion of assumed translation, but I have also focused on the metatextual characteristics of pseudotranslations – based on a framework suggested by Liu – and how they are associated with other translated literature on the generic, discursive, and textual levels. Firstly, I will attempt to answer the question of how the pseudotranslations in the *Tsvet boli* series ought to be classified. As mentioned above, I do not find Koshelev's explanation of why the novels were published as translations to be credible. The reasons for this are: (1) the rapid phase of publication; (2) the fake biography; (3) the fake review quotes. To clarify: if they indeed were written by a Russian author who did not want to reveal their name due to the genre and subject matter, it is highly unlikely that all six novels would have been published within 15 months. Nor would it have been necessary to invent a biography and fabricate quotes from reviews published in fictitious newspapers. Furthermore, the analysis pertaining to the generic level provides several indications of the novels having been produced with a focus on marketing, such as the obvious allusions to Stieg Larsson's *Millennium* trilogy and E.L. James's *Fifty Shades* series. That is, based on previous research and the analysis performed in this chapter, I would instead argue that the *Tsvet boli* series can be categorized as being motivated by the fifth reason for pseudotranslation (see Section 2.2), that is, pseudotranslation used as a hoax or a marketing strategy. However, this does not make the analysis of the book series less relevant. Even as a hoax or marketing ploy, the series may shed light on how this type of pseudotranslation differs from more traditional forms of translation and may clarify whether it is fruitful to talk about them as imagined source texts – questions I will attempt to answer now.

In order to establish how the pseudotranslations analyzed differ from regular source and target texts, I have related pseudotranslation to the notion of assumed translation and the three inherent postulates, which emphasizes the transfer between imagined source and target text, as well as the relationship between them. By means of an analysis separated into the three levels generic, discursive, and textual, I have illustrated that the ambiguity of pseudotranslation in this case

gives rise to obvious interferences from the Russian culture — the native culture of the pseudotranslator — as well as distortions of the perspective, specifically in how the narrator refers to the intended reader of the novels. As previously mentioned, the transfer between an imagined source text and a pseudotranslation can only take place on a conceptual level, which means that the resulting text at the same time constitutes both source and target text, which was an evident feature of the novels analyzed in this chapter. The analysis revealed that the pseudotranslator failed to properly separate the imagined source culture from the target culture, to relate in a consistent way to the intended reader of the novel (supposedly a Swedish reader), and, finally, to produce credible transfers. The interferences from Russian cultural phenomena and the distorted perspective in relation to Sweden and Swedes thus echo Liu's definition of pseudotranslation as "the most dramatic setting in which the foreign culture and the domestic culture conflict with each other" (2019: 400). That is, in relation to the textual level and the transfer and relationship postulates, I find that seeing pseudotranslations as translations from imagined source texts forces the reader to pay attention to the pitfalls and inherent ambiguity of pseudotranslation. Furthermore, when analyzed in this way, pseudotranslation may provide insights into how we conceptualize the idea of the source text in general. As texts that "perform" translation by imitating and forming intertextual connections to existing translations, pseudotranslation indicates that our concepts of source texts are filtered through cultural and ideological lenses, which, in pseudotranslation, where these lenses are exaggerated or mimicked, are laid bare.

Furthermore, the analysis shows that pseudotranslation give rise to ethical questions, as the novels analyzed contain an abundance of stereotypical representations of Sweden and Swedes, which may be related to the source text postulate. I previously described this postulate as particularly problematic since translating from an imagined source text implies the existence of an 'imagined' source language and culture. Of course, in most cases the source culture is a real country or language area, but influenced by the pseudo-translator's imagination, stereotypes or agenda. Based on the current analysis, I find that Baer's take on pseudotranslation may have positive consequences. To clarify, seeing pseudotranslations as translations from imagined source texts and source cultures directs the attention towards questions related to imagology, as well as the ethics of pseudotranslation. The large number of stereotypical representations of Sweden and Swedes, but also questionable discursive elements in the novels, make the project appear ethically unacceptable. It forces one to question who has the right to represent a culture, and for what purpose.

The final aspect I would like to address in this conclusion is whether it is possible that these novels were written with an ideological agenda, specifically to rep-

resent Sweden in a certain way. After a close reading of the three novels in the Tsvet boli series, I do not find this to be credible. Instead, it seems more credible that the novels were written by a Russian native speaker, who regularly reads or listens to Russian state media, and consequently has been influenced by this official Russian image of Sweden.

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Appendix

Table 1. Front cover paratexts (review quotes) used to market the Tsvet boli book series

Review quote	Alleged source	Novel
"The most impressive Swedish detective since Stieg Larsson passed away!"	<i>Svensk Nyheter</i>	Red
"No matter what the prudes say, this novel is not about vice, but about the abysses of love."	<i>Uppsala Expressen</i>	Red
"Mix 'The Girl with the Dragon Tattoo' and '50 Shades of Grey' in just the right proportion — and enjoy a taste of tenderness and pain!"	<i>Böcker för alla</i>	Red
"In this novel, Stockholm is not just a crime scene, but the third side of a 'love triangle.' Such a Stockholm — a city of sin, sensuality and violent passions — Swedish literature has never known before!"	<i>Öppna TV Stockholm</i>	Red
"A frighteningly frank, delightfully sensual erotic detective novel!"	<i>Svenska magasin för kvinnor</i>	Red
"This novel proves once again that the Swedish crime fiction is #1 in the world today!"	<i>Svensk Expressen</i>	Black
"In this erotic detective story, passion intertwines with crime so intimately that love is colored by pain..."	<i>Stockholm amatör avläsningar</i>	Black
"A story that began as a novel about gaining sexual experience becomes more detective-like with each page..."	<i>Göteborg Vitterhetsuänner</i>	Black
"Thanks to Ava [Sic] Khansen, female readers no longer have to choose between a detective story and a novel about love: her books are both!"	<i>Malmö Se och Hoer</i>	Black
"The new triumph of Swedish crime fiction, which has conquered the world!"	<i>Stockholm Kuriren</i>	White
"Who better to understand the psychology of a brutal serial killer than a woman initiated into the mysteries of the forbidden world of BDSM?"	<i>Svenska magasin för kvinnor</i>	White
"In this erotic detective story, love rhymes with pain, passion with crime, and pleasure with deadly risk..."	<i>Göteborgs Dagblad</i>	White
"Exciting! Sensual! Delightful! A love detective of the highest caliber!"	<i>Gotlands Expressen</i>	White
"This book deserves the award for Best Scandinavian Detective as much as J. Nesbø's novels!"	<i>Sveriges TV tjänst</i>	Velvet

Table 1. (continued)

Review quote	Alleged source	Novel
"Eva Khansen's bestsellers are a precious fusion of a reference Swedish detective with an erotic novel! If Stieg Larsson had time to read '50 Shades of Grey', his 'The Girl with the Dragon Tattoo' would have a new tattoo — in the color of pain..."	<i>Stockholm Expressen</i>	Velvet
"Eva Khansen has no equal in the love detective genre, but in her new novel she has outdone herself!"	<i>Svensk Litterär marknad</i>	Velvet
"A luxurious and sensual, like precious silk, erotic detective novel!"	<i>Litterär marknad</i>	Silk
"There's no way you'll guess the main villain until you turn the last page!"	<i>Stockholm Nyheter</i>	Silk
"Eva Khansen's new erotic detective proves: there's nothing sexier than mortal danger. Nothing turns you on like a chill. The best aphrodisiac is to follow the trail of a brutal killer, gasping with terror and excitement!"	<i>Göteborgs amatör avläsningar</i>	Silk
"If there are more amateur sleuths and BDSM fans in the world, blame it on Eva Khansen! When you finish reading this book, you'll find yourself wishing you could take a whip yourself or put your wrists in handcuffs...."	<i>Svenska magasin för kvinno</i>	Silk
"If you've read the novels of Stieg Larsson and Jo Nesbø, this book is for you! If you are not shocked by the frankness of '50 Shades of Grey' — read this book!"	<i>Oppna TV Stockholm</i>	Latex
"This novel has earned the honor of standing on the same bookshelf as <i>Fifty Shades of Grey</i> and <i>The Girl with the Dragon Tattoo</i> . Ava [Sic] Khansen's heroine will not yield to Lisbeth Salander and Anastasia Steele in either love or the investigation of brutal murders."	<i>Svensk Litterär marknad</i>	Latex
"A luxurious erotic detective novel that you will read ravenously, making a thousand guesses and making sure you're wrong again..."	<i>Goteborg Vitterhetsuanner</i>	Latex

Complexities of source text networks in globally circulated multimodal texts

The case of a compilative anime music video translation

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As audiovisual texts circulate through multiple language areas and diverse markets, localized target texts (TT) derive from complex networks of source texts (ST) and distribution processes. In this study, we analyze the Finnish opening to the Japanese anime series *Digimon* as an example of a multimodal TT whose different modes indicate different and sometimes multiple STs. We propose that the concept of compilative translation can be of help in such cases where the ambiguity of the ST complicates the study of the TT. We conclude by suggesting that defining the ST is a matter of perspective, and that this perspective must be chosen wisely because the conceptualization of the ST affects how we understand the TT.

Keywords: localization, multimodality, indirect translation, compilative translation, translation processes, audiovisual translation, song translation, anime, music video

1. Introduction

The concepts of “source text” (ST) and “target text” (TT) are central to translation studies (TS). Extrapolating on these concepts, it is easy enough to assume that translation is a simple, one-way transaction: source leads to target, so a specific TT is derived from a specific ST (see, e.g., Pięta 2024). This straightforward conceptualization of the relationship between “source” and “target” may be further compounded by a language-centric understanding of the term “text”: if texts are seen as primarily verbal units, translation takes place in language, and therefore the ST-to-TT relation is exhibited in language — and studied in terms of language. However, there are translation processes and translational phenomena that

are more complex than what is indicated by these corollaries of the concepts of “source,” “target,” and “text,” such as TTs exhibiting ambiguous connections to multiple STs (e.g., Davier 2022; Ivaska 2021) and ST-to-TT relations manifest in non-lingual textual modes (e.g., Ketola 2018).

One prominent example is the translation of audiovisual (AV) texts and other such *multimodal* texts, and the often-complicated localization processes behind the production and distribution of multimodal TTs. If texts are considered multimodal entities as opposed to primarily lingual, the translation of texts must also take auditive, visual, and other modes into account as expressions that affect the interpretation of the ST and the production of the TT (e.g., Ketola 2018: 83–84, 87–89). Further, if multimodal texts are translated as part of a multi-national and multi-lingual localization process, the different cultures and language areas involved may have different requirements for what needs to be translated and how. The localization of an AV text may be limited to adding subtitles to a video or replacing the speech on an audio track with dubbed dialogue, or it may go so far as to involve censoring or otherwise changing ST contents (as discussed in, e.g., Parini 2012).

Considering the prevalence of *indirect translation* – translations based not on the original ST but on a previous translation of it (e.g., O’Hagan 2022) – in the localization field (where the practice is often referred with the term “pivot translation”), it is possible that different TTs ostensibly derived from the same ST actually combine influences from different mediating texts across their different modes. In such instances of *compilative translation* (see, e.g., Assis Rosa et al. 2017: 122) of multimodal texts, the ST-to-TT relation is less a straightforward genealogical line identifiable through lingual correspondences and more a rhizomatic network of connections (following, e.g., Deleuze and Guattari 1987: 4–12) exhibited in multifarious lingual and non-lingual textual elements.

In this chapter, we discuss theorizations of multimodality and indirect translation in localization processes and find that while in theory AV texts are conceptualized as multimodal entities whose different modes are inseparable from one another, textual modes do in fact get separated and recombined in various ways during these texts’ production and distribution processes. In other words, there appear to be contradictions between what theory suggests about multimodal texts and how multimodal STs and TTs are actively compiled in translation processes – contradictions which, we argue, TS must reconcile before it can properly engage with complex translational phenomena based on rhizomatic networks of textual connections rather than a binary ST-to-TT relationship.

We illustrate how ST networks can be reflected in a TT by analyzing various translated versions of the opening music video to the Japanese anime series *Digimon*. This case study showcases the complexity of the textual networks within

which multimodal TTs, produced and distributed as part of a global localization process, exist. Valdeón (2024:1) notes that analyzing “the interaction between the verbal elements and the visual, acoustic, kinetic and other semiotic modes ... requires the use of a variety of theoretical approaches” and claims that this may be the reason why the interplay between different modes has so far not received “the attention it deserves” in TS. Our analysis combines perspectives from multimodality, indirect translation research, and song translation theory, bringing attention to the various connections between the different TTs’ auditive, visual, and verbal modes and highlighting how interactions between modes complicate each TT’s relationship to the ultimate Japanese ST. We proceed to focus on the Finnish version of the opening and utilize categorizations of song translation types to illustrate how different the Finnish TT looks according to which ST(s) it is assumed to be based on. Over the course of this analysis, it becomes apparent that assuming that the modes of a text are as inseparable in practice as they are in theory may lead to a simplistic understanding of the relationship between different textual modes – and, consequently, of the ST-to-TT relation itself. Such assumptions obscure the potential connections a specific TT may have to other STs beyond the one ST on which it is assumed to be (solely) based. Similarly, they prevent us from noticing the compilative and perspective-dependent nature of both the TT and the ST.

Ultimately, we wish to show that the different modes of a single multimodal TT may be the products of their own distinct genealogies: auditive, visual, verbal, and other contents may travel their own routes across language areas, cultures, and markets, and this may cause them to intertwine and recombine in unexpected ways in any single multimodal TT. This does not dispute the theoretical conceptualization of texts as holistic multimodal entities, but it does require TS to acknowledge that the actual production of these texts may, for various reasons, involve processes of reception and redistribution that (however momentarily) break or reconfigure existing connections between different modes. STs, then, may not be stable entities whose “unity” is composed of a fixed set of textual features, but rather relativistic clusters of elements compiled for a certain purpose and from a certain perspective. This, in turn, requires TS to reconsider its assumptions about the relationship between, and conceptualization of, “source” and “target”: if a “text” is understood as the multimodal product of a complex production and distribution process, STs and TTs must likewise be understood not as the start and end point of a simple interlingual exchange but as nodes in a rhizomatic network of textual influences exhibited in lingual and non-lingual forms alike. What TS theory needs, then, is not just a return to the source text, but also a thorough re-examination of the very concepts of “source” and “text.”

2. What is a “source text” in the localization processes of multimodal texts?

2.1 “Source text” as a theoretical concept

Considering how central a concept the “source text” is for TS, one would expect to find definitions for it more easily than one does. Theoretical discussions of the relationship between a ST and a TT tend to acknowledge that this relationship is not, in fact, as binary as the terms alone would indicate (see, e.g., Delabastita 2008; Guldin 2020; Marais 2021), but the actual definition of “source text” has received less attention. Baer (2017: 228) even argues that the concept of ST has been left “undertheorized” and remains a significant “unknown known” of TS. Similarly, Ivaska and Huuhtanen (2020) note that many TS handbooks lack articles on “source text,” or even just “text” in general, and what definitions do exist are not always successful. For example, they criticize Shuttleworth and Cowie’s (1997: 157–158) definition because it equates the ST with an “original text,” pointing out that, as Pym (2011a: 92) has discussed, using the term “original text” promotes a false “illusion of primacy” which overlooks the fact that “no text can be a primal ‘source’” since “all texts incorporate elements from previous texts.” Baer (2017) attributes this illusion to the prevailing TT-oriented paradigm and to the Romantic idea of the original, which tends to see texts as stable entities, a point of view questioned by at least deconstructionism (e.g., Dizdar 2011), genetic criticism (e.g., Nunes et al. 2021), and process ontology (e.g., Marais 2019). This illusion of stability and of the primacy of the original might well be at the heart of why the ST has remained so undertheorized.

Yet, there can be no translation without a ST, at least if we follow Toury’s (2012: 29) definition of translation. For Toury (2012: 29; see also Apter 2005), translation implies that “there is another text, in another language/culture, which has both chronological and logical priority over it.” However, as Davier and van Doorslaer (2018: 246) point out, it can sometimes be difficult to identify a single ‘other text’ for each translation “which can be compared to a target text at the level of the textual unit.” As an example of a translation process that entails the use of more than a single ST (see Ivaska 2020: 27–30), in compilative translation the translator compiles their ST before or during the translation process from various sources (see Ivaska 2021). Emmerich (2017: 13) goes as far as to argue that this is the case with all translations and that it is only the process of translation that gives birth to the ST, as

each translator creates her own original, fixes a particular text as the particular ‘prior’ text to be translated — fixes it sometimes before translating, and sometimes during and even by way of the process we tend to think of as ‘translation proper.’

In the case of compilative translation, there are other texts that have a chronological and logical priority to the TT, but none of those individual texts per se is the one-and-only “original” ST of the compilative TT being made. Therefore, the kind of ST which would allow for comparison at the level of the “textual unit” might exist only in the mind of the translator (see Apter 2005; Hung 2005).

2.2 Production and distribution processes of multimodal TTs

The difficulty of getting a definite grasp of a ST for the purpose of comparing it to a TT is only exasperated when we extend our scope beyond the lingual mode of the textual unit and consider the wealth of semiotic resources offered by other modes on which the translator can “fix” their TT. AV products – texts comprised of both auditive and visual modes, such as films, music videos, and video games – provide one example of a type of multimodal text that introduces added complexity to establishing ST-to-TT relations in translation processes. For Assis Rosa (2018:17), AV products contain semiotic complexity that results not only from multimodality – the integration of audio-verbal, visual-verbal, audio-nonverbal, and visual-nonverbal signs – but also from the “variable contribution of each constituent to any specific AV text and even text-part” (Assis Rosa 2018:11). Similarly, Taylor (2018) calls for the need for a “more complete representation of all the meanings contained in a multimodal text” (Taylor 2018:50) because “[m]ultimodal text analyses point to the importance of the interplay of semiotic resources in AV products” (Taylor 2018:49). In practice, the different modes included in the AV product contribute to meaning-construction in their own unique ways as parts of a textual unit and, therefore, a film or other such AV text may be judged to be unified and coherent “if the semantic content of both the aural and visual elements combine to provide a clear understanding of the narrative or plot” (Taylor 2018:42).

As AV texts are usually translated by subtitling or dubbing (Perez-Gonzalez 2014:12) – which involve adding elements to the visual mode or replacing elements in the auditive mode – translation processes complicate the makeup of these texts even further. In fact, despite the codependence of the different modes, when an AV product is moved from one linguo-cultural locale to another, its different modes may receive different kinds of treatment along the way. As exemplified by the practices of subtitling and dubbing, some aspects of the text – like visuals or sounds – may require little or no translation, while others – such as spoken dialogue – may need to be completely replaced (O’Hagan 2022:446). Which modes require translation and which do not may vary between locales, and some decisions may be carried over from one locale to another while some may not. For example, Dore and De Nicola (2023:1) discuss the practice of indi-

rect translation in AV localization as using “subtitles, a rough translation or the translation of the original postedited cinematic script, to translate audiovisual products into other languages.” Here, the mediating texts are primarily lingual, even though the STs and TTs in question are multimodal. A single multimodal TT produced through a localization process involving indirect translation may therefore be informed by a number of STs, as some of the TT modes (e.g., non-lingual visuals and sounds) may draw from the ultimate ST while other TT modes (e.g., verbal contents) draw from a mediating text. In practice, one mode of a multimodal TT may exhibit different ST relations than another mode, complicating the conceptualization of the ST-to-TT relation of the text as a multimodal whole.

One localization phenomenon where these complex relations are very apparent is the translation processes of Japanese AV products, such as anime and video games. Japanese media products often travel through especially multi-faceted localization processes involving multiple languages and locales before they reach a specific target audience (as discussed in, e.g., O’Hagan 2022). An individual text is often also a part of a larger multimedia franchise — an anime series may also involve video games, toys, trading cards, and so forth (O’Hagan 2007: 234–244) — which further complicates the network of influences between texts and may even directly inform translation solutions: for example, translated anime dialogue may be expected to follow the target-language names and terminology established in a previously localized video game. In addition, individual texts may be localized to various extents (O’Hagan 2022; Zhang and Song 2023: 9–10). In the field of game localization, for example, some games undergo full localization where all elements are translated (i.e., in-game texts, like menus; art elements, such as texts within graphics; AV elements, such as trailers; and paratexts, like websites and marketing material; see O’Hagan and Mangiron 2013: 163–164). In contrast, in partial localization, it may be that only the in-game texts are translated, but spoken dialogue is left in the original language and subtitles are provided instead of doing a voice-over for the dialogue (see, e.g., the case study discussed in Zhang and Song 2023). As another example, culturally sensitive material may be edited from the game in response to player feedback, retroactively changing the ST but not necessarily the translation that has already been produced (Zhang and Song 2023: 5). Zhang and Song (2023: 5) argue that the STs of AV products like video games are “potentially more complicated than [in] other types of translation,” as they are effectively compilations of different types of texts produced by different people with potentially different linguistic backgrounds, possibly in an iterative manner, and/or concurrently in different geographical locations.

The material and social processes by which AV products circulate international markets affect the contents and makeup of the circulated texts in various ways (O’Hagan 2022: 441–443). Studying multimodal TTs produced in localiza-

tion processes as part of global multimedia franchises therefore requires a conceptualization of the ST-to-TT relation that goes beyond one-to-one correspondence between texts and/or languages, because the realities of how these TTs are produced and distributed can create networks of dependencies between texts that are much more complex than a direct relationship between a single verbal ST and a single verbal TT. The concepts of “source” and “target” may imply a direct genealogical line, but as the localization cases discussed above (and the *Digimon* case analyzed below in Section 3) exemplify, the actual relationships between STs and TTs can be more complex and not, in fact, direct or binary at all.

2.3 Indirect and compilative ST-to-TT relations in multimodal localization processes

As the study of translations of translations, indirect translation research is no stranger to complex or ambiguous genealogies between sources and targets. For example, in indirect translation processes, a text may simultaneously be both a ST and a TT (Ivaska 2020: 20–23), challenging the “false binary” (Marais 2021: 25) of the idea that the ST and TT are opposites. In contrast to this binary, Marais (2021: 25) sees ST and TT as relative terms, as “frozen moments in a process” – frozen by the translation scholar or another interested party – “for the purposes of observation.” Similarly, Emmerich (2017: 13) sees the translator “fixing” and thereby “creating” (or compiling) their own ST for the purpose of producing a TT. However, just because we “fix” a certain cluster of textual elements as the ST or the TT for the purposes of study “does not mean that we can reduce the complex process [of translation] to two moments” (Marais 2021: 25).

As discussed, the localization processes of anime, video games, and other such AV products have been noted to often involve compilative and other forms of indirect translation (e.g., O’Hagan 2022; Zhang and Song 2023; Dore and De Nicola 2023). Still, the nature of indirectness in the translation of AV products and other multimodal texts has not yet been properly theorized by scholars of indirect translation, whose research has mostly focused on literary translation (see Ivaska et al. 2023). For instance, Assis Rosa et al. (2017) suggest a classification scheme for the different kinds of relations that can exist between indirect TTs and the different source languages that may be involved, but such classifications may not be straightforwardly useful in discussing AV products because of the multiplicity of modes beyond language in which ST-to-TT relations – be they direct or indirect – may be exhibited.

For example, the game localization case discussed by Zhang and Song (2023) involves a Chinese partial localization of a Japanese game where the verbal content in the text’s auditive mode (English-language spoken dialogue) is the result

of indirect translation, whereas the verbal contents of its visual mode (Chinese-language subtitles) are done from the original Japanese ST. The different modes of the game as a multimodal textual unit exhibit varying degrees of indirectness and different ST-to-TT relations, as do the combinations of different modes, which are also a component in meaning-construction from AV texts (Assis Rosa 2018: 17; Taylor 2018: 49). How, then, should the TT as a whole be classified? In cases like this, is it possible to capture and represent all the relevant connections between a TT and the texts that influence it – compilative STs, mediating texts, paratexts, and everything else involved in the localization process or the larger multimedia franchise – in a single genealogical line, however staggered?

Multimodal TTs highlight the central role that the conceptualization of the ST plays in studies concerning any kind of translation, not only in indirect translation research but translation research in general. Indeed, recognizing the complexity of the relationship between the multimodal TT and its ST(s) in localization processes presents a challenge for utilizing established typologies and other such methods of translation research in the study of these kinds of TTs. How we see the ST – both as a theoretical concept, and as the specific text relevant to the study in question – directly affects how we see the TT, what research methods we can apply to study it, and what kinds of results we get (see Ivaska and Huuhtanen 2020). This will be explored further in the next section, where we analyze the opening music video of the anime series *Digimon* as an example of a multimodal localized TT and where different perspectives on the ST are shown to have different implications for the analysis of the TT.

3. Analyzing different language versions of *Digimon*'s opening music video

3.1 Overview: *Digimon* as an example of a complex network of texts in a multi-national localization process

Digimon, short for “digital monsters,” is a Japanese multimedia franchise centered on the titular virtual creatures. Starting life in 1997 as a series of virtual pets similar to *Tamagotchi* toys, the *Digimon* franchise has since grown to include animated TV shows and movies, video games, comics series, novels, toys, trading cards, and more. Internationally, one of the most widely recognized aspects of the franchise is the anime series, which premiered in Japan in 1999. In its first seasons, the *Digimon* anime follows a group of children who travel to a digital world that exists parallel to the physical world. The children join with a group of friendly *Digimon* inhabitants of the digital world who have the ability to “digivolve” into vari-

ous stronger variations of themselves when need arises. Together, they venture to save the digital world from the evil Digimon who are corrupting it. (For a more in-depth discussion of *Digimon* mythology, see, e.g., Ojeda-García and Ogáyar-Marín 2022.)

The anime series was subsequently localized into a number of languages and dubbed versions of the show aired on various national and international television networks. The various localized versions of the *Digimon* anime make some changes to the Japanese original in order to accommodate the requirements and expectations of each specific locale. In addition to changing the language of the dialogue, some versions may include different names for the human characters, they may have a different soundtrack, or they may have omitted some scenes deemed unsuitable for young viewers in the locale in question. Perhaps the most immediately obvious of these changes is the opening music video (commonly shortened to just “opening” or OP) of each version, consisting of the theme song and the accompanying video. The Japanese OP is repurposed in many language areas, but often with new lyrics and a new sung performance in the target language. However, some versions replace the Japanese OP’s music with a completely different song. The most prolific of these is the song used in the English OP and in nine other OPs.

In the following sections, we will identify the varied kinds of connections that can be established between the Japanese, English, and other language versions of the *Digimon* OP in its different modes — auditive, visual, and lingual — and explore the complex network of sources and targets so revealed. In Section 3.3, as an illustrative example we delve deeper into the translation choices made in the song lyrics of one specific language version — namely, the Finnish OP — and see what influences from the global network of language versions and localization processes are suggested in that one version of the song. Contrasting song translation theories which seem to assume a more conventional ST-to-TT relationship with the ambiguous relationships involved in the localization process of *Digimon* OP leads us to question whether assumptions about sources and targets in established analytical and theoretical frameworks in TS may limit our understanding and study of these kinds of complex translational phenomena.

3.2 *Digimon* opening’s audiovisual contents in different language versions

The OP to the Japanese *Digimon* anime features the song “Butter-Fly,” performed by singer Kōji Wada, played over visuals illustrating the narrative of the show and incorporating scenes from the first season’s episodes. “Butter-Fly” itself is a guitar-driven rock song whose lyrics contain no overt references to *Digimon* (as will be discussed in Section 3.3). The video track and scene transitions are timed to the

rhythm of the song. Over the intro, the seven main characters are depicted as plummeting into an abstract space and the series' Japanese-language title card (an orange text on blue background with the words "Digimon Adventure" in Japanese and English) is shown. As the lyrics start, the title card transitions to a representation of the children arriving to the digital world and, after this, to a display of each main character's companion Digimon, showing them digivolving from their initial states to the versions they will stay as for the majority of the show. As the song proceeds to the more bombastic refrain, the music is coupled with scenes showing the Digimon changing form yet again, this time to giant-sized and monstrous versions of themselves. Finally, the crescendo of the song is played over dramatic scenes of each giant Digimon performing their signature attacks, and a sequence of three group shots: the seven main Digimon in their initial forms, then in their intermediate forms, and finally posing in their gigantic forms together with the seven human characters. So, the order of the visual scenes in the OP reflects both the progression of the music and the progression of the central narrative elements of the show: the children's introduction to Digimon and their world, and the mechanics of how Digimon transform from one type into another.

The English *Digimon* OP is drastically different both in video and audio. Instead of "Butter-Fly," the English OP features "Digimon Theme," a techno-inspired song explicitly created to function as the theme song to the English dub of the anime. The visuals of the OP have been significantly changed, too: the scenes are the same as in the Japanese OP, but they are shown in a different sequence. For example, where the Japanese OP methodically introduces the setting and the primary Digimon types in its first half and then times the reveal of the more advanced Digimon forms with the increasing drama of the music, the English OP showcases all the various Digimon in very quick succession right at the beginning, presumably to frontload the more visually impressive monsters. At the same time, the title card transition from the Japanese version is removed altogether and replaced with an image of the international *Digimon* brand logo (an orange-on-blue logo with "Digimon" at the center and the words "Digital" and "Monsters" around it) at the very end of the OP.

Compared to the Japanese and English versions, *Digimon* OPs in other language areas include many similarities but also almost always some differences in both auditive and visual contents. In terms of audio, while the music of either "Butter-Fly" or "Digimon Theme" is used in almost every other OP, most versions incorporate new lyrics to the song that are sung by a new performer in the local language. Table 1 lists different language versions of *Digimon* and indicates which song is featured in which versions.

The visual contents of the other OPs are mostly consistent with the choice of music — those featuring "Butter-Fly" incorporate the visuals of the Japanese OP,

Table 1. Categorization of different language versions of the *Digimon* anime according to whether they use the same song as used in the Japanese OP (“Butter-Fly”) or the English OP (“Digimon Theme”). Versions marked with an asterisk (*) include the Japanese or English sung performance, others incorporate new target-language lyrics.

<i>Digimon</i> OPs with a version of “Butter-Fly”	<i>Digimon</i> OPs with a version of “Digimon Theme”	<i>Digimon</i> OPs with another song
Japanese	English	Italian
Arabic	Brazilian Portuguese	Korean
Cantonese	Czech	
Castilian Spanish	Danish	
Croatian	Dutch*	
European Portuguese	French	
Finnish	Hebrew	
German	Norwegian	
Greek	Polish	
Hindi	Swedish	
Indonesian		
Latin American Spanish		
Mandarin Chinese		
Serbian*		
Slovenian		

while those featuring “Digimon Theme” incorporate the visuals of the English OP. The Italian and Korean OPs are their own special cases, as they both incorporate original songs that are not present in any other language versions; in terms of visuals, both follow the Japanese OP but make some changes involving the title card, the Korean OP reordering some scenes to display the Korean-language title card over other visuals and the Italian OP replacing the Japanese title card with the English-language international brand logo. The title card is where a number of “Butter-Fly” OPs deviate from the Japanese visuals, too. For example, the Arabic version uses scenes from the anime to reorder and replace some of the Japanese OP’s visuals, including the title card, while in the German and Finnish versions the video tracks otherwise follow the Japanese OP but the Japanese title card is replaced with the international *Digimon* logo. The somewhat prosaic way in which the Finnish OP does this is worth noting: the title card is not incorporated as a video effect, like in Italian or German, but rather by cutting to a photograph of the backside of a *Digimon* trading card featuring the logo. The Finnish OP, then, involves explicit connections not just to the Japanese OP in music and visuals but also to the visual contents of other texts in the franchise – namely, the *Digimon* trading cards – which it has appropriated for its own purposes. In this

way, the title card of the Finnish *Digimon* OP reflects how the textual elements of TTs involved in multi-lingual media franchises and multi-national text distribution processes are potentially compiled from and influenced by the entirety of the global textual network behind them, not just one specific ST.

In fact, the Finnish OP is representative of this same phenomenon in the one remaining significant mode of these multimodal texts that has not been discussed yet: the lingual mode of the sung lyrics. Next, we will analyze the translated lyrics of the Finnish OP as an example of how much the lyrics of “Butter-Fly” OPs in different languages tend to differ from those of the Japanese ST and compare this with the contents of the lyrics of “Digimon Theme.” These discussions are framed in the context of song translation research, especially categorizations of the degrees of semantic correspondence between ST and TT songs. Presented in this framework and following the analysis of the other audiovisual modes above, it becomes apparent that the kinds of connections that exist between these texts are difficult to explain and categorize in the simple terms of one-way ST-to-TT relations.

3.3 Verbal contents of *Digimon* opening’s localized versions: Perspectives from song translation research

The translated lyrics for “Butter-Fly” tend to be much more explicitly *Digimon*-themed than the original version of the song. The Finnish OP follows suit. The Japanese lyrics are those of a rock ballad; the Finnish lyrics are those of a theme song to a children’s animated TV show. This difference can be seen clearly when comparing the English gloss translations of both texts presented in Table 2.

The field of song translation research recognizes that translated song lyrics often feature solutions that may appear rather non-standard from the conventional viewpoint of fidelity ethics in TS (as discussed in, e.g., Franzone 2021: 83–84). Song translation scholars have made numerous attempts to reconcile the fidelity-centric understanding of what a translation should be with the wide range of changes song translators may make, or to at least contextualize the latter in relation to the former. Many of these discussions have explored the concept of *singability* – the formal adherence of lyrics to music so that the lyrics can be sung and performed to the music (Low 2003: 93) – as one prominent factor that explains why song translators seem to enjoy special freedoms that other translators would likely be admonished for. Song lyrics have to follow the formal structures of the music in order to function as texts in the role they are created for (Haapaniemi and Laakkonen 2019: 65–67), which means that achieving at least a basic degree of singability on the phonetic level in the TT overrides the goal of exhibiting semantic or thematic fidelity to the ST. In an AV text like the *Digimon*

Table 2. Contents of the Finnish lyrics to “Butter-Fly” compared with the contents of the Japanese lyrics. The gloss translation of the Japanese text is a cleaned-up DeepL translation, compared for accuracy against a number of fan translations published online

Finnish	Japanese (romanized)
Tulkaa mukaan muuttumaan tähän leikkiin hurjimpaan	Gokigen na chou ni natte kirameku kaze ni notte
Kaikkee pahaan vastaan me taistellaan	Ima sugu kimi ni ai ni yukou
Kiltit aina voimaa saa muuttamalla hahmoaan	Yokei na koto nante wasureta hou ga mashi sa
ja yhdessä me pahaan uhmataa	Kore ijou shareteru jikan wa nai
Ja niitä wow wow wow wow wow	Nani ga wow wow wow wow wow
vastaan taistellaan, me voitetaan	kono sora ni todoku no darou
Me wow wow wow wow wow	Dakedo wow wow wow wow wow
maailmaa parempaa voidaan rakentaa	ashita no yotei mo wakaranai
Voittamaton Digimon, niin se on	Mugendai na yume no ato no nanimo nai yo no naka ja
Muuttamalla hahmoaan unelmat me voidaan pelastaa	Sou sa itoshii omoi mo makesou ni naru kedo
Voittamaton Digimon, niin se on	Stay shigachi na imeeji darake no taylorinai tsubasa demo
Maailma pelastetaan rakkaudella	Kitto toberu sa on my love
Finnish (English gloss)	Japanese (English gloss)
Come and transform in this, the wildest of games	I'll become a happy butterfly, riding the sparkling wind
We will fight everything that's evil	I'll come to you right now
The kind ones always get stronger by changing their form	I'd rather forget about all the other stuff that's on my mind
And together, we will defy evil	I don't have any more time for pretending
And, wow wow wow wow wow	I wonder, wow wow wow wow wow
We will fight against them and win	what will reach the sky?
We, wow wow wow wow wow	But, wow wow wow wow wow
Can build a better world	I don't even know what tomorrow will bring
Invincible Digimon, so it is	After an endless dream, in this empty world
By changing form we can save the dreams	It seems like our beloved dreams will be lost
Invincible Digimon, so it is	Even with these unreliable wings full of lingering images
Saving the world with love	I'm sure I can fly on my love

OP, the singability of the lyrics could be recontextualized as just one aspect of the semiotic interplay of different modes contributing to overall textual coherence (Taylor 2018: 42–49): as the verbal mode of lyrics and the auditive mode of music exist as part of the same text, they must complement each other in their structure, and – as discussed above in terms of the relationship between the audio and video track in the OPs – the same applies to the visual mode.

In practice, then, song translation is about negotiating the formal constraints imposed by other textual modes, exhibited as requirements like singability, with other aspects of lyric writing and translation (Haapaniemi and Laakkonen 2019: 65–66). Low has described song translation as a pentathlon (Low 2017: 78–113) where phonetic singability must be balanced with recreating ST sense, creating natural-sounding target language, having a good rhythm to the text, and following a rhyming scheme (Low 2017: 79–80). Considered in terms of the pentathlon principle, the Finnish *Digimon* OP scores well enough in most categories: the performance has been successfully recorded, so it is obviously singable enough in the phonetic sense; the lyrics follow a consistent rhyming scheme; the rhythm of the language follows that of the music; and while some sacrifices in terms of naturalness have been made, seemingly to accommodate for verse length and rhymes, the language is certainly not wholly unnatural, either. The category of sense is the outlier. It seems that in the lyrics of the Finnish OP – and of a number of other language versions of “Butter-Fly,” too – the translators deemed it more important for the song to serve its function in the role of the opening theme to the anime and as part of the *Digimon* franchise than to recreate the expressions or thematic contents of the original “Butter-Fly,” hence the introduction of overt references to the narrative of the show.

Acknowledging that song translations can include these kinds of somewhat unorthodox solutions in terms of semantic and thematic content, song translation researchers have sought to create typologies that articulate the ways in which and the degrees to which singable target-language lyrics relate to the source-language song whose music they follow. Low (2013) proposes a three-level categorization based on degrees of semantic faithfulness, referring only to the most faithful kind as “translations” and relegating other types as “adaptations” or “replacement texts” (Low 2013: 230–235). This is another example of a TT typology focusing on one specific type of lingual relation between texts despite the fact that the texts discussed are multimodal, even explicitly claiming that a translation ceases to be a translation when a certain degree of semantic unfaithfulness is reached. Nevertheless, the existence of the other two categories reflects the need to also acknowledge song translations exhibiting different kinds of ST-to-TT relations than just semantic fidelity. In comparison, Franzon (2021) makes no hard-and-fast judgment on where translating ends and something else begins, and instead proposes

a “six-step fidelity spectrum” (Franzon 2021: 116) where “aspects of translational action” can be identified on every step, even in songs that “technically and intuitively” might not be translations (Franzon 2021: 113) and that in Low’s categorization might be termed adaptations or replacement texts. Franzon’s six categories are as follows (Franzon 2021: 85):

1. *Near-enough* translations that make some allowances (for singability, etc.) but replicate the ST’s semantic and thematic contents fairly closely.
2. *Perspective-shift* translations that are still quite close to the ST but that make some fundamental change to the way the contents are framed.
3. *Lyric hook transpositions* that recreate some central factor of the ST but also involve significant changes.
4. *Single-phrase spinoffs* that exhibit “random fidelity” (Franzon 2021: 107) by retaining some specific wordings from the ST but that are otherwise mostly unrelated.
5. *Phonetic calques* that replicate phonetic features of the ST but may or may not retain connections to its semantic or thematic contents.
6. *All-new target lyrics* whose contents may be influenced by other textual features of the ST (such as the tone or rhythm of the music) but that exhibit no obvious connections on the level of language.

Comparing the gloss translations in Table 2, it is obvious enough that the Finnish version of “Butter-Fly” can hardly be considered to fall into category 1; and yet, looking more closely, perhaps it is not inarguably in category 6, either. Considered in terms of category 2, the framing of the contents has indeed been fundamentally changed, but there are similar thematic elements: there is the notion of transformation (metaphorical metamorphosis into a butterfly in the Japanese, literal digivolving in the Finnish), and the sense that some form of adversity (in the speaker’s personal life, or in the conflict between good and evil Digimon) will be overcome through this transformation. From the perspective of categories 3, 4, and 5, the repeated “wow wow wow wow wow” in both songs is a clear case of replicating a central hook or prominent phonetic feature of the ST in the TT. The very final line of the Finnish song is especially interesting in terms of category 4. The Japanese song ends dramatically with the three rising notes of “on my love” – and these words are sung in English, which is a common stylistic flourish in Japanese popular music. While the Finnish version clearly does not strive for semantic fidelity anywhere else, in this final line it suddenly takes an almost word-for-word approach, even going so far as to forcibly push the four-syllable “rakkaudella” (‘with love’) in the exact same place where “on my love” is in the Japanese song despite there only being room for three syllables. In other words, the Finnish “Butter-Fly” disregards recreating the ST sense when it comes

to its Japanese-language contents, but throws rhythm, rhyme, and even aspects of singability by the wayside when it comes to replicating the semantic meaning of the one English-language line – even when that one line is more relevant to the themes of the original Japanese lyrics than those of the Finnish lyrics.

In fact, when analyzing the solutions made in the Finnish *Digimon* OP, it is worth taking note of the English-language “Digimon Theme.” Considering the curious prominence given to the English ST lines in the Finnish “Butter-Fly,” English texts in the international network of potential STs may prove especially influential to the Finnish TT; and, in fact, one such connection has already been noted, in the form of the photograph of the English-language *Digimon* trading card logo serving as the Finnish OP’s title card. The lyrics of “Digimon Theme” consist of simple repeated statements: “Digimon! Digital Monsters! Digimon are the champions!”; “Change into digital champions to save the digital world!”; “Digivolve into champions! Digivolve into ultimate!” These lines, which effectively condense the premise of *Digimon* into a few phrases, are closer in semantic content to the Finnish “Butter-Fly” than to its Japanese ST. There is the concept of changing form into something stronger, explicitly referring to digivolving in both the English and Finnish song; there is the notion of being “champions” or “invincible,” that is, engaging in battle and emerging triumphant; there is the call to “save the world” (and, implied in English and explicitly stated in Finnish, fight against and champion over the forces that seek its downfall). Considered just in terms of the semantic level of the lingual mode, there is a better case to be made for the Finnish “Butter-Fly” being a near-enough translation (after Franzon) or perhaps a type of expanded adaptation (after Low) of the English “Digimon Theme” than of the Japanese “Butter-Fly” – at least in the case that we do not take into account other textual modes and the obvious fact that the Finnish lyrics are sung to the music of “Butter-Fly.”

Expanding the scope of the analysis beyond just the Finnish OP for the moment, some form of influence from the English localization is evident in other language versions of the OP, too. For instance, the Italian and Greek lyrics include references to the names of the show’s human protagonists, but the names they use are the Anglicized names used in the English dub – “Matt” instead of “Yamato,” for example – even while the OP’s music (in Greek) or its visuals (in Italian) are taken from the Japanese OP. This inconsistency in localization choices is further confirmation that *Digimon* localizations are not simply sourced directly from the Japanese original, and not necessarily even from some mediating version in a more widely-spoken language (such as English), but from various sources that relate to different TT modes in different ways.

Indeed, as a multimodal text, *Digimon* OP’s ST-to-TT relations cannot be assessed just in terms of semantic faithfulness or just in terms of the lingual mode.

As noted, much of the contents of the English lyrics — Digimon changing form, fighting against evil Digimon, etc. — is also communicated through the visuals of the video track, both in the English and the Japanese OP. Another possible conclusion, then, is that the Finnish lyrics draw not from the English lyrics but from the Japanese visuals. In fact, Franzon's categories do acknowledge these kinds of potential complexities to a degree. Categories 5 and 6 recognize that TT lyrics may be informed by non-lingual features of the ST, such as its phonetic or musical aspects. A multimodal ST involves resources for meaning-construction beyond its lingual content, and the meanings derived from these other modes may be communicated as verbal content in the TT. These types of connections are difficult to frame in terms of semantic fidelity, but this does not mean that these connections do not exist or that they were not established through translational action. Susam-Saraeva (2021) argues that the meanings derived from the verbal lyrics of a song are only “the tip of the iceberg” (Susam-Saraeva 2021:179) built on top of the entire socio-cultural context in which the song is produced and distributed, potentially involving a wider network of other texts in multiple media and multiple languages — often including, as in this case, a video accompanying the song that adds visual resources for meaning-construction to the song's auditive and lingual resources. The addition of video to audio further expands the range of potential elements the song's translator may include in their compiled ST (Emmerich 2017), informing the creation of the target-language lyrics.

Considering the wider socio-cultural context in which the TT is produced and distributed, it is also possible that, being part of the global multimedia franchise and international localization process of *Digimon*, the Finnish localizers simply had an existing idea of the premise of the show and based their lyrics on that pre-existing knowledge. Using the trading card as a makeshift title card certainly indicates some awareness of the surrounding franchise and other texts in it. Regardless, it seems fair to say that analyzing the Finnish lyrics of “Butter-Fly” solely in terms of their relation to the semantic contents of the Japanese lyrics would ignore a number of other potentially relevant sources — in relations beyond semantic faithfulness, in modes beyond the lingual, and in textual connections beyond one single source text and source language. All this makes for a mountain of an iceberg potentially hidden beneath the surface of the target-language lyrics created for any localized version of the OP.

4. Discussion

In our analysis, we have examined the Finnish *Digimon* OP's song lyrics alongside the rest of the AV text and surrounding franchise from a combination of two per-

spectives: as an instance of a multimodal TT that is the product of a complex localization history involving potential indirect and compilative translation, and as a case of song translation. In this framework, the Finnish *Digimon* OP appears as an example of a TT that exhibits numerous kinds of connections to other texts beyond just the semantic content of the verbal mode of a single ST. There are connections to other languages than the language in which the ST's semantic contents are communicated (English words "on my love" translated, Japanese-language contents not); connections to other ST modes than the lingual (structural adherence to music, semantic contents potentially influenced by the visuals); connections to other texts beyond the one established ST in terms of semantic content (potential influence by the English OP); and connections to other texts outside the ST in its non-verbal modes (trading card used as the title card).

This complexity makes it difficult to place the Finnish TT into existing song translation categories, such as Franzon's (2021) "fidelity spectrum." The Finnish lyrics are only one part of a multimodal text that is itself a part of a multi-lingual network of texts in a multi-national text localization and distribution process, which makes it difficult to determine what exactly is the "source" in relation to which the fidelity of the "target" should be measured. What is the source language – can it be just Japanese, since the Japanese-language contents of the original "Butter-Fly" are hardly translated at all, while the English-language contents of the song are translated almost to the letter? What is the source text – can it be just "Butter-Fly" and its lyrics, when there are so many connections to other modes and to the rest of the textual network that comprises the international *Digimon* franchise? At the same time, the role of the Japanese OP cannot be disregarded either, since its other modes contribute so obviously to the Finnish lingual mode in structure (formal requirement of singability imposed by music) and content (visuals depicting the narrative of *Digimon*). It is therefore clear that in researching TTs like the Finnish *Digimon* OP it is necessary to adopt an understanding of the ST-to-TT relation that goes beyond just the semantic level, beyond the lingual mode, and even beyond a single ST; a conceptualization of "source" as a compilation of textual elements and influences, enveloping the multiple languages and multiple texts that comprise the international network of textual movement and distribution which the TT is a part of and which it draws from.

A language-focused, binary conceptualization of the ST-to-TT relation obscures the many other semiotic resources and material realities that contribute to the compilation of a TT in form and content. Beyond the *Digimon* OP, similar complex genealogical relationships caused by text production and distribution practices can also be found in video game localization (Zhang and Song 2023) and film subtitling (e.g., Oziemblewska and Szarkowska 2022), for example. In these instances, translators are often not working from the multimodal ST as a whole

but from its verbal contents only, and the translated dialogue is then re-inserted as subtitles in the multimodal TT. Something similar can take place in “monomodal” translation tasks, too: translation memory tools and other such translation technologies retrieve what they recognize as verbal content from digital ST documents, split it up into segments, and recombine translated segments into a TT document (Pym 2007, 2011b; for a case study, see, e.g., Haapaniemi 2023). Here, too, the production of a TT involves the separation of modes from their textual environments and, through translation memory databases and other similar tools, utilizing contents from other texts beyond just the one ST.

How TS can address the challenge of indirect, pluralistic or ambiguous ST-to-TT relations involves at least three factors. First, what is required is a nuanced understanding of “source (text)” as a concept that acknowledges the potential influences of mediating texts and languages or other sources in addition to or instead of a single ST in a single source language. Second, there is a need for a complex and articulated conceptualization of the array of semiotic resources that are utilized by translators and that affect the creation of translations: translating involves influences beyond the linguistic mode, and even translations that are explicitly implemented in the linguistic mode exist as part of a multimodal textual entity and are affected by those other textual modes in structure and in content. Third, in order to properly account for all these different textual influences, TS needs to implement a wide array of methodological frameworks suitable for the study of different modes (verbal, auditive, visual, etc.), as well as a theoretical and philosophical capacity to hold two somewhat opposing viewpoints simultaneously: on the one hand, texts must be recognized as multimodal entities whose modes are inseparable in the processes of reception and meaning-construction, while on the other hand, it must be acknowledged that text production and distribution practices may still treat textual modes as being separable, resulting in TTs whose one mode draws from one ST and another mode draws from another ST or where one mode draws from multiple STs.

The apparent conflict between the separability and inseparability of textual modes can be reconciled by focusing on the relativistic and perspective-bound nature of what actually constitutes a text. Multimodal TTs are, in a sense, compilative translations by default: some modes may be translated directly, some indirectly, some retained in the original form. In other words, a multimodal ST’s textual modes are not necessarily treated as inseparable in the distribution and production processes of TTs. As texts move across global markets and different language areas, the contents of different modes may end up moving through different routes and crisscrossing from one locale to another each in their own sequence. As a result, different iterations of different modes may end up recombining in a locale, meaning that the TT created in each locale may have not just

one multimodal ST but pluralistic or ambiguous relationships to multiple different texts, expressed differently in its different modes. The assessment of multimodal TTs' ST relations must therefore account for each mode both individually and as a part of the textual whole while also considering the realities of the process by which the contents of that mode were translated. After all, the specific compilation of textual elements constituting the text at hand is always bound to a perspective, "fixed" or "frozen" according to a specific viewpoint by the translator in the translation process or by a scholar in retrospect (Emmerich 2017: 13; Marais 2021: 25). If there is such a thing as a ST to which the TT can be compared "at the level of the textual unit" (Davies and van Doorslaer 2018: 246), what this ST is depends on the perspective of the one conducting the comparison – be it the translator during the process of translation, or the translation scholar during the process of academic research.

Perhaps the nature of the genealogical link between ST and TT should be reconceptualized not as a stable and essential one-to-one chain but as a network extending to many directions where the nodes and the links between them are relative and perspective-bound; not as a hierarchical tree but as a rhizomatic web of influences. Perhaps the notion of "source" should be expanded to better acknowledge the material and social realities of translation processes and to incorporate the textual influences so introduced. Perhaps the "source" of a translation should be understood, at least in cases where the traditional conceptualization risks erroneous conclusions, not as a single text but as a cluster of perspective-dependent textual connections and situationally-compiled textual elements. This kind of reorientation would enable TS to better account for how textual influences interact and interweave under the constraints imposed by the realities of the texts' production and distribution processes; to treat texts as multimodal totalities while also acknowledging their myriad connections in those multiple modalities; and to study and assess any TT not just as a counterpart to a single ST but also as part of a wide-ranging process of textual movement across time, space, languages, and cultures.

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A creative and recreative conceptualization of source text

The case of journalistic translation

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This chapter examines the source text concept in journalistic translation, focusing on foreign news reporting. It emphasizes the characteristics of source texts in newswriting, prompting a reevaluation and expansion of the source text conceptualization within translation studies. Drawing on Jakobson's (1959) translation typology, the article categorizes source texts by their diversity, language, and degree of mediation. A case study on the coverage of the 2022 French presidential election by the Finnish newspaper *Helsingin Sanomat* exemplifies this categorization. The analysis shows that foreign reporting does not rely solely on traditional interlingual source texts; it also employs intralingual and intersemiotic source texts. Furthermore, it demonstrates the dependence of newswriting on a multitude of disparate, fragmented, and multilayered source texts.

Keywords: journalistic translation, mediated text, intralingual source text, intersemiotic source text

1. Introduction

In journalistic translation, the status of the source text differs significantly from its status in literary translation. In the context of newswriting, the objective is “to provide information of an event in a concise and clear way,” so that “[t]he news translator, unlike the literary translator, does not owe respect and faithfulness to the source text” (Bielsa and Bassnett 2009: 65). In many cases, in journalist translation, the *journalator* – a term coined by van Doorslaer (2012) to illustrate the blurred borders between translation and journalistic writing – weaves a sort of patchwork quilt from many fragments of source texts that are “dismembered, used as raw material” (Orengo 2005: 170) to be collated afterwards into a kind of a *virtual* source text by the researcher.

This chapter proposes a categorization of source texts based on Jakobson's (1959) tripartite division of translation into interlingual, intralingual, and intersemiotic translation types. It considers the diversity of source texts, the language used, and the degree of mediation involved in the translation process, that is, the various layers of source texts used to achieve the ultimate target text (the published or broadcast piece of news). The categorization will be exemplified by a case study of source texts utilized in the coverage of the 2022 French presidential election by the Finnish newspaper *Helsingin Sanomat*. This study proposes a categorization of source texts that considers their format and language, with the objective of identifying and demonstrating the interdependence of the media through its usage of source texts.

2. Definitions of source texts

In journalistic translation, source texts are largely readapted to the journalistic needs of the target language and culture to respond to their new context of use. This leads to a situation where the boundaries between the discourse of the journalists and the original writers tend to be blurred, providing no clear-cut distinction between the two (Kang 2007: 221). This specificity challenges the traditional binary and unidirectional view of translation (Delabastita 2008: 239) which has been the dominant view on source texts in translation studies (Tymoczko 1999; Delabastita 2008).

Section 2.1 begins with the traditional definition of a source text in translation. It is then extended, in Section 2.2, to other, non-traditional types of source texts that are relevant to the description of source texts in the media: interlingual (2.2.1) and intersemiotic source texts (2.2.2), mediated source texts (2.3), and pseudo source texts (2.4).

2.1 The traditional source text or *start text*

Traditionally in translation studies, a source text is conceived of as a singular, unified entity that serves as a base for a target text, the translation. Strangely enough, as stressed by Baer (2017: 239), the source text is still “undertheorized.” He suggests (2017: 232) that it should be “desacralized,” so that “we begin to think beyond the opposition of source-text and target-text approaches” in translation studies. In Western translation theories, the source text, or original text, is usually defined as the starter text and the text to be translated. It is regarded as exhibiting a degree of linguistic, functional, situational, and/or cultural equivalence with its target text. As Toury's definition shows, it is a constitutional part of translation:

Regarding a text as a translation entails the obvious assumption **that there is another text, in another culture/language, which has both chronological and logical priority over it**: not only has such an assumed text presumably preceded the one taken to be its translation, but it also assumed to have served as a point of departure and a basis for the latter. (Toury 2012: 29; emphasis in the original)

This definition implies that the assumed source text is always prior to the target text and that it is always in a different language or culture than the target text. This relation corresponds to what has also been called direct translation (see Pym 2011: 80).

However, no text exists in a vacuum, and there is always some kind of intertextuality with other texts. Pym has criticized the illusion of primacy of a source text implied in traditional definitions of translation. Instead, taking an intertextual perspective, he proposes the term of “start text” (2011: 101). He considers that:

The theoretical problem is that all texts incorporate elements from previous texts, so in principle no text can be a primal “source.” Common parlance refers more readily to “the original,” which promotes the same illusion of primacy. A more logical term, unfortunately never used, would be “start text” (ST), which at least indicates that we are only talking about the text from which a translation process begins. (Pym 2011: 101)

In this chapter, I will use the term, *start text* to refer to the first text that (supposedly) generated the target text. This distinction is particularly useful when several source texts are involved as mediated texts in the process of translation as described further in 2.3.

2.2 Non-traditional source texts

The traditional conception of source text described above is challenged by journalistic translation (see van Doorslaer 2010a; Davier and van Doorslaer 2018) where conventional theories of translation are not well suited to journalistic practices (Orengo 2005: 168 and van Doorslaer 2021b and Valdeón 2023 for a discussion on alternatives terms for “translation”). As stated by Moreno Tovar and van Doorslaer (2024: 2), “Roman Jakobson’s tripartite definition of translation (1959) as interlingual, intralingual, and intersemiotic remains a valuable – perhaps even timeless – conceptual framework.” Based on Jakobson’s (1959) broad conception of translation, I will distinguish three source text types: interlingual, intralingual, and intersemiotic source texts. The latter two forms are included here because they are “clearly present in everyday translation and editing practices in newsrooms” (van Doorslaer 2010a: 180), as Section 3 will demonstrate.

2.2.1 *Intralingual source texts*

In Jakobson's semiotic terminology, *intralingual translation* or "rewording" refers to "an interpretation of verbal signs by means of other signs of the same language" (Jakobson 1959:139). This definition can be applied to source texts. Consequently, any text that has been rewritten or paraphrased in the same language is an intralingual source text. A classic example of an intralingual source text is the modernized English version of an Old English text, which has been adapted to make it accessible to modern readers. In the context of translation proper this would, for example include material based on a pre-existing Portuguese translation intended for a different audience but now translated into children targeted Portuguese (Assis Rosa et al. 2017: 122).

In literary translation, intralingual source texts are involved in retranslation, in the specific case of using one or more pre-existing translations in the same language as a supporting or mediated source text. In some cases, there can be more than one source text involved in retranslation. This is the case when there are already several translations of the same work, as in the case of the translation of some of Jules Verne's novels into Finnish (Ivaska and Huuhtanen 2020). In this particular case, the *start text* would be the original novel by Jules Verne, and the mediated text, the existing translation used: the source text. Another common type of intralingual source text is the "interlingual version" which is derived from the start text and used to produce the various target texts in different language versions in a localization project (Pym 2005: 21).

2.2.2 *Intersemiotic source texts*

The second kind of translation identified by Jakobson is *intersemiotic translation*. It concerns translation between a language and a different semiotic system, "an interpretation of verbal signs by means of some other language" (Jakobson 1959:233). Adapting this conception of translation to source text means that the channel or medium of the source text differs from that of the target text. Since the visual component is an integral part of news reporting, intersemiotic translation is a common practice in journalistic translation. The intersemiotic source texts used can include a photograph that illustrates a news story, diagrams, graphs, a moving image like the inaugural address of a newly elected president published in the digital edition of a newspaper, a piece of music, or the audio description of the visual key elements on a TV-program. In this article, all such types of multimodal materials, such as a video will be categorized as intersemiotic source texts.

In the field of journalistic translation, van Doorslaer (2012; 2021a) and Valdeón (2015a) for instance provide examples of intersemiotic translations adopting an imagological approach to the study of national stereotypes. Van

Doorslaer (2012) explores how Belgian TV news in Flemish represents Germany in terms of image building. Using the concept of framing, Valdeón (2015a) demonstrates that Spain in the English version of *El País* is represented by emphasizing an image of modernity instead of relying on traditional images of Spain as a European tourist destination.

2.3 Interlingual source texts

Based on Jakobson's translation typology, which defines *interlingual translation*, or *translation proper* as "an interpretation of verbal signs by means of some other language" (Jakobson 1959:233), I distinguish between two types of interlingual source texts. The first one involves any text in a language other than the target language. This may include an article, a TV or radio report from another media outlet, an interview, a news dispatch, or a post on a social media in any foreign language. Secondly, interlingual source texts include translated texts that function as the source text for another target text in a different language. This type of source text is typically involved in what is referred to as *indirect translation*, or its associated practices of *relay* or *support translation* where they serve as mediated texts. They have been described as "translations, partial translations, or adaptations that serve as an acknowledged or unacknowledged new source text" (Washbourne 2013:608). In other words, they are a "traduction de traduction" ('translation of a translation') (Gambier 1994: 413). Washbourne (2013:608–611) points out that, even though it is a "widespread practice," translations of a translation are considered "translation taboos" (ibid.:608). Indeed, *indirect translation*, where, for example, a novel is rendered via an already existing translation instead of directly from the original, is often overlooked in research on literary translation. Assis Rosa et al. (2017:113) posit that *indirect translation* is frequently obscured or concealed due to the pervasiveness of the demand for an intimate alignment with the source text.

Dollerup (2000) distinguishes three strategies involved in indirect translation, delineating their situational context and purpose within the broader translation process. According to Dollerup (ibid.:23), *support translation* involves the examination of translations into languages other than the translator's own target language with the objective of identifying solutions to specific problems that have been deemed satisfactory by colleagues. In this context, translated source texts function as a multilingual parallel corpus, providing the translator with the opportunity to assess the efficacy of a translation solution in resolving a particular problem. In contrast, *indirect translation* is defined as the use of a third intermediary realization that lacks a legitimate audience and is not intended to become an end-product in itself (ibid.:19). This approach is employed in situations where

translations are made into multiple languages, one after the other. In contrast, *relay translation* is primarily intended for consumption and “can be defined as a mediation from source to target language in which the translational product has been realized in another language than that of the original.” (ibid.:19). All three forms are involved in journalistic translation. In a recent discussion of the difference in meaning of the terms and their application to journalistic translation, Davier (2022:399) has applied the concept of *indirect translation* to journalistic translation, noting that it lets us paint a more precise picture of the multilingual translational phenomena that are present in the media. Valdeón (2022: 436) suggests that “it can serve to gain a better understanding of the processes involved in the dissemination of information.” I will argue that acknowledging indirect translation in journalistic translation is also a way to analyze the interdependence of media outlets and the circulation of source texts in the media in a globalized world.

2.4 Pseudo-source texts

Finally, pseudo-source texts represent a clear instance where the traditional definition of a source text is called into question. These texts are not source texts in the conventional sense, as the target and source texts are one and the same. Pseudotranslations involve texts that are presented and often perceived as translations, despite the fact that no source text has ever existed (Toury 1985: 34). In other words, pseudotranslations do not rely on any existing corresponding source text in another language but instead exploit the readership’s expectations. As one of the most extreme cases of pseudotranslations, Toury (2012: 49) gives the example of *The Book of Mormon* (1830) which was presented as a translation and gave birth to a new Church. Pseudo-source texts are also involved in journalistic translation as 3.2 will show.

3. The specificity of source texts in journalistic translation

In journalistic translation, source texts share at least five of the following specificities that will be shortly described in this section: they are unstable (3.1), recreated (3.2), multiple (3.3), fragmented (3.4) and multilayered (3.5).

3.1 Unstable source texts

One of the inherent characteristics of source texts in journalistic translation is their instability, since the source texts are frequently adapted to align with the

socio-cultural context of the target text. Originally, the dichotomy between stable and unstable source texts was proposed by Hernández Guerrero (2009: 43–46) to differentiate between two major translational treatments of source texts in the media: those that are translated faithfully and those that are not (see Valdéron 2015b: 442–444). She draws on Pym who reminds us that the practice is not new: “The medieval texts were in fact constantly being rewritten, and translation was frequently perceived as just another step in that chain of rewritings” (Pym 2004: 175). The advent of the printing press facilitated the stabilization of these texts. The first type which are translated faithfully are called *stable sources*. They include opinion columns and editorials, whereas *unstable* sources are largely rewritten and cover most other types of news articles (Hernández Guerrero 2009: 45). This dichotomic translational approach to source texts is explained by the status of opinion columns and editorials, both of which are considered to be closer to literary texts (ibid.:106) because they have been:

written by well-known and respected authors, whose opinion is valued. In the translation process, [...] their content and integrity are respected, and they are faithfully reproduced. The resulting product tends to be equivalent to the original, giving rise to translations in the strict sense of the word.

(Hernández Guerrero 2009: 45; my translation)

Furthermore, Vuorinen (1995:97) notes that the degree of faithfulness to the source texts depends on the status of the source text in question. International news would have a low status, but quotations “have a higher status value than the rest of the text” and are thus more faithful representations of their source text (i.e. what the speaker said).

3.2 Recreated and pseudo-source texts

News translations “are not straightforward and faithful reproductions of their source texts, as often assumed by lay-people” (Schäffner 2008: 22). Source texts are largely rewritten, readapted, synthesized, and edited to fit the new target context. In other words, they are entextualized (see Bauman and Briggs 1990; Silverstein and Urban 1996), i.e., the meaning of the source discourse is extracted (decontextualized) and reinserted (recontextualized) into the target discourse. As explained by van Doorslaer, this is because:

[t]ranslating and writing are brought together in one process that is creative and re-creative at the same time. It is impossible to separate the two activities of this integrated process. It is also impossible to distinguish between these two functions in a newsroom: journalists writing “original” reports or journalists translating and rewriting on the basis of existing sources. (van Doorslaer 2010: 181–182)

This phenomenon of recreating source texts reflects the conceptualization of source text as raw material in the journalistic work. In *Journalisti*, the magazine of the Union of Journalists in Finland, Niilo Simojoki, the Finnish News Agency's (STT) special editor for foreign news, emphasizes that STT is not a translation agency: "Foreign stories are raw material from which we edit our own understandable and interesting news stories from a Finnish point of view" (Vainio 2020; my translation).

The recreation of source texts can sometimes result in a fully reconstructed source text, which comes close to pseudo source texts described in 2.4. One clear example of pseudo source text in the media can be observed in the phenomenon of fake news, which has the potential to create a situation where the conceptualization and usage of a source text may have significant ethical implications. Phanthaphoommee (2023) for instance examines Thai translations of international news about the COVID-19 pandemic that proved to be made up and untrue. He describes a case where a text appearing as a translated piece of international news (using foreign name and providing source text credits) was fabricated by the journalist to "build credibility by assuming that ordinary people may not have access to international news or have sufficient knowledge of English to verify the translation" (ibid.: 29).

Another case of pseudo source texts can be found in some direct quotations given in press releases used as source text in a news article. Journalists often utilize press releases because they are both economical and straightforward to employ. This is due to the fact that they have already been "prefabricated in an appropriate news style and therefore require the minimum of reworking" (Bell 1991: 58). However, Jacobs (1999) and Sleurs et al. (2003) show that quotations given in press releases were actually very often not verbalized by the named source. They are pseudo-quotations that are constructed to make them "sound more lively (the so-called dramatic function) and more neutral (the so-called distancing function)" and thus more attractive and easily reproduced by journalists (Sleurs et al. 2003: 197). Similarly, press conference material can also be considered as pseudo source texts. Schäffner (2008: 18–22) convincingly shows that the transcripts of the same press conference made available on the government websites of two different countries differed in style due to different institutional values and policies revealing "differences in the quantity, the genre, and the linguistic structure of the messages" (ibid.: 22).

More generally, the record made by the journalist of an interview or of a spoken address has an influence on the faithfulness of the quotation used in the news article. Bell (1991: 61) notes that "[t]he record may be verbatim in the form of a tape recording, a selective but more or less verbatim shorthand transcript, or

highly selective longhand notes.” In the news article, the same recorded source text can thus take different forms depending on the degree of fidelity:

This material may appear in a story as direct quotes, indirect quotes, or unattributed information. It may be paraphrased or summarized. Direct quotation, enclosed between double “quote marks,” is supposed to be verbatim. Much that appears as indirect quote is paraphrase, and much unattributed information draws heavily on what a newsmaker has said. Written documents may similarly be used either for quotation or to provide background information.

(Bell 1991: 61)

When the quotation is only summarized in the form of unattributed information, the source text becomes blurred and impossible to trace afterwards by looking only at the published news article. In all cases, this material is lost. “Lost originals” have been described by Washbourn (2013: 618) and discussed by Davier (2022: 399–400), who reminds that most news stories are based on interviews, press conferences, and press releases that are intended for journalists only and are usually not made available to the readers because they are not systematically recorded or archived and are lost once journalists have used them in their stories. It is important to note, however that technological changes are making more of these sources available online, and thus not necessarily lost, as the analysis in Section 5 will show.

3.3 Multiplicity of source texts

The instability that goes hand in hand with the invisibility of the source texts described in 3.1 is largely linked to the multiplicity of source texts used in journalistic writing. Journalists draw on multiple texts that have multiple authors and originate from multiple platforms. Source texts are present at different stages of the news reporting process. They are employed during the gathering of information, the selection of pertinent data, the recontextualization of information, the editing of content, and even before the writing of the news item itself. During the planning phase, journalists are indeed constantly engaged in the process of keeping themselves informed and following the news. These source texts may include traditional journalistic sources in foreign language (interviews, speeches, press conferences), news from other media outlets (news agencies, newspapers, magazines, television, and radio) as well as social media and the internet. The multiplicity of source texts implies that the final piece of news will, most of the time, only include fragments of several source texts.

3.4 Fragmented source texts

It is clear by now that journalists do not translate news texts in their entirety, but rather weave a kind of patchwork from multiple fragments of different source texts (van Doorslaer 2010b), unless, of course, it is a so-called stable source as seen in 3.1 (see e.g. Abdel-Hafiz 2002; Bani 2006; Manfredi 2018; Trope and Marchan 2017: 184–185 for studies that compare an original story with its translation and Davier 2017: 184–185 for the special case of signed news dispatches). For this very reason, Davier and van Doorslaer (2018) advocate for working with short units of translation and not a whole text. The analysis of source texts presented further in Section 5 will concentrate only on very short units or fragments of named source texts in the news article under analysis. These named fragmented source texts are explicitly referenced in the articles under study. They include extracts from a news dispatch, a press release, a quotation from an individual, another media outlet, or social media. These fragments can be intralingual if the speech and the news is in the same language, interlingual if it has been translated, or intersemiotic if it uses non-verbal signs.

3.5 Multilayered or mediated source texts

As mentioned in 3.2, foreign news reporting builds on various mediated source texts that function as raw material. As Bell (1991: 47) notes: “News outlets publish more copy which has been generated by other, external news agencies than by their own in-house journalist.” Bell (ibid.: 44–52) describes the complex processing of news and more specifically the international news flow. He observes that “[t]he average international news item published anywhere in the world has probably been through at least four separate newsrooms” (Bell 1991: 47). “[...] At each stage, copy is received, put through the newsroom’s editing process and transmitted on to the next receiver, where the cycle is repeated” (Bell 1991: 47). This situation explains why source texts are usually difficult, if not impossible, to trace *a posteriori*. Vuorinen (1995: 96) remarks that “[t]he multiple layers of processing are usually not explicitly evident in the final text, as editors aim to produce a unified text concealing their intervention and manipulation.” However, the analysis will show that the usage of hyperlinks leading to source texts in the digital version of the articles makes part of the source texts explicit and thus available to the readers. The analysis below will concentrate on these explicitly referenced source texts.

4. Corpus and methodology

The corpus analyzed here to illustrate the categorization of source texts used in foreign news reporting was compiled for my larger postdoctoral project called “Translation as a journalistic tool: the media coverage of two non-English speaking foreign countries: France and Mali by Finnish media”. This project was designed to study the link between the use of sources and the geographical location of the journalist in the foreign reporting of four French presidential elections (2007, 2012, 2017 and 2022) and the war in Mali (2012–present). The analysis presented in Section 5 focuses on the digital articles covering the 2022 French presidential election. The corpus consists of 44 digital articles and 32 printed articles. The digital versions were chosen, because they contain hyperlinks to the source texts referenced in the articles, making it easier to trace at least some of the source texts. The French presidential elections took place over two rounds on 10 April 2022 and 24 April respectively. The corpus contains all of the articles written on the French presidential elections during the period 13 October 2021–7 May 2022. The first article concerns the populist far-right candidate Eric Zemmour and the last one concerns the inauguration of President Emmanuel Macron on the 7 May 2022. A total of 31 out of the 43 articles were published in the “Foreign Affairs” section. Five articles were classified as columns or unsigned editorials, while two articles were unsigned short articles based on the Finnish press agency, (STT), and the French international news agency, Agence France-Presse (AFP). The articles were signed by seven different journalists. One is a freelance journalist based in the South of France, one is a so-called parachute foreign correspondent, a reporter who is sent to a country for a relatively short period of time (Hamilton and Jenner 2004: 306, cited by Zanettin 2021: 57), and the others are based in Helsinki, Finland. The choice of the corpus is justified by its nature since the digital version of the newspaper facilitates comparison between the source and target texts.

Qualitative tools were used to list and categorize the source texts found in the news articles. The present study concerns traceable fragmented source texts that can be analyzed adopting a solely product-oriented approach (see Perrin 2013: 56). The purpose here is only to describe the named source texts. The analysis focuses on all sources mentioned in the articles and in relation with quotations. Quotations are included because they are always accompanied by a mention of the source (the person or institution being quoted) even in those cases where it remains unnamed. Furthermore, they are an essential element of newswriting and constitute “subsidized content” i.e. ready-to-use newsworthy information. Direct quotations have been widely studied because they constitute clear cases of translation when uttered in a foreign language in journalistic translation (see Kwieciński

1998; Kuo and Nakamura 2005; Bielsa and Bassnett 2009; Chen 2009; Davier 2017; Scammell 2018; Matsushita 2019; Huotari and McLaughlin 2025).

The main types of sources used in the media are: the PR industry representing both private and public entities (Boumans, Vliegthart, and Boomgaarden 2018; Davis 2000; 2003; Lewis et al. 2008; Macnamara 2014), news agencies (Boumans et al. 2018; Davies 2008; Johnston and Forde 2011; McChesney 2012), large media outlets (Hernández Guerrero 2009: 73–78) that are generally connected by collaborative projects, economic links, or ideological affinity (Zanettin 2021: 62), and social media such as YouTube, Facebook, and X (Twitter) (Gulyas 2013; Paulussen and Harder 2014).

Each source text is categorized according to the three types of source text described in Sections 2.2.1, 2.2.2, and 2.3 and the number of layers of source texts utilized as mediated texts in the news articles. The number of layers will be used as a tool to describe the interdependence with other media outlets.

5. Categorization of source texts in a corpus of foreign news

The corpus under analysis consists of foreign news coverage and thus interlingual source texts are believed to be the most frequent type of source text. Since the corpus consists of articles dealing with the 2022 election of a new president in France, it is assumed that the interlingual source texts are mostly in French, the official language of that country. Subsection 5.1 will present the various types of intralingual texts found in the corpus in connection with the layers of source texts from the start text to the target text, Section 5.2. will describe intersemiotic source texts, and 5.3, interlingual source texts.

5.1 Intralingual source texts

As demonstrated in 2.2.1, an intralingual source text is in the same language as the target text and there is no translation proper involved. The qualitative analysis of the corpus revealed four distinct types of intralingual source texts. These included updates on a previously published news article, a quotation in the same language as the target language, another article published previously in the same newspaper, and an article published by another media outlet in the target language.

The first type of intralingual source text, a news article that is later updated to a new version of the same article, is very common in the age of digital communication as texts are constantly updated and adapted. In this case, the intralingual source text is the first version of an article that is subsequently published in a slightly different form in the digital or print newspaper. In the Finnish corpus

under analysis, the existence of an intralingual source text is indicated by the label “Päivitetty” (‘updated’). The label appears at the beginning of the news article under the name of the journalist, with the date and the time of publication, as in (1):

- (1) 24.4.2022 18:22 | Päivitetty 25.4.2022 6:18
 ‘24.4.2022 18:22 | updated 25.4.2022 6:18’

The first version (the start text) was published on 24 April 2022 at 18:22 on the day of the second round of the presidential election and then updated the next day at 6:18, after the final results were published. Furthermore, the corpus includes all the latest updated versions of the digital and print articles. The comparative analysis of these two latter versions shows that the title has been edited in the majority of the print articles compared to the digital one. In 25 out of 32 print versions, the headline was completely changed or shortened. Only five articles kept the same headline in both versions. This is not surprising as “[h]eadlines are often written by other newswriters and can be traced back to some salient point of the story which they summarise in very few words” (Orengo 2005: 181). Articles that kept their headline unchanged are all opinion columns and editorials, which are considered stable sources and treated as such more like literary texts and reproduced faithfully (Hernández Guerrero 2009: 45) as discussed in 3.1.

The second type of intralingual fragmented source text found in the corpus is a quotation in the same language as the target text. In this case, the quotation is the only element from that specific text (written or oral) that is used as “de facto” source text (along with a number of other fragmented source texts). As explained in 3.4, quotations are a very common type of fragmented source text in newswriting and constitute an essential element of it. As Bell (1991: 191, his italics) notes, “[n]ews is mostly [...] what someone says, either as witness to facts or as news actor. But someone does not mean just *anyone*. [...] News is what an authoritative source tells a journalist.” Supposedly, quotations are a faithful (or at least a fairly accurate meaning-to-meaning) reproduction of what someone (the start text) has said. When what someone has said is expressed in the same language as its reproduction in the target text, it is considered an intralingual source text. This is exemplified in (2), which is followed by my own translation, as in all the examples given below:

- (2) “Jos Suomen pyrkimys on tiiviimpi yhteistyö Naton kanssa, niin tästä näkökulmasta Macronin valinta edustaa tietysti jatkuvuutta”, sanoo Eurooppapolitiikkaan erikoistunut akatemiutkija Timo Miettinen. *HS*, 17.12.2021
 “If Finland’s objective is a closer cooperation with NATO, then from this point of view the election of Macron obviously represents continuity,” says Timo Miettinen, researcher at the Academy of Finland specializing in European policy.’

In (2), the start text is an interview (more precisely the notes or recording of it) with a Finnish expert who was asked to comment on the implications of the French presidential election for Finland and for her (then) possible joining of NATO. The extract is from an article written by a journalist located in Helsinki where the expert is also based. The geographic position of the journalist has probably affected the choice of the expert. Phillips (2010: 92) for instance shows that journalists tend to rely on a network of more or less trusted local contacts who they already know and who are easily and quickly available. Indeed, the same expert was interviewed by the same journalist for another article on France which also appears in the corpus, dated 17 December 2021.

The third type of intralingual source text used in the corpus under analysis is a reference to another article published in the same newspaper:

- (3) Tuolloin monet HS:n haastattelemat ranskalaisäänestäjät nostivat eurohapuilun yhdeksi suureksi syyksi olla äänestämättä Le Peniä. *HS*, 11.4.2022
 ‘At the time, many French voters interviewed by *HS* mentioned euro skepticism as one of the major reasons not to vote for Le Pen.’

The extract comes from an article published on 11 April 2022, the day after the first round of the presidential election. The article examines the candidacy of Marine Le Pen, a figure linked to Vladimir Putin, whose share of the vote had increased in comparison to the previous 2017 election. It considers the potential implications of her election for Finland. In the digital article, the link to the referenced article is provided. This link directs the reader to another article written previously by the same journalist on 7 May 2017, while he was based in Paris to cover the second round of the French presidential elections. The referenced source text contains two quotations from French voters living in Mantes-la-Ville, located in the western suburbs of Paris given in (4):

- (4) Le Pen lupaa irrottaa Ranskan eurosta ja mahdollisesti myös EU:sta. Tästä puhuttaessa Vernier ja Treguery pääsevätkin yllättämään.
 “Se, mitä Le Pen sanoo eurosta, on pelkkää tyhmyyttä!” Vernier huudahtaa.
 “Kyllä näin on. Nyt puhutaan sentään Euroopasta”, Treguery vahvistaa matallalla ja rauhallisella äänellään. *HS*, 7.5.2017
 ‘Le Pen promises to pull France out of the euro and possibly also of the EU. On this subject, Vernier and Treguery are able to surprise.
 “What Le Pen says about the euro is sheer idiocy!” Vernier exclaims.
 “Yes, it is. At least now we’re talking about Europe,” Treguery confirms in a low, calm voice.’

Both interviewed voters comment on the election and say that Le Pen’s position on the euro is unrealistic. Those comments published in the article from 2017

function as the intralingual source text of the extract given in (3). The start text of these quotations in Finnish is in French and will be discussed in 5.3 under interlingual source texts in Example (10).

Fourthly, the intralingual source text can be an article published by another media outlet, with the most common in the corpus being an article from the Finnish news agency, STT as in (5):

- (5) Sarkozy kirjoittaa Facebookissa, että Macronilla on tarpeellista kokemusta vakavan kansainvälisen kriisin hoitamiseen. STT–AFP *HS*, 13.4.2022
 ‘Sarkozy says on Facebook that Macron has the necessary experience to deal with a serious international crisis.’

Two sources are identified at the end of this brief article: AFP and STT. This means that the original news was most probably first released by AFP and then translated into Finnish by STT. These two source texts are different in nature due to their language. The first one is in Finnish and the latter, in English, thus the first one constitutes an intralingual source text and the second an interlingual one. News dispatches from press agencies are one of the most frequent source texts in the media. Van Dijk (1988: 96–97) observes that “[n]ews events are seldom witnessed directly by journalists. Events usually become known through the already coded and interpreted discourses of others, most prominently through the dispatches of news agencies.” In the context of the accelerated pace of news dissemination, the use of an intralingual source text is more expedient and straightforward. In contrast to interlingual source texts, which necessitate translation, intralingual sources are readily accessible and easily usable.

5.2 Intersemiotic source texts

There are two types of intersemiotic source texts in the corpus: polls and videos. The first and most common due to the nature of the corpus is a poll in the form of a graph, which is typical for this type of news coverage, as in (6):

- (6) Kyselyssä Macron on pitänyt kiinni johtoasemastaan ja jopa kasvattanut kaulaa suhteessa Le Peniin. Tiistaina julkaistussa mielipidemittauksessa 56,5 prosenttia äänestäjistä kertoi aikovansa äänestää Macronia ja 43,5 prosenttia Le Peniä. *HS*, 10.4.2022
 ‘In the polls, Macron has maintained and even increased his lead over Le Pen. In a poll published on Tuesday, 56.5% of voters said they would vote for Macron and 43.5% for Le Pen.’

The extract in (6) contains a hyperlink that makes the source text available for the reader and the researcher.¹ It leads to an article published on the website of the French public radio network *France Info*. The page displays two polls, one with pictures of each of the two candidates: Emmanuel Macron and Marine Le Pen, followed by the percentage representing the voting intention for both, i.e. 56.5%, for Macron and 43.5% for Le Pen. The second graph contains the same information showing how the voting intentions have evolved for each candidate from 12 March–19 April 2022. The numbers on the graphs are turned into words in the Finnish article, changing thus the modality of the start text, which is in intersemiotic relation with the target text. It is also interlingual because it appears on a French website, and the title of the graph is in French.

In some cases, the intersemiotic source text is mediated by a media outlet which is not from France, the country being covered by the news. In these cases, it is always in English and always by a British or American news outlet in this corpus, as in (7):

- (7) Ranskan presidentinvaalien ensimmäisen kierroksen on voittanut istuva presidentti, liberaali Emmanuel Macron. Hän sai 27,35 prosenttia äänistä, kun anne-tuista äänistä 97 prosenttia oli laskettu.

Toiseksi tuli äärioikeistolainen Marine Le Pen. Hän sai 23,97 prosenttia äänistä. Asiasta kertoo muun muassa BBC.

HS, 10.4.2022

‘The first round of the French presidential election has been won by the sitting president, the liberal Emmanuel Macron. He won 27.35% of the vote, after 97% of the votes cast had been counted.

Second came far-right Marine Le Pen. She received 23.97% of the vote. The BBC, among others, reports.’

In (7), the results of the first round of the presidential election are reported from the Helsinki desk by two journalists. In the extract in (7), the reference to the source text is given in a hyperlink, which leads to a report from the British public service broadcaster, the BBC.² The start text is multimodal in nature: it contains moving images of Macron’s speech, a voiceover by an English interpreter from French, a sign-language interpretation, and an article in a written form below the video. As in (6), the start text is also interlingual because the results of the first round are given in numbers, but the text is in English.

1. https://www.francetvinfo.fr/elections/presidentielle/candidats/sondage-presidentielle-2022-a-cinq-jours-du-second-tour-emmanuel-macron-accroit-son-avance-sur-marine-le-pen_5090302.html

2. <https://www.bbc.com/news/world-europe-61061230>

The second type of intersemiotic source text is the video of an interview. It is a multimodal document, which contains speech, non-verbal communication, and Finnish subtitles:

- (8) HS:n haastattelussa vuonna 2016 Le Pen vaati Krimin venäläisyyden tunnustamista ja sanoi Putinin tehneen Venäjän johdossa ”urotyön”. *HS*, 10.4.2022
 ‘In an interview with *HS* in 2016, Le Pen called for the recognition of Crimea’s Russianness and said Putin having done a “feat” in leading Russia.’

As in previous examples, the link to the source text, is given. It is an article published on 18 December 2016. The webpage includes a video of the interview of the leader of the far-right National Rally party, Marine Le Pen, as shown in Figure 1:

Ranskan presidenttiehdokas Marine Le Pen latoo HS:lle Venäjä-kantansa: Putin on tehnyt ”urotyön”, pakotteisiin ei ole ”mitään syytä” ja Krim kuuluu Venäjälle



Petja Pelli HS

18.12.2016 2:00 | Päivitetty 18.12.2016 9:32

HS:N HAASTATTELUSSA käy harvinaisen selväksi, että Venäjää koskevissa kysymyksissä Ranskan Kansallisen rintaman johtaja ja presidenttiehdokas **Marine Le Pen** on Moskovan linjoilla. Presidentti **Vladimir Putin**a koskevaan kysymykseen hän vastaa seuraavasti:

”Minusta Putin on onnistunut tekemään urotyön, sanotaan hänestä sitten mitä tahansa. Hän on tuonut Venäjän takaisin kansakuntien näyttämölle. Se ei ollut itsestään selvää.”

Figure 1. Screen shot of the video of Marine Le Pen’s interview published on the *HS* Website on 18.12.2016

As in (3), there are two layers of source texts. The source text mentioned in the article in (8) is a second order source text. The mediated text, the article from 18 December 2016 displayed in Figure 1, functions as an intralingual source text for the ultimate target text given in (8). Its start text is a multimodal interlingual text: the interview in French that the same journalist carried out with Le Pen in 2016. The diversification of publishing platforms has greatly impacted journalistic practices (Pavlik 2001; Deuze 2007; Erdal 2011). This practice makes it harder to trace source texts *a posteriori* as there is a variety of platforms, and thus various versions for the same content, unless as in this case, a hyperlink to the source text is given in the news article.

5.3 Interlingual source texts

The last type of source text, the interlingual source texts, is the most frequent type in the corpus. This is not surprising, given that the corpus focuses on foreign news, specifically articles from the French presidential election. Similar to intralingual source texts, interlingual source texts can include interviews (referenced as quotations), news dispatches, social media posts, articles, and TV or radio reports from other media outlets. Additionally, they may involve non-attributed sources or pseudo source texts, which are difficult to trace. The source texts can be in the language of the reported country, i.e. French, but also in English as mentioned already in the discussions of Examples (5) and (7). In 3.2, we saw that interviews can be referred to via a direct quotation, an indirect quotation, or unattributed information. Example (9) illustrates a common type of source text when the journalist is located in the reported country or sent there to cover a news event:

- (9) “Kansallinen liittouma on se oikea oikeisto, ei mikään äärioikeisto,” Marine Le Penin puolesta kampanjoiva Sylvie Caietta sanoo. “Me emme ole rasisteja, mutta olen sitä mieltä, että esimerkiksi edunsaajina ranskalaiset pitää panna etusijalle.” HS, 8.4.2022
- “‘The National Rally is the real right wing, not a far-right party,’ Sylvie Caietta, campaigning for Marine Le Pen, has said. ‘We are not racist, but I think that, for example, as beneficiaries, the French must be put first.’”

In (9), there are two quotations from the same person, a local politician campaigning for Marine Le Pen. The two quotations come from the same source text, which is also the start text: an interview (or more precisely, the notes or the recording of an interview) with Sylvie Caietta. The interview was conducted by the special correspondent of the newspaper, a freelance journalist based in the

South of France. The quotation is a direct translation from French as the journalist knows French, and we can assume that she spoke French with the interviewees. This assumption is reinforced by a comment on the language used in an interview in the same newspaper during the coverage of the 2017 prior election. The extract comes from the same article as Example (4) which functioned as the mediated text of the extract in (3). I reproduce it below even though it does not come from the corpus under analysis here because it makes the language of the interview with the journalist explicit; this is something that is usually not mentioned:

- (10) Hän tekee ranskan kielen persoonapronominilla selväksi, kumman sukupuolen ehdokkaalle ääni menee. Nainen se on. Anseaume sanoo, että heidän kotiinsa on murtauduttu kolme kertaa. *HS*, 7.5.2017
 ‘His usage of the French personal pronoun reveals the gender of the candidate who will receive his vote. It’s a woman. Anseaume says their home has been broken into three times.’

Usually, the foreign language quotation within quotation marks is presented as a word-for-word representation of what someone said in the target language. In the brief extract in (10), the source language is explicitly mentioned to clarify the gender of the candidate for whom the French voter Anseaume will vote. Unlike French, the Finnish is gender neutral, thus, the direct translation would not have revealed that the voter was referring to Le Pen. The article explains that the “ranskan kielen persoonapronomini” (‘the French personal pronoun’) reveals the gender of the candidate who will receive the voter’s vote. This specification indicates clearly that the interviewee speaks French and thus that the source text is in French.

In a similar case to (9), the source text in (11) is interlingual and corresponds to a telephone interview conducted by the journalist:

- (11) “Tämän kampanjan aikana kaikki ovat aliarvioineet Marine Le Penin”, sanoo valtiotieteiden professori Jean-Yves Dormagen Montpellierin yliopistosta puhe-
 limessa. *HS*, 8.4.2022
 “During this campaign, everyone has underestimated Marine Le Pen,” says political science professor Jean-Yves Dormagen of the University of Montpellier on the telephone.’

In (11), the source text is in French, and the interview is done by telephone. The person interviewed is a French expert from Montpellier, in the South of France where the journalist is located. The journalist, who covered this presidential election from France for the Finnish newspaper, is the same freelance journalist as in Example (9). Similarly, as in (2), the expert quoted in (11) has previously been

interviewed for the Finnish newspaper by the same journalist who interviewed him in an article on Eric Zemmour, published on 13 October 2021. Unlike in (9), where the video of the interview was published on the newspaper's website, the start text (the interview or more precisely the notes or recording of it) is not available and thus, irretrievable by a researcher carrying out a corpus analysis.

When the quotation does not come from an interview conducted by the journalist writing the news article, contrary to Examples (8)–(11), there are extra layers of source texts and the piece of information is mediated by another media outlet, as in (12):

- (12) “Hän (Christiane Taubira) toi itseään esiin sanomalla, ettei hän olisi vain yksi ehdokas joukon jatkona”, vihreiden kärkipoliitikoihin kuuluva Sandrine Rousseau sanoi *Le Figaro*-lehdessä. “Nyt hän on yksi ehdokas joukon jatkona, ja minusta tätä ei olisi erityisesti tarvittu.” *HS*, 17.1.2022
- “She (Christiane Taubira) put herself forward by saying that she would not be just another candidate in the bunch,” a leading Green politician, Sandrine Rousseau, told *Le Figaro*. “Now she is just one candidate in a long line, and I don’t think this was particularly necessary.”

The start text in (12) is comparable to the start texts in Examples (8)–(11). It is an interview, but in this case, the interview was conducted by the French newspaper *Le Figaro*, which subsequently published the article that serves as the source text for the Finnish news article. A hyperlink is given in the online version of the article.³ It reveals that the quotation used by *HS* in the extract in (12) was mediated and that the interview was first given to the French public radio and TV station *Franceinfo*. The hyperlink to the *Franceinfo* webpage containing Sandrine Rousseau’s interview on 16 January 2022 is provided in the online version of *Le Figaro*.⁴ The webpage contains the transcription of the interview and a link to her TV interview.⁵ Thus, there are two extra mediated source texts in French between the start text (the actual interview) and the ultimate target text in the Finnish online newspaper. The first mediated text, the article published on *Franceinfo*’s webpage, has an intersemiotic relation to the start text which was oral and then transcribed in writing on the webpage. The second mediated text, the article of *Le Figaro* has an intralingual relation to the former because both are written and are

3. <https://www.lefigaro.fr/elections/presidentielles/pour-anne-hidalgo-et-sandrine-rousseau-la-candidature-de-taubira-est-une-mauvaise-nouvelle-20220116>

4. https://www.francetvinfo.fr/replay-radio/8h30-fauvelle-dely/candidature-de-christiane-taubira-parrainages-d-eric-zemmour-jean-michel-blancquer-le-8h30franceinfo-de-sandrine-rousseau_4901609.html

5. https://www.francetvinfo.fr/elections/presidentielle/candidature-de-christiane-taubira-on-est-en-train-de-se-disperser-deploire-sandrine-rousseau_4918805.html

in French. This second source text which served as the source text for the article in *HS* is in an interlingual relation to the target text.

Similarly, Example (5) contained a mediated text that had been translated. We saw that the source text in Finnish from the Finnish news agency STT was actually not the start text, and that there were two other layers of source texts: an interlingual source text from AFP and the actual post from Nicolas Sarkozy that appeared on Facebook in French. This latter source text is the start text and a hyperlink was given in the online version of the article.⁶ The start text was then translated into English and commented on in a news dispatch from AFP, which was reused as a mediated source text and translated from English into Finnish by STT. It is only this third order source text in Finnish, an intralingual source text that was used in writing the Finnish news article.

In (12), the two mediated texts were in the same language as the start text. In some cases, the mediated text is in a different language than the one from the country being covered (French in this corpus) as in (13):

- (13) Macron kertoi puheessa ymmärtävänsä, että osa ranskalaisista äänesti häntä vain estääkseen Le Penin valtaannousun. Macron kertoi pitävänsä tätä korkeassa arvossa ja olevansa velkaa näille äänestäjille, kertoo The Guardian.

HS, 24.4.2022

‘Macron said in his speech that he understood that some French people voted for him only to prevent Le Pen from gaining power. Macron said he held this in high esteem and that he was in debt to these voters, reports The Guardian.’

In this case, the interlingual source text is an article published in *The Guardian*. The link to the mentioned source text is given in the online version of the article.⁷ This article was used as the source text of the Finnish article, but it is a second order interlingual source text. Its start text is Emmanuel Macron’s victory speech in French, which appears as a video clip on the top of the article published by *The Guardian* on 24 April 2022. There are two interlingual source texts used here because the start text in French is first translated from French into English, and the English source text is then translated into Finnish in the target text.

Recently, there has been a growing concern in Finland, especially among Finnish journalists, about the narrowing range of the language expertise journalists have, which has led, in their opinion, to an overrepresentation of Finnish and English sources in the Finnish media (Tuomasjukka 2022). In the corpus analyzed here, all non-French mediated source texts originate from English-language

6. <https://www.facebook.com/nicolassarkozy/posts/548520249978124>

7. <https://www.theguardian.com/world/live/2022/apr/24/emmanuel-macron-v-marine-le-pen-french-presidential-election-results-live>

media outlets. This confirms Tuomasjukka's observation about the primacy of English as a foreign source language in foreign news reporting.

However, the mediated source text is not always explicitly referenced, even in the digital version of the newspaper. In these cases, the source text is lost, as in (14):

- (14) Valérie Pécresse on verrannut itseään kahteen tunnettuun naisjohtajaan, Saksan pitkäaikaiseen liittokansleriin Angela Merkeliin ja Britannian takavuosien pääministeriin Margaret Thatcheriin. Pécresse on kertonut koostumukseksleen “kaksi kolmasosaa Merkeliä ja yksi kolmasosa Thatcheriä.” *HS*, 17.12.2021
 ‘Valérie Pécresse has compared herself to two well-known female leaders, to the long-term German Chancellor Angela Merkel and former British Prime Minister Margaret Thatcher. Pécresse has described her composition as “two-thirds Merkel and one-third Thatcher.”’

In (14), the newsmaker, Valerie Pécresse, the candidate for the right-wing Republicans party, is quoted directly, without any indication of the mediated source text in which the quotation was first published. The quotation was used by a multitude of media outlets in France and abroad, rendering it challenging to ascertain the original start text from which this extract derives. This phenomenon has been discussed in relation to the material published by news agencies which is not always credited in news articles because they

do not usually require media that subscribe to a wire service to credit them or preserve the integrity of the texts in any way. [...] Subscribers can use only part of, paraphrase, summarize, translate, and reorder information. (Zanettin 2021: 72)

In those cases, the source text is lost and almost impossible to trace *a posteriori*.

Finally, the source text can be attributed in very vague terms as in (15):

- (15) UUTiset kertovat nyt, että Emmanuel Macron johtaa mielipidemittauksia selkeästi, joskin kannatuslukemat ovat tuoreimpien kyselyiden mukaan lasusuunnassa. Kansallisen liittouman Marine Le Pen kuroo eroa kiinni.
HS, 5.4.2022
 ‘NEWS REPORTS indicate now that Emmanuel Macron is clearly leading the polls although the latest polls show a downward trend in support. Marine Le Pen of the National Rally is closing the gap.’

In the extract in (15), the source texts are referred to in very general terms, simply as “news reports.” A plural noun is used and that can include a variety of media outlets and languages. In this case, it is impossible to identify the source text with any certainty because no hyperlinks are provided to the readers.

As we saw in previous examples, hyperlinks give valuable and easily accessible information about source texts used in the press. They reveal extra layers of

source texts that were used in the international news flow which can be classified according to the three types of source texts described in Sections 5.1, 5.2, and 5.3: intralingual, intersemiotic and interlingual. In addition, the source texts are often combined leading to a situation where there are multiple mediated source texts between the start text and the target text. Examples (3), (4), (5), and (8) demonstrate that an intralingual source text (in Finnish) can be derived from an interlingual text (in French or in English). Additionally, the second or third order intralingual source texts can also be in a foreign language, as in (12) where two mediated source texts were involved. The multiple layers of mediated source texts tell us about the reliance on indirect translation and the interdependent relationships between media outlets, and media outlets and press agencies. However, this relationship is not always transparent in the target text, as illustrated in (15) and (16). Furthermore, Section 5 demonstrated that the start text, which is typically written in an official language of the country in question (French in the case of France), can first be translated into English and then into Finnish, thereby introducing an additional layer of interlingual source text, as shown by Examples (5) and (13). However, it is crucial to acknowledge that any categorization is contingent upon the corpus and the specific genre under investigation. In this analysis, the tracking of source texts was contingent upon the hyperlinks provided in the online version of the articles. Since corpus analysis does not permit the tracing of the translation process in real time, the links provided in the article were assumed to direct to the source texts that had been used in the writing of the news articles.

6. Concluding remarks

The analysis revealed that direct interlingual source texts in the form of quotations in the language of the country in question, in this case French, are a common occurrence when the journalist is located in that country. Nevertheless, foreign reporting does not depend exclusively on interlingual source texts in the language of the country in question. The corpus under analysis here included all three types of source texts classified using Jakobson's (1959) tripartite categorization of translation. These three types can overlap, particularly in the case of intersemiotic source texts where visual representations appear in conjunction with written or oral modes in the target language. Furthermore, the analysis demonstrated that foreign reporting entails the utilization of diverse fragmented source texts, which ultimately result in the formation of the target text published within the Finnish newspaper.

The corpus analyzed here revealed that when the source texts are not in the language of the country being reported on, they are always in English. This is

not surprising, as it is often the only available source language for journalists who do not speak the language of the country whose news they are reporting. Such a reliance on secondary source material originating from a few concentrated English-speaking media outlets in Great Britain and the USA can compromise the diversity of voices and perspectives in the media and thus deserves special attention (see Boumans et al. 2016). In the context of news production, source texts play a pivotal role. They facilitate the acquisition of a more comprehensive understanding of a specific event by journalists, while simultaneously fostering a sense of trust and credibility with the audience. The reliability and plurality of sources are often regarded as a hallmark of quality and freedom of the press. Nevertheless, financial and time constraints have compelled media companies to increasingly rely on the services of major international news media and news agencies when reporting on foreign countries. One of the key concerns is that news coverage increasingly involves sampling, which may result in the literal copying of source information (Lewis et al. 2008). Furthermore, research carried out in media studies indicates that journalists frequently rely on news agency content without conducting thorough verification (Diekerhof and Bakker 2012: 252). This risk is further compounded when the initial text is not accessed directly by the journalist but rather originates from a mediated text. In this context, it would be beneficial to conduct further research into the relationship between the location of journalists and their use of mediated source texts, as well as their language proficiency.

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Past, present, future

Source text temporalities and ‘the original’ as a multitemporal concept

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This chapter investigates how translators, beyond the tangible source texts on which they base their translations, understand and construct the concept of ‘the original.’ The chapter analyzes the discourse of two different translator teams producing biblical translations into Swedish in the 1970s onwards. Drawing on the field of conceptual history, it is argued that both translator teams constructed ‘the original’ as a multitemporal concept, infused with different temporal layers: past (the religious and textual history of the Bible), present (the context of the translators), and future (the potential place for each translation in the public space of future Sweden). Stressing the multitemporality of the concept, the chapter questions the common idea of ‘the original’ as something which belongs exclusively to a source culture of the past.

Keywords: source text, original, textual criticism, Bible translation, discourse, historical time

1. Introduction

In a chapter in the volume *A history of Bible translation*, Anthony Pym (2007: 196) notes that for many translators of the Bible, “[t]he text is held to be sacred.” “But,” as he immediately continues to ask, “which text exactly?” With reference to George Steiner’s seminal work *After Babel* (1975), Pym ascertains that translators must put their trust in the source text. But how can biblical translators put their trust in a source text which has been so prone to change in the course of history, and which still exists in multiple variants in a host of different languages? Piotr Blumczynski (2022: 40) has noted that even before the actual translation process begins, translators are confronted with the fundamental question of “what counts

as the Bible.”¹ This is not a merely technical matter of different variants of passages in a clearly defined number of biblical texts, since there is no universal agreement even on what constitutes the biblical canon. Ernst Wendland (2008: 129) therefore suggests that the delimitation of the canon (that is, which and how many biblical books to include and in what order they should be arranged) affects the very conceptualization and hence translation of the “Bible.” The quotation marks are Wendland’s, and they rightfully point out that the Bible is actually more of a concept or an idea than a textual object that can be neatly defined or delimited (Knust 2008; Davies 1995).

The answer to the question of “what counts as the Bible,” with clear implications for the construction of a source text that is deemed translatable, will be informed by various ideological, theological, institutional, and personal beliefs (Nord 2024: 164–166; Wendland 2008: 124–130). This however not only concerns the tangible source text constructs that translators produce and employ as a base for their translations; it is also a matter of pursuing and defending a certain conception of ‘the original’ (with consequences for which texts that can possibly count as representative of this original). The present chapter is predicated on the idea that translators are deeply invested in lending credibility to their translations by basing them on *the original*, instead of on later, ‘derivatory’ texts. They hereby seek to establish and defend an original in the sense of an earliest text (hence the *original*), as well as in the sense of a singular and unified text (hence *the original*). The quest for the earliest text means that translators inevitably conceptualize ‘the original’ in relation to the past (that which they apprehend as the chronologically earliest textual state of the work they seek to translate), but also in relation to the future expectations they hold for themselves and their translation. In this way, ‘the original’ emerges as a translatorial concept that is simultaneously facing backward, “toward a past that is long gone,” and forward, “toward a future that is yet to come” (Jordheim 2012: 165).

The present chapter has two aims. The first aim is to explore ‘the original’ as a multitemporal concept in the making through the discourse of translators situated in specific historical contexts. The second aim is to understand the conceptualization of ‘the original’ as a phenomenon of biblical translation specifically. The second aim relates to the overarching aim of the present volume, which is to establish the source text as an important object of study in translation studies. Even if a certain amount of work on the source text does exist in the field, as discussed in

1. One might also argue that it is no mere preliminary deliberation, as Blumczynski seems to suggest, but part and parcel of the very process of translation. Translators do not merely translate pre-existing originals: they *invent* originals (Emmerich 2017). See the discussion in Section 4.1.

the introduction to the volume, it has largely bypassed the translation of religious texts, focusing instead primarily on literary translation. Religious translation (the translation of religious texts) is therefore in particular need of a theorization of the source text from a translation studies point of view. The second aim answers to this need.

In order to achieve the aims, I will survey the translatorial discourse of two different teams producing biblical translations into Swedish between the early 1970s and late 90s, focusing on the arguments they put forward when discussing the textual base of their respective translation. The discussion is focused on the Old Testament (Hebrew Bible) part of these translations.² The first team produced a translation that would eventually be known as Bibel 2000 ('Bible 2000'), a non-confessional translation commissioned by the Swedish Parliament and carried out by a committee appointed by the Social Democratic Government. The second team produced a translation named Svenska Folkbibeln ('Swedish People's Bible'), hereafter Folkbibeln, a theologically conservative translation which arose as a reaction to the first one. Members of both teams, translators as well as associates, crafted paratexts through which they made extensive arguments using the terms "the original" or "the source text."³ Making these arguments, the translators invoked centuries old conflicts between the religious and the secular in the textual history of the Bible. They grappled with the relationship between the historical context in which the biblical texts once came into being and the present-day context in which the work of the translators was taking place. And finally, the translators ascribed the biblical original a central importance when it came to the possibility for each translation of acquiring a certain status or position in future Sweden.

These multitemporal conceptualizations of 'the original' will be discussed in the chapter by drawing on scholarly work in the field of conceptual history (*Begriffsgeschichte*), most closely associated with the historian Reinhart Koselleck. Koselleck (2004) argued that concepts acquire different meanings over time, and that these changing meanings can be a means for investigating the social history of different historical periods. But concepts do not merely acquire meaning over time: in a specific time and place, the semantics of a concept is 'frozen' while at the same time retaining elements "that belong in another time" (Jordheim 2012: 159). Concepts are thus simultaneously synchronous and nonsynchronous; they are multitemporal (Koselleck 2004, 2018). Whereas there have been attempts at bringing conceptual history into conversation with translation studies (Alonzi 2023;

2. Both translations were based on a Christian understanding according to which the Old Testament and the New Testament are understood together as 'the Bible'.

3. The corresponding Swedish terms they used were *originalet* and *grundtexten*.

Lianeri 2014; Munday 2012; Pernau 2012; Pym 2012), conceptual history remains largely unexplored within the discipline. The present chapter therefore represents an attempt at such an exploration. The work of Koselleck will be more thoroughly introduced in the next section.

The chapter is structured along five main sections (apart from the introduction). First, the work of Koselleck is introduced (Section 2.1) and the study of discourse through translatorial paratexts is outlined (Section 2.2). Section 3 provides a background to historical conceptualizations of the biblical ‘original,’ especially in the context of the Protestant Reformation and the ensuing religious controversies over the source texts of the Bible. In Section 4, the two translator teams under survey and their translation projects are introduced, with special attention paid to their text-critical principles. In Section 5, the translatorial discourse with its multitemporal conceptualization of ‘the original’ is analyzed thematically under three headings: past, present, future. The last Section 6 features a discussion, outlining some general implications of the case study for translation studies when it comes to the study of ‘originals.’

2. Departure points: The multitemporality of concepts and translatorial discourse

2.1 Koselleck and the historical semantics of concepts

Reinhart Koselleck (1923–2006) was a German historian who worked at the intersection between language and history. According to Koselleck, language was the key to a proper understanding of history. What Koselleck outlined – most famously in the lexicon *Geschichtliche Grundbegriffe* [Historical Key Concepts] – was an approach for investigating the historical semantics of concepts, which in turn could be used as a means for studying the social history of a given period (for an introduction, see Olsen 2012). Koselleck (2004) argued that during what he refers to as the *Sattelzeit* [Saddle time], the time between 1750 and 1850, a new sense of temporality was established in the Western world. This new temporal order favored change and progress instead of recurrence and repetition (Olsen 2012: 171). The past gradually lost its relevance in favor of the future, and history came to be imagined as “a phenomenon that unfolds through a sequence of new and singular events” (Olsen 2012: 174; see Koselleck 2004). These developments, then, are possible to analyze from how the meaning of key concepts, such as ‘revolution’ or ‘democracy,’ changed. According to Koselleck, concepts can and should be investigated diachronically, over time, but also synchronically. In fact, concepts always retain a varying degree of past, present, and future. They are meeting-

places for synchronicity and diachronicity, as Koselleck (1994) put it. I would like to emphasize that this chapter will focus on the synchronic context of the two translator teams and how they constructed and contested conceptualizations of ‘the original’ in a specific time and place (late postwar Sweden). They did so, however, by drawing on past meanings and infusing the concept with expectations for the future. In this way, the concept of ‘the original’ in this specific context did indeed become a meeting-place for synchronicity and diachronicity.

As fruitful as the theoretical model of Koselleck has proven to be, with conceptual history emerging as a major subfield in historical studies, it has been criticized for favoring the concepts themselves over the historical actors implicated in the construction and use of them. Koselleck for example tends to ascribe agency to concepts themselves (Jordheim 2012: 168), stating that concepts not only register change but also “effects” it (see Olsen 2012: 171). Many studies inspired by Koselleck have employed similar language, claiming that concepts are “actors” or “vehicles” (e.g., Fernández Sebastián 2011) or that they “reflect” a particular experience of time (Pernau 2012: 10). In his book *Translation and History*, Theo Hermans therefore says that the work of Koselleck can be “dauntingly abstract, referring to historical actors as little more than labels for the concepts they deploy” (Hermans 2022: 85). Others however argue that the focus on concepts is indeed a way to focus on actors and on the fact that in a given situation, “people could have chosen to act in a different way” (Kurunmäki and Marjanen 2024: 86). Still, the analytical language of conceptual history does betray a certain propensity for structural and abstract thinking. Focusing on translatorial discourse, then, can function as a way of engaging a more actor-oriented take on conceptual history. Analyzing the discourse makes it possible to understand how the translators themselves constructed and conceptualized ‘the original,’ based on their different and differing understanding of historical time (the relationship between past, present, and future). The focus on discourse will be outlined in the following section.

2.2 Investigating translatorial discourse through paratextual material

The discourse investigated in the chapter will mainly be extracted from the paratextual material of both translations, drawing on Şehnaz Tahir Gürçağlar’s (2018: 289) suggestion that paratexts can be understood as “instances of discourse in circulation about a translation.” Studying discourse through translatorial paratexts, Serena Talento (2022: 338) explains that the relevance of such paratexts “lies in the fact that they do not simply present and comment on texts, agents, and practices: they also *make* these things present.” As discourse, the arguments voiced by the translators studied in this chapter did not simply encompass utter-

ances that neutrally described different source texts, but rather put forward and constructed certain conceptions of ‘the original.’

The paratexts investigated can be divided into two categories: peritextual and epitextual (see Genette 1997; Batchelor 2018). The first category is made up of footnotes and appendices in the respective Bible editions, where the translators have explained and defended their text-critical principles and practices (see Bibel 2000; Svenska Folkbibeln 2015). The second category consists of writings of the translators (or of persons associated with the translation projects), published as separate works and hence spatially detached from the texts on which they comment (Tahir Gürçağlar 2018: 289). These texts range from books (monographs) to pamphlets, newsletters, and advertising material. Both translation projects yielded a considerable amount of such material.

As indicated in the introduction, the two translations under scrutiny differ from each other in several important respects: one (Bibel 2000) was intended as a non-confessional Bible, while the other (Folkbibeln) was intended as a sacred Scripture. Despite the differences, however, the translators essentially fought over the same thing, and that was how to define and delimit ‘the original’ – in singular, importantly. The discursive battle that the two respective team of translators were fighting did hence take place on *one* battlefield, where they contested the same texts and denounced each other’s arguments. That the translators were indeed fighting on the same battlefield is further indicated by the fact that each team not only described their own translation and its textual base positively, but also negatively, in terms of what their translation was *not*. The Bibel 2000 translation was hence described by its translators as a non-confessional translation (in contrast to Folkbibeln), whereas the theologically conservative Folkbibeln translation was described by its translators as a non-secular translation (in contrast to Bibel 2000). This makes the discourse investigated in the chapter in equal measure counterdiscourse.

3. “Textual wars”: The ideology of textual variance and the problem of translation

The following section presents a historical background as to why the question of “what counts as the Bible” (Blumczynski 2022: 40) came to be a specifically *textual* problem. The starting-point for any historical background is necessarily arbitrary (see Wakabayashi 2019 on periodization in translation history), but it might be helpful to trace contemporary discussions on how to delimit and define the source texts of biblical translations to intellectual developments in the Renaissance and Protestant Reformation period, described by the biblical scholar Ronald Hendel

(2017) as an era of “textual wars.” The section functions as a way to trace some of the developments and past meanings of ‘the original’ which the translators of the two teams related to in their own discursive construction of this concept. In other words, it is necessary to think historically about the concept in order to understand its construction in a present context (Koselleck 2004; see also Skinner 2002).

When it comes to the interpretation of the biblical texts, the late 15th and the early 16th centuries were characterized by two main phenomena: the rise of new critical methods in the study of the sacred texts, and, paradoxically, the emerging notions of biblical “inerrancy” or “infallibility” (Hendel 2017; Barton 2007). While the Bible had always been accorded a primary place in Christian theology, a distinction was generally made between its normative power in questions of faith and moral and in questions of, for example, historical and geographical accuracy. Christian writers and theologians had always noted inconsistencies in the biblical texts when it came to the latter category of questions (Barton 2007). This changed during the Protestant Reformation in the early 16th century and the ensuing Counter-Reformation of the Roman Catholic Church. The biblical texts now became the primary object of inquiry and point of contention and had to carry the proof of burden when it came to all sorts of doctrinal questions (Hendel 2017: 517). In short, the Bible was *textualized* (Legaspi 2010). Whereas the emerging Protestant tradition was inspired by Renaissance philology in its ‘return’ to the Hebrew and Greek source texts (*ad fontes*), the Roman Catholic Church instead locked itself to the Latin Vulgate: it was only now, during the Counter-Reformation, that it became the official Catholic Bible (Hermans 2023: 40). The Orthodox churches had already on an early stage decided to keep with the Greek Septuagint (see Batalden 2008). In this way, then, different Christianities came to have fundamentally different source texts of their bibles.⁴

Karen Emmerich (2017: 151) has noted that different texts invite – or perhaps even determine – different interpretations. This is precisely what was at stake during this period in the history of the Bible. With the religious polemics of the period, it became necessary to eliminate textual variance so that the Bible could unambiguously support the doctrines of one’s own position.⁵ It is apparent that the textualization of the Bible and the pejorative view of textual variance is still

4. Unfortunately, the space does not permit me to discuss Jewish biblical translation. For an overview, see Greenspoon 2020.

5. The phenomenon was not only a matter of polemics between Protestant and Catholics: Scholars of these confessions exhibited blatant forms of antisemitism, accusing the medieval Rabbis (the Masoretes) for “anti-Christian corruption” of the texts of the Hebrew Bible (Hendel 2017: 524).

very much an active factor in contemporary biblical translation — whether secular or Christian. Translation projects routinely seek to base their version of ‘the Bible’ on the most pristine set of source texts, indeed on *the original*. Regardless of whether such projects are informed by the notion that the Bible is the written Word of God (Pym 2007) or that it is in principle no different from other ancient texts, translators generally start out with reconstructing an unambiguous source text which can then be made the object of translation. If the source texts are unstable, for example in the sense that one and the same passage in a biblical book is represented by a number of different textual variants, they need to be stabilized (see Emmerich 2017: 68). In other words, the plural source texts must be reduced to a single source text.

As the background on the “textual wars” should have illustrated, constructing a translatable biblical source text is not a matter of mere philology, but of religious — and eventually also secular — ideologies. As Jacobus Naudé (2018: 390) says, religious texts within translating institutions are “regulated with strict controls” on, among other things, source texts. Martin Leutzsch (2019: 45–46) notes that for a long time, the British and Foreign Bible Society (BFBS) did not fund translations of the New Testament which were not based on Erasmus’ *textus receptus*. A change in the textual base of translations was regarded as a taboo by this institution and could therefore not be permitted (Leutzsch 2019; Robinson 1996, 2018). Whereas the BFBS heavily encouraged the translation of a certain set of source texts, other source texts were hence prohibited and deemed institutionally untranslatable (see Hermans 2023: 38). Institutions — religious as well as secular — therefore exercised and still exercise their power not only in relation to *how* the biblical texts should be translated but also *what* particular texts that should be translated. Based on an extensive survey of Hebrew Bible translations into English between 1611 and 2014, Stephen Daley (2019) has observed that none of the translations investigated were based on the exact same set of source texts. In terms of textuality, the Bible has therefore not moved to a greater degree of standardization in more recent time. It remains thoroughly textualized, but also, perhaps contrary to the desires of many translators and translating institutions, inherently plural.

In the following section, the two Swedish Old Testament translations and their translator teams are introduced. I briefly indicate their text-critical profiles and positions, providing a necessary context for then discussing their respective conceptualization of ‘the original.’

4. Biblical translation in Sweden in the 1970s onwards: Introducing the two translations

4.1 A governmental Bible comes into being

In 1972, the Social Democratic church minister Alva Myrdal appointed a governmental committee for producing a new Swedish Bible. A new translation had been discussed since the 1930s, mainly in the General Church Synod (the ‘parliament’ of the state Church of Sweden). In 1961, however, a member of the Riksdag (Parliament) placed a private motion urging the Government to take measurements toward a new translation. It was because of this initiative that a new Bible would finally come about (Pleijel 2025a). While the task of the committee appointed by Alva Myrdal in 1972 initially concerned a translation of the New Testament, in 1975 the task was expanded to also include the texts of the Hebrew Bible (Old Testament). The committee had two main categories of translators: “target language experts,” being Swedish poets and writers supposed to function as indirect translators working solely with target-language versions of the biblical texts, and “source language experts,” academically trained biblical scholars supposed to function as translators from the biblical source languages (Hebrew, Aramaic, and Greek). In this chapter, I focus on the latter category.

With their individual differences, and various research interests, the scholars appointed on the committee all represented the paradigm in biblical studies commonly known as the “historical-critical” (see Barton 2007). This was by the 1970s firmly established in both research and teaching in Swedish higher education (Pleijel 2025c). A cornerstone of this research was the historicist principle, holding that the Bible had been subject to both growth and change through the course of history (Müller et al. 2014). Analogously, the branch of textual criticism traditionally occupied itself with reconstructing the earliest, most pristine state of a particular biblical text. This also became an important task in the production of the governmental translation. In constructing a textual base, the Hebrew Masoretic Text formed a starting point for the translators, specifically in the form of the 1977 edition of the *Biblia Hebraica Stuttgartensia*. While opting for a “best text” method in choosing this diplomatic edition, the translators also recognized the need for deviating from this text when necessary (Ljungberg et al. 1974). The textual base of the translation would thus in reality be eclectic, that is, based on a number of different texts from various editions or versions — in some cases also hypothetical conjectures, variants which have “no textual support in any of the extant versions” (Shengyu 2018: 46). The translators themselves posited that the source text must be established before embarking on the translation (e.g., Hidal 1999). In reality, however, the textual base was constructed gradually, as an inte-

grated part of the translation process itself. Biblical books were crafted one after another over a period of several decades (hence it was not that a textual base was constituted for all of the biblical books before the translators embarked on rendering them into Swedish). For single biblical books, multiple drafts existed and were responded to by various experts and peers. As a result, the textual base of one particular draft was often slightly changed to include a different variant or alternative reading in a later draft (see Pleijel 2022). Given the time frame, new research findings would alter scholarly understandings of the source texts which were in place by the time the translators began their work in 1975. Crafting the textual base was therefore a gradual process, entangled with the translation ‘proper’ (cf. Shengyu 2018, 2022: Chapter 2).

4.2 An alternative translation in the making

Although the production of a new Swedish Bible would eventually be hailed as a major cultural achievement, the work of the governmental committee also met with criticisms, not least from various conservative Christian groups. Such criticisms were voiced already in the 1970s (Pleijel 2022). While these acknowledged the importance of a new biblical translation in Swedish, they also raised concerns about the supposed influence of “liberal theology” on the translation. According to the critics, “liberal theology” equaled historical-critical biblical scholarship (Erlandsson 2004; Swärd 2019). The alleged problem with such scholarship was its historicism and methodological naturalism, which according to the critics could not do justice to the Bible’s character of divine (supernatural) revelation, as the written Word of God. According to the critics, the methods of biblical scholars were fallacious because they ruled out *a priori* that which the biblical texts consistently referred to: the existence of a divine, transcendent reality (see Pleijel 2022: 288–290).

As an outcome of the critique, in 1983 an association was founded with the aim of producing an alternative⁶ translation (see Olsson 2015). A team soon convened to start work on the translation, eventually named Svenska Folkbibeln (‘Swedish People’s Bible’), in short, Folkbibeln. Compared to the non-confessional governmental translation, the alternative translation would be more aligned with the traditional theological understanding of the Bible as a sacred, divine scripture. After the association was formed in 1983, two different translations were hence produced simultaneously. There was no mere “dialogical” rela-

6. “Alternative” not in the sense of deviating from some norm or standard for biblical translation, but precisely in its aim of providing readers with a version based on a different (“alternative”) understanding of the biblical texts.

tionship between them, as between other retranslations (see Belle 2014), but an extensive amount of competition over the readership of Swedish bibles. The translators of the theologically conservative Folkbibeln explicitly stated that they wanted their translation to be finished before that of the governmental committee (Erlandsson 2019: 50–51), something which affected the textual base they constructed for their translation: while the New Testament part of the translation departed from the Greek source texts of the eclectic Nestle-Aland edition, the Old Testament was part retranslation with the *Biblia Hebraica Stuttgartensia* edition as a starting point, part revision of the 1917 Swedish Church Bible (see Larsdal 2019; Erlandsson 2019). There was no time for a complete retranslation of the Old Testament.

While the governmental committee finalized their translation in 1999, the team of the alternative translation succeeded in their goal of publishing their translation first, as it was published in 1998. A new edition, with a revised main text and a significantly expanded footnote apparatus, was published in 2015 (Olsson 2015; Pleijel 2022). In this footnote apparatus, as in that of Bibel 2000, one finds recurrent defense of the text-critical choices made in particular passages in different biblical books. One also finds such defense, as well as more general discussions on the biblical source texts, in other paratextual material relating to the two translations. I now turn to the translatorial discourse that can be summoned from this material.

5. Translatorial discourse and the temporalities of ‘the original’: Past, present, and future

As already mentioned, the translatorial discourse will be analyzed from the paratextual material produced by the translators (and associates). In my analysis, I will argue that this discourse constructed a multitemporal conceptualization of ‘the original’ by relating it variously to a non-traditional temporal order which favored progress and linearity, making a sharp distinction between past and present, and to a conflicting temporal order which favored tradition and continuity. In other words, the translators drew on their experiences of different and co-existing “temporal layers” (Jordheim 2014: 508), thereby inscribing ‘the original’ with meanings which turned it into a concept that was simultaneously situated in the past, in the present, and in the future.

5.1 Past

Both translator teams related their work with establishing a translatable source text to the past times in which the biblical texts once came into being. They also related their work to the past times in which the Bible had started to function as an object of polemic, hence the “textual wars” discussed by Hendel (2017), and thereby also the history of textual scholarship on the Bible. These different aspects of the textual past of the Bible infused the translatorial construction of ‘the original’ with a specific but contested content.

The translators grappled with the notion of the earliest or most pristine source text of the Bible, hence the question of the true, authentic original. For both teams, an *earlier* text was considered a *better* text, simply by being closer to the inaccessible original. Alexandra Lianeri (2014: 473), discussing the temporality of translation, has stated that the “presence” of translation always connects to “what was before (the original text).” But when it comes to translating the biblical texts, the “abundance of unique yet closely connected biblical witnesses” (Blumczynski 2022: 41) significantly complicates the question of what exactly constitutes “the original text,” to use Lianeri’s term. In a certain sense, the discourse of both translator teams testifies to their “quest for a lost original” (Kremmel 2021). If the original texts have ever existed, they are long gone and all translators are left with are copies of copies of copies — not original texts. Most translators do not even get to consult any physical manuscripts, but merely an edition which consists of a tentative and hypothetical selection of some of the textual evidence that gestures toward an ‘original’ (see Cerquiglini 1999).

But translators have to try. The Bibel 2000 translators thus recurrently stated that they sought to recover or reconstruct “the original” (*originalet*) or “the original text” (*grundtexten*) (Ljungberg et al. 1974: 30, 34; Hidal 1999: 20; Olsson 2001: 120). In choosing between two different variants of the ‘same’ text, the translator stated that they needed to choose the one most “likely to be more original” (Albrektson 2010: 134). Opting for the earliest, most original texts entailed “discovering error in texts and [...] removing it” (Albrektson 2010: 102, quoting A. E Housman). Such a notion was predicated on the idea that “errors” had occurred over time as the biblical texts were copied and transmitted. In this case, the temporality of the biblical source texts therefore presented an obstacle to the translators, who needed to negate it by removing all of the “errors” which had come about as a consequence of the movement in time of the texts. In a similar way, the Folkbibeln translators stated that they wanted to reach back to the earliest textual state of the Bible (e.g., Erlandsson 2018). They, however, had a different reason for holding this position, as they held the earliest text to be the one that had God as the ultimate author. Only the earliest version — indeed only *the original* — was

therefore seen as representative of the divine authorial intention which caused the biblical texts to exist in the first place (see Larsdal 2019: 131).⁷ Only the “inspired original” could serve as a basis for the translation (Larsdal 2021: 45).

Both team of translators were hence only interested in the most pristine source texts. The textual history of the Bible was only of value if it could be used as a means for tracking down the biblical original. But the past in the sense of tradition (Assmann 1999), that which lies between the original textual state of the Bible and its present-day context, was negated and resisted by both teams. This indicates that they were embedded in a modern temporal order, characterized by a “lack of interest in, or rather willingness to ignore, the past” (Jordheim 2014: 500). The experiences of human beings, transmitters and translators of the biblical texts in the course of history, were deemed irrelevant for establishing a translatable original.⁸ Indeed, Koselleck (2004) states that the heightened distinction between the experiences of the past and the expectations for the future is indicative of the modern temporal order.

5.2 Present

In one sense, the establishment of texts representing the biblical ‘original’ belonged to the past, since the translators sought to define a set of texts that they thought represented the earliest textual state of the Bible. But if we understand ‘the original’ as a translatorial construct, it is clear that such a construction can only take place in the present-day context of the translators. ‘The original’ is therefore always a temporally contingent original. Particular elements “belonging in another time” (Jordheim 2012: 159), for example notions of textuality from the post-Reformation “textual wars,” or of textual invariance from the advent of the printing press, stuck with the concept of ‘the original’ in the discourse of both translator teams but in ways and in combinations that were unique to the context in which the translators were situated.

7. The Folkbibeln translators were to a large extent inspired by “historical-grammatical” scholarship (e.g., Erlandsson 1998: 13), a faith-based understanding popular not least among evangelical and Lutheran scholars in the US, according to which the Bible has a dual authorship (divine and human): scribes or writers were inspired by God (or by God’s Spirit) to compose the biblical texts in a certain way.

8. Recently (Pleijel 2025b), I have argued that the Folkbibeln translators denounced biblical tradition on a discursive but not a practical level: they clearly held on to for example Christological interpretations of the Old Testament, thus favoring interpretations of these texts which were not in place when the texts came into being; these interpretations, however, were not acknowledged *as* interpretations by the translators, but discursively constructed (mainly through various paratextual devices) as intrinsic to the biblical texts themselves.

The present-orientedness of the original means that it seized to be “a distant source” and was instead turned into “a series of historical readings and renditions” (Pym 2007: 198).⁹ This is particularly evident in the discourse of the Bibel 2000 translators. One of them for example stated that “never before have we, given the accumulated body of knowledge, had the same possibilities of producing a translation that is objective, as far as this is possible” (Hidal 1999: 29; see also similarly Albrektson 2007; Riesenfeld 1982, 1991). It was possible to achieve a more perfect Bible than before (Thuesen 1999: 39), thus a Bible that was the exclusive property of the present, delimited from the antiquated research on which previous versions had been based. Scholars produce more and more textual variants, either by ‘discovery’ or ‘reconstruction,’ and new editions are added to existing ones (see Shillingsburg 2006). In this way, the biblical texts are implicated in a constant process of expansion (and not merely change). By drawing on an expanding number of source texts, translators in their turn create a cumulatively growing number of unique source texts constructs (Crisafulli 1999; Daley 2019). The biblical original is therefore by necessity always a *new* original, superseding the old one(s). This is yet another notion testifying to a modern temporal order with its “increasing semantic density of the ‘new’” (Osborne 2013: 72).

But for the Folkbibeln translators, ‘the original’ in its present textual state has not been authorized by academic research, but by God himself: “God has watched over his word,” as stated in the 2015 edition’s anonymously crafted appendix (see Svenska Folkbibeln 2015; the quote being a reference to Jeremiah 1:12). This is intended to convey a sense of the timelessness of the biblical original, which thanks to divine superintendence has remained unaltered and protected from corruption.¹⁰ The biblical texts are situated in history but they are not the *product* of history. History is indeed important for the Folkbibeln translators because God is seen as an important, intervening factor in history. What they however refute is an understanding of history as progress and development (Bendroth 2016: 337). Textual criticism should therefore serve neither as a means for exposing the errors of the biblical texts, nor as a way of producing ‘new’ biblical texts, but rather to illustrate “the path of the holy Scriptures through history into our present time,” as also stated in the edition’s appendix (see Erlandsson 2004, 2018). This notion of continuity can be understood as a way of making resistance to the modern

9. “Historical” not in the sense of belonging to the past but of belonging to a particular historical context, that is, situated in a specific period of time.

10. This position was famously articulated in the 1890s by the American evangelical scholar Benjamin Warfield: “God has not permitted the Bible to become so hopelessly corrupt that its restoration to its original text is impossible” (quoted in McGarvey 1910: 36).

temporal order with its temporal discontinuity and the “breaking up [of] time” (Bevernage and Lorenz 2013).

An example will illustrate how ‘the original’ conceptualized by the two translator teams were infused with various but *different* temporal layers. The example is taken from Psalm 22 of the Book of Psalms, an important text in Christian tradition since it at an early stage was interpreted as prefiguring the crucifixion of Jesus, depicted in the New Testament Gospels.¹¹ The last part of verse 17 reads “they pierced my hands and my feet” in the KJV translation, which is based on a traditional interpretation of the Hebrew Masoretic text. Most scholars however acknowledge that the text is obscure and unintelligible in this particular place (see Flowers 2020). The ‘problem’ is that an obscure text jeopardizes the traditional Christian interpretation. On a number of occasions, the Folkbibeln translators therefore defended both the integrity of the Masoretic Text in general and in this particular instance (e.g., Erlandsson 1998). The argument for defending the Masoretic Text did not rely on mere philology but on a certain conception of the temporal relationship between the Old Testament and the New Testament. When the Folkbibeln translators constructed Psalm 22:17 as a text which “allows the text to be read as a prophecy about Jesus” (Flowers 2020: 74), this construction was hence based on a notion that there is no temporal distance between the two Testaments: The Bible displays one single message, and the Bible consists of *one* text where every statement takes place at the same semantic and temporal level. Time is not understood as progress or as a gradual unfolding of events.¹² The “ancient scriptures” are therefore “completely contemporary” (Bendroth 2016: 341), and this notion does not simply affect the translation of a given set of biblical texts, but also how these texts are constructed precisely as ‘given.’

The Bibel 2000 translators, on the other hand, relied on the historicist understanding which holds that the Old Testament and New Testament are two essentially different collections of texts, temporally separated from each other. Consequently, the Bibel 2000 translators replaced the Masoretic Text of the last part of Psalm 22:17 with a reconstructed text which would represent the source

11. See also Tkacz (2008) on Psalm 22 in Jewish tradition.

12. This might be slightly nuanced. The traditional understanding of the relationship between the two parts of the Christian Bible can be summarized by Augustine’s famous dictum, “The Old Testament is the New Testament concealed; the New Testament is the Old Testament revealed.” A change has therefore indeed occurred when the New Testament came about, and this change can indeed be understood in terms of ‘progress’ (hence the designation ‘the *New* Testament’ with the corresponding reimagination of the Hebrew Bible as ‘the *Old* Testament’). Still, what in the Christian understanding has been established is that the true meaning of the Old Testament, the meaning it always contained but not exhibited, has been exposed. Therefore, nothing essentially new has been created or come into existence.

culture context (Albrektson 1979/1980), instead of a traditional interpretation which relied on the New Testament narrative of the crucifixion of Jesus. The translators did so by relying on a conjectural emendation suggested by the US biblical scholar J.J.M. Roberts as late as 1973 (Albrektson 1979/1980; see Flowers 2020: 70–72). While this was a matter of constructing a source text that reflected the latest of scholarship, it could also be mustered as an argument against the supposedly old-fashioned and outdated conceptualization of ‘the original’ of the Folkbibeln translators. Albrektson (2015) thus for example stated that if one wants to know where text-critical research stands at the end of the 20th century, one should not consult the Folkbibeln translation (see also, similarly, Block 2000: 21). In this way, the translators of Bibel 2000 constructed a notion that whereas their own translation was situated in *the present*, the theologically conservative translators of Folkbibeln were hopelessly stuck in *the past*, in tradition and thus in antiquated positions regarding what constitutes the authentic original of the Bible.

5.3 Future

While the two translation projects were marked by different and differing understandings of historical time, they also had much in common, not least when it came to the imagined future of the two translations. Both teams accorded their translation a large potential when it came to the place and function of ‘the Bible’ in the future Swedish society — even if these were two quite differently imagined futures. Both projects were oriented toward the future, and already this shows the translators were positioned within a modern temporal order. In the modern conception of time which dawned upon the West in the late 18th century, history was imagined as a series of new and unfolding events (Koselleck 2004; Hartog 2015). In the Christian eschatological cosmology which had been dominant until this time, history was imagined as something that would come to an end on the day of judgment. The future now instead became open and unknown, and therefore it needed to be planned (Koselleck in Olsen 2012: 175). Anyone participating in such planning thus shows that their work and thinking are indeed conditioned, or at least framed, by a modern temporal order.

The full title of the Folkbibeln translation is, as already mentioned, Svenska Folkbibeln: the “Swedish Peoples’ Bible.” The title clearly indicates that it was conceived as being directed to all of the Swedish population. Constructing a proper ‘original’ of the Bible was an integrated part of such an effort. The future of the Bible was hence seen as dependent on the possibility of basing the translation on the most original text, indeed on *the original*. Text-critical research should demonstrate how the biblical original in all but very minor details had remained unchanged through the ages. Such a position was at times reverted, as team mem-

bers accused the Bibel 2000 translators of having “changed the source text” of the Bible by introducing new textual variants or suggesting hypothetical conjectures (Robertson 2001: 2; Erlandsson 2004: 10; Larsdal 2019: 130–131). For the Folkbibeln translators, the original needed to be a stable object of interpretation for stable meanings to be generated in the first place (cf. Emmerich 2017: 61). More precisely, the original needed to be *temporally* stable, unchanging through the course of history. Such an eternal and timeless Word of God was exactly what the Swedish people needed. According to one of the associates of the project, it was indeed through the Folkbibeln translation that “future generations of Swedes” would be able to partake of this “divine perspective” on the Bible (Bergling 2019: 26, 20).

The Bibel 2000 translation had been commissioned by the Swedish Riksdag, with the translator team being summoned by the Social Democratic church minister Alva Myrdal. One of the translators stated that the minister by stressing the cultural – rather than the confessional or religious – character of the translation envisioned it as a “project for the future” (Block 2000: 16). In a gradually more and more secularized society, with continuously declining religious observance among the public, a purely religious Bible would cease to have a public relevance. Only as a cultural, non-confessional scripture would it be able to maintain its relevance as a public scripture, as “a Bible translation for all Swedes” (Hansson 2007: 75). The apparent starting-point was a scientifically crafted original. As one of the translators stated, “there is no other neutral platform than the original source text [*den ursprungliga grundtexten*], reconstructed and interpreted as faithfully as the current state of research allows” (Block 2000: 18). This original text, as understood according to contemporary scholarship, was hence the only viable base for a translation that could be of relevance to *all* Swedes, rising above the interests of different subgroups in society. But the notion of “the current state of research” also underlined the provisional character of such research, something which was recurrently acknowledged by the Bibel 2000 translators (e.g., Hidal 1999; Riesenfeld 1982).¹³ When published, the translation – and this is equally valid for the Folkbibeln translation – would ‘freeze’ in a particular textual state at a particular point in time. The work of the translators was also in this sense related to the future, but a future in which their work would inevitably be surpassed by

13. The provisional character of research, and therefore its future-orientedness, is illustrated by a peculiar feature in the finalized *Bibel 2000* translation, namely that certain passages representing a too damaged or “corrupt” source text were simply not translated, instead being marked with three bracketed ellipsis points: (---) (see Åsberg 2007). Research may produce results which can assist translators in filling in these gaps, but this lies in the unforeseen future.

that of other translators, relying on new research findings. As Pym (2007:199) puts it, retranslation of the Bible “will be a never-ending process.”

6. Concluding discussion: ‘The original’ as a multitemporal concept

What the investigation of the translatorial discourse in the above sections should have demonstrated is that ‘the original’ of the Bible is not, in contrast to what common usage of this term implies, a text or a textual construction. It is an abstract, transcendent idea (Knust 2008; Atkinson 2023), or, in other words, a concept. By turning to the translatorial discourse, I have sought to emphasize how the concept of the original did not simply ‘take on’ a specific meaning (or indeed several meanings) at a certain point in time. Rather, it was an outcome of a conscious effort on behalf of the translators, who had different institutional and ideological interests in constructing and defending particular understandings of ‘the original.’ They were able to construct and then *use* their constructions of ‘the original’ for such purposes only because concepts are multivalent and ambiguous (Koselleck 2004: 85). With its inherently positive connotations, where ‘the original’ is seen as immensely more valuable than a later, ‘derivative’ set of source texts in the same or another language, it became an even more important point of contention for the translators (on the positive connotations of concepts as a factor in sparking contestation, see Skinner 2002).

I have argued that by relying on its past *and* future meanings, the translators constructed ‘the original’ as a multitemporal concept, synchronous and nonsynchronous at the same time. It was *synchronous* in the sense that it was situated and constructed in a particular time and place (late postwar Sweden). It was, furthermore, *nonsynchronous* in two different senses. First, it was infused with meanings connected to past, present, and future understandings of the concept. Second, the relationship between past, present, and future was understood *differently* by the two translator teams. The latter phenomenon was a direct outcome of the fact that the translatorial discourse was simultaneously also counterdiscourse. ‘The original’ of one translation thereby gained traction by being contrasted against the other, and vice versa. The Bibel 2000 translators for example argued that their own translation was situated in the present, in contrast to the Folkbibeln translation which was, in its reliance on source texts favored by religious traditions, situated in the past. The Folkbibeln translators, on the other hand, rejected the historicist distinction between past and present that the Bibel 2000 project was predicated on. Even if the two translations displayed temporal similarities, for example by being predicated on the modern notion that the future was unknown and open and therefore needed to be planned, they hence also exhibited con-

flicting temporalities. While earlier historical research has emphasized “the specific temporal character of the modern era,” more recent studies have “stressed the plurality of competing and conflicting temporal discourses, practices, and institutions within and across societies and contexts” (Jung and Karla 2021: 77; see also Hsiun, Lenel, and Meister 2023; Edelstein, Geroulanos, and Wheatley 2020).¹⁴ The two translator teams seem indeed to have articulated “conflicting temporal discourses,” which were enacted gradually at the same time as the two translations were coming into being, textually speaking. It should again be emphasized that the two translations were produced simultaneously, in the same geographical and temporal context (late postwar Sweden). This particular context was therefore not characterized by a monolithic understanding of historical time, but instead of multiple and conflicting understandings of historical time, as evidenced by the translatorial discourse. The investigation of the construction of ‘the original’ therefore sheds light on the multiple and conflicting understandings of historical time that translators can exhibit in a given time and situation.

It remains to tease out some more general implications of the case study for translation studies specifically. One of the aims of the chapter was to explore ‘the original’ as a multitemporal concept in the making through translatorial discourse. By studying the *multitemporality* of the concept, the customary understanding of what ‘original’ actually denotes in translational practice and thinking can be challenged. It does not simply denote ‘earliest’ or ‘most pristine,’ hence exclusively belonging to the past. ‘The original’ does indeed belong to the past, but also to the present and the future, being implicated in a “rhizomatic network” of texts and different temporal layers.¹⁵ Translation, therefore, is a practice and a set of discourses which “cannot be confined to a field of synchronicity” (Lianeri 2014: 473). Translation is performed “out of time”: time is reset and the past (the source text) is being contained in the present (the target text) (Alonzi 2023: 7 with reference to Steiner 1975; see also Lianeri 2023: 146). The multitemporal understanding of ‘the original’ defies chronology and linearity and therefore also the source-target dichotomy (Pięta, Bueno Maia, and Torres-Simón 2022; Pięta 2024; Ivaska 2020; Tahmasebian 2023; Delabastita 2008). Lintao Qi (2023: 55) has similarly taken issue with the source-target dichotomy, which according to him attributes source and target to two essentially different cultures (source culture and target culture, respectively). By uncovering the multitemporality of ‘the original,’ the present chapter has illustrated the elusiveness of such boundaries between

14. In this case, earlier research is represented by Koselleck (2004), Hartog (2015), and others who strongly stressed that one historical period is characterized by *one* dominant temporal regime or order.

15. For the term “rhizomatic network,” see Haapaniemi and Ivaska in the present volume.

source (past) and target (present). In this sense, then, the source text does *not* have “chronological and logical priority” over the target text, as claimed by Toury (2012: 29). And if the source (past) is contained in the target (present), then translations are not the only “facts of the target culture” (see Toury 2012: 17). *Source texts* are also facts of the target culture.¹⁶

The second aim of the chapter was to understand conceptualizations of ‘the original’ as a phenomenon of biblical translation specifically. Eugene Nida (1982: 329) once stated that “a translation can never really be better than its textual base.” But it is not simply that a ‘better’ textual base means a ‘better’ translation (however such an assessment is made). In the context of biblical translation, a different textual base in fact means a different bible (Tov 2000; Davies 1995). And different bibles rest on conceptualizations of ‘the original’ which can be invoked and used by translators as they compete over a given readership. Hermans (2023: 38) has stated that “some religions regard a fixed body of foundational texts written in one or more particular languages as canonical.” This is certainly correct in the sense that people and institutions of a certain religious tradition hold particular beliefs as regards the canonicity of “a fixed body of foundational texts.” This is, however, precisely a belief. In reality, hardly any religious tradition displays a *fixed* body of canonical texts, only various texts prone to change and growth. Translators, too, hold their beliefs – whether secular or religious – about what constitutes ‘the original’ of the work they are about to translate. In this way, each new translation project constructs a new biblical original, and therefore also a new Bible.

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16. Compare the critical assessment in the volume introduction, Section 2.2, of how Toury’s insistence on translations as “facts of the target culture” has left the source text under-theorized (Qi 2023 also makes this argument).

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Annes of Green Hills

Source texts and sources of inspiration for the Finnish, Polish and Norwegian translations of L. M. Montgomery's *Anne of Green Gables*

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The chapter studies a network of source texts by tracing the influences of the Swedish translation of L. M. Montgomery's *Anne of Green Gables* on the Polish, Finnish, and Norwegian versions. Identifying the source texts used in each translation determines whether they are direct or indirect, and singular or compilative (Ivaska 2020, Rosa et al. 2017). Material from the publishers' archives and bibliographical material is analyzed, and results are confirmed by a comparative textual analysis of the translations and their presumed source texts regarding proper names, intertextual references, and infantilizing strategies. This examination of a network of source texts shows that the source text is not stable, as all three translations analyzed have different singular or compilative source texts.

Keywords: source texts, indirect translations, compilative translations, archival research, comparative analysis, adaptation

1. Introduction

Published in 1908, Canadian author L. M. Montgomery's novel, *Anne of Green Gables* has never been out of print in English and has been translated and re-translated into many of the world's languages. While Montgomery went on to write 20 novels, many of which were well-received at the time of their publication and have themselves been both widely-translated and frequently re-issued, it is her first book, *Anne of Green Gables*, which reached lasting global recognition.

The Swedish translation of *Anne of Green Gables* appeared a year after the initial English-language publication. Karin Lidforss Jensen's translation, *Anne på Grönkulla*, ensured the novel's popularity in Sweden, and led to the translation of

subsequent Anne books in that country. In the ensuing years, the popularity of the Swedish translation inspired translations into Polish (1911), Norwegian and Danish (1918), and Finnish (1920). This chapter traces the relationship between the Swedish translation of *Anne of Green Gables* and the first Polish, Norwegian, and Finnish translations, arguing that the Swedish text acted as a mediating source text in indirect and/or compilative translation processes in the case of the Polish and Finnish translations, and as a supportive text in the case of the Norwegian translation. Close textual analysis of character and place names and intertextual references as well as use of adaptation strategies resulting in infantilization are used to suggest relationships between the Swedish translation and the subsequent ones. In addition, the chapter examines archival evidence in the form of letters between the publishing houses and translators to shed light on the processes behind the early *Anne* translations.

2. Expanding the concept of source text

Translations are commonly evaluated in terms of faithfulness to *the original*, but this original source text is seldom defined. Original texts are not stable, as literary works are generally published in several editions, which may contain edits compared to the first edition, as e.g. Karen Emmerich (2017: 2, 10) notes. Thus, translation can be seen to continue a process of textual editing that has begun in the original version of the text (Emmerich 2017: 10). Like Emmerich (2017: 14, 26), we redefine translations as “textual extensions of an already unstable literary work” and as “translingual editions that both represent a work and add to it”.

Every translation process starts with the translator and/or publisher defining which version(s) of the work should be used as the source text(s). Any version of the work that exists when the creation of the target text begins has the potential to become a source text (Tourey 1995: 75–76). Possible source text options include all available editions of the work in its original language (*direct translation*) as well as any previously published translations into other languages (*indirect translation*). Also earlier translations into the target language can be used as sources. Translators have the option to use more than one source text, which results in a *compilative translation*. Laura Ivaska (2020: 84) introduces the concept of *de facto* source text to refer to the source text actively constructed by the translator during the translation process. The *de facto* source text does not necessarily exist in written form and does not always correspond to “the original” (Ivaska 2020: 84). When using more than one source text, translators usually have one main source text against which the other versions are compared. Ivaska (2020: 71) calls this the *best-text method*, which is a concept borrowed from textual criticism.

Our study of the Swedish, Finnish, Polish, and Norwegian translations of *Anne of Green Gables* will focus on identifying the source texts used to determine whether the translations are *direct* or *indirect* and *singular* (based on a single source text) or *compilative* (based on two or more source texts), which results in the categories described in Figure 1:

Table 1. Types of direct and indirect translations and source texts used

Direct translation		Indirect translation	
Singular	Compilative	Singular	Compilative
Original ST	Original ST + supporting ST(s)	Mediating ST	Original ST + mediating ST(s)

Direct translations made from the ultimate original source text may be based only on the original source text, but they may also contain elements from other translations that have been used as *supporting source texts*. This means that the translator has checked translations into other languages in order to see whether colleagues have found satisfactory solutions for elements that are challenging to translate (Dollerup 2000: 23–24; Ivaska 2020: 73).

Indirect translations, whether singular or compilative, are characterized by that they are impacted by at least one mediating source text, which means that they are likely to reflect multiple source cultures: the original source culture and at least one mediating source culture, as any cultural adaptation done in the mediating translation can be transferred to the target text.

Alexandra Assis Rosa et al. (2017: 119) suggest that types of indirect translations can be distinguished based on *number of texts involved*, *number of intervening languages*, *degree of indirectness* (second-hand, third-hand etc.), *presentation of indirectness* (exposed or hidden), and *status of indirectness* (proven or presumed). If the indirectness is exposed in the bibliographical data of the book, i.e. another target language than the original is mentioned, it is easy to identify at least the main source text. If the indirectness is hidden, which is common, especially in juvenile books like *Anne of Green Gables*, comparative or extratextual methods are required to identify the source texts (see Leden 2021). Ivaska (2020: 74–76) introduces two such complementary methods for identifying the source texts of translations in cases of hidden indirectness:

- a. *analysis of archival material*, which consists of *genetic criticism* focusing on the pre-publication stage (e.g. manuscripts, drafts, correspondence before and during the translation process)
- b. *comparative textual analysis*, which consists of *textual criticism* focusing on the post-publication stage (i.e. the published text).

While textual criticism has been a traditional approach within translation studies, genetic translation criticism has gained ground in recent years (Cordingley and Mortini 2015:1) as we have realized that materials found in translator archives offer an insight into the translation process (Munday 2013:134). Both methods share the same goal: to study the relationships between different texts that reflect one work, as Ivaska (2018:74) notes (see also Cordingley and Mortini 2015:3). However, if genetic criticism is used on its own, conclusions will remain speculative. Therefore, findings need to be confirmed by textual criticism, i.e. comparative textual analysis. By combining genetic and textual criticism, we can reconstruct the translation process more reliably and gain a deeper understanding of the norms the translator followed (Romanelli 2015:89).

In our analysis, we will use Ivaska's (2020:74–76) methods of genetic and textual criticism outlined above as well as biographical and bibliographical information about the translators. We have analyzed material contemporaneous with the translation process found in the archives of the publishers: C.W.K. Gleerup in Sweden, H. Aschehoug & Co in Norway, and Werner Söderström Oy in Finland. The archives of the Polish publisher, Wydawnictwo M. Arcta (M. Arct Publishing House), have unfortunately been destroyed, so in the case of the Polish translation we have solely used bibliographical research. The material found in the archives consists of correspondence between the publishers and the translators, as well as between publishers of the different language versions. No translation manuscripts have survived, although the correspondence indicates the circulation of manuscript copies. The source language indications found in the archival material will be confirmed by comparative textual analysis of the translation and the presumed source text(s). Traces of the source text(s) can be detected by analyzing features such as omissions, additions, translation errors, syntactic structures, loan words, and proper names (see e.g. Rosa et al. 2017:123–124; Ivaska 2020:76). Our analysis will focus on adaptations of proper names and intertextual references as well as on adaptive strategies resulting in infantilization of the protagonist because these types of modifications pivotally impact the characterization of the protagonist Anne Shirley as a creative and imaginative girl. These features are also ideal to look for interactions between and among potential main and supporting source texts.

3. Swedish context: The first ever translation of *Anne of Green Gables*

In 1909, Sweden became the first country in the world to publish a translation of *Anne of Green Gables* only a year after the publication of Montgomery's original, making the Swedish translation a potential source text for all subsequent transla-

tions into other languages. The early Swedish translation indicates Sweden's position as a forerunner in children's book publishing that developed into its own field during the first half of the 20th century (Leden 2021: 303–304). The Swedish translation called *Anne på Grönkulla* ('Anne of Green Hill'), by Karin Lidforss Jensen (1866–1928) was published by C.W.K. Gleerup, a big publishing house focusing on academic and theological publications (Warnqvist 2019: 7–8; Leden 2021: 64). Most of their fictional works were published in their low-price juvenile series *C.W.K. Gleerups ungdomsböcker* ('C.W.K. Gleerup's Juvenile Books'), where *Anne på Grönkulla* was number 24 (Leden 2021: 64).

Jensen, who had a background as a girls' school teacher and journalist, was a reputable and productive Swedish translator with a comprehensive register of texts including everything from fiction for adults and children to non-fiction in various fields (Warnqvist 2019: 4, Warnqvist n.d.). Her source languages included English, German, French, Norwegian, and Danish (Warnqvist n.d.). She was a natural choice for the commission to translate *Anne of Green Gables* as she had translated for Gleerup since 1902 and did more than half of the books in their juvenile series (Warnqvist n.d.).

As Åsa Warnqvist (2011: 213–214, 2013: 230, 2019: 9) has discovered in the correspondence between the publisher Agne Gleerup and Jensen available in the Gleerup archives housed at the Lund University Library, the initiative for publishing *Anne of Green Gables* in Sweden came from Seved Ribbing, who was a Professor at Lund University and a member of the C.W.K. Gleerup board (see also Gleerup to Jensen, June 26, 1909). Ribbing probably discovered the book through an advertisement by the British publisher Sir Isaac Pitman & Sons Ltd or a British review (Warnqvist 2019: 9). Although the Swedish translation contract was made between C.W.K. Gleerup and the American publisher L.C. Page & Co, Gleerup requested a copy of the book from the British publisher (Gleerup to Pitman, March 16, 1909; Warnqvist 2019: 9). Thus, the source text for the Swedish translation was the British edition rather than the American one. There are no significant differences between these editions, as they were printed from the same plates in 1908 (Lefebvre 2024).

Correspondence found in the Gleerup archives shows that both Ribbing and Gleerup played a crucial role in the shaping of Jensen's translation for the Swedish market. When sending Jensen the book, Gleerup wrote that he found it "a little too voluminous" and that "Professor Ribbing has suggested a few omissions that could be made without too much difficulty" (Gleerup to Jensen, June 26, 1909; Warnqvist 2011: 214, Warnqvist 2019: 9). The correspondence available in the archives contains no information about what kinds of omissions Ribbing suggested, but research by Cornelia Rémi (2009: 167–168, 2019: 25) shows that Jensen adapted the translation for younger readers and took the liberty to make omis-

sions, modifications, and additions according to societal norms and the presumed needs of the target audience. Her translation emphasizes Anne's childish characteristics and downplays the role of her imagination for example by infantilizing strategies like adding didactic comments questioning what kind of behavior is appropriate for a young girl and by omitting some of the intertexts that describe her wide reading (Rémi 2009: 167–168, 2019: 25). The omissions range from single paragraphs to several pages and are particularly frequent in the latter part of the novel, shifting the focus more strongly to Anne as a child (Rémi 2019: 20). The changes made to Montgomery's text reflect that in Sweden Montgomery's books were placed strictly in the domain of children's literature rather than being produced and marketed for a dual audience, like Montgomery's novel originally was.¹

Ribbing and Glerup were also involved in choosing the Swedish title for the book. Letters from Glerup to Jensen reveal that Jensen originally named the book *Anne från Gröna stugan* ('Anne of Green Cottage'), which is the title registered in the printer's order book (Warnqvist 2019: 10). It was Ribbing who suggested changing the name of Anne's home to the now iconic *Grönkulla* ('Green Hill'), and Glerup supported this solution (Glerup to Jensen, Sept. 28, 1909). This was not a far-fetched suggestion as place names including the element *kulla* were common in the Skåne region, where the publishing house was located. Glerup's next letter indicates that Jensen made a case for her original suggestion by referring to the unwanted connotations of *Grönkulla*, which resembles *Blåkulla* ('Blue Hill') associated with witches in Swedish folklore, but Glerup insisted on Ribbing's suggestion and told Jensen not to be too upset (Glerup to Jensen, Sept. 30, 1909). Glerup also suggested changing the name of the protagonist Anne to "a Swedish name more in harmony with Grönkulla," but this modification was never made, perhaps due to counter-arguments from the translator (Glerup to Jensen, Sept. 28, 1909; Warnqvist 2019: 11).²

1. Jensen's translation has also been analyzed by Anna Vogel (2021), who has compared it to later Swedish retranslations of *Anne of Green Gables*, that are even more abridged and adapted for a younger target audience.

2. Letters from Jensen to Glerup concerning *Anne of Green Gables* have not been preserved, whereas copies of all outgoing correspondence are stored in the C.W.K. Glerup archive (Warnqvist 2019: 10).

4. Polish context: Compilative translation using the original source text and a single mediating source text

Anne of Green Gables was first published in Poland in 1911 by Warsaw Wydawnictwo M. Arcta [M. Arct Publishing House] as a Christmas book (the publication date in the book is 1912). The Polish translation *Ania z Zielonego Wzgórza* ('Ania of Green Hill') was the third translation of L.M. Montgomery's novel, following the Swedish (1909) and Dutch (1910).³ In turn, the Polish translation was followed by Danish and Norwegian (1918) and Finnish (1920) translations. The Polish translation was signed with the name "R. Bernsztajnowa" (through the first four editions, later the surname was spelled as Bernsteinowa), and to this day, the identity of the translator is unknown. Two pieces of information can be gleaned from the name: she was a woman and Jewish. This fits perfectly with the general profile of translators of juvenile literature in Poland at the beginning of the twentieth century, as this type of literary work was usually done by women and among them, a good percentage were Jewish (cf. Rajewska 2015; Kaniewska et al. 2022). One could consider whether "R. Bernsztajnowa" is a literary pseudonym, but this is doubtful: the adoption of a female pseudonym by a male translator was very unlikely; instead, the opposite situation occurred (for example, Jerzy Orwicz as Natalia Dzierżkówna's pseudonym, Rajewska 2015: 279). Camouflaging oneself under a Jewish-sounding name was also unlikely; again, the opposite situation would be more probable (cf. Janusz Korczak as a pseudonym of Henryk Goldszmit). It is, therefore, now assumed that R. Bernsztajnowa is the translator's real name. Since the translation is into Polish and not into Yiddish or Hebrew, we can also surmise that she was brought up in a family of polonized Jews and grew up in the culture of the Polish language.

Apart from these reasonably certain facts, we know practically nothing about the Polish translator of *Anne of Green Gables*: neither her documents nor the archives of the M. Arct Publishing House emerged from WWII. The surname Bernsztajn/Bernstein is an unhelpful clue, as the Bernstein family was one of the well-known but prolific Jewish families in Poland, so there are at least a few potential candidates for "R. Bernsztajnowa" (Maruszczyńska 2022, 2024: 64). The post-war editions of Bernsteinowa's translation were altered: modernized but also subjected to political adjustments (the first was published just after the end of the Polish incarnation of Stalinist socialist realism, i.e. in 1956). The new publishing house, the state-owned Nasza Księgarnia, began to record the author as Rozalia

3. The Dutch translation is called *Anne van het Groene Huis* 'Anne of the Green House,' which does not suggest a resemblance to the Swedish title *Anne på Grönkulla* as strongly as the titles of the translations analyzed in this paper.

Bernsteinowa starting from 1980. However, as far as researchers are aware, this development was not supported by any additional information about the author, so the notation “R. Bernsztajnowa/Bernsteinowa” is now used again in academic discourse (Maruszevska 2024: 62).

As a result, for now, the only way to inquire into the identity of the first Polish translator of *Anne of Green Gables* is through bibliographical research, which Piotr Oczko and Agnieszka Maruszevska, among others, have been pursuing for several years. This research gained an unexpected context a few years ago. In 2018, the Cracow researchers Piotr Oczko, Tomasz Nastulczyk, and Dorota Powieśnik published an article in which they put forward the thesis that R. Bernsteinowa’s translation may have been made through or with the mediation of Karin Jensen’s Swedish translation of the novel. By analyzing some of the nomenclature, the chapter titles, and some lexical choices, but above all, the novel’s title – which is very similar to the Swedish one – they show a possible Swedish influence. They concluded with a call to start writing “a new, this time Swedish chapter” of the history of the first Polish translation (Oczko et al. 2018: 279). It should be noted here that the indirectness of Bernsteinowa’s translation is hidden, as the title page proclaims: “Anne of Green Gables. A Novel. Translated from the English by R. Bernsztajnowa” (Montgomery 1912: 3, our translation).

In this context, the Swedish translator Karin Jensen’s Polish connections are noteworthy (cf. Czernow 2024: 199). Her husband, Alfred Jensen, was a Slavist and translator of literature from Slavic languages, including Polish. While he was an expert employed by the Nobel Committee, the Nobel Prize for Literature was awarded to a Polish writer, Henryk Sienkiewicz (1905), for the first time. Karin Jensen, perhaps influenced by her husband’s interests, also took part in Polish ventures. Primarily, she carried out the first translation into Swedish of Sienkiewicz’s adventure novel for young readers *W pustyni i w puszczy* (*In Desert and Wilderness*), translated indirectly through German and published in 1913 by Norstedt as number 122 in the series P.A. Norstedt & söners ungdomsböcker (‘Juvenile Books by P.A. Norstedt and Sons’). In addition, between 1918 and 1919, she was editor-in-chief of the Polish refugee magazine *Polsk Bulletin*, translating articles and extracts from the current Polish press (Czernow 2024: 200).

5. Norwegian context: Direct translation with possible influences from a supporting source text

Anne of Green Gables was first published in Norwegian in 1918 by the leading Norwegian publishing house H. Aschehoug & Co (W. Nygaard) with the title *Anne fra Birkely* (‘Anne of Birch Hill’). According to the correspondence con-

tained in Aschehoug's archive housed in the National Archives in Oslo, Norway, William Nygaard negotiated with Montgomery's American publisher L.C. Page from December to March of 1918 before eventually purchasing both the Norwegian and Danish rights to the novel in July of that year (Page to Aschehoug, July 9, 1918). Montgomery's work seems to have come to the attention of Aschehoug as a result of the success of the Swedish translation and the publishing house hoped to duplicate the Swedish success in Norway and Denmark (Møller to Copenhagen Office, March 20, 1918). Thus, two translations of *Anne of Green Gables* were planned, one in Norwegian and one in Danish, despite the fact that written Norwegian and Danish, while linguistically distinct, were mutually comprehensible. The Norwegian Aschehoug office directed the Danish to find a good translator as *Anne of Green Gables* is "certainly one of the books that I assume wouldn't sell in Denmark in a Norwegian translation" (Møller to Copenhagen Office, March 20, 1918, our translation). This assumption may indicate that Aschehoug saw *Anne of Green Gables* as mainly a book for younger readers, who would naturally prefer a text in their national language.

In this planning stage, the Norwegian Aschehoug office expressed tremendous enthusiasm for Montgomery's work, noting that the Swedish publisher considered *Anne of Green Gables* a long-term success story (Møller to Copenhagen Office, March 20, 1918). English editions of *Anne of Green Gables* were sent from Norway to Denmark and there is no mention in the correspondence of the Swedish translation being made officially available to the translation teams. The letter of March 20 has the Norwegian office encouraging the Danish consultant to hire a very good translator, preferably one with a name known to the public. Experienced author and translator Anna Erslev and her cousin, Dagmar Gade, were selected to do the Danish translation, bearing the title *Anna fra Grønnebrink* ('Anne of Green Hill'). Both the Norwegian and the Danish books shared the same cover image — a gentle sketch of a juvenile Anne with her back turned to the reader created by Norwegian-American artist Ben Blessum.

In Norway, Elise Horn was chosen as the translator, likely because she had previously translated Charlotte Brontë's *Jane Eyre* (*Jane Eyre*) and Louisa May Alcott's *Little Women* (*Smaafrokner*), *Good Wives* (*Smaafrokner gifter sig*), and *Little Men* (*Hjemmet paa Plumfield*) among other books marketed to a younger female audience. The daughter of the former mayor of Kristiania (now Oslo), Hassa Horn, and sister to industrialist and politician Hans Thomas Horn, Elise Horn would likely have had social connections with Aschehoug's owner, William Nygaard, although her sparse and formal letters to the publisher do not indicate a personal relationship and contrast markedly with the friendly correspondence between Nygaard and Aagot Holst, who took over translating Montgomery's books after Horn's death.

Horn was clearly a proficient user of English. In 1911, as part of a letter discussing the translation of Charlotte Brontë's work, Horn informed Aschehoug that she already had an English copy of *Jane Eyre*, implying that at least in this case, she planned to translate directly from the English version rather than consulting the anonymously published 1902 Norwegian translation (Horn to Nygaard, March 10, 1911). Correspondence from Horn to Aschehoug in April of 1913 was sent from East Bergholt Rectory in Colchester, and accompanied a copy of Austin Clare's *The Carved Cartoon* (1874) for Nygaard's consideration (Horn to Nygaard, April 14, 1913). This letter indicates a stay of many months in Britain. The collected impression from Horn's correspondence with Aschehoug is that she had high competence in English, had connections in Britain, and was an avid consumer of English-language literature.

The correspondence contained in the Aschehoug collection does not record how the title, *Anne fra Birkely*, was chosen. There are indications that at the beginning of Horn's career, titles for translated works were suggested by the publishing house and approved by Horn. For example, correspondence from 1910 shows Aschehoug suggesting the title *Hjemmet paa Plumfield* for Alcott's *Little Men* to Horn and asking for her approval (Nygaard to Horn, Oct. 17, 1910). Later titles seem to have been created by Horn. A letter from 1919 indicates that Horn suggested the titles *Anne som frøken* ('Anne as teacher') for *Anne of Avonlea* and *Anne paa College* ('Anne at college') for *Anne of the Island* to Aschehoug (Horn to Møller, March 5, 1919).

Given Horn's familiarity with the English language and English-language books, the title *Anne fra Birkely* is something of a mystery. While not a direct translation of Jensen's *Grönkulla* ('Green Hill'), *Birkely* refers to a natural environment rather than a man-made one and thus contains an echo of the Swedish title. Swedish books were not common in either the public book collection contained at the public Deichman library, or in the private lending libraries in Kristiania, and in most of the collections, both public and private, books in English far outnumbered books in Swedish (Eide 2013: 134). Unless Aschehoug provided Horn with a Swedish copy – and no such evidence exists in the correspondence – Horn was unlikely to have encountered it in collections she might have accessed.⁴ Aschehoug, however, would have been very aware of Jensen's translation, although it is an unresolved question whether or not they had actually read the Swedish text by the time they purchased the rights from L.C. Page.

4. For most of her life, Horn lived within a short walk of Mathilde Treschow's private lending library on Kjeld Stubs gate and this and/or other private lending libraries may have provided access to contemporary literature.

Birkely itself is not a word that easily translates into English. A *birk* is a birch tree and in contemporary Norwegian *ly* refers to a shelter. The combined idea, however, does not indicate a structure as much as an enclosed grove and even a protective slope covered in trees. The ending *-ly* is also a variant of *-li* from an Old Norse word for a steep slope on the side of a hill, making the title approximately 'Anne of Green Hill.' As a name for a house or farm, there were (and are) a number of Norwegian farms called *Birkeli*/*Bjørkeli*, any of which could have been known to Horn or to someone working at Aschehoug and which, routed through the knowledge of the Swedish title, could have inspired the Norwegian.

The original Aschehoug Danish title, *Anna fra Grønnebrink* (1918), also deviates from the Swedish title, although less than the Norwegian. *Grønnebrink* indicates a green edge of a cliff or steep slope rather than the slope itself, supporting the notion that in the Norwegian title, *-ly* implies a steep side of a hill. A letter from Oslo to the Copenhagen office of Aschehoug indicates a potential clue to the title's origin. In this letter, Møller refers to the book as *Anne fra Grønnebirk* ('Anne of Green Birches'). This could have been a mistake and Møller could have combined the Danish title's *Grønnebrink* with the Norwegian *Birkely* to create the mistake *Grønnebirk*, or it could have been an earlier draft title in circulation (Møller to Copenhagen office, April 3, 1918). The title of a later Danish retranslation, *Anne fra Grønnebakken* (1987), is a more direct translation of *Grönkulla* and would have been an available option in both the Danish and Norwegian languages.

It is worth noting that the Norwegian language underwent a number of reforms throughout the 20th century and that Horn's *Birkely* was changed to *Bjørkely* in subsequent translations. When Denmark-Norway was dissolved in 1814, the written language of Norway was Danish. Over time, language reforms altered the way Norwegian was written. Right before Christmas 1917, a language reform was approved by royal decree and initiated a series of reforms aimed at creating a written language that more closely conformed to Norwegian usage. Horn's language does not generally conform to all of the 1917 reforms. This means that even at the time of its publication, *Anne fra Birkely* was linguistically out of step with the way Norwegian would be taught in schools and used in public documents. By the time of Mimi Sverdrup Lunden's retranslation of *Anne of Green Gables* in 1940, Horn's language would have struck a young reader as old-fashioned.

6. Finnish context: Indirect translation using a single mediating source text

A Finnish translation of *Anne of Green Gables* followed in 1920. The translation called *Annan nuoruusvuodet* ('Anna's Juvenile Years') by Hilja Walldén (also known as Hilja Vesala,⁵ 1871–1929) was published by Werner Söderström Oy (WSOY), one of the oldest and largest publishing houses in Finland. Correspondence about how WSOY discovered the book has not been found in their archives housed at the National Archives of Finland, but correspondence shows that WSOY was in close contact with other Nordic publishers at the time and probably heard about the book's success in Sweden or saw it in Gleerup's catalog (Leden 2021: 72–73). A strong indication of the Swedish translation being used as a mediating source text for the Finnish translation is that the Finnish publishing contract found in the WSOY archives notes the Swedish translation *Anne på Grönkulla* as the source text to be translated by Walldén (Vesala [Walldén], Jan. 12, 1920).⁶ This suggests that the Finnish text is a singular indirect translation. No correspondence about Walldén's translation of *Anne of Green Gables* can be found in the archives, but in correspondence with the publisher about *Anne's House of Dreams* (1917, fi. *Anna omassa kodissaan* 1922), a later book in the *Anne* series, she refers to it by its Swedish title *Drömslottet* (Walldén to Jäntti, Aug. 4, 1921).⁷ We do not know whether the Finnish publisher even had access to Montgomery's original texts. Nevertheless, the English original is noted as the source text in the bibliographical information inside all editions of Walldén's Finnish translation of *Anne of Green Gables*, making it a hidden indirect translation.

The translator Hilja Walldén was a German teacher at a girls' school in the city of Vaasa on the west coast of Finland. She did her translation work alongside her primary job, which was a common practice at the time. Her catalog includes translations from Swedish, Norwegian, and German. As she lived in Vaasa, a city where Swedish was the dominant language, her proficiency in Swedish was likely

5. In the early 20th century, many Finns with Swedish names like Walldén changed their names to similar sounding Finnish names like Vesala as part of the Fennoman movement. In Hilja Walldén's case, Vesala seems to have been used as a pseudonym in most of her translations, whereas she continued to use her original name Walldén in her correspondence.

6. The same applies to the Finnish translation of the second book in the *Anne* series, *Anne of Avonlea*, for which the Swedish translation *Vår vän Anne* is listed as the source text to be translated (Vesala [Walldén], June 4, 1920).

7. In the correspondence, the book is also called *Haavelinna* ('Dream Castle') and *Annan haavemaja* ('Anna's Dream Cottage'), which are more or less direct translations of the Swedish title *Drömslottet* 'Dream Castle' (Jäntti to Walldén, Aug. 6, 1921; Walldén to WSOY, April 12, 1922).

high. She did not know English at all, as is evident from an early letter to the publisher, where she declines a translation commitment from English offered to her by saying that she does not have proficiency in the language (Walldén to WSOY, Nov. 29, 1912). Therefore, it would have been impossible for her to use Montgomery's English original as a source text. However, the editor of her translation could, in theory, have used the English original as a parallel source text, but as the comparative textual analysis below will show, there is nothing in the translation that indicates a parallel use of an English version of the text. Also, textual analysis in two Finnish Master's theses on omissions and modifications in the Finnish translations of *Anne of Green Gables* and *Anne of Avonlea* indicates that they were based on the Swedish translations (Hiivala 2005: 31; Karonen 2007: 66).

Like the Swedish version, the Finnish translation was targeted at a younger audience instead of Montgomery's original dual audience. On its back cover, the book was marketed as a "novel for girls." One of the few elements that do not originate from the Swedish translation is the title *Annan nuoruusvuodet* ('Anna's Juvenile Years'), which is a rather generic title indicating a developmental story. This type of title was common for juvenile books at the time. The title may have been inspired by a Finnish novel for girls by Anni Swan called *Ollin oppivuodet* (1919, 'Olli's Learning Years'), published by WSOY the previous year. Similarities like this show that in addition to their main source text, translations can be influenced by fragments from other texts around them, making these texts *supporting source texts*, which expands Dollerup's (2000: 23–24) concept of *support translation* to include both versions of the same text as well as versions of other texts for example within the same genre.

7. Comparative textual analysis

As we have seen, analysis of biographical and bibliographical information about the translators, correspondence found in archives, and previous research strongly indicates that the Finnish translation is an indirect translation using the Swedish version as the mediating source text, the Polish translation is a compilative translation using the English original source text and the Swedish text, while the Norwegian translation seems to be a direct translation perhaps using the Swedish text as a supporting source text. These results need to be confirmed by comparative textual analysis. Similar modifications in two different translations indicate singular or compilative indirect translation because it is unlikely that two translators would make exactly the same modifications without the latter of the translations being influenced by the earlier one.

7.1 Proper names

Rosa et al. (2017: 123–124) list analysis of proper names as one of their methods to identify source texts. Domesticating character names was a common practice in translations of children's literature in the 20th century to make it easier for readers to identify with the characters (Van Coillie 2006: 133–134).

As for the name of the protagonist, the Swedish translator of *Anne of Green Gables* retained the name *Anne*, while the Finnish translator made an adaptation of her own by domesticating the name to *Anna*. The reason for adapting the name in Finland was likely that *Anna* was a much more common name there when the translation was carried out, whereas in Sweden, *Anne* was equally common. The name *Anna* was also used in the Danish translation *Anna fra Grønnebrink* (1918), but we do not know whether the Finnish publisher or translator knew of this translation.

Modifying the protagonist's name results in additional changes in the Finnish text (1c), as shown in the following passage, where Anne is very particular about the spelling of her name with an e.

- (1) a. “Oh, it makes *such* a difference. It *looks* so much nicer. When you hear a name pronounced can't you always see it in your mind, just as if it was printed out? I can; and A-n-n looks dreadful, but A-n-n-e looks so much more distinguished. If you'll only call me Anne spelled with an e I shall try to reconcile myself to not being called Cordelia.” (*Anne of Green Gables* 26)
- b. – Ack nej, det är stor skillnad. Det ser så mycket, mycket bättre ut. När man hör ett namn uttalas, så ser man det ju det [sic.] alltid framför sig, alldeles som om det vore tryckt – åtminstone jag gör det. Och A-n-n ser mycket tarvligt ut, men A-n-n-e ser genast betydligt finare ut. Om ni bara vill kalla mig Anne med ett e, så ska jag försöka försona mig med, att jag inte får heta Cordelia. (*Anne på Grönkulla* 29)
- c. Oi ei, siinä on suuri ero. Se näyttää tällaisena paljon paremmalta. Kun kuulee lausuttavan nimen, näkee sen tietenkin aina edessään aivan kuin se olisi painettu – ainakin minä näen. A-n-n-i näyttää hyvin mitättömältä, mutta A-n-n-a näyttää heti melkoista hienommalta. Jos vain tahdotte sanoa minua Annaksi, a-lla kirjoitettuna, niin koetan minä tyytyä siihen, ettei nimeni saa olla Cordelia (*Annan nuoruusvuodet* 36–37)

In Swedish (1b), the concept of “Anne spelled with an e” can work like in English (1a), as *Anne* can be spelled with or without an e, and both spellings can be pronounced without an e. If the reader pronounces the e, the point of the passage shifts to Anne being particular about both the spelling and the pronunciation of her name. The name *Anna* used in the Finnish translation (1c), however, can only be spelled in one way. Therefore, the translation introduces *Anni*, another form

of the name common in Finland, as the version not preferred by the protagonist. This may indicate that the Finnish translator interpreted the Swedish text to refer to Ann and Anne as two separate names pronounced differently.

This passage also demonstrates on a lexical level that the Swedish translation is the mediating source text for the Finnish translation. Apart from the modification of the name, the Finnish translation follows the Swedish text very closely. The use of punctuation marks is identical and slight modifications in wording compared to the English original are the same in Swedish and Finnish. For example, in English, Anne exclaims, “Oh, it makes *such* a difference”, while in both Swedish and Finnish, she literally says, “Oh no, there is a big difference.” In English Anne also reconciles herself “to not being called Cordelia,” while in Swedish and Finnish she is reconciled to “that I cannot be called Cordelia,” which is a slight adjustment of the meaning with an emphasis on not being allowed to change the name.

In the Polish translation (1d), unlike in the Swedish one (1b), the main character’s name has been domesticated, and instead of *Anne*, she is called *Anna*. According to the Polish manner of using diminutive variants of names, she uses the version *Ania* in everyday life. The translator also used different diminutive forms to solve the translation conundrum “Anne with an e”: Anne asks Marilla, her soon-to-be caregiver, to call her “Ania [Any], not Andzia [Andja],” which changes the original’s tone considerably, shifting Anne’s aesthetic dilemmas from the spelling to the sound.⁸ The rest of the passage reads as follows:

- d. — *O nie, to wielka różnica!* To brzmi o wiele, o wiele delikatniej. Wymawiając jakieś imię, widzimy je natychmiast przed sobą, jak gdyby było wydrukowane; przynajmniej ja tak odczuwam. Andzia wygląda ohydnie, zaś Ania delikatnie. Jeśli więc pani zechce nazywać mnie Anią, *postaram się pogodzić się z myślą, że nie noszę imienia Kordelji.* (*Ania z Zielonego Wzgórza* part 1:41, our italics)

The other analyzed elements reveal a mixed, compilative character. The first italicized passage faithfully follows the Swedish translation, reading: “Oh no, it is a huge difference” instead of “Oh, it makes *such* a difference.” The second, in turn, follows the English original: Anne declares that she will try to be reconciled to the fact that “that my name is not Cordelia.”

8. The quoted passage is interesting because it attempts to return from sound to writing. Anne claims that when pronouncing a name, she sees it immediately in front of her, as if it were printed, and that Andzia [Andja] looks hideous. It represents an intriguing attempt to return to the original dilemmas in spelling.

Like the Swedish translation of the passage (1b), the Norwegian translation (1e) retains the name Anne, but Anne requests that her name be spelled with two n's rather than with one. *Ane* was a variant spelling popular along the Norwegian coast in the 17th and 18th centuries and is still found in use in Norway. This spelling may have seemed old-fashioned in 1918.

- e. Aa det gjør saa'n forskjel — det ser saa meget penere ut, rent flot — og hvis du vil kalde mig Anne med to ne'r, skal jeg forsøke at forsone mig at jeg ikke blir kaldt Cordelia. (*Anne fra Birkely* 22)

Horn's translation of the "Anne with an e" passage is shorter than any of the versions examined previously, and it eliminates Anne's claim that when one hears a name, one imagines how it looks when written on paper. The Norwegian retains the English emphasis *such a difference* with *saa'n forskjel* and also duplicates the English, "I shall try to reconcile myself to not being called Cordelia." Here Horn's translation is shorter and less detailed than the Swedish, and does not seem to have used the Swedish text as a model.

Swedish influence in other translations can also be identified by looking at the place names, as the Swedish translation contains many modifications of names of places in Anne's immediate environment and in place names made up by Anne. These names are central to the book's theme as they emphasize Anne's imagination and her need to belong somewhere. The most evident modification in the Swedish translation is that the name of Anne's home *Green Gables* is *Grönkulla* ('Green Hill') in Swedish, despite that Montgomery's original text never mentions Green Gables being situated on a hill. This and other similar modifications are copied to the Finnish translation, where the homestead is called *Vihervaara* ('Green Hill'), to the Polish one, with the name *Zielone Wzgórze* ('Green Hill') and likely influenced the Norwegian *Birkely* ('Birch Hill'). The domestication reflects that homestead names ending in natural elements like *-hill* are typical in the Nordic countries. Similarly, Anne's friend Diana's home *Orchard Slope* was domesticated to *Tallbacken/Mäntymäki/Sosnowe Wzgórze* ('Pine Hill') in Swedish, Finnish and Polish, and to *Bakkehuset* ('Hill House') in Norwegian.

As for names made up by Anne, *Lake of Shining Waters* became *Mörka, speglände vågen* ('the Dark, Reflecting Wave') in the Swedish translation and the almost identical *Tumma, päilyvä aallokko* ('the Dark, Shimmering Wave') in the Finnish translation, while *Idlewild* became *Näktergalsro* ('Nightingale Serenity') and *Satakielenpesä* ('Nightingale Nest'). The Polish translations of the names indicate compilative strategies: Some of them follow the original, e.g. *Lake of Shining Waters*, which in Polish is translated literally as *Jezioro Łśniących Wód*, while others follow the Swedish text: *Idlewild* becomes *Zacisze Słowika* ('Nightingale Retreat'). The Norwegian translations of the names bear no resemblance to

the Swedish. *Lake of Shining Waters* is *Perlemorssjøen* ('Mother-of-Pearl Lake'), and *Idlewild* is the more direct translation, *Dovneidyllen* ('Lazy Idyll'). With some exceptions, the place names found in the Norwegian translation do not seem to have been influenced by the Swedish, but are not always directly translated from the English either. The names used in the Swedish, Finnish, Polish, and Norwegian translations often have different association than the original names, but they do convey the characterization of Anne as an imaginative person in a similar way to Montgomery's original.

Even inconsistencies in the Swedish names were copied to the Finnish and Polish translations. Replicating mistakes is a typical phenomenon for indirect translations, as Rosa et al. (2017: 123–124) and Ivaska (2020: 76, 79) note. As Rémi (2019: 6) points out, Jensen was inconsistent in translating *Willowmere*, which is first called *Klaröga* ('Bright Eye,' 104) and later *Pil, pil, susa!* ('Willow, willow, whisper!', 117, 118). In the Finnish translation, the first mention is translated as *Kirkassilmä* ('Bright Eye,' 123), and subsequent mentions as *Kuiski, kuiski, paju!* ('Whisper, whisper, willow!', 140). In the Polish version, the first mention becomes *Jasnooka* ('Bright Eye,' part 1:135) and the second one *Szum Wierzb* ('Whisper of the Willows,' part 1:152). Another inconsistency in the Swedish translation is that *Dryad's Bubble* is first translated as *Dryadens springbrunn* ('The Dryad's Fountain,' 99) and later as *Skogsnyμφens källa* ('The Wood Nymph's Spring,' 137 etc.). The Polish translator replicated the Swedish translation precisely by naming the spring *Fontanna Drjad* ('The Dryad's Fountain,' part 1:129) for the first occurrence and later *Źródło Nimf leśnych* ('The Wood Nymphs' Spring,' part 1:176 etc.). The Finnish translator seems to have noticed the inconsistency in her Swedish source text, as she consistently uses the translation *Metsänymfin lähde* ('The Wood Nymph's Spring,' 118, 163). The Norwegian translation only mentions *Willowmere* once, calling it *Pileøiet* ('The Willow Eye'), a name which resembles but is not identical to the Swedish *Klaröga* and the Polish *Jasnooka*, and *Dryad's Bubble* is consistently translated (almost) literally as *Dryadens boble* ('The Dryad's Bubble').

7.2 Literary allusions

Quotes and other literary allusions are another element commonly modified in translations because they are often strongly bound to knowledge about the source culture and thus potentially unknown to the target readers. If translators need to modify presumably unfamiliar references, they can choose to either replace them with target culture references, simply translate them as prose, or completely eliminate them. Jensen used all these strategies in her Swedish translation. In cases of indirect translations like the Finnish and Polish versions of *Anne of Green Gables*,

renderings of such intertextual references could reveal one or more mediating source cultures at play.

As Rémi (2019:14) notes, intertextual references pose a challenge to translators, especially in books like *Anne of Green Gables*, where they are so central to characterizing the protagonist. The intertextual references that flourish in the novel, as Rea Wilmshurst's (1989:17–19) indexing shows, describe Anne as a reader, emphasize her imagination and creativity, and connect her to the literary world. Rémi's (2019) analysis of Jensen's Swedish translation shows that only a few of the original allusions are still recognizable in her translation, which results in Anne being anchored more deeply in reality than in the world of literature like she is in Montgomery's original.

Of particular interest to analyzing the effects of a mediating source culture are instances where Jensen has replaced a reference from the English-language source culture with a Swedish one, like in the following passage (2a), where Montgomery uses a quote from Lord Byron's narrative poem "Childe Harold's Pilgrimage" to illustrate Anne's feelings of loneliness in a scene where her best friend Diana has been forbidden to speak to her:

- (2) a. But as,
 The Cæsar's pageant shorn of Brutus' bust
 Did but of Rome's best son remind her more,
 so the marked absence of any tribute or recognition from Diana Barry who
 was sitting with Gertie Pye embittered Anne's little triumph. (*Anne of Green
 Gables* 138).
- b. Men — »nåmn mig en snällhet, som varar beständigt!»
 Den i ögonen fallande frånvaron av varje litet vänskapstecken från Diana
 Barry, som satt bredvid Gertie Pye, blandade en smula malört i Annes lyckö-
 kobägare. (*Anne på Grönkulla* 153)
- c. – Mutta — »sano minulle, mikä onni on kestävää!»
 Tuo pienimmänkin ystävydenosoituksen silmiinpistävä puute Diana Bar-
 ryn puolelta, joka istui Gertie Pyen rinnalla, sekoitti hieman katkeruutta
 Annan onnenmaljaan. (*Annan nuoruusvuodet* 180)

Jensen (2b) has replaced the Byron quote with a line from a collection of songs about student life in Uppsala by the Swedish poet Gunnar Wennerberg. Rémi (2019:15–16), who initially identified the Swedish quote, notes that the Wennerberg quote is less concrete than the Byron quote used in the original. This results in the Swedish translator specifying that the quote refers to the marked absence of "any expression of *friendship*" (our italics) from Diana Barry, while the original only talks about "any tribute or recognition." Walldén's Finnish translation (2c) renders a literal translation of the Wennerberg quote despite the fact that it

would have been unrecognizable to Finnish readers, as no Finnish translations of Wennerberg's songs exist. Thus, the use of Jensen's translation as a mediating source text results in a transfer of Swedish culture into the indirect Finnish translation, which thus includes traces of two different source cultures, Canadian and Swedish.

Furthermore, this passage, too, shows that the Finnish translation follows the Swedish translation very closely, almost word for word, indicating that Walldén did not exercise much adaptation in relation to her source text, which evidently was Jensen's translation. Jensen, on the other hand, translated more freely in relation to her source text (a British edition of Montgomery's original). The same closeness in wording between the Swedish and Finnish translation applies to all the other passages with omitted or modified intertextual references identified by Rémi (2019: 15–19) in the Swedish translation.⁹

In contrast with the Swedish (2b), both the Polish (2d) and Norwegian (2e) omit any literary reference in the Byron passage, noting only that Anne favors Charlie Sloane with a smile, causing him to do a poor job on his schoolwork. In Polish, the passage ends:

- d. Jednakże bardzo widoczny i to zupełny brak oznak przyjaźni ze strony Djany Barry, siedzącej obok Józi Pye, osłabiał triumfy Ani (*Ania z Zielonego Wzgórza* part 1:195).

And in Norwegian:

- e. Men at Diana ikke gav livstegn fra sig forbitret Annes triumph (*Anne fra Birkely* 94).

In both cases, the *triumph* refers to the positive impression Anne made on Charlie, but in Norwegian, Diana does not give “any sign of life” rather than any tribute or expression of friendship, whereas in Polish, a “very visible and absolute lack of any signs of friendship from Diana's part” brings the text closer to the Swedish version. Once again, the Norwegian translation does not seem to have borrowed the strategies adopted by the Swedish translation and retains the English idea of embitterment rather than a blended or mixed triumph. Meanwhile, the Polish version is a compilation of the original's word “triumph” and the Swedish translation's “any expression of friendship.”

9. Many references have been omitted, such as the quote from a poem by Robert Browning used as an epigraph for the book and a reference to the Duchess in Wonderland from Lewis Carroll's *Alice's Adventures in Wonderland*. Modifications include for instance replacing a quote from Walter Scott's *Marmion* with one from Shakespeare's *MacBeth*. (Rémi 2019: 15–19.)

Another Example (3) is a passage where the Swedish translator changes the literary allusion, namely the scene when, in Montgomery's original, Anne tells Marilla how, instead of studying Canadian history, she read Lewis Wallace's *Ben Hur* (1880) under her desk:

- (3) a. Miss Stacy caught me reading 'Ben Hur' in school yesterday afternoon when I should have been studying my Canadian history. Jane Andrews lent it to me. I was reading it at dinner-hour, and I had just got to the chariot-race when school went in. I was simply wild to know how it turned out—although I felt sure 'Ben Hur' must win, because it wouldn't be poetical justice if he didn't—so *I spread the history open on my desk-lid and then tucked 'Ben Hur' between the desk and my knee.* I just looked as if I were studying Canadian history, you know, while all the while I was reveling in 'Ben Hur'. (*Anne of Green Gables* 243, our italics)
- b. Fröken Stacy kom på mig, när jag satt och läste »Onkel Toms stuga» i går eftermiddag i skolan, då jag egentligen skulle ha läst på min historieläxa. Jag fick låna den av Jane Andrews. Jag hade den under middagsrasten, och jag läste just om den där lilla lustiga negerflickan Topsy, då lektionen började. Och då så var jag så fasligt intresserad av henne, *att jag slog upp läxboken och lade den på min pulpetskiva, men »Onkel Tonis stuga» satte jag uppslagen i mitt knä, stödd emot pulpeten.* Och då såg det ju ut, som om jag läste på min läxa, men hela tiden hade jag ögonen nere i den andra boken. (*Anne på Grönkulla* 259–260, our italics)
- c. Neiti Stacy tapasi minut lukemassa »Setä Tuomon tupaa» eilen iltapäivällä koulussa, kun minun oikeastaan olisi pitänyt lukea historialäksyäni. Sain sen lainaksi Jane Andrews'ilta. Se oli minulla aamiaistunnilla, ja olin juuri lukemassa pienestä hauskaasta neekeritytöstä Töpsystä, kun tunti alkoi. Ja silloin olin hänestä niin kauheasti huvitettu, *että aukaisin lukukirjan ja panin sen pulpetinkannelle, mutta »Setä Tuomon tuvan» asetin polvilleni avattuna, nojalleen pulpettia vasten.* Ja silloinhan näytti siltä kuin lukisin läksyäni, mutta koko ajan olivat silmäni toisessa kirjassa. (*Annan nuoruusvuodet* 304, our italics).

Instead of *Ben Hur*, Jensen (3b) used Harriet Beecher Stowe's *Uncle Tom's Cabin* (1852), a novel from the same cultural background but from a different canonical order, namely that for children. The Finnish translator Hilja Walldén (3c) again renders a literal translation of the Swedish passage referring to the Finnish translation *Setä Tuomon Tupa*. *Uncle Tom's Cabin* was translated into Swedish in 1853 and into Finnish in 1856, so at the time of *Anne på Grönkulla*'s publication, it had already been present in the Swedish and Finnish reading circuit for more than five decades. The substitution of *Uncle Tom's Cabin* for *Ben Hur* is a strategy infantilizing the main character.

The Polish translation of this passage (3d) is a compelling study in compilative translation. The translator has chosen to keep the original reference, and the Polish Anne reads *Ben Hur* instead of Canadian history. Wallace's novel was published in Poland quite early, nine years after the original, making it a potentially readable reference for Polish readers but certainly an ambitious one for younger ones. If the translator had wanted to follow Jensen's idea, she could have done so without any consequences for the readability of the translation, as the Polish version of *Uncle Tom's Cabin* (*Chata wuja Toma*), like its Swedish translation, was published a year after the original. The decision to keep *Ben Hur* should therefore be seen as a conscious choice to both maintain the readability of the text and avoid infantilizing the main character:

- d. Panna Stacy zastała mnie wczoraj po południu w szkole nad czytaniem "Ben Hura", zamiast nad lekcją historii Kanady. Pożyczyłam tę książkę od Janki Andrews. Czytałam ją podczas pauzy obiadowej i właśnie zaczęłam rozdział o wyścigach, gdy trzeba było powrócić do szkoły. Ginęłam z ciekawości dowiedzenia się o rezultacie – chociaż byłam pewna, że Ben Hur musi zwyciężyć, gdyż w przeciwnym razie nie byłoby sprawiedliwości powieściowej – więc rozłożyłam historię otwartą na pulpicie, a "Ben Hura" położyłam na kolanach, oparłszy go o pulpit. Zdawało się wszystkim, że pracuję nad lekcją historii, a tymczasem czytałam spokojnie. (*Ania z Zielonego Wzgórza* part 2:121, our italics)

At the same time, the influence of the Swedish mediating source text (3b) can be seen in the passage on the position of the book and the way it is hidden under a textbook on Canadian history. The marked passage states: "... so I spread the history open on my desk lid and 'Ben Hur' I placed on my knees leaning against the desk lid," i.e. it is almost a literal rendering of the Swedish version: "...that I spread the history open on my desk lid and 'Uncle's Tom Cabin' I placed on my knees leaning against the desk lid," The Norwegian translation (3e) also retains *Ben Hur*, despite the fact that Wallace's novel was not published in Norwegian until 1930, while *Uncle Tom's Cabin* came out in Norwegian (*Onkel Toms hytte*) in 1853. The Norwegian translation of the *Ben Hur* passage consists of a fairly literal translation of the English, with *Ben Hur* being placed between Anne's knees and the desk (*Anne fra Birkely* 164).

7.3 Didactic additions and infantilization of Anne

The altered reading canon leads to an infantilization of the main character, which, as we know from Jensen's correspondence with Gleerup, was a deliberate strategy driven by the publisher (Warnqvist 2019:10). Another example (4) of such an

operation, this time relating to Anne's imaginative play inspired by literature, is the episode with a burnt pie, also referred to by Rémi (2019: 19). The protagonist gets distracted and forgets to take the pie out of the oven:

- (4) a. "I did pretty well until I put the pie in, and then an irresistible temptation came to me to imagine *I was an enchanted princess shut up in a lonely tower with a handsome knight riding to my rescue on a coal-black steed*. So that is how I came to forget the pie. (*Anne of Green Gables* 166, our italics)

In the Swedish (4b) and Finnish (4c) translations, the passage reads as follows:

- b. – Och allting gick så bra, ända tills jag satte in pajen; *då kom jag att tänka på pepparkakshuset och häxan och barnen, som skjutsade henne långt in i ugnen... Se'n glömde jag pajen.* (*Anne på Grönkulla* 185, our italics)
- c. – Ja kaikki kävi hyvin, kunnes panin paistoksen uuniin; *silloin tulin ajatelleksi piparkakkutaloa ja noita-akkaa ja lapsia, jotka työnsivät hänet syvälle uuniin... Sitten unohdin paistoksen.* (*Annan nuoruusvuodet* 217, our italics)

Fairytale plots inspire both the original and the translations. In the original (4a), the protagonist spins a romantic tale of a handsome knight rescuing an enchanted princess. Meanwhile, the Swedish version (4b) as well as the Finnish one (4c) copying it word for word take a more childish approach, adding a reference to Grimm's story about Hansel and Gretel, where the witch is stuck in the oven. This not only humorously references the pie just baking (after all, it burns like the witch) but also introduces carnivalesque images of devouring and the triumphant revenge of children over an oppressive adult. These elements may bring parallel associations to Anne and her strict guardian, Marilla, adding an entertaining layer not included in the original.

The Polish (4d) and Norwegian (4e) translations, as with *Ben Hur*, faithfully follow Montgomery's original (4a) – Anne does not pull out the pie¹⁰ in time because she dreams of a knight on a black steed:

- d. – Zachowywałam się też odpowiednio aż do czasu, gdy wstawiłam pieróg do pieca, lecz wtedy wzięła mnie nieprzewidywana ochota wyobrażenia sobie, *iz jestem zaczarowaną księżniczką, uwięzioną w wysokiej odosobnionej wieży i że nagle pojawia się elegancki rycerz, pędzący na czarnym, jak węgiel rumaku dla oswobodzenia mnie.* W ten sposób zapomniałam o pierogu. (*Ania z Zielonego Wzgórza* part 2:9, our italics)

10. The pie in the Polish translation is domesticated as "pirog" – a baked case of dough with a filling.

- e. – [D]a blev jeg pludselig saa uimotstaaelig fristet til at indbilde mig at jeg var en fortryllet prinsesse som var laast inde i et ensomt taarn, og at en vakker ridder kom til undsætning paa en kulsort ganger. Derfor glemte jeg hele paaien. (*Anne fra Birkely* 113), our italics

Jensen not only omitted and modified parts of Montgomery's text but, as mentioned above, also made her own additions, which are another element indicating source text relationships (Rosa et al. 2017: 123–124). Rémi (2019: 8) has found that Jensen added an educational voice to the text by, for example, adding information to teach young readers about domestic skills like cooking and needlework. Some additions are obviously didactic, such as when one of Anne's male friends is dared to jump over a well, and the Swedish narrator adds that "han blötte ner sitt ena byxben" (183, 'he wet one of his trouser legs'). Likewise, in the Finnish translation, "hän kasteli toisen housunlahkeensa" (215).

As Rémi (2019: 9) suggests, didacticism might also be behind Jensen's choice to add humorous elements to the text. In a scene where Anne is exalted when she finally gets permission to attend a Sunday School picnic, she originally exclaims: "Five minutes ago I was so miserable I was wishing I'd never been born and now I wouldn't change places with an angel!" (105). In Swedish and Finnish she calls out "– För fem minuter sedan var jag – *m-m-m, där fick jag två i ögonen, usch* – var jag så gränslöst olycklig, att jag önskade att jag aldrig varit född, och nu skulle jag inte vilja byta med en ängel." (115–116, our italics) / "– Viisi minuuttia sitten olin – *m-m-m, kas nyt sain saippuata silmiini, uh* – olin niin suunnattoman onneton, että toivoin, etten koskaan olisi syntynyt, ja nyt en haluaisi vaihtaa enkelin kanssa." (137, our italics) [– Five minutes ago I was – *m-m-m, now I got soap in my eyes, bah* – I was so infinitely unhappy that I wished I had never been born, and now I would not change with an angel.] This humorous addition appears condescending towards Anne and seems to condemn her unconventionally wild behaviour. All of Jensen's didactic tendencies have been transferred into Walldén's Finnish translation word for word, yet again indicating that Montgomery's original was not consulted. As the Swedish translation was Walldén's only source text, she simply transferred what was in the source text she used. Thus, we cannot know whether the Finnish translator or publisher would have chosen to make such additions had the original source text been used. However, we can conclude that the Finnish publisher trusted the judgment of the Swedish publisher, as they chose to use their translation as the only source text.

As for the Polish translation, it is clear that the translator shied away from any additions, both those aiming to make the novel didactic and those attempting to rejuvenate the main character. In each of the examples where Jensen interferes with the text by adding comments, whether instructional (for example, describing the details of a stitch when embroidering) or didactic, as in the case of the afore-

mentioned wet trouser leg, or finally infantilizing or ridiculing Anne and her unusual behavior, Bernsteinowa strictly follows the Canadian original. Accordingly, the passage concerning Anne's reaction to the news that she will be able to go on a picnic reads: "Przed pięciu minutami byłam tak nieszczeniwa, że pragnęłam, bym się nigdy nie była urodziła, teraz zaś nie chciałabym zamienić się z aniołem!" (*Ania z Zielonego Wzgórza* part 1:149), which is an almost literal rendering of Montgomery's version.

The scholarly and critical reception of the first Polish translation of the novel is interesting in this context. Bernsteinowa is criticized for the excessive infantilization of the main character, resulting in a version "focused [...] on a little girl," thus lowering the implied audience's age (Oczko et al. 2018: 270, our translation). However, a careful reading of her translation strategies in the context of a comparative analysis of the two source texts serving as her basis reveals a clear consistency in favoring the original. When constructing Anne's profile, maturity, style of expression, and personality, Bernsteinowa systematically chose the original and thus depicted an Anne who was more mature, serious, and sensitive than the Swedish one and had a refined reading biography. Why is it, then, the impression that the Polish Anne is infantilized in relation to the Canadian prototype? The answer lies in the *de facto* source text, compiled from two bodies of work: the original and the Swedish translation. This compilation and the associated constant negotiation that makes up the best-text method Bernsteinowa used have placed the Polish Anne between the Canadian one, a precocious, sensitive girl who quickly becomes a young woman, and the Swedish one, infantilized, whose behavior is commented on by the narrator's ever-vigilant didactic voice, which "disambiguates the character" (Rémi 2019: 19). It is worth paying particular attention to the extent to which the choice of the source text, or, as in this case, the *de facto* source text construction, affects a literary work's complex and subtly nuanced elements. The presentation of the protagonist in the Polish translation is evidently the result not so much of particular translation strategies but the reflection of the *de facto* source text produced in the process of compilative translation.

Horn's Norwegian text follows the Canadian more consistently than either the Swedish, Finnish, or Polish. Although Aschehoug clearly marketed *Anne fra Birkely* as a book for girls, Horn's Anne is not infantilized in the manner demonstrated in the Swedish translation. The Norwegian translation is, however, abridged, consisting of approximately 77% of the original (Knudsen and Ruud in Ørjasæter 2003) and many of the omissions are arguably the scenes that show Anne in more serious settings. In general, however, the Norwegian Anne appears to correspond in age and abilities to the Canadian Anne. This indicates that the Norwegian adaptations do not originate from any source text available, but were based solely on the judgment of the Norwegian translator and/or publisher.

8. Conclusions

Our comparative textual analysis of Montgomery's original and its Swedish, Polish, Norwegian, and Finnish translations confirms what our analysis of archival material and biographical research indicated:

Walldén's Finnish translation is a singular indirect translation using Jensen's Swedish translation as its seemingly only source text, copying adaptations Jensen made in relation to the original. We do not know, whether the Finnish publisher knew about the adaptations made, as no correspondence between the publishers can be found in the archives, but making such adaptations was common practice in both Sweden and Finland, and *Anne of Green Gables* is far from the only example, where Finnish publishers used abridged Swedish translations as source texts for their translations (Leden 2021: 310–314).

A comparative analysis of the original by Montgomery, the Swedish translation by Jensen, and the Polish translation by Bernsteinowa allows us to confirm with increasing certainty the mediation of the Swedish *Anne på Grönkulla* in creating the Polish version. Based on this, it is fair to say that the Polish "Anne of Green Hill" is, according to Ivaska's terminology, a compilative translation, while the *de facto* source text used by Bernsteinowa is a compiled version of Montgomery's original and Jensen's translation.

The Norwegian translation by Horn remains mostly faithful to Montgomery's original with no traces of Jensen's Swedish adaptations, despite the fact that the Norwegian publisher had access to the Swedish translation. Mainly, the Norwegian title *Anne fra Birkely* indicates use of *Anne på Grönkulla* as a supporting source text, although the name *Pileøiet* for *Willowmere* may also suggest familiarity with the Swedish version.

This chapter is only the beginning of untangling the network of source texts behind various translations of a classic like *Anne of Green Gables*. Traces of Jensen's 'Green Hill' may be found in many more translations inspired by her translation or by any of the other translations that have used her version as a mediating source text. One such example is a Russian translation that seems to be inspired by a Polish one (Levchenko 2024).

The source-text approach applied to studying translations of literary classics such as *Anne of Green Gables* proves exceptionally fruitful: it allows one to isolate and unravel the network of source texts behind various translations. Following Emmerich's (2017: 10) idea about translation as a continued process of textual iteration, we find that in such a network, each translator adds their own layer to the textual editing that began with the original version. Thus, no "Annes of Green Hills" are identical, not least because the network of translations shows that the source text is not stable.

A book with a long history of translation and retranslation, such as *Anne of Green Gables*, provides a laboratory for investigating the relationship between these individual textual choices, the language of the original source text, and all previous translations of the work. Considerable work remains in tracing the compilation processes, both within and between national languages. Such work holds the promise of not only elucidating elements of the translation process but also suggesting how the community of Montgomery translators, scholars, and readers arose and sustains interest in the text.

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The Bible going digital

Medial change, paratexts, and source texts in Youversion's platforms

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This chapter investigates how the digital transformation affects the visibility of source texts when printed Bible translations transition into apps and websites on YouVersion's platforms. YouVersion is one of the most popular digital platforms for Bible translation today and offers access to digital Bibles through the website Bible.com and the "Bible" app for smartphones and tablets. Four Bible translations are examined as case studies: Contemporary English Version 2006, English Standard Version 2016, New Revised Standard Version Updated Edition 2021, and the Norwegian Bibel 2011. The analysis reveals that the references to source texts, prevalent in print editions, either disappear or are significantly reduced in digital conversions. Contrary to previous studies suggesting that digital Bibles enhance fluidity and reduce stability, this study argues that the absence of source text information in digital editions reinforces the notion of a singular, stable source text for "the Bible."

Keywords: source texts, Bible translations, digital Bibles, medial change, paratexts, YouVersion, digital religion

1. Introduction

The Bible has undergone a digital transformation (Siker 2017; Ford 2019), prompting intriguing questions regarding how this shift affects the presentation of "the Bible" and, not least, how it impacts reading practices (Hutchings 2015). This chapter adds to the growing scholarly interest in source texts in translation studies (e.g., Qi 2023), and investigates the implications of the digital transformation for the biblical source text(s). The chapter is centered around the following research question: How is source text visibility affected by the digital transformation when printed Bible translations shift medium, becoming digitized and transformed into

apps and websites? To illuminate this question, I have chosen four Bible translations as case studies and will analyze the paratextual references to source texts in three different formats: (1) print editions, (2) YouVersion's webpage Bible.com, and (3) YouVersion's Bible app for iPhone. To highlight the possible changes, I will analyze and compare the paratextual information on source texts in each format (see also Hutchings 2017: 93). I use this method to highlight the degree to which the references to source texts change as a consequence of the medial shift.

1.1 The selection of translations

I will analyze the paratextual references to source texts in four Bible translations in the three previously mentioned formats (see above). These selected translations are the Contemporary English Version (American Bible Society 2006), the English Standard Version (Crossway 2016), the New Revised Standard Version Updated Edition (National Council of Churches of Christ in the United States 2021), and the Norwegian Bibel 2011 (Bibelselskapet 2011). I chose these translations on the grounds that they represent different translation traditions from different countries, as well as the fact that they have different textual bases. For most contemporary literary translations, translators typically work with a single source text. However, when dealing with ancient documents like the Bible, the source text is far more fluid. This fluidity necessitates that interpreters and translators engage in textual criticism and carefully choose which versions of the source texts to follow (Metzger and Ehrman 2005; Crisafulli 1999). To illustrate, we can consider the source texts of the New Testament. As highlighted by Bruce Metzger and Bart Ehrman, the need to apply textual criticism to the New Testament arises from two circumstances: (a) the original documents no longer exist, and (b) the existing copies differ from one another (2005:xv). This fluidity poses a challenge for translators. However, Bible translators typically rely on the work of textual critics and use the text found in critical editions as the source text, such as the various editions of Nestle-Aland's *Novum Testamentum Graece* (Deutsche Bibelgesellschaft) or *The Greek New Testament* (Deutsche Bibelgesellschaft/The United Bible Societies).

The print editions of the selected translations above differ regarding how much information they provide about the source text. I chose these translations as case studies to demonstrate the extent to which these differences are also manifested in digital Bibles on YouVersion's platforms and to explore whether the shifts in media give rise to new patterns. The analysis will thus investigate how the source texts of these Bible translations are acknowledged and contextualized in the paratext of both formats (digital and print), and specifically what kind of information is provided to the reader on what textual variants, manuscripts, or

editions have been consulted and used in order to construct a translatable source text. Thereby, the chapter will provide new knowledge about the medial shift and how a new digital ecology affects paratextual information on the source texts of Bible translations and, ultimately, the conception of “the Bible” itself.

Tahir-Gürçağlar (2011: 115; see also Lopes 2012: 129–130) criticizes analyzing the paratexts in isolation from samples of the translated text, noting that “the mediating features of the paratext show how translations are presented but not how they *are*. Examination of paratexts [...] cannot be a substitute for textual translation analysis” (*italics original*). However, this study aims not to assess how these texts are translated *per se*, but rather to assess how the source texts are presented in the paratext and the degree to which source text references are affected by the medial shift from print to digital. Thus, for this study, and for the sake of delimitation, the focus is restricted to references to the source text in the paratexts of the different formats.

While the formats of printed Bible editions are probably well known to most readers, digital Bibles on YouVersion, however, need a further introduction.

2. YouVersion

YouVersion is one of the most popular digital platforms for Bible translation today. YouVersion was created by the American megachurch Life.Church in 2008 (Hutchings 2015: 424) and has two platforms that can be accessed: (1) the website Bible.com and (2) the “Bible” app for smartphones and tablets. Both versions comprise YouVersion. However, for the sake of avoiding conflation between the two platforms, I will refer to them separately in this chapter as (1) Bible.com, and (2) the Bible app.

YouVersion allows readers to access 3,086 Bible translations in more than 2,045 languages (Life.Church 2024b), and the number is growing each day. YouVersion is a constituent of a digital ecosystem that has emerged as a result of technological progress in recent decades (Life. Church 2024c). These advancements enable the exploration of translations across an unprecedented range of parallel versions. Despite the multitude of versions, however, the publisher (Life.Church) consistently emphasizes “the Bible” in the singular and definite form, which seems to signal a conceptual entity that transcends all the different translations – for example, “Read the Bible online,” “experience it anywhere” (Life.Church 2023b; emphasis mine). Despite building on different source texts and employing distinct translation strategies, the translations are consistently portrayed as “the Bible” in a unified manner.

This chapter will analyze how the visibility and acknowledgment of source texts in different Bible translations are affected by the digital transformation when printed translations shift medium, becoming digitized and transformed into apps and websites. The omission of source text references may reinforce the idea of “the Bible” having a singular, stable source text. Based on the analysis, I will revisit this question at the end of the chapter. Drawing on my findings, I argue that digital Bibles may not be perceived as more fluid, but rather as more stable due to the absence of references to the complexity and variability of “the original” source texts.

As noted by Birke and Christ (2013: 66), paratexts (see Section 3) “can be a highly productive tool for the analysis of medial difference and medial change” (see also Batchelor 2018: 48). The objective of this study concurs with that of Birke and Christ (2013: 65–66), as it examines the digitization process and the transformations that arise when texts initially produced in print are transfigured into digital formats.

This study contributes to reflections on source texts within translation studies, particularly how source text visibility in the paratext is affected by the digital transformation. The paratexts of translated religious texts in the digital sphere are particularly understudied (Batchelor 2018: 26; Kloppenburg 2013; Mann 2018, 2020; Pleijel 2022: 60). YouVersion’s apparent dominance in the digital Bible market further warrants a thorough investigation.

Having left the term “paratext” so far unexplored, I will now turn to this issue. The concept of paratext is much debated, especially after the digital turn (Batchelor 2018: 48). The digital turn and the shifts in media have significantly complicated the boundaries between the “text” and “paratext” in much more nuanced ways compared to what was feasible during the paradigm of the printed book (Batchelor 2018: 46–48). Below, I will clarify how I intend to use the terms and how they will be operationalized in this study.

3. Defining the paratext of printed and digital Bibles

In his seminal work *Paratexts*, Gérard Genette declares that the paratext “is what enables a text to become a book and to be offered as such to its readers and, more generally, to the public” (Genette 1997: 1). The paratext makes the text present to the public and assists the reader in its interpretation (1997: 410). Consequently, it wields significant influence in shaping the reader’s encounter with the text. While Genette refrains from offering an explicit definition of the term “paratext,” his remarks suggest that “the definition of a paratext depends not on materiality but on function. For Genette, “anything that ‘provides some commentary on the text

and influences how the text is received' [...] is part of the paratext," as Batchelor notes (Batchelor 2018: 10). Given Genette's insistence on function rather than materiality, his framework can be partially applied in the digital era, even though Genette, as noted by Birke and Christ, "based his concept of paratext on an analysis of literary narrative materialized in the form of the printed book" (Birke and Christ 2013: 65). However, it is necessary to reexamine his framework considering the digital shift as well as the very concept of the paratext itself (Batchelor 2018: 48). Genette divides the paratext into *peritext* and *epitext*, both of which are spatially defined. The epitext encompasses information about the work from publishers, authors, or other intermediaries in the publishing process and is located outside the book. It may manifest as interviews, articles in newspapers and magazines, or radio and television programs (Genette 1997: 344–345). On the other hand, the peritext is located within the book and includes paratextual elements such as the cover, title page, preface, footnotes, and the physical construction of the book (Genette 1997: 16).

Researching the epitextual elements may be fruitful for the book format, which dominated at the time Genette developed his framework. When applied to the digital sphere, however, his framework is rather unworkable, since Genette locks the paratext to a spatial location that has the book format as the default point of departure (Batchelor 2018: 46–48; Pressman 2014: 336). The paratexts of books, in the form of printed Bible translations, and of digital websites and apps are considerably different, especially in relation to where the paratext is placed relative to the text, and not least with regard to how dynamic and fluid the paratexts in the digital sphere can be. I will thus adopt Batchelor's definition of paratext, which is open to being utilized for both the traditional book format and digital texts: "A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received" (2018: 142).

With regard to the print editions, I will analyze any information that may be provided about the source text in peritexts, such as the introduction, preface, and footnotes. This information is "consciously crafted" by the Bible publishers. The publishers may naturally have provided information about their translations in other publications and media, which, if read, also have the potential to influence the way(s) in which the text is received. However, since the interest of this study lies in analyzing references to source texts in the format(s) of printed and digital Bible translations, it seems arguably most pertinent to exclude the "broader context" (epitext) from the current study of paratext, i.e., information about the translations that is not part of the respective format or medium *per se*. The epitextual elements are thus excluded from the scope of this chapter. Excluding the broader context from this analysis is also an effort to prevent "the paratext's collapse into the vastness of 'the context,'" of which Rockenberger warns (Rockenberger 2014: 267; see also Batchelor 2018: 143).

Whereas the crafting of the text (and paratext) in print editions is based on “static and authored content” (Pressman 2014: 334), digital editions are dynamic, which means that they can be updated, allowing publishers “to keep up with the curve in real time” (Smyth 2014: 322–323). Therefore, I am taking the current version of YouVersion’s website (Bible.com; Life.Church 2023a) and Bible app for mobile phones (iPhone, version 9.33.3; Life.Church 2023b) as a point of departure for this study. However, as we will see, the chosen translations on YouVersion’s website and Bible app are not what may be labeled “born-digital” texts or “digital only” (Desrochers and Apollon 2014:xxx). This means that the paratext was developed for the printed book and only readapted to the digital format. In this way, the paratext in the digital Bibles is “in close dialogue with the printed book as the long-term cultural paradigm” (Birke and Christ 2013: 66). For instance, the text on Bible.com and in the Bible app follows the chapters and sections from the print editions. In contrast to the print editions, however, where the chapter may run over several pages, the texts are presented chapter-wise on Bible.com and in the mobile app. This indicates that, despite the close dialogue with the printed book, there are hence also notable differences.

Defining and limiting the paratext of the digital editions (webpage and apps) is complicated. The digital format is considerably different from the print format, which calls for adjusting the approach according to the digital format. The boundary between the main text and paratext is blurry in the digital sphere. Birke and Christ’s warning is notable: “Speaking of paratext in interlinked digital environments, then, leaves scholars at the impasse that Genette himself warned of, namely that of ‘rashly proclaiming that “all is paratext”’” (2013: 80). The interconnectivity of digital content renders the borders between text and paratext fluid and makes the need for delimitation particularly acute.

Below, I will describe how I define the paratext on Bible.com and in the mobile app. I will also give a brief presentation of the paratextual features of both platforms that are pertinent to the research question, such as the interface, the appearance of footnotes and information about the translations.

4. The paratext of Bible.com and the mobile app

Considering my applied definition of paratext (see above), I define the “consciously crafted” material on Bible.com as paratext. Nevertheless, I will narrow the scope to concentrate on the material in the Bible interface that is consciously crafted by Life.Church, the organization behind Bible.com and the Bible app, and the text and material provided by the Bible publishers of the chosen translations.

The following screenshot of Bible.com represents its interface, as highlighted in red (Figure 1).

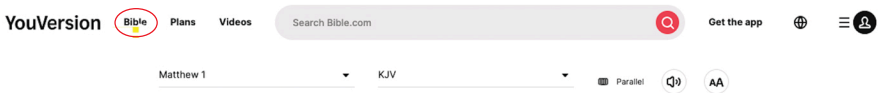


Figure 1. A screenshot of a Bible page on Bible.com

On this webpage, and specifically in the interface (Figure 1), the user can access thousands of Bible translations in various languages. The default Bible translation on the Bible page (see above) is the King James Version, reflecting its canonical status. It is worth noting that the King James Version's source text for the New Testament, known as the Textus Receptus, was compiled by Erasmus of Rotterdam using manuscripts from the Middle Ages (Holder 2016: 492; Parker 2008: 186). This reconstructed source text varies significantly from the editions on which most current translations are based, which prioritize older manuscripts, especially those produced in antiquity. While the interface on Bible.com (Figure 1) allows users to switch between different translations and display parallel versions, it does not emphasize the variations between different source texts for translations. The site's focus is on the target text(s) and target language rather than the source text(s) and languages. For instance, to access translations other than English on YouVersion, one must first change the language setting to the desired language, such as German or Greek. Each language is labeled according to its name in that language — for example, German is labeled as “Deutsch” and Greek as “Ελληνικά.” However, despite being somewhat concealed, one can find various editions of the reconstructed source texts for the New Testament under the label Ελληνιστική Κοινή, which is the Modern Greek term for Hellenistic Koine Greek, the original language of the New Testament. The fact that these source text editions are only accessible through the Modern Greek label seems only to illustrate the target text focus on YouVersion's platforms.

The menu on Bible.com (Figure 1) also links to other content, such as “Plans” and “Videos.” “Plans” leads the user to a site with an overview of Bible reading plans produced by various ministries. “Videos” leads to a site with an overview of various clips and series displaying scenes from the Bible, but also clips of people discussing various themes in the Bible. Although both the “Plans” and “Videos” sections are consciously crafted, and if seen or read have the potential to influence the way(s) in which the text is received, they lie outside the scope of this study.

The Bible app for mobile phones shares many of the same features as the interface on Bible.com. First, the app is not a stand-alone Bible app but has several features that facilitate the users' daily engagement with the Bible, such as reading

plans, videos, and the verse of the day. As this study focuses on how the transition from printed Bible translations to digital Bibles, such as Bible.com, affects source text references, I will confine the study to the Bible interface and its surrounding paratextual elements. The Bible interface is highlighted in red in Figure 2:

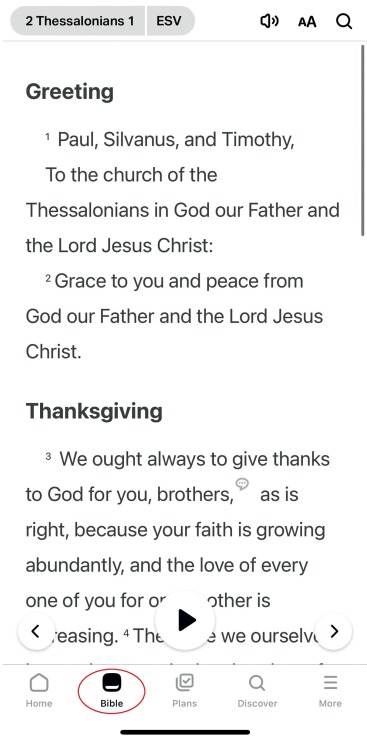


Figure 2. A screenshot displaying the interface of the Bible section of YouVersion’s mobile app

It arguably makes sense to focus on the material crafted by the Bible publishers and Life.Church, since they have an interconnected responsibility for the editorial paratext, on which I will elaborate. The paratext in YouVersion’s platform is inextricably tied to the digitization process (Figure 3), in which the Bible publishers provide the translation manuscripts and metadata to a database (Digital Bible Library), from which the text and metadata are imported and readapted to fit the interfaces of YouVersion’s platform.

The Bible publishers are the different publishers around the world who decide to upload their material to a database called the Digital Bible Library. The Digital Bible Library “is an online digital asset and licensing management platform developed and maintained by the United Bible Societies” (United Bible Societies 2024).

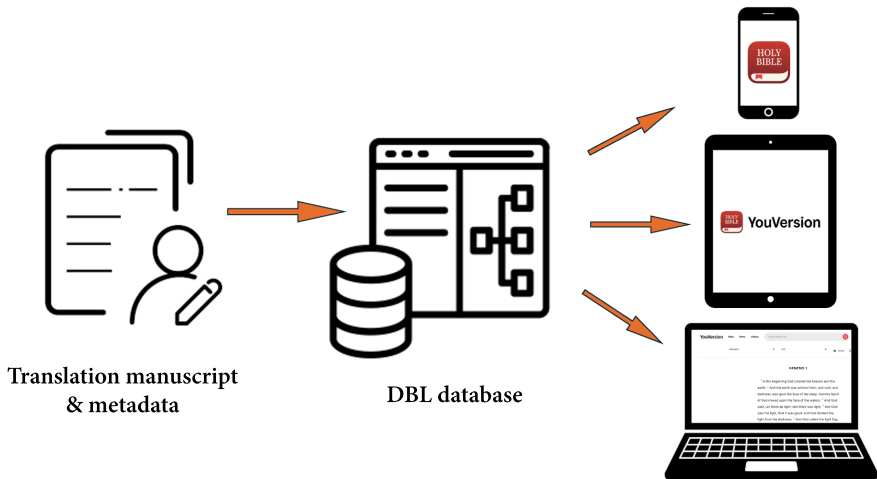


Figure 3. A simplified illustration of the digitization process into YouVersion's platforms.
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As illustrated above (Figure 3), both the translated text and the paratextual elements are packed in data files (metadata), which are exported to the Digital Bible Library by the Bible publishers. They are thus responsible for the information about their translation – provided in the metadata. Life.Church confirms this in correspondence: “The primary tool we use is the Digital Bible Library. Access and licensing take place within that tool, and we receive all of the copyright and translation information/context about the version from there” (Life.Church 2023c). As soon as the export to the Digital Bible Library is complete, the process of publishing the Bible on YouVersion can be initiated (Life.Church 2024d). The import and digitization of the Bible on YouVersion's platforms (Bible.com and the Bible app) is based on the metadata provided by the publishers through the Digital Bible Library. Therefore, the responsibility for the information used as the basis for import into YouVersion's platforms lies with the Bible publishers. Furthermore, it is important to note that the metadata is also adapted to fit YouVersion's interfaces both on Bible.com and in the app. The transformation of the written content (metadata) into a visual paratext on these two interfaces is part of this process. While the Bible publishers are responsible for the written content of the metadata, Life.Church is responsible for how this information is presented on YouVersion's platforms. It is crucial to recognize that both Bible.com and the app have paratextual interfaces. The design of these interfaces determines the placement of the paratext in relation to the text. Moreover, it is worth mentioning that the paratextual features are not fixed but dynamic. The user can customize the interface, including adjusting the appearance of the paratext, as depicted in Figure 4.

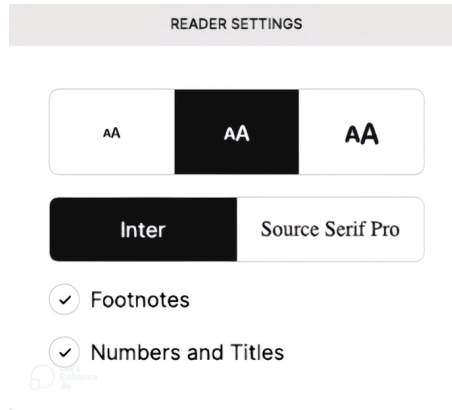


Figure 4. The “reader settings” in the Bible section on Bible.com

While there are default settings (as seen in Figure 4), users have the option to customize the typographical settings, such as the font and font size. They can also choose to exclude paratextual elements such as footnotes, verse numbers, and headings from the text. In printed Bibles, information about the source text is occasionally placed in footnotes, and sometimes, although rarely, in headings. For example, the story about Jesus and a woman caught in adultery (John 7:53–8:11) is lacking in the oldest manuscripts (Knust and Wassermann 2018). The text is nevertheless included in many modern Bible translations. In such instances, the paratext is used to mark the weak attestation of the passage in the source texts. The choice to exclude such paratextual elements on Bible.com will thus render such information about the source text invisible to the reader. Footnotes and cross-references in the main text are indicated by symbols, more specifically speech bubbles. To view the notes, the user must hover over the speech bubbles with the cursor (Figure 5). Although the footnotes are activated in the default setting on Bible.com, the user needs to take an active step to display them.

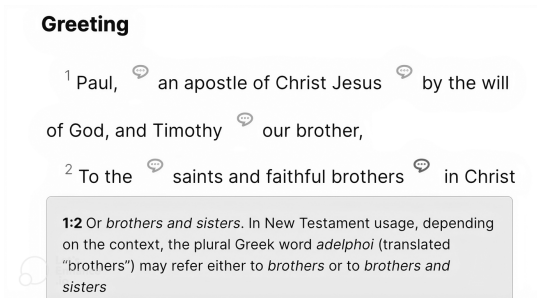


Figure 5. A screenshot from Bible.com of the note on “faithful brothers” in Col 1,2 ESV

As displayed in Figure 5, the note can inform the reader about the underlying word of the source text, as well as other possible translations. In this case, the note in Colossians 1,2 ESV informs the reader that even though the underlying Greek word (*adelphoi*) is translated with a gender-specific term in the target language (“brothers”), the Greek may be gender-inclusive, thereby referring to “brothers and sisters.”

As on Bible.com, the paratext in the app is also user-customizable through the settings. The default setting is to present the text chapter-wise and to display footnotes. It is, however, possible to switch off footnotes. The footnotes are marked by a sign (speech bubbles) in the main text. On Bible.com, one must hold the cursor over the footnote signs to display them, as noted (Figure 5). In the app, however, one opens the footnotes by pressing the speech bubble.

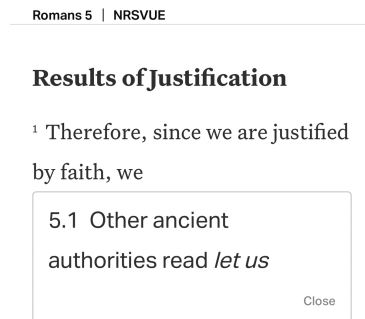


Figure 6. A screenshot of an activated footnote for Romans 5:1 NRSVue where the source texts diverge

As shown in Figure 6, the user must also press the “close” button to deactivate the footnote. What both mediums (Bible.com and the mobile app) have in common is that the user must activate the paratextual information, in contrast to footnotes in printed translations, which are typically placed somewhere in the margin. The paratextual information is therefore always visible to the reader. The paratexts in print Bibles may thus, because of their static and enduring presence, serve the readers as “communal paratexts,” as Jerry Siker points out, in contrast to the hypertextual Bible, where the paratext is contingent on the user’s active clicking: “Each user ends up creating their own hypertextual journey” (Siker 2020: 49). The visibility of the footnotes (on Bible.com and in the app) is thus dependent upon the user’s “hypertextual journey,” as the paratext must be activated by the user. If the user chooses not to activate the footnotes, the information pertaining to the diverging source text(s) (such as in Figure 6) will not be visible. The significance of this feature lies in its potential impact on the user’s grasp of the source

text. Omitting the activation of paratextual elements, as in the case of the footnote in NRSVue, can result in the impression that the source text is uniform and more unequivocal than what paratextual cues would allow for. While the note on Romans 5:1 (Figure 6) acknowledges the divergence among source texts, it does not specify which source texts are being referred to. Moreover, in this instance, it is not immediately clear whether a layperson would understand that the term “authorities” actually pertains to source texts at all.

Typically, information regarding the underlying source texts is presented through footnotes or through a preface in the book format. When using a book format, the preface is often prominently marked in the table of contents. The first few pages of a translation normally contain this information; thus, readers who are accustomed to the book format should find it easily accessible. It is interesting to note that information regarding the edition is typically arranged chronologically and situated prior to the actual translation. However, when accessing Bible.com, users will not be directed to a preface or a table of contents from which they can obtain this information. Instead, at the bottom of the interface, users may follow links that will guide them to the publisher’s information about the translation (as illustrated in Figure 7).

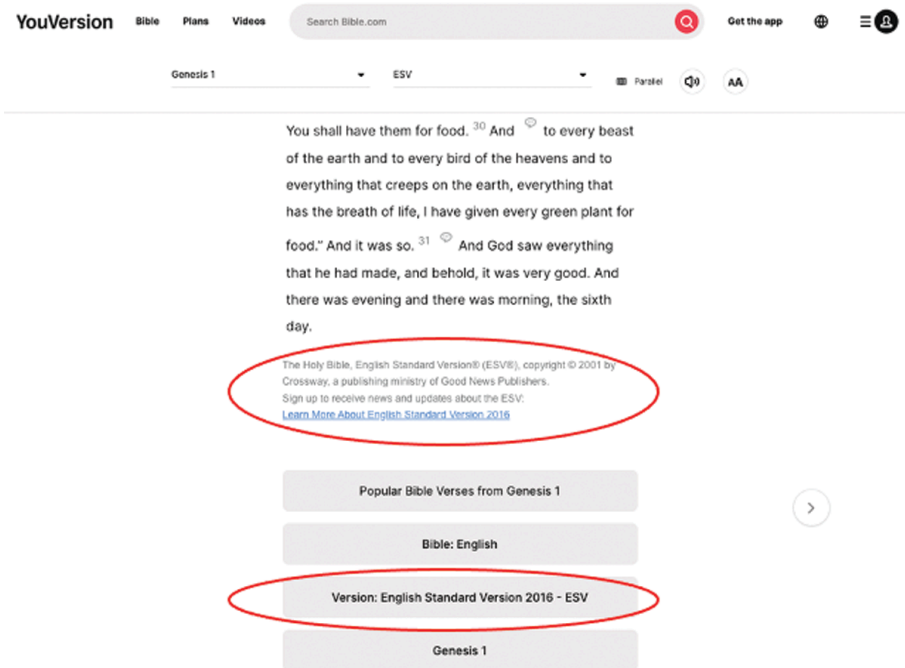


Figure 7. A screenshot of the Bible.com interface

The links highlighted in red in Figure 7 both redirect users to the same website, i.e., the publisher's information about the translation. However, locating this information is arguably less intuitive than finding a preface in a printed translation. As illustrated in Figure 7, the "Learn More About" link is only visible in connection with the copyright statement. On Bible.com, this information is potentially accessible with one click, as the links consistently appear at the bottom of each chapter interface (see Figure 7). This would suggest that the "Learn More" section should not be regarded as a preface to the translation, as is seen in several printed versions of the Bible. The metadata information provided by Life.Church is informative in this regard, stating that the "Learn More" button both on the Bible.com website and in the mobile app leads users to a page that features information about the concrete translation, which is imported from the Digital Bible Library (Life.Church 2024d). This is the default approach for the "Learn More" button on both platforms (Life.Church 2024d). The information available on the referral site is sourced from the Digital Bible Library's metadata, specifically from the <promotion> tag. Publishers are responsible for submitting this metadata prior to exporting their translation projects to the Digital Bible Library (Life.Church 2024d; 2024e). It is possible that the reason publishers rarely provide information about the source text(s) on Bible.com or in the app is that the information (from the "Learn More" section) is retrieved from the <promotion> tag in the metadata. While Bible publishers can add information about the source text in this specific metadata, the <promotion> tag does not itself invite Bible publishers to include details about specific source texts. Instead, <promotion> appears to serve as a means of promoting information about the translation and the target text. This feature in the metadata, which is hidden from users, may explain why the "Learn More" sections often lack specifics concerning the source texts. It is moreover worth noting that there is a potential discrepancy between accessing information about a specific translation on Bible.com and in the app. In the app, the only way to access information about a particular translation is to open and display it, and then click on the "Learn More" link located at the bottom of the interface (as depicted in Figure 8).

his power,¹² so that the name of our
 Lord Jesus may be glorified in you,
 and you in him, according to the
 grace of our God and the Lord Jesus
 Christ.

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Figure 8. A screenshot of the link that leads to the additional information about the translation

As previously mentioned, the “Learn More” button is programmed to direct users to information sourced from the <promotion> tag in the metadata of the Digital Bible Library on both the Bible.com website and the app. However, it is worth pointing out that in the app, and only in the app, it is possible to modify this default behavior. This distinction was confirmed in correspondence with Life.Church:

[A]t the request of the publisher, the behavior of the “Learn More” button on the mobile platforms can be changed to access the webpage they designate. [...] This is at the discretion of the Publisher, and only is an option on the mobile platform. (Life.Church 2024d)

This means that “[o]ccasionally, the Bible Publisher designates a custom webpage on their website that gives information about a version or connects a user to their homepage” (Life.Church 2024d). The app offers the option of including paratextual elements, such as information pertaining to the source text(s). Interestingly, several Bible publishers have expressed a desire to modify the default behavior of the “Learn More” button and instead lead users to a custom webpage, as will be shown. It is worth noting that there is no uniform approach to implementing this feature. However, what is most relevant to this investigation is that none of the selected Bible publishers have utilized this option to provide information about the underlying source text(s) within the “Learn More” section.

The previous section highlights the importance of metadata from the Digital Bible Library in shaping paratextual elements and providing information about a translation’s source text(s). However, the option of modifying the “Learn More” button behavior in the app suggests that the paratextual information is not solely

sourced from the metadata of the Digital Bible Library. The digitization process is highly complex, and there may be numerous variables at different stages of the process that could affect why and how the resulting paratext appears as it does. The description of the process detailed here is not intended to be exhaustive; rather, it serves as an introduction to the medial shifts in the cases studied in this chapter, which will hopefully provide a better understanding of the cases presented. Subsequently, I will present the Bible translations and compare the paratextual information about the source text(s) in their respective formats. Following this analysis, I will return to how the findings align with the matters of medial shift and digitization.

5. Case studies: The source text in printed and digital Bibles

In this section, I will present the selected Bible translations sequentially, starting with the print editions and followed by the two digitized versions. The purpose of the section is to underscore the information provided about the source texts of the selected translations and to scrutinize the extent to which this data is influenced by medial shifts when traditional printed Bibles are transformed into digital entities on YouVersion's two platforms.

5.1 Contemporary English version, print version

The Contemporary English Version (CEV) is an American Bible translation that was first released in 1995 by the American Bible Society, contributing to the diversity of Bible translations available. In its preface, the CEV is differentiated from other translations, seeking to justify its existence:

[T]he *Contempoary* [*sic*] *English Version* differs from all other English Bibles — past and present — in that it takes into consideration the need of the *hearer*, as well as those of the *reader*, who may not be familiar with traditional biblical language. (American Bible Society 2006:unpaginated preface; italics original)

The name of the translation, CEV, conveys its contemporary focus, which is to render the source text in a language that is easily comprehensible to modern-day readers and listeners. Essentially, the translation's style can be described as target language-oriented. While there is an emphasis on contemporary language, the preface also positions the selected translations as firmly rooted in the source texts: "Every attempt has been made to produce a text that is faithful to the *meaning* of the original" (American Bible Society 2006:unpaginated preface; italics original). However, what is meant by "the original" is not specified in greater detail. It

is worth noting, nonetheless, that the reference to “the original” in the singular is striking, given that we do not have the original copies of either testament in the Christian canon. Nevertheless, the cited passage is immediately followed by information regarding the scholarly edition of the source text for the CEV:

In order to assure the accuracy of the *Contemporary English Version*, the Old Testament was translated directly from the Hebrew and Aramaic text published by the United Bible Societies (*Biblia Hebraica Stuttgartensia*, fourth edition corrected). And the New Testament was translated directly from the Greek text published by the United Bible Societies. (Third edition corrected and compared with the fourth revised edition).

(American Bible Society 2006:unpaginated preface; italics original)

It is somewhat unclear whether “the original” (as mentioned above) refers to the source texts in these critical editions. What is unquestionable, however, is that The Greek New Testament (United Bible Societies 1983; Deutsche Bibelgesellschaft 1993), the critical edition of a source text on which the CEV is based, does not contain “the original” source text in any sense. In the abovementioned preface excerpt, the source texts in the original languages are presented as the guarantors or authorizers of the “accuracy” of the CEV as a whole. Thus, the authority of the source text is invoked to validate the translation’s “accuracy.”

Details regarding the source text of the CEV are primarily provided in the preface. However, such information can also be extracted from the appendix. In the appendix, the intricacies of chapter and verse numbers are discussed, with a clear statement being made that: “all the meaning from the original Greek and Hebrew has been carefully included in the CEV text” (American Bible Society 2006: 815). Apart from this, the dating of the “Standard Hebrew Text” is provided: “Almost all of these manuscripts were copied after A.D. 900” (American Bible Society 2006: 816). The designation above refers to the Masoretic text, particularly the Codex Leningradensis, which is the source text of the CEV Old Testament.¹ However, as such identification is not made explicit, the readers are less likely to understand that the “original” mentioned in the preface is indeed the Masoretic text, a source text from the Middle Ages. No such dating, however, is given for the source text(s) of the New Testament.

1. The original text of the Hebrew Bible was written with only consonants, no vowels. However, in order to interpret these texts accurately, Jewish scholars and scribes (“the masoretes”) introduced a system of adding vowels to the consonantal text. This process is known as vocalization. Vocalization involves adding specific symbols, called vowel points or vowel marks, to indicate the sounds that go with each consonant. These vowel points help in clarifying the pronunciation and meaning of the words.

5.1.1 CEV on Bible.com and in the App

The “Learn More” button both on Bible.com and in the app links to the publisher’s information about the translation. The information about the CEV is identical on both platforms:

Uncompromising simplicity marked the American Bible Society’s translation of the Contemporary English Version that was first published in 1995. The text is easily read by grade schoolers, second language readers, and those who prefer the more contemporized form. The CEV is not a paraphrase; it is an accurate and faithful translation of the original manuscripts.

(American Bible Society 2024a, 2024b)

As with the presentation in the print edition, the information here also draws on the concept of “the original,” in this instance, “the original manuscripts.” As mentioned, we do not have any of the original manuscripts of the Hebrew Bible/Old Testament or The New Testament. The source text editions on which the CEV is based, *Biblia Hebraica* and *The Greek New Testament*, are, however, not mentioned in the presentation on Bible.com or in the app. The readers of digital versions are thus provided with no information that might moderate the statements about “the original manuscripts.” The information regarding the specific source texts is only available in the print version, and as a result of the medial shift, there are fewer references to the source texts, leading to reduced visibility of the source text.

5.2 English Standard Version, print version (2016)

The English Standard Version was first published in 2001 by Crossway. The translation project did not start from scratch but used the text of the Revised Standard Version from 1971 as the starting point (Crossway 2016:vii). The translation has been continuously revised since it was first published, and I will here focus on the 2016 edition. The translation is accompanied by a detailed preface outlining the Bible, translation legacy, philosophy, principles, and style, as well as how specialized terms were translated. Of specific importance to this study, the preface contains a description of what is labeled as “Textual Basis and Resources” and “Textual Footnotes” (Crossway 2016: ix–x). In the former, information about the source texts is provided:

The ESV is based on the Masoretic text of the Hebrew Bible as found in the *Biblia Hebraica Stuttgartensia* (5th ed., 1997), and on the Greek text in the 2014 edition of the *Greek New Testament* (5th corrected ed.), published by the United Bible Societies (UBS), and *Novum Testamentum Graece* (28th ed., 2012) edited by Nestle and Aland.

(Crossway 2016:ix; italics original)

While these editions are described as the basis for the translation, the reader is at the same time made aware of instances when the translation is informed by ancient translations, and when the translation diverges from the noted source texts:

In exceptional, difficult cases, the Dead Sea Scrolls, the Septuagint, the Samaritan Pentateuch, The Syrian Peshitta, The Latin Vulgate, and other sources were consulted to shed possible light on the text, or if necessary, to support a divergence from the Masoretic text. Similarly, in a few difficult cases in the New Testament, the ESV has followed a Greek text different from the text given preference in the UBS/Nestle-Aland 28th edition. (Crossway 2016:x)

This information does give the reader a few hints about the textual instability of the source texts. In the “Textual Footnotes” section, this fluid character of the source texts also comes to expression, with footnotes “informing the reader of textual variations and difficulties and showing how these have been resolved by the ESV translation team” (Crossway 2016:x). The extensive use of footnotes in the ESV acknowledges the many choices the translators must make.

5.2.1 *ESV on Bible.com and in the app*

The “Learn More” button both on Bible.com and in the app links to the publisher’s information about the translation. On Bible.com, the only information provided to the reader when pressing the “Learn More” button is the year of copyright (Crossway 2024a). The “Learn More” button in the app, however, is customized by the publisher (Crossway) and links to information about the adopted translation method (Crossway 2024b). The information in the app links to the homepage for the ESV (esv.org), “where you can: [...] dig into the **original Greek of the New Testament**” (Crossway 2024b; emphasis in original). Accessing this feature requires a subscription (Crossway 2024c). However, as such external websites (containing epitextual information) lie beyond the scope of this study, no information about the source text(s) is retrievable from the immediate interfaces on either of YouVersion’s platforms. Whereas the preface in the print edition provided the readers with a rather careful description of the source text(s), the users of the digital editions are provided with no description of the source text(s) whatsoever.

One of the special features of the ESV’s digital edition is the interplay between the different parts of the paratexts, particularly between the footnotes and the preface. One such instance is the translation of the Greek *doulos* into “slave” ESV Mark 10:44, in which the footnote refers to the preface. An activated footnote on Bible.com is displayed in Figure 9.

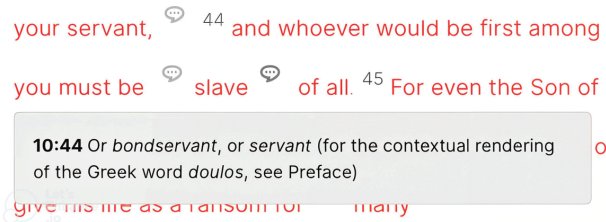


Figure 9. An activated footnote of Mark 10:44 ESV on Bible.com referring the reader to the Preface

Both on Bible.com and in the app, the footnote refers to the preface. However, the “preface” is not hyperlinked. In other words, pressing it will lead you nowhere, since there is no preface in the digital version. This indicates that the paratext was created for the printed book, but not adjusted and readapted for the digital format. The close dialogue between digitized texts and the printed book, as noted by Birke and Christ (2013: 66), is demonstrated clearly in this example.

In the print edition, information about the concrete source texts is provided, and the reader is also made aware of where the translation diverges from the stated source texts. In comparison, the information provided about the source text is lacking from the digital editions of the ESV on YouVersion’s platforms. As demonstrated, the footnotes in the digital edition refer to the preface, and this paratextual interplay is thus employed as an attempt to clarify how the words in the target text might be understood (and modified) in light of the underlying source text. Furthermore, the footnotes in the digital editions refer to the preface, which is non-existent on Bible.com and in the app, thus making the transparency of the underlying source texts unclear. The paratextual linkage between the footnotes and the preface is thus broken as a result of the medial shift. The shift therefore amounts to fewer references to the source text and a less visible source text. The available information about the ESV on Bible.com and in the app is first and foremost centered on the target text, thereby reinforcing the target-oriented focus in translation.

5.3 The New Revised Standard Version updated edition, print version (2021)

Like the ESV, the New Revised Standard Version (NRSV) was published (National Council of the Church of Christ 1989) as a revision of the Revised Standard Version from 1971. The NRSV was revised and updated in 2021 (NRSVue), and I will take this printed version as the point of departure for the analysis below. The translation is preceded by a rich preface that carefully describes the

revisions, their purpose and process, as well as text-critical revisions (National Council of Churches of Christ in the United States 2021:vii–xii). The section on text-critical revisions lays out what text-critical work indicates for Bible translation: “The role of text criticism in Bible translation is to establish a base text from which to translate, a text reconstructed from the earliest versions in the original languages (Hebrew, Aramaic, and Greek), as well as in ancient translations” (National Council of Churches of Christ in the United States 2021:ix). Unlike the presentation in the editions of the CEV and the ESV, where the word “original” was used to designate the source text(s), the word employed here is “reconstructed,” which conveys a completely different picture of the state of the source texts. This description clearly acknowledges the fact that we do not possess the original(s) and signals some degree of textual fluidity. In addition, while the description recognizes the ancient manuscripts from the original languages as the source text(s), it also acknowledges that ancient translations aid in the process of reconstructing and interpreting the source texts. As the first of the translations discussed so far, the NRSVue clarifies its textual base by explaining that “[t]ranslators rely on scholarly critical editions of the Bible for their work. A typical text-critical resource establishes a text based on the scholarly judgment of the preferred reading among the readings available, with important alternative readings provided in the detailed apparatus” (National Council of Churches of Christ in the United States 2021:ix). This description makes clear that the source texts need to be established and reconstructed by a scholar. The preface is also rather transparent about the premises for establishing a source text, and that this process is a subjective enterprise: “Scholars follow well-established rules in their effort to determine one preferred or superior reading from among others, though this remains both art and science” (National Council of Churches of Christ in the United States 2021:ix).

The critical editions the NRSVue builds on are listed in the preface: “For the Old Testament, the team made use of the *Biblia Hebraica Quinta* (2004–) for those books published to date and the *Biblia Hebraica Stuttgartensia* (1977; ed. sec. emendata, 1983) for the remaining books” (National Council of Churches of Christ in the United States 2021:x). These editions are based on the Masoretic standardization of the text from the sixth to the ninth centuries, which included vocalization of the consonantal text. It is laid bare that the NRSVue accepts this vocalization “in the main, but where a more probable and convincing reading can be obtained by assuming different vowels, we adopted that reading” (National Council of Churches of Christ in the United States 2021:x). In such instances, no notes are given “because the vowel signs points are more recent and less reliably original than the consonants” (National Council of Churches of Christ in the United States 2021:x). By providing this information, the reader is made aware

that the vocalization of the consonantal text is indeed an interpretation of the source texts. The reader is also made aware that the translation departs from the consonantal text “only where it seems clear that errors in copying were introduced before the Masoretes standardized the Hebrew text” (National Council of Churches of Christ in the United States 2021:x). In these instances, the translators rely on other ancient Hebrew manuscripts (such as the Dead Sea Scrolls) and ancient translations. The mentioning of a standardization of the Hebrew text and the possible errors in transmission before the standardization took place is an apparent reminder for the reader that no such thing as “the original” exists.

Information about the source texts for the translation of the New Testament is also supplied in the preface:

For the New Testament, the team based its work on three recent editions of the Greek New Testament: (1) *The Greek New Testament*, 5th revised edition (United Bible Societies, 2014); (2) *The Greek New Testament: SBL Edition* (Society of Biblical Literature and Logos Bible Software, 2010); and, (3) for Acts and the Catholic Letters, *Novum Testamentum Graecum: Editio Critica Maior* (Deutsche Bibelgesellschaft, 2013, 2017).

(National Council of Churches of Christ in the United States 2021:xi; italics original)

Regarding the differences between these editions, the reader is informed that “occasionally these differ in regard to text and punctuation” (National Council of Churches of Christ in the United States 2021:xi), presenting the somewhat fluid state of source texts. The NRSVue displays — much like the print edition of the ESV — an interplay between the prefaces and the footnotes: “Here and there in the notes the phrase ‘Other ancient authorities read’ identifies alternative readings preserved by Greek manuscripts and early version” (National Council of Churches of Christ in the United States 2021:xi). The NRSVue also supplies a list of abbreviations for the text notes, put chronologically after the preface, where for instance “Q” is explained as “Qumran” and “Tg” as “Targum” (National Council of Churches of Christ in the United States 2021:xiv). The footnote on Isaiah 19:18 indicates that the chosen text (“the City of the Sun”) departs from the Masoretic text but is supported by other ancient manuscripts: “Q mss Heb mss Tg Vg: MT *city of destruction*” (National Council of Churches of Christ in the United States 2021:493; italics original). However, the abbreviations are not self-explanatory, and most readers will probably have to look at the abbreviation list to make sense of the information about the source texts provided in the footnotes.

5.3.1 NRSVue on Bible.com and in the App

The “Learn More” button both on Bible.com and in the app links to the publisher’s information about the translation. The only information provided to the reader when pressing the “Learn More” button is the year of the copyright (National Council of the Churches of Christ in the United States of America 2024a, 2024b). On both platforms, there is a link to an external page (nrsvbibles.org) that leads to information about four editions: the Revised Standard Version of the Bible, New Revised Standard Version of the Bible, Revised Standard Version of the Bible (Catholic Edition), and New Revised Standard Version of the Bible (Catholic Edition). Even though content in external websites (epitextual information) is not included in the term “paratext” in this study, it must be noted that the referring site does not even have information about the latest edition (the NRSVue), which is present on Bible.com and in the app. While the preface in the print edition offers readers a thorough description of the source text(s), users of the digital editions are not provided with any description of the source text(s) at all. This follows the same pattern observed in the case of the CEV and ESV, where references to source text(s) decrease or vanish when print editions transition to digital platforms such as websites and apps.

5.4 Bibel 2011, print version (2011)

Bibel 2011 was published by the Norwegian Bible Society in 2011 (Bibelselskapet 2011) as a revision of the 1978 translation by the same publisher (Beckmann 2020, 2025). Bibel 2011 does not have a preface, unlike the English Bible translations surveyed above. Bibel 2011 lacks information about the context in which the translation was made and the guiding principles for the translation. Accordingly, information about the applied translation method is not supplied in the print edition. Under “explanations and abbreviations” (*Forklaringer og forkortelser*), there is but a small, short section that deals with the source texts:

The Old Testament is translated according to the latest scholarly editions of the Hebrew source text, *Biblia Hebraica Stuttgartensia* and *Biblia Hebraica Quinta*. The New Testament is translated according to the latest scholarly edition of the Greek source text, Nestle Aland: *Novum Testamentum Graece*, 27th edition.

(Bibelselskapet 2011, unpaginated; my translation)

In the description, “the source text” (*kildeteksten*) of both the Old Testament and the New Testament appears in the singular. With regard to the source text of the Old Testament, however, there is mention of “editions” (*utgaver*), but they are nevertheless described as editions of “the source text.” Hence, “the source text” appears to be a stable, singular entity. Although there is mention of editions of

the Hebrew source texts, there is no indication as to whether these editions align, or whether there are discrepancies between them. Unlike in the NRSVue, for instance, no explanation is given as to what these editions comprise, the degree to which the source text is reconstructed by scholars, and whether ancient translations aid in understanding the source text, particularly relevant for the Hebrew source text. Some information regarding the variance of “the source text” is, however, provided in the description of “typographical markings in the biblical text: “The signs * and • mark the start and ending of text segments that are not included in many of the ancient manuscripts. These text variants are mentioned in separate footnotes” (Bibelselskapet 2011, unpaginated; my translation). A previous study by Justnes and Vegge (2013) demonstrates that many of the textual variants in Bibel 2011 are not found in the New Testament source text on which the translation is based (Nestle Aland, 27th edition).

Therefore, there is a discernible discrepancy between the declared source text and the chosen translation, as the translation in several instances is based on textual variants primarily evident in the younger manuscripts rather than the older manuscripts (Justnes and Vegge 2013). Consequently, the representation of the source text and the choices made in text-critical analysis lack transparency. In conclusion, the description of the source texts for both the Old and New Testaments is scant in the print edition’s paratext.

5.4.1 *Bibel 2011 on Bible.com and in the App*

The “Learn More” button on Bible.com links to the publisher’s information about the translation. The information provided on this page does not list the editions of the source texts, as in the print edition. The Norwegian Bible Society has also provided an account in both Norwegian and English, where the latter reads: “[...] Bibel 2011 is based rather upon a concordant translation principle, where the translators aim to reproduce the biblical texts as close to the original as possible” (Bibelselskapet 2024a). This description invokes the concept of “the original” in the citation above. The users of Bible.com are not, however, informed about what “the original” is and how it is manifested in any written form. The only thing they are presented with is that the target text (Bibel 2011) is aimed (through literal translation) at reproducing the original (Bibelselskapet 2024a). What “the original” refers to nevertheless remains a mystery to the users.

The “Learn More” button in the app does not link to the same information as can be found on Bible.com (see above). Pressing the button takes the users to the homepage of the Norwegian Bible Society. The link takes users to the general homepage, not to a site about the translation in particular. To sum up, then, there is no information about the source text(s) of Bibel 2011 in the app (Bibelselskapet 2024b).

This case confirms the tendency of the other translations, where the medial shifts from print to digital result in the loss of information about the source texts. Compared to several of the English Bible translations, the information about the source text is relatively sparse in the print edition. On Bible.com, the “source text” (*kildeteksten*) from the print edition (Bibelselskapet 2011) is transformed into “the original” on Bible.com (Bibelselskapet 2024a), until it is made invisible in the app (Bibelselskapet 2024b), and references to the source text(s) are completely left out of the description.

5. Conclusion

This chapter commenced with an initial query, namely, how is source text visibility affected by the digital transformation when printed Bible translations shift mediums and are digitized and transformed into apps and websites? In all four of the examined Bible translations, there was a conspicuous similarity in terms of how they responded to medial shifts. Where print editions retained information about the source text(s), typically in a preface, the references to the source text(s) did not survive the medial conversion or were significantly reduced. Although there were noticeable differences between these translations’ editions in terms of how openly they acknowledged the source text(s), such differences were equalized in their appearances on Bible.com and the app. Information about the edition(s) of the source text(s) vanishes, and the descriptions of the translations on these platforms become more uniform compared to the differences between the print editions. While references to the specific editions of the source texts were supplied in all four print editions, none of these references were provided in any of the four translations on YouVersion’s platforms.

The presentation on Bible.com and in the app revealed some differences, but in general, two categories emerged: (1) References to source texts were completely left out from the paratext, or (2) references to source texts were implicit and evoked the language of authenticity and proximity to the original in some sense. Therefore, the CEV, both on Bible.com and in the app, was represented as “an accurate and faithful translation of the ‘original manuscripts’” (American Bible Society 2024a, 2024b). For the ESV, there were no references to the source text(s) whatsoever on Bible.com (Crossway 2024a), but in the app, an invitation was extended to a referral site where the user could “dig into **the original Greek of the New Testament**” (Crossway 2024b; emphasis in original). There were no references to the source text(s) for NRSVue on either Bible.com or the app (National Council of the Churches of Christ in the United States of America 2024a, 2024b). On Bible.com, the objective of Bibel 2011 was presented as “to reproduce the bibli-

cal texts as close to the original as possible” (Bibelselskapet 2024a), while the paratextual information on the app had no references to the source text(s) whatsoever (Bibelselskapet 2024b). Although some information about the source text(s) can be found in the footnotes, the dynamic nature of the paratexts on YouVersion’s platforms means that this information is only accessible when the paratext is activated.

In his analysis of digital Bibles, Jerry Siker highlights that print Bibles tend to be more transparent in communicating the processes involved in their current edition and translation compared to their digital counterparts. He also points out that digital Bibles typically require users to take additional steps, such as clicking, to access such information (Siker 2017: 137). Although it is indeed accurate to assert that transparency is greater in print Bibles than in digital ones, this study’s findings indicate that information regarding the source texts is further away than just a click or two. When excluding the epitextual information from consideration and focusing solely on the peritextual information available on Bible.com and in the app, it becomes evident that Bible publishers commonly invoke the concept of “the original” and place emphasis on the perceived proximity between the translation and the implied source text. Previous studies have argued that digital Bibles, due to the presence of peritext, lead to a more fluid and less stable Bible (Parker 2003; Beal 2011; Wagner 2012; Clivaz 2014). While this may hold true in various respects, the absence of information about the source text in digital editions may actually reinforce the notion of “the Bible” having a singular, stable source text.

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Where does the source text lie?

Different strategies on editing and translating First Enoch, 1850–2018

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In this chapter, I survey modern Western editions and translations of an ancient Jewish text, called First Enoch, surviving in Aramaic, Greek, and Ge'ez. After introducing the work, I analyze the editions and translations regarding how they deal with possible displacements of a text or later interpolations in the text, and how they interact with greatly differing textual traditions. Some of the sources edit and translate diplomatically one text of a work, whereas many conflate different textual traditions and reconstruct a hypothetical source text. Especially in the latter case, the *de facto* source text has changed significantly in 168 years, often mirroring the ongoing scholarly discussions. The translator always plays a crucial role in constructing the source text.

Keywords: source text, textual criticism, ancient texts, First Enoch, Ethiopic, Greek, Aramaic, manuscripts, compilative translation, indirect translation

1. Introduction

Translation studies have mostly investigated the translation process, translator competence, and the target language (Zhu and Aryadoust 2022).¹ By contrast, scholars and translators of ancient texts, including the Bible, have often struggled with determining and reconstructing the source text with the consequence of sometimes neglecting the process and the product dimension of translation.

The different books in modern Bibles are the products of ancient scribal activity (Tov 2004; van der Toorn 2007; Laato 2022). Although the manuscript

1. I thank the members of the research seminar of exegetics and Jewish studies at Åbo Akademi University and Prof. Loren Stuckenbruck for valuable comments on earlier drafts of this chapter.

evidence is vast in comparison to other works of antiquity (Malik 2020), there are many details pertaining to determining the source text of the biblical books under debate. Mostly, this is because the vast manuscript evidence allows us to see the relative stability of the source text on a major scale (paragraphs, sentences, overall message) but the relative instability on a minor scale (words, word forms, letters). The same *work* has survived in different *texts*. Whereas earlier textual critics tried to reach the ‘original text’ through different readings in different manuscripts, the common goal today is to try to reach the *Ausgangstext* or ‘initial text,’ from where the manuscript tradition starts, and document the textual history of the work in question.² The question of whether this initial text is original is often deliberately left open (e.g., Gurry 2023).

Another trend in textual historical research is the new philology which started from Medieval studies in the 1990s. This approach emphasizes the material culture of ancient manuscripts and the fact that the text of an individual manuscript is always unique. Individual manuscripts including the physical and material aspects in addition to the text are analyzed in detail (Lundhaug and Lied 2017). Sometimes, this approach can be understood to stand in opposition to traditional textual criticism, but they can also complement each other (cf. Davila 2017).

However, the main object of study in this chapter is not the Bible/s. Instead, I investigate an early Jewish work or group of works, called First Enoch (short: 1 En), which was later transmitted by Christians. First Enoch is unofficially included in the Canon of the Ethiopian Orthodox Tewahedo Church.³ It became available to modern scholarship especially during the 19th century, when the first editions of the Gəʾəz (henceforth Geʾez) text based on manuscripts brought to Europe were produced with accompanying translations (Erho and Stuckenbruck 2013). Subsequent editions and translations show different strategies in defining and translating the source text. Since First Enoch is preserved in its fullest form only in Geʾez, a language which is not usually part of the scholarly curricula, these translations are mostly used by people who do not have access to the source text. In the present chapter, *source text* is defined as *a text of a work* that is translated (Ivaska and Huuhtanen 2020) with emphasis on the *de facto* source text reconstructed by the translator prior to and during the translation process. It may not physically exist anywhere (cf. Ivaska 2020b).

2. The classical handbooks of textual criticism are Maas 1957; Metzger and Ehrman 2005; Tov 2012; 2022. See also the multivolume reference work *Textual History of the Hebrew Bible* edited by Armin Lange (2016–2025).

3. The Ethiopian Orthodox Tewahedo Church has never formally taken a stance on what is included or not included in the Canon (cf. the declaration by the Roman Catholic Church in the 4th session of the Council of Trent 1546).

In this chapter, I first briefly present First Enoch (Section 2) and the main problems of defining the source text/s for translating the work (Section 3). Then, I introduce how First Enoch has been edited and translated since 1850 with focus on English and German translations (Sections 4–6; see also Table 1 in the appendix). In the analysis, I identify certain issues related to the source text which the editors and translators must tackle (Section 7).

The first issue (Section 7.1) consists of a quite clear case of displacement of a certain part of the text in the Ethiopic manuscript tradition. Should one restructure the text according to how scholars think the text must have existed or leave it as is? The second issue (Section 7.2) is that the text of First Enoch has evolved throughout its textual history and scholars are not in total agreement whether to regard parts of the text as interpolations, that is, later additions to the text. Should such hypothetical interpolations be excluded from the textual base of the translation? Should one notify the readers of possible interpolations? The third issue (Section 7.3) is that First Enoch has survived in many different and differing traditions, most importantly in Aramaic, Greek, and Ethiopic. As these three traditions differ from one another both in major and minor points, should the translator choose between these traditions or form a composite source text, and if so, why? I will analyse how the editors and translators of First Enoch have tackled these issues and answered these questions.

The timespan from 1850 to 2018 enables us to see how much the *de facto* source text of translations of First Enoch has changed over the past 150 years. The aforementioned issues regarding the source text of First Enoch are not unique. Similar issues must be faced when dealing with other ancient and even modern works. Thus, this chapter argues that translators should reflect critically on the source text and on the translator's role in actively constructing it. Furthermore, when analyzing translations, scholars should pay closer attention to the concept of source text and, if possible, try to assess the *de facto* source text of a given translation.

2. Introducing First Enoch

First Enoch is an apocalyptic work which focuses on the biblical patriarch Enoch, briefly mentioned in the Book of Genesis (5:18–24) in the Hebrew Bible. Especially the elliptical statement in Gen 5:24 ('And Enoch walked with God, and he was no more, for God took him away') sparked interest among early interpreters of the Bible. If Enoch walked with *Elohim* ('God/s'), which can also be interpreted as 'angels', did it affect him somehow? Where did he walk: on earth or in heaven, in the real world or in visions? Did Enoch learn something special dur-

ing his journeys? Where did he end up? Such questions were probably debated by early interpreters of the holy text and guided the reading. In this way, interpretative traditions of explaining the text were produced. As Kugel (1990: 3) points out: “Ancient exegetes tended to view the Bible as fundamentally elliptical: it said much in a few words and often omitted essentials, leaving the full meaning to be figured out by readers alert to the tiniest irregularities in the text.” Thus, various Enochic traditions began to take form.⁴

In short, First Enoch narrates what Enoch learnt when he was “walking with angels” and was “taken away.”⁵ The work is made up of five books: “the Book of Watchers” (1 En 1–36), “the Book of Parables” (37–71), “the Astronomical Book” (72–82), “the Book of Dreams” (83–90), and “the Epistle of Enoch” (91–108).

“The Book of Watchers” (1 En 1–36) is related to another mysterious passage in Genesis (6:1–4) where “sons of God” (interpreted as angels called Watchers in 1 En) descend from heaven, and humankind falls into iniquity and deceit. According to the book, the Watchers provided humans with forbidden knowledge. “The Book of Parables” (1 En 37–71) narrates different visions and journeys which Enoch experiences accompanied by angels. “The Astronomical Book” (1 En 72–82) reveals how the celestial bodies move accordingly and how sinners will also face judgment from natural catastrophes.

“The Book of Dreams” consists of “the Dream Vision” (1 En 83–84) and “the Animal Apocalypse” (1 En 85–90). In “the Dream Vision,” Enoch sees the destruction of the world. “The Animal Apocalypse” is an interesting symbolic depiction of salvation history starting from creation until the final redemption. Individuals and groups are symbolically depicted as different types of animals.

“The Epistle of Enoch” (1 En 91–108) consists of different exhortations which Enoch relates to his son. It also includes another take on world history, the so-called “Apocalypse of Weeks” (1 En 93:1–10; 91:11–17). Chapters 106–107 narrate the miraculous birth of Noah. Chapter 108 is an eschatological admonition which functions as an appendix to the whole of First Enoch as the book stands in the Ethiopic tradition.

4. Alternatively, Gen 5:21–24 is only part of the broader Enochic tradition which found its way to the Book of Genesis. The truth may lie somewhere in-between. Other Enochic books than 1 En also exist, and scholars often write about an Enochic tradition in broader terms. For a general survey, see Reeves and Yoshiko Reed (eds.) 2018.

5. An illustrative overview on 1 En is offered by Gurtner 2020: 21–91.

3. Problems of defining the source text of First Enoch

The major problem and prospect of First Enoch is that the work has survived, often only in part, in different languages and versions of which the Ethiopic, Greek, and Aramaic traditions are the most important ones. The Ethiopic tradition contains the fullest textual tradition, as most of the text is available only in Ge'ez. First Enoch was translated from Greek to Ge'ez between the 4th and 7th centuries CE during the Christian Aksumite reign in Ethiopia along with other biblical books (Uhlig 2003).

Greek witnesses of First Enoch consist of several fragmentary texts. The most important of these concerning this chapter are the so-called Gizeh manuscript (also Codex Panopolitanus or Akhmim fragments, ca. 6th century CE) and the Chronography by George Syncellus (ca. 810 CE), which quotes or paraphrases First Enoch. In addition to “the Book of Watchers” (1 En 1–36), the Gizeh manuscript contains excerpts from certain other early Christian works (Dugan 2021: 115–116). The Greek textual witnesses provide texts roughly corresponding to one third of the text found in Ge'ez. The Greek was originally translated from Aramaic.

The finding of the Dead Sea Scrolls from the 1940s onward settled some questions debated by scholars, such as the original language of First Enoch, but raised many others, especially regarding the complexity of the textual history of the work. The Dead Sea scrolls include around 900 fragmentary manuscripts in Hebrew, Aramaic, and Greek, dated roughly between 200 BCE–100 CE and found in Khirbet Qumran and nearby areas in the Judean Desert (Xeravits and Porzig 2015: 1–21). Among these manuscripts were also Aramaic Enoch fragments which can be palaeographically dated to ca. 200–50 BCE (Stuckenbruck 2007b; Stuckenbruck and Erho 2022: 416). They were first edited and published by Milik (1976). The fragments include sections of almost all books of First Enoch apart from “the Book of Parables” (1 En 37–71).⁶

One manuscript dated to the 1st Century BCE (4Q204) contains fragments of “the Book of Watchers” (1 En 1–36), “the Book of Dreams” (83–90), and “the Epistle of Enoch” (91–108). This suggests that at least by then a collection of Enochic writings did exist. However, due to the fragmentary nature of the evidence, it is impossible to say more about these Aramaic books' resemblance to the later Ethiopic First Enoch (Stuckenbruck 2007b: 47–51; Knibb 2009). As “the Book of

6. Also, no texts corresponding to the Ethiopic text in “the Dream Vision” (1 En 83–84) or to the Appendix to “the Epistle of Enoch” (1 En 108) were found among the Aramaic fragments which raises the question of whether they already were part of First Enoch (if we can talk of such a work) at the time.

Parables” (1 En 37–71) was not found among the Dead Sea Scrolls, scholars generally regard it as a later work than the other books of First Enoch (Gurtner 2020: 34–37). The fact that “the Astronomical Book” was copied separately from the other books of First Enoch at Qumran raises the question of whether it was regarded as part of the composition if there was such.

First Enoch has thus had a long and complex textual history before the Ethiopic tradition came into being. The consensus among scholars is that the book consists of five parts or books, as presented in Section 2 above. These books were originally written during different times ranging from the late 4th or early 3rd century BCE to the 1st century BCE/CE and were gathered at some point resulting in a work now called First Enoch. Many of these books themselves were composites. For example, “the Epistle of Enoch” (1 En 91–108) includes two later appendices, chapters 106–107 and 108 (Stuckenbruck 2007a: 4; Gurtner 2020: 21–23). The Ethiopic version, furthermore, is an indirect translation of a Greek translation of the Aramaic original/s. The Greek fragments that have survived differ from one another too (Example (4)). Finally, even the Ethiopic manuscript tradition shows two different recensions of the book (the so-called Eth I and Eth II-recensions), both recensions transmitted side by side in manuscripts up to the present (Knibb 1978b: 21–37; Uhlig 1984: 483–491).⁷

Now, when the individual books were originally collected and how the Aramaic, Greek, and Ethiopic textual traditions are intertwined remains unclear. What is clear is that the surviving Greek textual witnesses of First Enoch are not the *de facto* source text from which the Ethiopic version was translated. Neither are the Aramaic fragments the *de facto* source text/s for the Greek witnesses. The Aramaic texts and later Greek and Ethiopic evidence cannot simply be equated (Knibb 2009; Litvinau 2019; Stuckenbruck and Erho 2022). Both the scholar and translator of First Enoch thus need to decide which version/s will be reconstructed and/or translated. The options vary from the individual books in their hypothetical Aramaic form before they were collected into one work labelled by modern scholars as First Enoch to the hypothetical original Enochic collection which later became (Ethiopic) First Enoch, and lastly to the latest and fullest version in Ethiopic. In the last case, one further needs to choose between the two different Ethiopic recensions. In short, the translator needs to ask what the *work*

7. Recension in this case refers to bigger revisions and uniformity between the manuscripts which show that some kind of intentional revision most probably has taken place at some point in textual transmission. The first recension often labelled as Eth-I is, however, not seen as intentional. The second recension resulting in a standardized textual version of First Enoch emerged during the first part of the 18th century CE (Stuckenbruck and Erho 2022: 421–422).

is, and further, which *text* of that *work* that should be translated (cf. Ivaska and Huuhtanen 2020).

In the following, I will present the modern editions and translations of First Enoch discussed in this chapter.⁸ In Section 4, I present the works which edit and translate the *Ethiopic* Enoch. In Section 5, I discuss the editions and translations which utilize a conflated version of First Enoch based on the Aramaic, Greek, and Ethiopic traditions. In Section 6, I present two indirect translations of First Enoch based on an intermediate, modern language.

4. Editing and translating the Ethiopic Enoch

The editors and translators of the Ethiopic Enoch have worked with two different strategies. The first option is to diplomatically consult one manuscript, a strategy sometimes called the *best-text method* (Ivaska 2020b: 74–75). The second strategy is to produce an eclectic edition based upon the overall manuscript evidence in the Ethiopic tradition.

The first modern translation in English (Laurence 1821) was based on one Ethiopic manuscript in the Bodleian Library. However, a couple of decades later in 1851, Dillmann prepared the first eclectic edition of the Ge'ez text in Latin which was based on five manuscripts. His German translation was published in 1853. Another English translation, based on Dillmann's edition, was produced by the American George Schodde (1882), who evidently also used Dillmann's translation (Example (1)). This was already noted by Charles (1893b: 327).⁹

(1) 1 En 36:3

- a. *baba-1 'əm-əllaku ḥawāḥəw nə'usān yaḥalləfu kawākəbta samāy wa-yaḥawwəru mə'rāba ba-fənot 'ənta tarə'yat lomu*

'Through every one of these small gates the stars of heaven pass through and go towards west (or: sunset) via the way which was shown to them.'

(Dillmann 1851: 19–20)

8. The translations surveyed in this chapter are far from being the only ones. For an incomplete list of modern translations, see Drawnel 2019: 124–126, who does not mention the Danish and Finnish translations analyzed here.

9. Charles (1893b: 326–327) notes that Dillmann had corrected many renderings of First Enoch in his Latin dictionary of Ge'ez published twelve years later (Dillmann 1865). As this was the first Western dictionary of Ge'ez, remaining in use still this day, Schodde must have used it. Nevertheless, Schodde replicates the mistakes Dillmann had made in his German translation, even though Dillmann offered corrections in his dictionary. This suggests that Schodde's *de facto* main source text may in many cases have been the German translation instead of the Ge'ez edition produced by Dillmann.

- b. Durch jedes jener kleinen Thore gehen die Sterne des Himmels durch, und laufen Gegen Abend auf dem Wege, der ihnen gezeigt ist.
(Dillmann 1853: 17)
- c. Through each one of these small portals the stars of heavens come and go every evening on the path which is shown to them. (Schodde 1882: 104)

Schodde clumsily translates (1c) the German “gegen Abend” as “every evening.” In the light of the Ge’ez (1a), the translation does not make any sense. *Məṛāba* is a noun meaning ‘sunset’ and thus ‘west’ (where the sun sets), here in accusative case with the force of locative (‘towards’). Had Schodde read the Ge’ez, he would have translated differently.

Flemming produced a German translation of the Ethiopic text accompanied with by-then available Greek material edited by Radermacher (Flemming and Radermacher 1901). Flemming translated that Ethiopic version which was closest to the Greek one. Where the Greek and Ethiopic versions disagreed, the Ethiopic was preferred. The Ethiopic text he translated was a reconstruction of the earlier Eth I-recension. According to him, his source text would be close to the Ge’ez version, as it probably had been in the 15th-century CE Ethiopia (Flemming and Radermacher 1901: 10–11). The Ge’ez text was published one year later (Flemming 1902).

Michael Knibb (1978a) produced a diplomatic edition of one manuscript (Rylands Ethiopic MS. 23) that he considered representative of the later, standardized Ethiopic tradition (Eth II-recension). He accompanied the edition with an English translation and a running commentary (Knibb 1978b). The aim was to present “the sum total of the evidence for the text of Enoch” (Knibb 1978a: v). The *de facto* source text of Knibb’s translation follows the chosen manuscript, although he diverges from his edition at some points when, according to him, the Ethiopic version was incomprehensible and better evidence was available (Knibb 1978b: 47). The deviations are shown with cursive script in the main text of the translation.

Ephraim Isaac (1983) also followed the diplomatic route in choosing MS. Lake Tana 9 as the source text, to which he had access via a microfilm copy. The manuscript was compared with a late manuscript found in his own Princeton University and with Charles’s critical edition of First Enoch (1906). He also collated the Greek material available at the time. The Aramaic evidence published by Milik (1976) did not influence his translation. Isaac translated his chosen manuscript apart from when it contained “clear cases” of scribal or grammatical errors (Isaac 1983: 11). Isaac is the only scholar here of non-Western, Ethiopian decent. His work departs from previous scholarship.

5. Editing and translating the reconstructed *First Enoch*

Notwithstanding the great differences between the Aramaic, Greek, and Ethiopic textual traditions, the main strategy has been that of conflating, that is, using all textual witnesses in order to get as close to the ‘original’ or ‘initial text’ as possible.

R.H. Charles is one of the most influential names in the history of research on early Jewish writings.¹⁰ He published two translations and one critical edition of First Enoch. His 1893 English translation (Charles 1893a) was translated from Dillman’s edition (1851). However, he greatly emended and drastically revised the source text according to his own collations of manuscripts unknown to Dillmann. His critical eclectic edition of First Enoch based on 23 Ethiopic manuscripts also included parallel columns of the Latin and Greek fragments that were available to him at the time (Charles 1906). This edition remains the last critical edition of First Enoch to date.¹¹ A second English translation based on this edition was published a few years later (Charles 1912).

Charles made many emendations and conjectures to the text. This raised criticism already during his own time (Fairweather 1913). One procedure Charles used was to rearrange the text as suited his scholarly taste as with 1 En 5:6–7 in his 1912 translation. In VanderKam’s words,

[s]uch a radical surgery — reordering that relies to a large extent on what seemed right to a twentieth century European reader working with translations, not the Aramaic text of the verses — remains a stunning feature of Charles’s work (and of many of his contemporaries) that detracts from its otherwise abiding value.

(VanderKam 2023: 82)

Charles (1912) sometimes also altered the content against the evidence when he deemed it necessary. The most important example of such a procedure is the identity of “the Son of Man” in “the Book of Parables” (Example (2)). “The Son of Man” is otherwise well-known in the Gospels of the New Testament where it refers to Jesus.

10. On Charles and his impact, see the biography by VanderKam (2023). The following two examples are also discussed by VanderKam (2023: 80–86).

11. A new critical eclectic edition of the Ethiopic First Enoch based on over 100 manuscripts edited by Stuckenbruck is in preparation. Stuckenbruck reconstructs two texts on opposing pages: a reconstructed ‘initial text’ of the Ethiopic tradition and the text of the standardized version.

(2) 1 En 71:14.

- a. And he (i.e. the angel) came to me and greeted me with His voice, and said unto me:

‘**This** is the Son of Man who is born unto righteousness,
And righteousness abides over **him**,
And the righteousness of the Head of Days forsakes **him** not.’

(Charles 1912:145)

- b. ‘And he came to me and greeted me with his voice and said to me:

You are the Son of Man
who [you] is born unto righteousness.
And righteousness abides over **you**,
And the righteousness of the Head of Days will not leave **you**.’

(Charles 1906:131)

In his translation, Charles (2a) goes against the uniform witness of the Ethiopic tradition (2b), the only tradition preserving “the Book of Parables,” since according to him, “the Son of Man” in the preceding chapters was not Enoch. He adds that there must have been a lost passage between 1 En 71:13 and 71:14 regarding who the Son of Man was. He thus admittedly invented his source text. Charles is here followed by Levänen (2018) who uses his translation as the source text.

The English translation by Black continues in the vein of Charles, as it tries to recover “the original Enoch, so far as that can be reasonably deduced from the Ge‘ez recensions and in the light of the extant Greek and Aramaic fragments” (Black 1985:vii). Black did not produce a new translation from scratch but revised the Charles 1912 translation according to the new data that had become available. The lengthy comments attached to the translation help in determining the *de facto* source text reconstructed by Black. It differs so greatly from the *de facto* source text of Charles 1912 that Black’s translation can be labelled as a retranslation.¹²

The most recent and perhaps most influential translation used especially by scholars of early Judaism and Christianity is the English translation by Nickelsburg and VanderKam (2012b), which “is based on a critical reading of all

12. Koskinen and Paloposki (2010:294) define retranslation as “a second or later translation of a single source text into the same target language.” They note two difficulties with the categorization: (1) changing source texts and (2) distinguishing between retranslation and revision. Some texts can be labelled as a hybrid of revised earlier translation and retranslation. Black’s translation is a good example of how a narrow categorization of retranslation becomes difficult if not impossible. It is allegedly a revision of Charles, not primarily for the purpose of “alleged outdated features of the previous translation” but because of “the increased knowledge of the source text” (Koskinen and Paloposki 2010:296). This increased knowledge does not relate *only* to understanding the (same) source text in a clearer and more detailed way but to the actual *de facto* source text changing so much that a mere revision becomes impossible.

the ancient textual sources” (Nickelsburg and VanderKam 2012b:1). The translation arose from the very detailed commentaries on First Enoch (Nickelsburg 2001; Nickelsburg and VanderKam 2012a). Nickelsburg translated 1 En 1–71 and 83–108, whereas VanderKam is only responsible for 1 En 72–82 (“The Astronomical Book”).¹³ Scholars using this translation depend upon their reconstruction of the text from the pluriform textual tradition as to what the ‘initial’ reading was. This includes many transpositions of verses (e.g., 1 En 18:12–16; 60:11–23) and lines (e.g., 1 En 47:2c; 51:5a). The *de facto* source text is not found physically anywhere. The produced translation is quite far from any single, extant textual tradition.

Siegbert Uhlig’s German translation of 1984 is mostly based on his reconstruction of an earlier Ge’ez recension (Eth I), which is then emended with the help of other textual witnesses in order to reach the initial text (Uhlig 1984: 490–491). Uhlig utilized earlier editions of the Ge’ez text in constructing his *de facto* source text, but he also independently collated various Ethiopic manuscripts and included Aramaic and Greek witnesses in his evaluation as well. Uhlig notes that his principle is in direct opposition to Knibb’s.

The Danish translation of Erling Hammershaimb (1956) is based on Charles’s edition (1906). The translation was published in an anthology which received funding from the Danish state in producing translations of the most important “Old Testament Pseudepigrapha.” In the introduction, Hammershaimb states that he had not considered the plethora of textual variants found in the text-critical apparatus of Charles. He often used the manuscript readings and did not always follow the corrections suggested by Charles. Hammershaimb also considered the Greek and Latin readings found in Charles 1906, as well as a new Greek witness unearthed in the 1930s (Bonner 1968, originally published 1937).

6. Indirect translations

A few indirect translations of First Enoch in a narrower sense also exist, namely as translations of modern translations (Pięta 2021). Such translations are also sometimes called relay translations (Ringmar 2012). The Finnish translation by Orthodox Father Johannes Seppälä was published in 1982 with the title *Etiopialainen Eenokin kirja* (‘Ethiopic Book of Enoch’). He translated the work from Greek. The source text for him was a Greek translation of First Enoch by Savvas Agourides (Agourides 1980, originally published 1974). In his edition, Agourides

13. As all the examples in this chapter come from parts translated by Nickelsburg, in the following only Nickelsburg is referred to as the translator.

uses the ancient Greek witnesses when extant, whereas the rest of First Enoch is translated from Ge'ez to modern Greek. The *de facto* source text of Agourides is thus a conflation of the Greek and Ethiopic versions, which was then translated by Seppälä from Greek into Finnish.

Another Finnish translation by Tuomas Levänen is available on the website *apokryfikirjat.com* (accessed 2025-01-23) and published 2018 along with other translated works in *Neljä Eenokin kirjaa* ('Four Books of Enoch'). The source text for Levänen is a republication of the second translation by Charles with abridged comments in the collection *Apocrypha and Pseudepigrapha of the Old Testament* (Charles 1913). According to the website, Levänen made this translation between 2000 and 2002 and checked available Greek and Aramaic material. Regarding the case studies below, there is no evidence for such a collation.

7. Case studies

After a brief presentation of the editions and translations discussed in this chapter, I will now turn to the case studies which exemplify the issues regarding the source text of First Enoch. In Section 7.1, I discuss how the editors and translators have dealt with the text of 1 En 91–93 which seems to be in disarray in the Ethiopic tradition. In Section 7.2, I consider how the translators have dealt with the same text, which according to many scholars includes interpolations, that is, later additions to the 'original text.' In Section 7.3, I scrutinize how the translators have faced the greatly differing Ethiopic, Greek, and Aramaic textual traditions on 1 En 8:1 in determining the source text.

These three cases are illustrative of many other similar issues pertaining to the source text of First Enoch. These issues are not only restricted to First Enoch but are faced by translators of any ancient work. The chronological approach to editions and translations illuminates how the (source) text of First Enoch has changed in modern times and how the translator is active in constructing the *de facto* source text.

7.1 Displaced "Apocalypse of Weeks" and the beginning of "the Epistle of Enoch" (1 En 91–93)

The whole Ethiopic manuscript tradition has ordered "the Apocalypse of Weeks" (1 En 91:11–17 and 93:1–10) incorrectly. Logically, 1 En 91:11–17 should be placed after 1 En 93:1–10, as is now found in one Aramaic manuscript (4Q212). Most probably, the change in the Ethiopic tradition occurred when some leaves of the *Archetype*, the hypothetical manuscript all subsequent manuscripts stem from,

were misplaced. The wrong order was then retained throughout, even though the Ethiopic commentary tradition on First Enoch confirms that the Ethiopic scribes were aware of the displacement (Stuckenbruck and Erho 2022: 420, 429). Yet, they did not correct the order in any manuscript. Furthermore, the correct place of 1 En 92:1–5 was disputed before the Aramaic evidence convinced scholars that it should continue after 1 En 91:10, as was the case in Ethiopic, too.

The evolution of editions and translations is notable (see Table 3 in the appendix). Although the displacement of 1 En 91:12–17 was noted already by Dillman in his German translation (1853), the order was only first altered by Charles's second translation (1912). Charles was then followed by many, although his transposition of 1 En 92:1–5 to the beginning of Chapters 91–93 was not followed by Uhlig (1984), Black (1985) or Nickelsburg (Nickelsburg and VanderKam 2012b) after the Aramaic material (Milik 1976) had become available. Black (1985) also placed 1 En 93:11–14, deemed as a later interpolation by Charles, between 93:1–2 and 93:3–10. This has not gained following among other translators.

The diplomatic translations produced after Charles (1906), namely those of Hammershaimb (1956), Knibb (1978b) and Isaac (1983), retained the 'originally wrong,' but certainly correct order in the light of the Ethiopic tradition. Hammershaimb and Knibb note the displacement, whereas Isaac only briefly comments that others would alter the order. Furthermore, although Hammershaimb used Charles's edition (Charles 1906) as the source text, he did not follow his suggestions in transposing 1 En 92:1–5. By being diplomatic to the Ethiopic text by keeping the text as is, Hammershaimb's translation remains faithful to the Ethiopic tradition and is arguably even closer to the hypothetical 'original text' (retaining 1 En 92 in the correct place) than Charles's second critical translation in this case.

7.2 Possible interpolations in 1 En 91–93

Another problem concerning the source text is the possible interpolations, that is, later additions interpolating the hypothetical 'original text.' Many scholars, especially Charles (1893a; 1912), have identified different interpolations and then chosen different strategies for translations in 1 En 91–93 (see Table 4 in the appendix). Before Charles, discussions on interpolations did not affect the main text of the translation.

The verses related to the displacement discussed in the previous section have been problematic for both editors and translators of First Enoch. Thus, starting from Charles (1893a), scholars have often considered 1 En 91:11 as problematic.¹⁴ The verse has often been translated but also placed within brackets in order

14. The differences in placement of 1 En 91:11 in the translations is worth noting here (see Table 3 in the appendix).

to show the secondary nature of the verse in question. This approach, however, changed starting with Hammershaimb (1956), who in general showed hesitation towards Charles's emendations. After the publication of the Enochic texts among the Dead Sea Scrolls, Knibb (1978b: 218) argued that Aramaic material indicates a much shorter text corresponding to Ethiopic 1 En 91:11.¹⁵ This would confirm that the verse in question has evolved in Ethiopic tradition after the displacement of 1 En 91:12–17 took place. Therefore, the whole verse is not a later interpolation, as Charles and others suggested. It has merely evolved. Knibb is followed by Uhlig (1984) and Nickelsburg (Nickelsburg and VanderKam 2012b). Nickelsburg translates the verse according to the reconstructed Aramaic which differs from the Ge'ez (Example (3)). The same passage is thus completely different if translated from the reconstructed Aramaic, based on a manuscript which *stricto sensu* is not a witness to the *work* called First Enoch, instead of from Ge'ez.

(3) 1 En 91:11

- a. And after this the roots of iniquity will be cut off, and the sinners will be destroyed by the sword; from the blasphemers they will cut off in every place, and those who plan wrongdoing and those who commit blasphemy will be destroyed by the sword. (Knibb 1978b: 218–219)
- b. And they will uproot the foundations of violence, and the structure of deceit in it, to execute judgment. (Nickelsburg and VanderKam 2012b: 141)

Charles himself often re-evaluates his judgments on possible interpolations. Thus, whereas in his critical edition (1906) Charles deemed part of 1 En 91:4 an interpolation, in his second translation (1912), he changed his opinion on it and regarded it as original instead. In general, other scholars have not followed Charles's suggestions. This is exemplified by Hammershaimb (1956), who does not follow Charles in any judgment other than that regarding 1 En 91:15 (4b). He leaves a part of Ge'ez untranslated, since it is lacking in some manuscripts and was also considered secondary in Charles's edition (1906). Flemming's edition (1902: 143) does not include that part at all. The translations have tackled the verse in question in different ways (Example (4)).

15. See 4QEn^g 1 iv 13–15 (Milik 1976: 265–269).

(4) 1 En 91:15.

- a. *wa-’əm-dəḥra-zə ba-sanbat ’āšərt 7-’əda bāti k^wənnanē ’ənta la-’ālam*
[wa-tətgabbar ’əm-təguhāna samāy za-la-’ālam]
’abiy za-yətbēqqal ’əm-mā’kalomu la-malā’əkt
 ‘And after this, in the tenth week in the seventh part, in it a judgement
 which is eternal
 [and will be done from the Watchers of heaven, which is eternal,]
 great which will be avenged (or: in which he will avenge) from among the
 angels.’ (Charles 1906: 192)
- b. And after this, in the tenth week in the seventh part,
 There shall be the great eternal judgement,
 In which He will execute vengeance amongst the angels. (Charles 1912: 233)
- c. And after this in the tenth week, in the seventh part, there will be the eter-
 nal judgement which will be executed on the watchers, and the great eter-
 nal heaven which will spring from the midst of angels. (Knibb 1978b: 220)
- d. And thereafter will arise the Tenth Week,
 In the seventh part of which an everlasting judgement and the (decreed)
 time of the great judgement
 Will be exacted from all the watchers of heaven. (Black 1985: 87)
- e. After this, in the tenth week, the seventh part, (will be) the everlasting judg-
 ment,
 and it will be executed on the watchers of the eternal heaven,
 <and a fixed time of the great judgment will be rendered among the holy
 ones>. (Nickelsburg and VanderKam 2012b: 141)

In his translation, Charles (4b) did not translate the part found in the longer Ethiopic recension which he had deemed to be a later addition, shown in brackets in his edition (4a). Knibb (4c), in opposition to all others, follows his slightly different Ge’ez text, where the main difference is reading *’əm-təguhān wa-samāy* (‘from the Watchers and heaven...’) instead of *’əm-təguhāna samāy* (‘from the Watchers of heaven’). The second difference among translations is whether the ‘judgment’ (*k^wənnanē*) — or ‘heaven’ (*samāy*) in Knibb (1978a: 345) — is to ‘be executed’ (*tabaqqala*) or ‘sprout forth’ (*baq^wala*, Knibb 1978a: 345).¹⁶ The first reading of the verb is followed by Flemming, Charles (4a) (b), Seppälä, Black (4d), and Nickelsburg (4e), whereas the second reading is preferred by Dillmann, Knibb (4c), Isaac, and Uhlig. Furthermore, although the recent translations by Black (4d) and Nickelsburg (4e) differ from one another, both mixing Aramaic witnesses with Ethiopic and translating a reconstructed text, they retained the

16. The Ge’ez *tabaqqala* can be either active ‘avenge’ or passive ‘be avenged.’

part which Charles had rendered an interpolation; namely, that related to the Watchers.

Example (4) illustrates the many problems faced by translators regarding the source text and what to do with it. Further, it illustrates how different the *de facto* source texts can be between translations, as well as how ongoing, scholarly discussions affect the constitution of the source text.

7.3 Translating Ge'ez/Greek/Aramaic: Was the World Changed? (1 En 8:1)

The end of 1 En 8:1 is different in Ge'ez and Greek (Example (5)). There are two different issues at play. First, according to the Ge'ez, Asael taught humans 'what is after' the weapons and armors, whereas according to the Greek, Asael showed them 'metals.' Second, the end of the verse varies between different translations and used source texts.¹⁷

(5) 1 En 8:1

- a. *wa-'azāz'ēl maharomu la-sab' gabira 'asyāft wa-maṭābāht wa-waltā wa-dār'a 'angādā wa-'ar'ayomu za-'əm-dāhrēhomu wa-məgbāromu (Dillmann, Knibb: wa-məgbārihomu) wa-'awqāfāta wa-sarg^w wa-tak^w 'əḥlota wa-'asannəyota qarnəb wa-'əbna 'əm-k^w 'əllu 'əbn kəbura [wa-ḥəruya] wa-k^w 'əllo ṭəm'ātāta ḥəbr [wa-tawlāṭa 'ālam]*

'And Asael taught humankind to make swords and knives and shield and breastplate. And he showed them what is after them and their workmanship(s) and bracelets and ornament and painting of eyelid with antimony and beautification of eyelid and magnificent [and chosen] stone from every stone and all tinctures of color [and change of world (or: eternal change)].'

(Ge'ez [Charles 1906:16–18])

- b. Ἐδίδαξεν τοὺς ἀνθρώπους Ἀζαήλ μαχαίρας ποιεῖν καὶ ὄπλα καὶ ἀσπίδας καὶ θώρακας [διδάγματα ἀγγέλων], καὶ ὑπέδειξεν αὐτοῖς τὰ μέταλλα καὶ τὴν ἐργασίαν αὐτῶν, καὶ ψέλια καὶ κόσμους καὶ στίβεις καὶ τὸ καλλιβλέφαρον καὶ παντοίους λίθους ἐκλεκτοὺς καὶ τὰ βαφικά.

'And Asael taught humans to make swords and hoofs and shields and coats of mail – [lessons of angels] – and he showed them metals and making them, and armlets and ornaments and black paints and paint for eyelids and all sorts of chosen stones and dyes.' (Gizeh MS. [Charles 1906:17–19])

17. The brackets show the parts which Charles deemed as later additions to the hypothetical original version.

- c. [Πρῶτος] Ἀζαήλ [ὁ δέκατος τῶν ἀρχόντων] ἐδίδαξε ποιεῖν μαχαίρας καὶ θώρακας καὶ [πᾶν] σκεῦος πολεμικόν, καὶ τὰ μέταλλα τῆς γῆς [καὶ τὸ χρυσίον] πῶς ἐργάσωνται καὶ [ποιήσωσιν αὐτὰ] κόσμια [ταῖς γυναίξιν, καὶ τὸν ἄργυρον ἔδειξε δὲ αὐτοῖς] καὶ τὸ στίλβειν (Charles: στιβίζειν) καὶ τὸ καλλωπίζειν καὶ τοὺς ἐκλεκτοὺς λίθους καὶ τὰ βαφικά. [καὶ ἐποίησαν ἑαυτοῖς οἱ υἱοὶ τῶν ἀνθρώπων καὶ ταῖς θυγατράσιν αὐτῶν, καὶ παρέβησαν καὶ ἐπλάνησαν τοὺς ἁγίους].

‘[First] Asael [the tenth of the rulers] taught to make swords and coats of mail and [every] equipment for war, and the metals of the earth [and gold], how to work and [make them], ornaments [for women, and silver he showed them] and (how) to glitter (or: paint one’s eyelids) and beautify the face and chosen stones and dyes. [And the sons of men made (them) for themselves and for their daughters, and they transgressed and led the holy ones astray.]

(Syncellus [Charles 1906: 17–19])

The excerpt from Syncellus’s *Chronography* (5c) belongs to a different *work* where he quotes or paraphrases Enochic material. That evidence has been used in reconstructing the source text of the work called *First Enoch*, although it *stricto sensu* is derived from another work. Certainly, the Greek and Ethiopic traditions are related. Syncellus includes a much longer text, having a plus that humans were good disciples of Asael with the result of even the holy ones being led astray.¹⁸ This plus is lacking from the Ethiopic tradition as well as from the Gizeh manuscript. A plus *tawlāṭa ‘ālam* (‘change of world’ or ‘eternal change’) is found in the Ethiopic tradition. However, certain manuscripts read *tawallaṭa ‘ālam* (‘and the world was changed’), a reading adopted by Charles in his first translation (1893a) and by Knibb (1978b). Further, the Ge’ez *za-’əm-dəhrēhomu* (‘what is after them’) differs from the Greek ‘metals (of the earth).’ All in all, the verse in question thus poses three issues relating to how to deal with the material: (1) Should one incorporate material from other textual traditions to the translation of *First Enoch* (Syncellus plus)? (2) Should one omit the uniform Ethiopic plus *tawlāṭa/tawallaṭa ‘ālam* in the light of the Greek (and Aramaic) traditions? (3) Should one emend the Ge’ez ‘what is after them’ according to the Greek and/or Aramaic or make sense of the Ge’ez as it stands? The parallel Aramaic is hard to decipher.¹⁹ All these questions concern the relationship between the different textual traditions. The editors and

18. The term “plus” indicates what is found in one textual witness or tradition but lacking in the other. “Minus,” by contrast, denotes what is lacking from one witness but found in the other. The terms are only descriptive in relation to different textual witnesses or traditions and do not indicate (un)intentional addition or omission.

19. See 4QEn^b 1 ii 26–29 (Milik 1976: 167–170).

translators of First Enoch have neither agreed on the original reading nor how to translate the text (see Table 5 in the appendix).

After Charles's first translation (1893a), only Knibb (1978b) and Isaac (1983) translated the Ge'ez as it stands. However, Knibb corrects his chosen source text according to another manuscript. The manuscript chosen by Isaac for his translation reads differently from that chosen by Knibb. Thus, also their translations differ (6a) (b).

(6) 1 En 8:1

- a. And he showed them the things after these, and the art of making them: bracelets... and the most precious and choice stones, and all (kinds of) coloured dyes. *And the world was changed.* (Knibb 1978b: 80–81)
- b. and he showed to their chosen ones bracelets... all kinds of precious stones, and all coloring tinctures and alchemy. (Isaac 1983: 16)
- c. and he showed them the metals of the earth... and all manner of precious stones and about dyes and *varieties of adornments*; and the children of men fashioned them for themselves and for their daughters and transgressed. (Black 1985: 28–29)
- d. He showed them metals of the earth... and all manner of precious stones and dyes. And the sons of men made them for themselves and for their daughters, and they transgressed and led the holy ones astray. (Nickelsburg and VanderKam 2012b: 25)

Isaac (6b) reads *za-ʾəm-ḥərēhomu* (lit. 'which from their chosen ones') instead of *za-ʾəm-dəḥrēhomu* ('what is after them'). He also leaves out *wa-məgbār(ih)omu* ('and their workmanship/s') which also Knibb (1978a: 19) finds to be omitted in MS. Lake Tana 9 (EMML 8292), the source text of Isaac. However, the manuscript in question lacks only *wa* ('and'), meaning that both Knibb and Isaac have misread the manuscript.²⁰ With reference to an Ethiopic interpretative tradition, Isaac also understands the Ethiopic plus (*tawalləto ʾālam* 'transformation of the world' in his MS.) as referring to alchemy.

All the other translators after Charles's first translation (1893a) apart from Knibb and Isaac emend the Ge'ez according to the Greek. According to the translators beginning from Charles (1893a), the Ge'ez *za-ʾəm-dəḥrēhomu* ('what is after them') is a corruption from reading the Greek τὰ μέταλλα ('metals') as τὰ μετ' αὐτά ('what is after them'). The recent translations of Black and Nickelsburg also include the Syncellus plus and omit the Ethiopic plus (5d) or emend it with hypothetical retroversions to Greek and Aramaic (5c).²¹

20. I thank Prof. Stuckenbruck for providing me with readings of 1 En 8:1 from his forthcoming edition.

It seems plausible that the Ethiopic plus *tawlāṭa/tawallāṭa ʿālam* was not found in the hypothetical, original First Enoch, even though Asael's teaching did change history. Although fragmentary, one Aramaic manuscript among the Dead Sea Scrolls (4Q202) also makes it implausible to regard the Syncellus plus as original (Stuckenbruck and Erho 2022: 419–420; *contra* Bautch 2008). Further, the Ethiopic 'what is after them' may be a mistranslation from Greek, as suggested by the majority, although that suggestion remains hypothetical.²² This notwithstanding, the different approaches implemented here by different translators are related to what *work* and even what *text* of the *work* they are translating, namely if they try to reach the (Aramaic) hypothetical original text of a collection of Enochic books or whether they translate some version of the Ethiopic Book of Enoch.

This issue is inherently related to the purpose (*skopos*) of the translation. If First Enoch is translated as a religious work, still important in Ethiopic Christianity, the *de facto* source text is and most probably must be different from that reconstructed by another translator translating the work as a historical artefact from Second Temple Judaism. If it is translated as an artefact, as is the case for almost all translations discussed in this chapter apart from Levänen (2018),²³ the 'origin' of the *de facto* source text can range from the 1st century BCE to the 15th century CE or even to the 20th century. In such a case, the editor or translator tries to reconstruct the text as it hypothetically existed at that precise period, as for example Flemming (1902) stated. The question is not only crucial for choosing the source text, but also for the strategy on how the specific text of the work is translated. The purpose of the translation affects both the constitution of the source text and how the text is interpreted and translated.

21. Black (1985:127) understands the Ethiopic plus *tawlāṭa ʿālam* as a translation of a Greek translation of Aramaic which originally meant "varieties of adornments." Nickelsburg refers to his commentary for details, but the commentary in question (Nickelsburg 2001:188–189, 194–196) does not mention the Ethiopic plus *tawlāṭa/tawallāṭa ʿālam* at all.

22. The argument of misreading the Greek 'metals' has been used in explaining *both* the reading 'what is after them' and 'the change of world' (Ethiopic plus). See Table 5 in the appendix.

23. The publisher of Levänen 2018 is a religious organization. The same is true with Seppälä 1982, but the publisher points out in the preface (Seppälä 1982:10) that one reason for the translation is to introduce First Enoch to the Finnish audience and thus "to open new perspectives to our Christian heritage and to inspire the scholars of our nation to advance academic research on this quite neglected subject in Finland."

8. Concluding remarks

The editions and translations of First Enoch from 1851 onwards reveal that the *de facto* source text has varied greatly. No source text is the same. The editions and translations were divided along two strategies concerning the source text. The first option was to be *diplomatic*, meaning that one manuscript or edition is taken as the main source text from which one deviates only when necessary. When translating ancient texts like First Enoch, it is impossible to follow the chosen source text entirely. This survey revealed that the diplomatic strategy was implemented by Knibb (1978b), Isaac (1983) and Hammershaimb (1956) in particular, as well as by Seppälä (1982) and Levänen (2018) who translated modern translations.

The second option was to be *critical* towards the source text. This is often justified by the text having undergone a long textual transmission, which has resulted in obvious changes at some point during the long textual transmission. The farthest extreme was found in the translations of Charles. They include such emendations which may go against all the extant textual witnesses (Example (1)), meaning that he partly invented his source text. Some rearrangements of the text by Nickelsburg and VanderKam (2012b), which could not be discussed in this article for lack of space, are akin to the Charlesian approach.²⁴ Further, the translation by Nickelsburg and VanderKam is based on a *de facto* source text reconstructed with the extant Greek, Ge'ez, and Aramaic sources. These three, however, in some cases vastly differ from one another, and one can also raise the question whether they can always be regarded as witnesses of the same *work* which is now called First Enoch. The resulting translation is then based on a *de facto* source text which does not physically exist anywhere. In these cases, the translators have not only rendered the source texts into new languages, but also invented or made new originals, which are partly based on scholarly guesses, enlightened or not. However, it should be noted that the steps taken for reconstructing the *de facto* source text for the translation are often documented in detailed textual notes and commentaries that accompany the main text of translation.

Emmerich (2017) has previously discussed the active role which the editorial activity of the translator plays in constructing the *work* and the *source text*. One of her primary examples is the Epic of Gilgamesh which has a long and complex textual history with many similarities to that of First Enoch. Although her discussion of the history of scholarship in my opinion is not always fair,²⁵ she clearly shows

24. See, e.g., some cases of larger transpositions which are noted in the preface by Nickelsburg and VanderKam (2012b: 14), including 1 En 18:12–16; 41:3–8; 47:2; 51:5; 54:2; 60:11–23.

25. Emmerich (2017: 37–64) disapprovingly depicts the way in which the early decipherers of cuneiform writing worked further, as well as the conceptual framework of the scholars of the

that the varying translations are often based on *de facto* source texts which are not representative of any extant, ancient version.

No translations discussed in this chapter are based *only* on the ancient source text/s or their modern critical editions, at least not after Dillmann (1853). All translators have sought inspiration and help from previous translations, especially from the textual notes and commentaries often included in the volumes. Thus, it remains open whether some of the analyzed translations should be regarded as compilative translations or revisions of earlier translations (Koskinen and Paloposki 2010; Ivaska 2020a: 27–30).

It is possible for the diplomatic translations to survive in use for a longer time, as the *de facto* source texts do not deviate that much from the physically existing textual sources. Such a strategy may be fitting for translations into languages such as Danish and Finnish, where new translations are few and far between. The many emendations by Charles (1893a; 1912), Black (1985), or Nickelsburg and VanderKam (2012b) can over time lose their appeal as new information opposing the emendations become available. Charles (1912) rearranged the text in 1 En 91–93 greatly and identified many interpolations, but this resulted in a translation of an invented source text which in some respects is further away from the contemporary consensus of scholars on what ‘the original’ was than for example the diplomatic Danish translation by Hammershaimb (1956). Nickelsburg (Nickelsburg and VanderKam 2012b) mixes all three textual traditions in 1 En 8:1 resulting in a translation which does not resemble any of the surviving traditions. The scholarly discussion has moved forward in the meantime and his decision has not survived the test of time. A scholar using this translation should be aware of these caveats.

Finally, some important factors that affect how the source text of First Enoch is constructed should be highlighted. First, the target audience of the translation is crucial for the implemented strategy. Whether the target audience is the scholarly community with or without access to the documented source texts or the general public affects both the reconstruction of the source text, the steps taken in documenting it, as well as the style of translation. Second, the scholarly tradition of the translator affects the source text. The impact of Charles (1893a; 1906; 1912) is evident on, for instance, Black (1985) and Nickelsburg (Nickelsburg and VanderKam 2012b), as they reconstruct the source text with great effort but also sometimes with great confidence. By contrast, the scholarly background of Isaac (1983) differs

19th and 20th centuries who approached the unknown and unfamiliar with the concepts of the known and familiar. However, is this not how the human mind works in order to produce new interpretants that make new iterative explorations possible, but now from a modified conceptual framework?

from the rest and results in a different and independent approach to both the source text and translation. Third, the reason for the work being translated in the first place is important. The source text is different whether First Enoch is translated as a religious text of Ethiopian Christianity, as a religious-historical artefact and source for specialized research in Second Temple Judaism, or as classic literature.

These questions are not restricted to First Enoch but are important regarding the constitution of the *de facto* source text of any given work. The translator and the audience cannot escape the fact that a new translation is always a new work and every translation is based on a unique source text. The translator takes an active part in determining and constructing the *de facto* source text, both when choosing an edition of the work produced by someone else and when producing the source text from the extant sources for the purpose of translating it.

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Appendix. Tables

Table 1. Editions of First Enoch referred to in this chapter

Editions of 1 Enoch	Source text/s	Comment
Laurence 1838	MS. Bodleian	Diplomatic
Dillmann 1851	5 Ethiopic MSS.	Eclectic
Flemming 1902	14 Ethiopic MSS.	Knowledge of 26 MSS. Collated 14 MSS., including the MSS. used by Dillmann.

Table 1. *(continued)*

Editions of 1 Enoch	Source text/s	Comment
Charles 1906	23 Ethiopic MSS., Greek, Latin	Eclectic
Milik 1976	Aramaic fragments	Reconstructing lost parts often with the help of Charles 1906
Knibb 1978a	Rylands Ethiopic MS. 23	Facsimile, Eth II-recension

Table 2. Translations of First Enoch referred to in this chapter

Translations of 1 Enoch	Source text/s	Comment
Laurence 1821 (English)	Ms. Bodleian	
Dillmann 1853 (German)	Dillmann 1851	
Schodde 1882 (English)	Dillmann 1851	Influence of Dillmann 1853 visible.
Charles 1893a (English)	Dillmann 1851 + Greek + Other MSS	Drastic emendations and changes to Dillmann 1851.
Flemming and Radmacher 1901 (German)	Flemming 1902 + Greek	Greek material in parallel with translation of Ge'ez.
Charles 1912 (English)	Charles 1906.	Emendations and changes to Ge'ez, even to evaluations in Charles 1906.
Hammershaimb 1956 (Danish)	Charles 1906; Bonner 1968.	Skeptical towards corrections proposed by Charles.
Black 1985 (English)	Charles 1912 but also Flemming 1902; Charles 1906; Milik 1976; Knibb 1978a + Greek.	Revises Charles 1912 thoroughly according to newer evidence, esp. Aramaic.
Knibb 1978b (English)	Knibb 1978a.	Deviates from the source text when necessary.
Seppälä 1982 (Finnish)	Agourides 1980.	Indirect from Ancient and Modern Greek.
Isaac 1983 (English)	MS. Lake Tana 9 + Charles 1906 and certain other MSS.	Deviates from the chosen MS. when necessary. Idiosyncratic interpretations.

Table 2. *(continued)*

Translations of 1 Enoch	Source text/s	Comment
Uhlig 1984 (German)	Laurence 1838; Dillmann 1851; Flemming 1902; Charles 1906; Knibb 1978a; various Ge'ez MSS.; Greek; Aramaic.	Goal to reach the 'initial text' when possible.
Nickelsburg and VanderKam 2012b (English)	Ge'ez (~50 MSS.), Aramaic, Greek, Coptic, Latin, Syriac MSS.	Own reconstruction, made for commentaries on 1 Enoch. Greek and Aramaic often preferred over Ge'ez.
Levänen 2018 (Finnish)	Charles 1913.	Indirect from English.

Table 3. Order of 1 En 91–93 (“the Animal Apocalypse” and “the Epistle of Enoch”)

Edition (E) / Translation (T)	Order	Comments
Dillmann 1851 (E)	Ethiopic	
Dillmann 1853 (T)	Ethiopic	1 En 91:12–17 should be placed after 93:14.
Schodde 1882 (T)	Ethiopic	1 En 91:12–17 “undoubtedly belong” (p. 245) after 93:14.
Charles 1893a (T)	Ethiopic	Discusses displacement at length (p. 260).
Flemming and Radermacher 1901 (T)	91:1–11, 18–19; 92:1–5; 93:1–14; 91:12–17	Similar note to Dillmann 1853 (p. 123).
Flemming 1902 (E)	Ethiopic	
Charles 1906 (E)	Ethiopic	Discusses displacement. Interpolations (see Table 4).
Charles 1912 (T)	92:1–5; 91:1–11, 18–19; 93:1–14; 91:12–17	Order suggested already in Charles 1893a now implemented in the main text of translation.
Hammershaimb 1956 (T)	Ethiopic	91:12–17 should be placed after ch. 93; notes suggestions of displacement of ch. 92.
Knibb 1978a (E)	Ethiopic	
Knibb 1978b (T)	Ethiopic	91:12–17 should come after 93:1–10. 91:11 evolved after displacement.

Table 3. (*continued*)

Edition (E) / Translation (T)	Order	Comments
Seppälä 1982 (T)	=Charles 1912	Follows Agourides 1980 without comments.
Isaac 1983 (T)	Ethiopic	Notes the arguments of Charles <i>et al</i> briefly.
Uhlig 1984 (T)	91:1–10, 18–19; 92:1–5; 93:1–10; 91:11–17; 93:11–14	Parts of 91:10 and 93:11 have been lost due to the displacement (noted with ellipsis in the translation).
Black 1985 (T)	91:1–10, 18–19; 92:1–5; 93:1–2, 11–14, 3–10; 91:11–17	Milik 1976 confirms that 91:1–10 comes before 92:1–5 (<i>contra</i> Charles 1912).
Nickelsburg and VanderKam 2012 (T)	=Uhlig 1984	91:11 redacted after the displacement. 91:10 created afterwards.
Levänen 2018 (T)	=Charles 1913	

Table 4. Interpolations in 1 En 91–93 (“the Animal Apocalypse” and “the Epistle of Enoch”)

Edition (E) / Translation (T)	Identified interpolations
Charles 1893a (T)	91:11 and 93:11–14 translated within brackets.
Flemming and Radermacher 1901 (T)	91:11 translated within brackets.
Flemming 1902 (E)	91:11 placed within brackets.
Charles 1906 (E)	91:11 and 93:11–14; parts of 91:4, 15; 92:1 placed within brackets.
Charles 1912 (T)	91:11 and 93:11–14 and parts of 92:1, 3 translated within brackets. Part of 91:15 left untranslated. 91:4 not interpolation (<i>contra</i> Charles 1906).
Hammershaimb 1956 (T)	91:4, 11; 92:1 and 93:11–14 translated. Part of 91:15 left untranslated.
Knibb 1978b (T)	91:11 translated (see Table 3).
Seppälä 1982 (T)	Part of 91:15 untranslated (=Agourides 1980).
Uhlig 1984 (T)	91:11 (secondary) translated.
Black 1985 (T)	93:11–14 displaced and not an interpolation (<i>contra</i> Charles 1912).

Table 4. (continued)

Edition (E) / Translation (T)	Identified interpolations
Nickelsburg and VanderKam 2012 (T)	91:10 translated within brackets (see Table 3).
Levänen 2018 (T)	Parts of 91:11, 15; 92:1 untranslated. 93:11–14 translated. Middle line (instead of one verb in Charles 1913) of 92:3 untranslated.

Table 5. Strategies concerning Aramaic, Greek, and Ge'ez of 1 En 8:1

Edition (E) / Translation (T)	Strategy	Comment
Dillmann 1851 (E)	No emendations to Ge'ez.	
Dillmann 1853 (T)	Explains the Ethiopic plus ('change of world') as a mistranslation of 'metals of earth' witnessed by Syncellus but not found in Ethiopic.	Gizeh MS. not yet available. <i>tawlāṭa</i> sounds similar to τὰ μέταλλα.
Schodde 1882 (T)	Follows Dillmann 1853 (not 1851).	
Charles 1893a (T)	Ethiopic 'what is after them' a misreading of Greek τὰ μέταλλα as τὰ μετ' αὐτά.	Gizeh MS. available. Whole 1 En 8:1–3 later interpolation and translated within square brackets.
Flemming and Radmacher 1901 (T)	Translates 'what is after them.' 'Metals' put in parenthesis with reference to Charles 1893a.	
Flemming 1902 (E)	Reference to Charles 1893a (noting also Dillmann 1853) in the apparatus, follows Ge'ez.	
Charles 1906 (E)	'What is after them' as in Charles 1893a. 'Change of world' explained as Dillmann 1853, deemed as dittography.	Reading <i>tawlāṭa</i> instead of <i>tawallaṭa</i> (=Charles 1893a). Retains Ge'ez in the main text.
Charles 1912 (T)	The Syncellus plus given only in a footnote;	1 En 8:1–3 not deemed as interpolation (cf. Charles 1893a).

Table 5. (continued)

Edition (E) / Translation (T)	Strategy	Comment
	Translates otherwise as suggested in Charles 1906.	
Hammershaimb 1956 (T)	Follows Charles 1906; 1912.	
Knibb 1978b (T)	'What is after them' and 'the world was changed' translated according to Ge'ez. Not enough evidence for the Syncellus plus to be original.	Notes the suspicions by scholars towards the Ge'ez. Corrects his source text (<i>tawlāṭa</i>) according to another manuscript (<i>tawallaṭa</i>).
Seppälä 1982 (T)	Translates according to the Gizeh MS.	Follows Agourides 1980.
Isaac 1983 (T)	Translates according to the Ge'ez.	Different readings from others (Example 6).
Uhlig 1984 (T)	'What is after them' as 'metals.' The Ethiopic plus translated.	Also uses very fragmentary Aramaic in deciphering the evolution of 'what is after them.'
Black 1985 (T)	Combines the Syncellus plus with the Ge'ez. 'Change of world' explained as translation of a hypothetical Greek translation of a hypothetical Aramaic original meaning 'varieties of adornments' and translated as such. 'What is after them' mistranslation of 'metals.'	Combines Dillmann's original argument (1853) regarding 'change of world' with 'what is after them.'
Nickelsburg and VanderKam 2012b (T)	Includes the Syncellus plus. Omits Ethiopic plus 'the world was changed.' Translates 'what is after them' as 'metals of the earth' according to Syncellus.	Combines readings of the Gizeh MS., Syncellus, Ge'ez, and Aramaic. Refers to Nickelsburg 2001 for details.
Levänen 2018 (T)	Follows Charles 1913.	

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The source text is an unescapable part of any translation or translation process. Without source text, no translation. Yet it is only recently that scholars in the field of translation studies have begun exploring, theorizing, and conceptualizing the source text in a more systematic fashion.

The present volume builds on and expands this work, exposing how source texts are never merely given but always constructed by translators and used for various purposes. The seven case studies, by researchers working in translation studies or at the intersection of translation studies and other disciplines, explore the role and function of the source text in journalistic translation, pseudotranslation, indirect translation, children's literature, and biblical translation. The authors ask questions such as: How do translators turn specific texts into source texts? How do translators conceptualize their originals? How do source texts of the 'same' work change over time?

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