

**Who do you think you are? And who do I think you are?
Cognitive contexts and celebrity translators in the theatre**

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Abstract

This paper will show how the study of celebrity translators in the theatre in the UK not only confounds much of the thinking in translation studies about faithfulness to the source text or translator visibility. It also adds an interesting new perspective to cognitive poetics in the way that it explores what happens either when there are alternative cognitive frameworks competing in the interpretation of a text, or when existing contextual assumptions lead to what are likely to be unintended cognitive effects.

Following the principles of Relevance Theory, I will argue that responses to celebrity translations are inevitably governed by an audience's pre-conceived ideas of what that translator's text should sound like and the agenda that this translator is assumed to want to impose. As a consequence, I will show how the cognitive context for receiving a playtext that has been translated by a celebrity is much more important in determining the receiver's response to the text than more traditional text-based analysis of translations might suggest.

Keywords: audience, celebrity, cognition, context, theatre, translation.

1. Introduction

Seeing a performance of a translated text already gives audiences an additional filter through which to interpret a play. However, if that text has been translated by a well-known figure (i.e. someone who is already a famous, or 'celebrity' playwright in their own right), audience responses are conditioned by yet more layers of imagery and associations. While theatre translation is frequently analysed at a textual level from the perspective of the literary systems of the source and target cultures and of the power hierarchies in the respective theatrical systems, there has been much less exploration to date of the audience's own cognitive framework for receiving and responding to translated drama.

Still less attention has so far been paid to the phenomenon of 'celebrity translators' in the theatre in academic literature, either in theatre studies or in translation studies. A small number of scholars (such as Anderman 2005, Perteghella 2004a, 2004b, Brodie 2012 and Marinetti 2013) have recently explored the concept of two-stage translation in the theatre, where a direct translator produces a literal translation of a playtext that is then used by the indirect translator, i.e. here the celebrity translator, to create the version for the stage. As yet, however, there has been no detailed investigation of the precise role of the celebrity translator in terms of either the influence of celebrity on text production or, more importantly, the influence of celebrity on reception of that text by the audience.

Following the principles of Dan Sperber's and Deirdre Wilson's Relevance Theory (1995), I will explore in this paper the extent to which well-known translators of playtexts will inevitably bring with them both:

- a) an identifiable personal style, which will be recognised by spectators who are already familiar (either directly or indirectly) with the celebrity's previous work, and

- b) a well-established set of contextual assumptions about what the celebrity is attempting to communicate in their translation, again on the basis of the spectator's understanding of the celebrity's existing oeuvre.

Using text examples from Bertolt Brecht's *Leben des Galilei* [*A Life of Galileo*] as translated by well-known British playwright Mark Ravenhill, I will demonstrate how Relevance Theory offers a valuable way of assessing the phenomenon of celebrity translation, both when differences between the source text and target text are likely to lead to different interpretations, and also when extremely similar linguistic meanings can lead to quite different cognitive effects.

2. *Leben des Galilei* [*A Life of Galileo*]

Mark Ravenhill adapted Bertolt Brecht's *Leben des Galilei* as *A Life of Galileo* while writer-in-residence at the Royal Shakespeare Company in 2013. He based his version of Brecht's text not directly on the original German source text but on a literal translation prepared by Deborah Gearing. Her literal translation therefore provides a control text against which to assess Ravenhill's text.

The combination of a canonical, and indeed controversial, playtext and a celebrity translator who is himself not averse to causing controversy would appear to make *A Life of Galileo* a particularly interesting case study within the study of celebrity translators. What I find particularly interesting about this example of celebrity translation, however, is the way in which Ravenhill largely avoids imposing his own voice on his version of the playtext, to the extent that much of his dialogue is strikingly similar to the literal translation from which he worked. As a consequence, I would suggest that there is a large degree of dissonance between the audience's expectations of Ravenhill's translation and what Ravenhill actually presents to spectators. From the point of view of Sperber and Wilson's notion of ostensive-

inferential communication, i.e. the way in which Ravenhill makes manifest to his audience his intention to make manifest a set of assumptions (Sperber and Wilson 1995: 63), it could therefore be argued that there is significant divergence between the stimulus by the communicator (i.e. Ravenhill) and the way in which this is interpreted by the addressee (i.e. the audience), leading to a cognitive environment that is not necessarily mutual (Clark 2013: 113).

I would like to draw attention to what I have termed Ravenhill's *conscious* and *unconscious* voices in his translation of *Leben des Galilei*. In terms of Relevance Theory, this distinction between the conscious and unconscious voice could be described as follows.

- Where Ravenhill produces an utterance that makes it mutually manifest to himself *and* his audience that he intends by means of this utterance to make manifest to the audience a set of assumptions, it can be assumed that he expects the audience to perceive or infer this utterance in the way that he intended. This, then, is his *conscious* voice.
- On the other hand, where Ravenhill makes it manifest to *himself* that he intends by means of this utterance to make manifest to the audience a set of assumptions, but where spectators are working with a different set of assumptions that are manifest to them (i.e. their cognitive environment does not coincide with Ravenhill's), it can be assumed that the audience will perceive or infer this utterance in a way that is different from what Ravenhill intended. This is what I have termed his *unconscious* (and potentially misinterpreted) voice.

3. The conscious celebrity voice

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

Literal translation (Gearing 2005: 54)

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

FAT PRELATE: Impossible, giddiness/swindle in the Collegium Romanum!

Ravenhill's translation (Brecht 2013: 30)

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

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

Here, the original German source text features a play on words on the German *Schwindel*, which as Gearing rightly notes in her literal translation has a dual linguistic meaning of both *giddiness* and *swindle*.

Of course, as Sperber and Wilson point out, 'we do not all construct the same representation because of differences in our narrower physical environments on the one hand, and in our cognitive abilities on the other' (1995: 38). This means, then, that not all audiences watching a performance of either the source or the target text will respond in the same way to the inherent humour in this line, either because they do not all share the same empathy with Brecht's or Ravenhill's view of the Catholic Church, or because the implication is not spontaneously noted when watching a live

performance (as opposed to the critical reflection that analysis of the written texts allows).

It is not, however, unreasonable to assume that the explicatures and implicatures emerging from Brecht's source text (shown here in Gearing's literal translation) could be summed up thus:

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

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

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

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

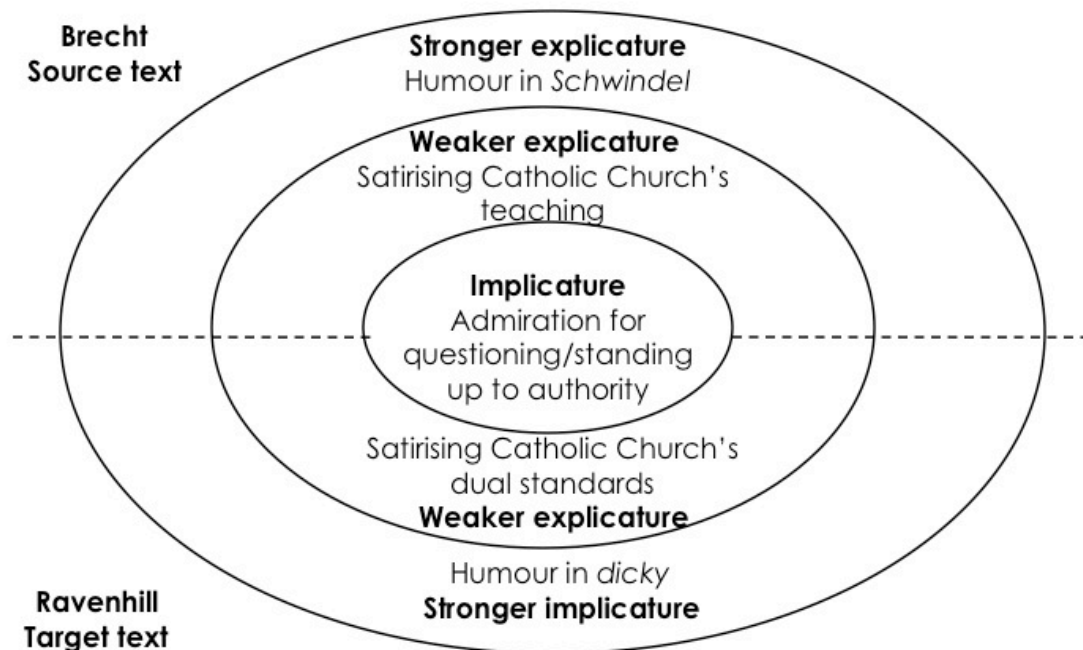


Figure 1: First example of the conscious voice

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

There is also likely to be a similar synergy between the reactions among those audience members who are more familiar with Brecht (and who process the text based on their understanding of Brecht's own context), and the reactions among those

audience members who are more familiar with Ravenhill (and who process the text based on their understanding of his context). Such an assumption could, indeed, be tested by, for example, comparing the live responses of different audience profiles to seeing *A Life of Galileo*, e.g. the points at which they laugh, gasp, or remain in shocked silence.

Of course, it is also possible that Ravenhill's translation here is designed to be something of a self-parody: a conscious attempt to 'queer up' the text to conform to the audience's expectations of his work. Such a suggestion is not at all unthinkable given Ravenhill's previous form in this regard (cf. characters in plays such as *Shopping and F***ing* and *Mother Clap's Molly House*, or more recently in the ITV situation comedy *Vicious*).

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

Having explored a very overt example of Ravenhill consciously injecting some of his own voice into his translation, I would now like to consider a second example in *A Life of Galileo* that is a more subtle demonstration of his voice that might be noted only by those with a deeper understanding of his work that beyond his frequently presumed status as first and foremost a gay playwright. The following excerpt comes from Act XIII, when Andrea, the son of Galileo's housekeeper, attacks Galileo for recanting his teaching about the movement of the earth around the sun.

Literal translation (Gearing 2005: 104)

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

Ravenhill's translation (Brecht 2013: 68)

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

In this example, Ravenhill has clearly chosen to translate Andrea's insult in a different way from the literal translation, but in a way that appears likely to be an attempt to find an utterance that has an equivalent effect in his own voice. At the same time, the German text contains the lexical items *Weinschlauch! Schneckenfresser!*, which can be interpreted in ways that are overlooked in the literal translation, and therefore potentially understood by Ravenhill in a different way from that which Brecht intended.

While Gearing's term *old soak* has suggestions of excessive drinking of alcohol (to the extent of implying alcoholism), the original German term *Weinschlauch* has in this context the notion more of a *glutton* or a *bon viveur*, and certainly does not imply the same value judgment as *old soak*. The term *Schneckenfresser*, meanwhile, has potential connotations in German, at least in this context, that are not conveyed by Gearing's translation as *snail eater*, namely that the recipient of the insult is someone who feeds off others: an opportunist who seeks to make a quick profit or to benefit from the misfortune of others (cf. the term *leech* in English).

With this in mind, I would suggest that the explicatures and implicatures of Brecht's original German text could be summarised as follows:

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

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

The most likely explanation for the shift from *snail* to *quail* in Ravenhill's text is that he perhaps sees quails as having the same cultural significance to modern-day audiences as he assumes snails had in Galileo's time, i.e. a gourmet food that signals a certain level of culinary sophistication. In this sense, *quail* could be seen as a *domestication* of the German reference to snails (cf. Venuti 2008), even if it is one that misses the ultimate meaning of the term *Schneckenfresser* in German due to the fact that *quail-stuffer* in English has none of the connotations of *leech* that are attached to the German term.

Having said this, however, Ravenhill's translation adds different associations to his text that arguably arrive at similar implicatures. Firstly, *quail* arguably has particular connotations in contemporary UK culture that could to some spectators imply a degree of snobbishness or social climbing. Here, there are clear parallels with characters in many of Ravenhill's earlier plays who are seduced by brand names, and who seek to conceal their working-class roots by appearing more sophisticated than they really are. Secondly, a common theme in Ravenhill's plays is the lack of ability of those on the Left to bring about genuine social change: the fact that members of society do not sufficiently stand up to the negative effects of capitalism, but rather

concentrate primarily on their own needs. As Richard Patterson notes in an interview with Ravenhill, ‘what image do we present, Ravenhill seems to ask, when our major concerns are coffee in the morning, garden centers during the day, plenty of sleep at night, and a heaping helping of freedom and democracy?’ (2008: n.p.). Spectators who are familiar with this aspect of Ravenhill’s work might well then detect a similar inherent accusation in Andrea’s utterance.

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

Against this background, the likely explicatures and implicatures in Ravenhill’s text could be summed up as follows:

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

Looking at these layers of interpretation another way, the crossover between Brecht’s source text and Ravenhill’s target text can be visualised as follows:

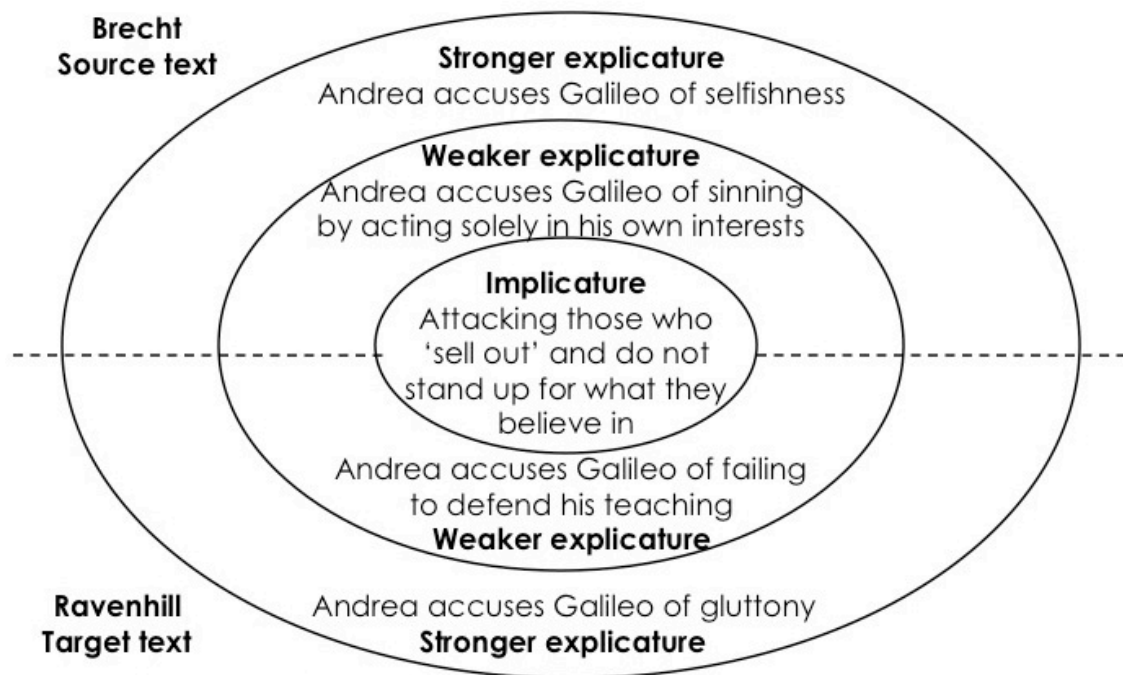


Figure 2: Second example of the conscious voice

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

- the synergy between Brecht and Ravenhill in terms of their social and political values, and the relatively strong salience that these values have among the respective followers of both playwrights, and
- the synergy in terms of potential cognitive states between those spectators who are more familiar with Brecht and those spectators who are more familiar with Ravenhill.

From the point of view of Relevance Theory, then, I would suggest that the celebrity translator’s and the source text playwright’s informative intentions here are likely to be the same, even if the stimuli used to make manifest their assumptions to the

audience are quite different. On the other hand, the cognitive environments of different sectors of the audience (the Brecht followers and the Ravenhill followers) are likely to be quite different depending on which contextual associations are more salient: those derived from their understanding of Brecht or those derived from their understanding of Ravenhill. Thus, their specific assumptions about the text and the writer in each case mean that they will filter those stimuli in different ways to arrive at the same interpretation.

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

4. The unconscious celebrity voice

Having shown the effects of celebrity translators consciously injecting some of their own voice into their translations, I would like to consider the likely effects of a more neutral translation, i.e. where the translator is concerned more about remaining more overtly faithful to the voice of the source text writer than about creating a text in his or her own image, but where receivers of the translated text might infer a different connotation from the one the translator is likely to have intended.

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

Literal translation (Gearing 2005: 13)

GALILEI: I am stupid. I understand nothing at all. And so I am forced to plug the holes in my knowledge. And when should I do that? When should I research? Sir, my science is still eager for knowledge!

Ravenhill's translation (Brecht 2013: 10)

GALILEO: I'm stupid. I understand nothing. I need to fill up all those gaps in my knowledge. And when am I going to do that? When will I research? My science is hungry to learn.

While Ravenhill's translation follows the literal translation extremely closely, I would suggest that, from the perspective of a contemporary audience, this passage is potentially open to two (or possibly even three) different interpretations depending on the spectator's specific cognitive context.

- For those receivers who are familiar either with Brecht's source text or at least with Brecht's political stance, Galileo's speech is likely to be interpreted *in Ravenhill's translation* in the way that they assume Brecht intended it to be understood, i.e. as a demonstration of the battle over ownership of knowledge and control of information;
- On the other hand, for those receivers who are more familiar with Ravenhill's context as a playwright, and his own left-leaning, anti-establishment stance, such an extract might easily be taken either at face value to be a comment on more contemporary issues, such as the funding of higher education or the arts in the UK, or at a deeper level to be a dismissal of the neoliberal view that knowledge is not something to be

shared: what Rebellato calls 'the privatisation of public knowledge' (2001: xvi).

Indeed, Ravenhill wrote or spoke on various occasions before and around the time his version of *A Life of Galileo* was first performed about the state of arts funding in the UK and his suggestions for an alternative model of funding (cf. Ravenhill 2010 and 2013). It is not unreasonable to assume that such comments might have attracted the attention of those spectators who are supporters of Ravenhill's causes and fans of his previous work as a playwright. They will therefore have viewed Ravenhill's *A Life of Galileo* through a different cognitive filter from those who were attracted to the play more because of an interest in Brecht.

More significantly perhaps, a recurring theme in some of Ravenhill's early plays, such as *Shopping and F***ing* (1996) and *Some Explicit Polaroids* (1999), which many of those coming to see his version of *A Life of Galileo* may well have been familiar with, is the ownership of reality and knowledge in a postmodern world. As Rebellato points out, 'Ravenhill's characters recite [...] postmodern platitudes, insisting that nothing should ever mean anything, that truth is no more valuable than lies, that we should never think of the big picture' (2001: xvi). Without knowledge of Brecht's source text, then, followers of Ravenhill might easily assume here that he is celebrating Galileo as an anti-postmodern hero for wanting to share his knowledge with the world.

In pointing out these different interpretations, I am not suggesting that they are mutually exclusive, or that the two audience groups that I have described (the Brecht followers and the Ravenhill followers) are mutually exclusive: far from it, there is likely to have been a significant overlap in terms of political leaning between the Brecht and Ravenhill groups of followers. The point that I wish to make is rather that the *greater salience* of Ravenhill in receivers' cognitive contexts means that Galileo's speech is more likely to be processed within the context of their awareness and understanding of Ravenhill. This is because the unconscious effort required to achieve this cognitive

effect is smaller than the unconscious effort required to process it within the context of their awareness and understanding of Brecht.

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

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

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

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

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

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

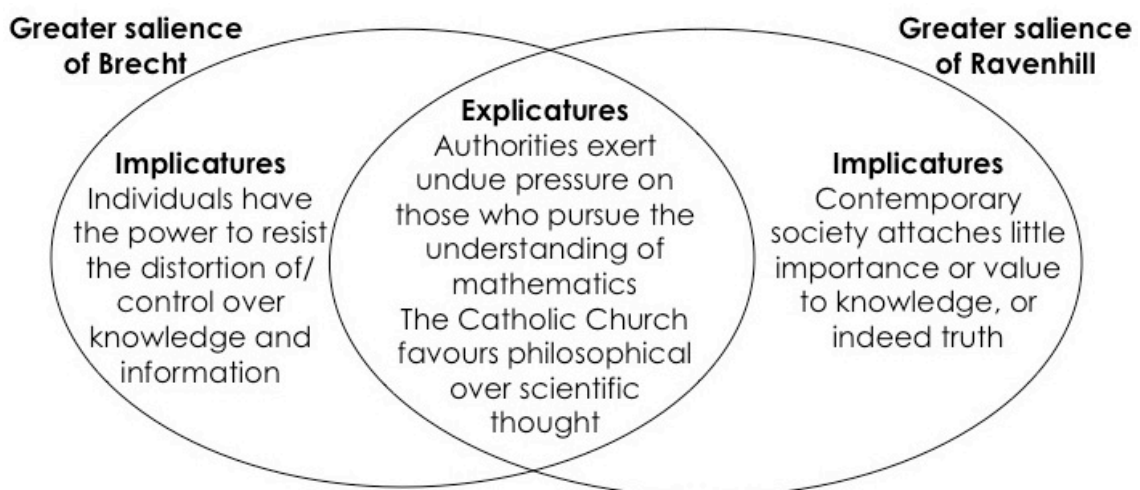


Figure 3: First example of the unconscious voice

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

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

Literal translation (Gearing 2005: 116)

GALILEO: If I had resisted, scientists could have developed something like the Hippocratic oath of doctors, the vow to use their knowledge for the good of man alone! As it now stands, the most that man can hope for is a race of innovative dwarves who can be rented for everything.

Ravenhill's translation (Brecht 2013: 77)

GALILEO: If I'd held out, scientists might have made a promise, and oath, to use their knowledge solely for the good of humanity! Now all we've got is a race of inventing pygmies who can be sold to the highest bidder.

As with the previous example, at first glance the two texts here appear largely similar. In Brecht's source text (shown here in Gearing's literal translation), there appears to be a reference to the dropping of the atomic bomb on Japan in 1945, although the cognitive effects among contemporary audiences of the play in its original language might also be triggered by more modern-day debates about weapons of mass destruction, genetically controlled crops or human cloning. Ravenhill's reference to 'a

race of inventing pygmies who can be sold to the highest bidder’, meanwhile, is also likely to cue similar associations across all English-speaking audience types with the misuse of science, whatever their specific cognitive context.

I would, however, argue that there is a possibility that Ravenhill’s text could *also* be understood in a slightly different (and complementary) way, namely as a reference to the way in which market forces now represent true power and the way in which contemporary society commodifies and gives a monetary value to everything, including knowledge. This is a theme that Ravenhill has addressed on many occasions in his own work. For example, his first play, *Shopping and F***ing*, is described in the *Cambridge Guide to Literature in English* as ‘a graphic depiction of alienated urban youths filling meaningless lives with conspicuous consumption, whether food, sex or drugs, in a society where every relationship has been reduced to money’ (Head 2006: 921).

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

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

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

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

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

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

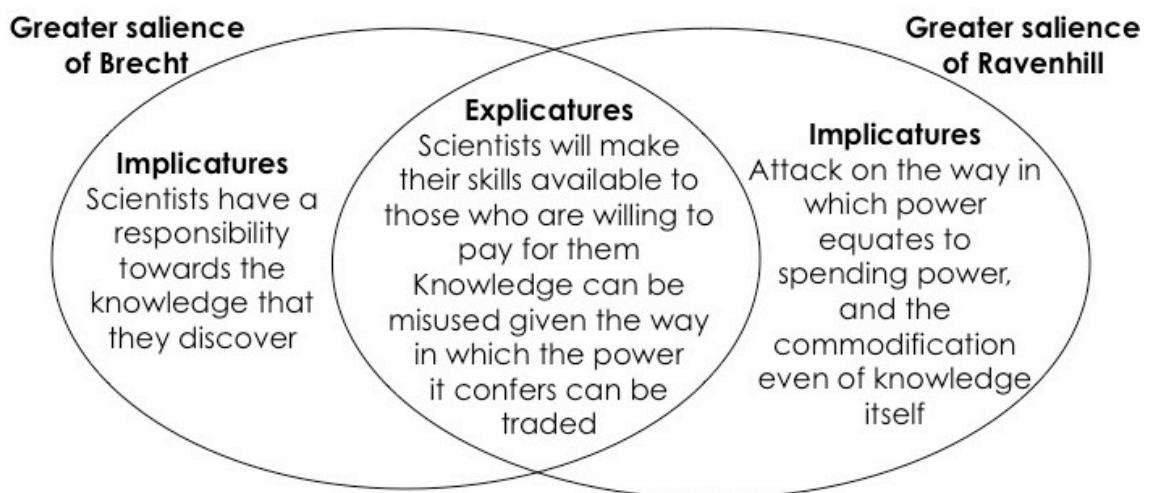


Figure 4: Second example of the unconscious voice

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

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

Indeed, in these examples of *unconscious* voice, it is the interpretation by the audience that is the *only* important factor in determining how the text is received since spectators' expectations effectively *outweigh* the intentions of the author, i.e. the text is received in a way that is determined more by the audience than it is by either the source text author or the translator.

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

5. Conclusions

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

Firstly, I would suggest that the greater the overlap of implicatures in the above models, the more the target text can be considered a translation of the source text rather than an adaptation or a version. This is because greater similarity or emphasis in implicatures implies that the text has similar cognitive effects on the audience, which may often be a very different criterion for assessment than the notion of textual equivalence. Consider, for example, Ravenhill's translation in my first example above, which I would argue is a 'faithful' translation of the source text, even though the source and target texts are wholly different at lexical and semantic levels.

Secondly, I would argue that greater the overlap of implicatures in the above figures, the more complementarity can be deduced between the audience's associations with the source text writer and their associations with the celebrity translator (in terms of inherent beliefs, values, causes, etc.) and as a consequence, the more successful the collaboration with the celebrity translator is likely to be from an artistic (and ideally also commercial) point of view. This complementarity has important implications both for the choice of celebrity translator, and for how a celebrity translator's text is marketed (for example, for the emphasis given to the celebrity translator versus that given to the source text playwright in promotional material).

Thirdly, it goes without saying that both explicatures and implicatures will inevitably vary between audience types, depending on the number of cognitive effects that the source text playwright's and celebrity translator's respective texts give rise to. Even though the cognitive environment of spectators who are more familiar with Brecht

may well overlap significantly with the cognitive environment of spectators who are more familiar with Ravenhill, it is the *dominant* cognitive environment (i.e. the associations that are more salient) that ultimately determines the interpretation of the celebrity translation. Again, this relevance-theoretical account has important implications for the marketing of celebrity translations and the types of spectators that should best be targeted in communication.

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

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