

DEFINITIONS

RPRT	REPRINT:	printed again from existing printing plates; the cover, endpapers, title page, etc. may be the same as the original or they may be modified.
RSSU	REISSUE:	(1) a later binding and release of previously printed sheets; (2) the release of printed sheets at the same time but in a different form (i.e., with a different binding, endpapers, etc., as in two or more series released at the same time); (3) a reprint, where an actual reprint cannot be determined or distinguished from a later release of previously printed sheets (in this sense, the term <i>reissue</i> is used conservatively by not stating that the book was reprinted when it actually had been).
RSSUD	REISSUE:	reissue or new printing reflecting some major DIFFERENCE or change in the printing plates or printed sheets (an addition or omission) or some major difference or change in the final form (e.g., the addition, deletion, or substitution of illustrations).
RSSUN	REISSUE:	release by a NEW or DIFFERENT PUBLISHER either by using the previously printed sheets of the original publisher or by acquiring or leasing and printing anew from the printing plates of the original publisher.

Trans	Translation
Rev Trans	Revised Translation
Adpt Trans	Adapted Translation
Abrdg	Abridgement
Cond	Condensation
Adpt	Adaptation
Cont	Continuation

A **TRANSLATION** is a full translation of the original, a faithful attempt to convert the complete text (and intended meaning) of one language into another. A **REVISED TRANSLATION** is a revision of an earlier translation, the intent being to restore meaning in the second language where the words of the second language have become altered or unfamiliar over the course of time. Chiefly a revision of words that have become outmoded, uncommon, or unfamiliar, it may also provide a restoration of writing style where the style of the earlier translation may later seem awkward or no longer faithful due to changes in use in the English language.

An **ADAPTED TRANSLATION** is not a full or direct translation; it adapts the original translation in some way. It may adapt by omitting or changing substantive material, and, in some cases, by adding material not in the original. Or it may adapt by rewriting the material in a quite different style while leaving the substance generally unchanged or only slightly modified. In this latter case the adapted translation is not an attempt at direct translation, but a rewriting of the material by a new author, emphasizing the style of the new author rather than the original. Adapted translations differ from condensations and adaptations (explained below) in that they cover all or most of the scope of the original, and are frequently labeled “translations” (though some are also called “retellings”).

An **ABRIDGEMENT** is an abridgement of an existing translation. The abridgement or shortening is achieved essentially by omitting material; whole episodes, passages, or sentences (usually descriptive) are simply deleted. The abridger will then add sentences or brief passages to connect material disjointed by the act of abridging.

Like abridgements, **CONDENSATIONS** mean to present the material in shortened form. The role of the second writer in an abridgement, however, is auxiliary and muted; the role of the second writer in a condensation is primary, supplanting Collodi. The condensation is not so much a vehicle for the original, but a vehicle of the new writer, and, as if to emphasize this, condensations also are often labeled “retellings”. The distinction, then, between abridgement and condensation, depends on the amount of intrusion and dominance of the second author. While the abridgement merely shortens a translation and adds connective sentences here and there, the condensation (like one form of adapted translation) selectively rewrites the material in the new author’s words and style. A condensation is a shortening and rewriting, while an abridgement is essentially just a shortening.

Certain condensations “rewrite” rather extensively, and the line separating these from adaptations is nebulous, depending on personal judgment about the amount of change that has been intruded. For my purpose, the need for a sharp distinction at that point on the continuum is unimportant; the distinction there is inconsequential considering the degree of deviation both types display.

An **ADAPTATION** adapts or changes the material. Rather than simply presenting the original in some form, it makes explicit alterations. It may change episodes, characters, the fundamental theme, or all of these together. Adaptations are always rewritings, and the role of the new author is most prominent. Adaptations differ from condensations in the greater amount of explicit change they introduce. When condensations change substantive material they often do so by selective omission; adaptations selectively omit, but what is most prominent is that they also explicitly alter or transform the material from what it was in the original. Adaptations, generally, are very short (compared to the full translation), being designed for young children. Collodi’s original story (written in the 1880s) was, of course, intended for this very same audience.

In addition to book presentations, there are also **plays, films, radio and television broadcasts, as well as vinyl recordings of various kinds** – and more. In almost all cases (the exceptions primarily being plays and puppet theater of the 1920s) these make important changes and qualify as adaptations, as the term is used above. Plays and films, of course, must necessarily perform some kind of adapting due to the very change in medium.

CONTINUATIONS are not representations of the original novel, but are “continuations” of it, i.e., “new and further adventures” of the celebrated puppet by another author.