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TRANSLATING THE ODYSSEY: THE POLITICS OF LITERARY TRANSLATION, SOCIAL MEDIA RECEPTION, AND CHRISTOPHER NOLAN'S MULTIMEDIA ADAPTATION

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ABSTRACT

Translation is not merely the transfer of meaning from one language into another; it is a cultural practice through which texts are interpreted, reframed and invested with new ideological significance. This paper examines the politics of translating Homer's Odyssey through Robert Fagles's 1996 translation, Emily Wilson's 2017 translation, the reception of these versions in contemporary digital culture, and Christopher Nolan's 2026 cinematic adaptation. Drawing on Lawrence Venuti's theory of translator visibility, André Lefevere's concept of rewriting, feminist translation studies, and Linda Hutcheon's theory of adaptation, the paper argues that competing versions of The Odyssey demonstrate how literary authority is shaped by linguistic choices, gender, cultural institutions, commercial interests and audience participation. Wilson's translation is particularly significant because it challenges the assumption that established translations of classical texts are ideologically neutral. Meanwhile, social media has transformed translation from a largely specialist concern into a publicly debated cultural phenomenon, enabling readers to compare versions, contest interpretations and participate in the production of literary meaning. Nolan's adaptation extends these negotiations into cinema, where narrative compression, performance, visual spectacle and commercial distribution create another interpretive version of Homer. The paper concludes that the continuing reinvention of The Odyssey demonstrates not the instability of literature as a weakness, but the political and cultural productivity of translation across linguistic, institutional and multimedia contexts.

Keywords – translation politics, The Odyssey, Emily Wilson, Robert Fagles, social media, feminist translation, film adaptation, cultural authority

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1. Introduction

Homer's Odyssey occupies a foundational position in the literary traditions conventionally grouped under the Western canon. Its narrative of Odysseus's return to Ithaca, following the Trojan War, has been repeatedly translated, adapted and appropriated across historical periods. Yet the persistence of the epic does not indicate that its meaning remains unchanged. Every translation involves choices concerning vocabulary, rhythm, characterisation, tone and cultural interpretation. Consequently, the continued circulation of The Odyssey provides a valuable case study for examining the relationship between translation and power.

The publication of Robert Fagles's translation in 1996 and Emily Wilson's translation in 2017 illustrates how translators can produce substantially different literary experiences from the same ancient poem. Fagles's translation became a widely recognised modern English version, valued for its energetic narrative voice and poetic scale. Wilson's translation, the first English translation of the Odyssey by a woman, generated renewed debate about gender, linguistic precision, the representation of enslaved women and the assumptions embedded in established translations (Fagles, 1996; Wilson, 2017, 2019). The differences between these versions demonstrate that translation is not simply a matter of choosing between literal accuracy and poetic fluency. It is also an interpretive practice shaped by the translator's historical position and the cultural expectations surrounding the translated work.

These debates have acquired a new dimension through social media. Digital platforms facilitate the circulation of quotations, comparative readings, book recommendations, reviews and arguments about literary interpretation. Readers who might never have encountered Homeric scholarship can participate in discussions about gender, historical authenticity and the legitimacy of particular translations. The renewed attention surrounding Christopher Nolan's 2026 film adaptation further demonstrates how cinema and online discussion can influence the reception and commercial circulation of translated literature (Associated Press, 2026; Al Jazeera, 2026).

This paper argues that the politics of translating The Odyssey must be understood through three interconnected processes: the ideological choices made by translators, the digital circulation and contestation of these choices, and the transformation of the epic through multimedia adaptation. These processes reveal that the authority of a classical text is continually negotiated among translators, scholars, publishers, filmmakers and audiences.

2. Research Questions and Objectives

The paper addresses four principal research questions:

1. How do the translations of Fagles and Wilson demonstrate the ideological and gendered dimensions of literary translation?

2. How does social media transform the circulation, reception and perceived authority of competing translations?
3. In what ways can Nolan's cinematic adaptation be understood as a form of multimedia translation?
4. How do commercial institutions, cultural hierarchies and audience participation influence contemporary interpretations of classical literature?

The principal objective is to establish that translation and adaptation are forms of cultural production rather than neutral reproductions of an original. The paper also seeks to connect translation studies with feminist criticism, digital culture and adaptation theory.

3. Theoretical Framework

3.1 Translation as rewriting and ideological intervention

Lefevere (1992) conceptualises translation as a form of rewriting through which literary works are adapted to the ideological and poetic expectations of particular cultural environments. Rewriting can influence how texts are interpreted, circulated and incorporated into literary canons. Translators therefore operate within systems of patronage, publishing, criticism and institutional authority.

This framework is particularly relevant to The Odyssey, whose reputation as a foundational Western text can encourage readers to treat established translations as transparent representations of Homer. The authority of a translation, however, depends partly on the institutions that publish, teach, review and circulate it. A translation that becomes widely used in universities may acquire the appearance of textual authority even when alternative versions reveal different interpretive possibilities.

The political significance of rewriting does not require translators to manipulate their sources deliberately. Ideology can operate through apparently ordinary lexical decisions, grammatical constructions and narrative emphases. Translation becomes political because choices made within specific cultural circumstances influence what readers recognise as heroic, immoral, desirable or historically authentic.

3.2 Translator visibility and cultural authority

Venuti (1995) argues that dominant Anglo-American translation practices frequently privilege fluency and readability, producing the impression that a translated text is an unmediated expression of its original author. Such practices can render the translator's interpretive labour invisible.

The implication for Homeric translation is that readers may encounter a contemporary English Odysseus while believing they are encountering Homer without mediation. In reality, the translator has selected the register, rhythm, idiom and emotional texture through which the ancient poem becomes intelligible.

Wilson's translation challenges this presumed neutrality by drawing attention to the choices that earlier translations have normalised. Her work makes translation itself a visible object of critical discussion. Nevertheless, visibility does not automatically establish interpretive superiority. Every translation remains accountable to the source text, its linguistic difficulties and the limits of historical knowledge.

3.3 Feminist translation and the politics of representation

Feminist translation studies examines how language can reproduce or challenge gendered assumptions. In her discussion of translating Homer as a woman, Wilson (2019) analyses how established translations may introduce or reinforce assumptions about women, sexuality and enslavement. Her intervention demonstrates that seemingly minor linguistic choices can influence the moral characterisation of individuals and groups.

The relevance of feminist translation to the Odyssey extends beyond the translator's gender. It concerns the representation of Penelope, Helen, Circe, Calypso and the enslaved women in Odysseus's household. These characters occupy different positions within the epic's structures of marriage, hospitality, sexual power and patriarchal authority. Their representation depends partly on the vocabulary through which their actions are described and judged.

A feminist reading must therefore ask not simply whether a translation was produced by a woman, but whether its language exposes, reproduces or complicates the unequal relations embedded in the narrative.

3.4 Adaptation as interpretation across media

Hutcheon and O'Flynn (2013) conceptualise adaptation as both a process of reinterpretation and a creative product in its own right. Adaptations are not adequately understood as successful or unsuccessful copies of their sources. They transform narratives through the possibilities and constraints of different media.

This framework enables Nolan's film to be examined as a form of intersemiotic translation: the transformation of a verbal narrative into a combination of images, dialogue, performance, sound, editing and cinematic space. The film does not simply reproduce Homer's words. It selects, rearranges and visualises narrative material for audiences encountering the epic through a different medium.

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Together, these theoretical perspectives establish a framework for analysing translation as a practice in which language, ideology, cultural authority and medium interact.

4. Research Methodology

This paper adopts a qualitative, interpretive methodology combining comparative textual analysis, feminist translation criticism, adaptation studies and secondary-source analysis of public reception.

The primary textual corpus consists of Homer's Odyssey in Fagles's translation (1996) and Wilson's translation (2017), alongside Nolan's 2026 film adaptation. The analysis concentrates on translation choices, characterisation, gendered representation and the relationship between narrative form and cultural ideology.

The secondary corpus comprises theoretical scholarship on translation and adaptation, Wilson's published reflections on feminist translation, and journalistic reporting on the reception of Nolan's film and the renewed public interest in Homeric literature.

Social media is treated as a contemporary reception environment rather than as a statistically measured dataset. Consequently, the paper identifies interpretive patterns documented in public discussion without claiming to establish the prevalence of particular opinions across platforms. A subsequent empirical study could strengthen this analysis through a defined corpus of posts, a transparent sampling strategy and systematic coding of audience responses.

5. Competing Translations: Fagles and Wilson

5.1 The translator's voice and the construction of Odysseus

One of the most revealing differences between Fagles and Wilson appears in their opening lines. Fagles begins by asking the Muse to sing of "the man of twists and turns," whereas Wilson opens with "Tell me about a complicated man" (Fagles, 1996; Wilson, 2017).

The difference is not merely stylistic. Fagles's formulation foregrounds Odysseus's capacity for cunning, movement and strategic transformation. The phrase belongs to an elevated poetic register and introduces a protagonist whose identity is associated with the instability of his journeys. Wilson's formulation, by contrast, uses contemporary and comparatively direct language. The adjective "complicated" invites readers to consider Odysseus as a psychologically and morally ambiguous individual.

Neither formulation is simply equivalent to an unmediated original. Each foregrounds particular possibilities within the Greek text and establishes expectations for the narrative that follows. Fagles's diction can encourage a reading centred on epic ingenuity and grandeur, while Wilson's

phrasing encourages attention to contradiction, motivation and ethical complexity.

This comparison illustrates Venuti's (1995) argument that translation is culturally situated. A translator's stylistic choices can influence not only how a character sounds but also the conceptual categories through which readers understand that character.

5.2 Gender, enslavement and moral judgement

The political stakes of translation become particularly apparent in the treatment of the enslaved women executed at the end of the epic. The episode raises questions about sexual autonomy, patriarchal authority, punishment and the relationship between the household and the social order.

Wilson's discussion of translating Homer examines the language used to describe these women and challenges the assumption that the moral judgements familiar from previous translations necessarily originate in Homer's text (Wilson, 2019). Her intervention draws attention to the distinction between representing an action and supplying a judgement about the person who performs it.

When women's sexual relationships are described through vocabulary associated with prostitution, promiscuity or moral corruption, the translation may position the reader to accept the patriarchal authority exercised over them. Conversely, language that foregrounds their enslavement and unequal social position can make visible the power relations obscured by a purely moralising interpretation.

This does not mean that a feminist translation can resolve every ethical problem in the ancient poem. Nor does it mean that contemporary moral categories can be transferred uncritically into Homeric society. Rather, Wilson's approach demonstrates the need to examine how translation distributes sympathy, blame and agency.

The distinction is important because Odysseus's return is conventionally presented as the restoration of household order. A gender-conscious reading asks whose security that order protects, whose actions it authorises and whose suffering it renders narratively acceptable.

5.3 Can a translation be politically neutral?

The comparison between Fagles and Wilson complicates the notion of a definitive translation. Fagles's version remains a significant literary achievement, but its cultural familiarity does not make it ideologically neutral. Similarly, Wilson's explicit engagement with gender does not remove her translation from the interpretive conditions of her own historical moment.

Wilson (2019) specifically questions the tendency to characterise earlier translations, including Fagles's, as straightforwardly proto-feminist. Her critique encourages readers to distinguish

between a translation's literary effectiveness and its treatment of gendered power.

The point is not to replace one authoritative translation with another. Instead, comparative reading reveals how the same episode can generate different moral and emotional responses according to the translator's lexical and stylistic decisions.

The politics of translation therefore emerges through the relationship between textual evidence and interpretive framing. Translation makes the source available to new readers, but it also participates in constructing the cultural meanings through which the source is understood.

6. Social Media and the Democratisation of Translation

6.1 From specialist scholarship to public debate

Translation has traditionally been discussed through academic criticism, introductions, scholarly editions and reviews. Social media introduces new routes through which readers encounter translated works and debate their differences.

The reception of Nolan's The Odyssey illustrates this shift. Reporting published around the film's release described increased interest in Homer, renewed attention to competing translations and online debates concerning gender, historical authenticity, casting and adaptation (Associated Press, 2026; Al Jazeera, 2026). Wilson's translation also received renewed commercial and public attention as audiences sought to read the text associated with the film.

This development complicates the distinction between specialist and popular literary culture. A reader may initially encounter the Odyssey through a film trailer, a short-form video or a discussion about a controversial scene, and subsequently turn to the poem itself. Digital platforms can thus function as informal gateways to classical literature.

However, increased visibility should not be confused with comprehensive understanding. A viral quotation can introduce a translation to thousands of readers while removing it from the narrative, historical and linguistic contexts necessary for close interpretation.

6.2 Comparative reading as a digital practice

Social media makes comparison particularly attractive because competing translations can be placed alongside one another in short, accessible formats. Users can circulate opening lines, discuss the relative merits of different translators, recommend editions and debate whether a version is more readable, poetic, faithful or politically progressive.

Such practices can make the interpretive labour of translation visible. When readers compare Fagles's "man of twists and turns" with Wilson's "complicated man," they encounter a question that translation studies has long addressed: how does a translator balance semantic precision,

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poetic form, cultural context and contemporary readability?

Yet digital comparison can also reduce complex translation problems to binary oppositions. A translation may be described as either feminist or misogynistic, accessible or pretentious, faithful or inaccurate. Such labels are useful as starting points for debate but insufficient as final critical judgements.

A rigorous comparison requires attention to the larger passage, the source-language problem, the translator's stated aims and the historical conventions of epic poetry. Social media can initiate this inquiry, but it cannot substitute for it.

6.3 The politics of visibility and the attention economy

Digital circulation also redistributes literary authority. Translators are no longer represented solely through publishers' introductions or academic reviews; their public identities, interviews and disagreements become part of how audiences encounter their work.

This visibility can challenge established hierarchies. Wilson's status as a woman translating a foundational text traditionally mediated by male translators became a prominent feature of public discussion. Her translation offered an opportunity to reconsider whose interpretive authority had historically been recognised within classical scholarship.

Nevertheless, digital visibility operates within an attention economy. Controversy, conflict and sharply expressed opinions are particularly suited to circulation through short-form content. Nuanced arguments about Greek diction, oral tradition or the historical conditions of enslavement may receive less attention than disputes about whether a translator or filmmaker has betrayed the original.

Social media therefore produces a double movement. It expands participation in literary interpretation while potentially rewarding simplification. The politics of translation in digital culture concerns not only what translations mean, but also which interpretations become visible, shareable and commercially valuable.

6.4 From readership to participatory interpretation

Online audiences do not merely receive translations; they actively interpret and recirculate them. Reviews, reading groups, comparative quotations, reaction videos and discussions can generate new interpretive communities around a classical text.

This participation challenges the assumption that literary meaning is produced exclusively by authors, translators or academic critics. At the same time, popular reception does not automatically invalidate scholarly expertise. Rather, it creates a space in which different forms of

authority encounter one another.

The productive question is therefore not whether social media improves or degrades literary culture in general. It is whether digital discussion encourages readers to investigate the textual and historical questions underlying their reactions.

When audience engagement leads readers from a cinematic representation to the source text and competing translations, digital culture can deepen literary interpretation. When discussion treats one viral judgement as definitive, it can reproduce the very simplifications that translation studies seeks to question.

7. Nolan's The Odyssey as Multimedia Translation

7.1 From verbal narrative to cinematic experience

Christopher Nolan's 2026 film adaptation extends the politics of translation beyond the written word. In cinema, meaning is communicated through the interaction of dialogue, performance, mise-en-scène, editing, cinematography, music and sound. These elements cannot be treated as straightforward equivalents of Homer's verbal narrative.

Hutcheon and O'Flynn (2013) argue that adaptation involves the creative reorganisation of familiar narratives in new media. Nolan's film can therefore be approached as an interpretive work in its own right: it translates Homeric material into a contemporary cinematic language shaped by the expectations of blockbuster filmmaking.

The transformation necessarily involves selection. A film cannot reproduce every episode, speech, narrative digression and genealogical detail of the epic within the same temporal conditions as a reading of the poem. It must decide which characters and episodes to foreground, which to omit, and how to organise the narrative for a contemporary audience.

These decisions are political as well as aesthetic because they influence the ethical and emotional significance of the story. A film that prioritises the suffering of a returning warrior may generate a different understanding of the epic from one that foregrounds hospitality, the agency of women, enslavement or the instability of heroic authority.

7.2 Narrative compression and the reconstruction of heroism

Public discussion of Nolan's film has highlighted the distance between his interpretation and the complexity attributed to Homer's poem. In a July 2026 report, the Associated Press documented criticism from scholars, including Wilson and Daniel Mendelsohn, concerning the film's treatment of characters and themes. The report also noted that Nolan had cited Wilson's translation, particularly its opening line, as an influence on his interpretation of Odysseus

(Associated Press, 2026).

This relationship is revealing. Wilson's opening formulation foregrounds a complicated protagonist, but a film can translate psychological complexity in several different ways. It may use nonlinear editing, silence, facial expression, flashbacks or visual symbolism. Such techniques can create ambiguity, but they can also encourage audiences to interpret the hero through familiar cinematic conventions.

The critical question is whether the film's formal strategies preserve the ethical contradictions of the epic or subordinate them to a more conventional narrative of masculine suffering, endurance and return.

Wilson's subsequent criticism of Nolan's film focused on what she considered its deficiencies in psychological, emotional, political and ethical depth (Wilson, 2026). Other commentators have defended the film as an independent creative interpretation rather than a substitute for Homer's poem (Hirji, 2026). This disagreement reveals a central tension in adaptation studies: fidelity to the source and the autonomy of the adaptation are related but distinct critical questions.

A film need not reproduce Homer word for word to constitute a serious adaptation. Nevertheless, departures from the source can be examined for their ideological consequences. The question is not merely what has been omitted, but how those omissions alter the distribution of agency, sympathy and narrative importance.

7.3 Gender and the limits of cinematic representation

Gender is especially important when comparing Homeric translation and film adaptation. Wilson's translation foregrounds the political implications of the language used to represent women and enslaved people. A cinematic adaptation must negotiate the same questions through a different representational system.

The screen can make women's actions visible through performance, gesture and spatial positioning, but visibility alone does not establish agency. A character may receive substantial screen time while remaining narratively subordinate to a male protagonist. Conversely, a film may use restrained performance or limited dialogue to communicate forms of resistance that are not immediately explicit.

Debates surrounding Nolan's film have raised questions about its treatment of Penelope, Circe, Calypso and other women, as well as the significance of omitted or reduced characters. The controversy is not simply about whether the film is faithful to Homer. It concerns the social meanings produced when a contemporary filmmaker reorganises the relationships between masculine heroism, female agency and domestic order.

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This is where feminist translation studies and adaptation theory converge. Both ask how a work's inherited structures of power are reproduced, challenged or transformed when it enters a new cultural context.

7.4 Commercial cinema and cultural legitimacy

The production and distribution of a major film introduce institutional forces that differ from those governing the publication of a scholarly translation. A blockbuster must attract audiences, justify production expenditure and operate within commercial systems of promotion and distribution. These pressures can encourage spectacular action, recognisable character types and emotionally accessible narrative arcs.

The resulting adaptation is not simply a conflict between art and commerce. Commercial cinema can introduce audiences to texts they might otherwise never read. Reporting around Nolan's release documented renewed interest in Homer and increased attention to Wilson's translation (Associated Press, 2026).

At the same time, the film's visibility may establish a new hierarchy in which the cinematic version becomes the primary reference point for audiences. The poem may then be evaluated according to the expectations generated by the film rather than the reverse.

This raises a broader question of cultural authority: when an ancient narrative reaches a mass audience through an expensive contemporary production, does the film become the dominant cultural version of the story? The answer depends partly on how audiences, publishers, educators and critics respond to the relationship between the film and the text.

Nolan's adaptation demonstrates that multimedia translation is shaped not only by creative decisions but also by the institutional and economic conditions through which an interpretation becomes culturally prominent.

8. Translation, Adaptation and the Politics of the Original

The continuing reinterpretation of The Odyssey raises a fundamental theoretical question: what exactly counts as the original?

The poem is associated with an ancient oral tradition, and its historical relationship to authorship, performance and textual transmission is complex. Modern translations therefore mediate a work whose relationship to an original authorial form cannot be treated as equivalent to that of a contemporary novel with an uncontested manuscript history. As scholarship on Homeric poetry and Nolan's adaptation has emphasised, the epic's long history of transmission complicates the idea that there is a single definitive modern treatment of the narrative (Variety, 2026).

This does not imply that all interpretations are equally defensible. The Greek text imposes linguistic and narrative constraints, and historical scholarship can challenge readings that ignore available evidence. However, textual constraints do not eliminate interpretive plurality.

Fagles and Wilson produce different English poems from the same epic. Nolan produces a cinematic narrative from material that has already passed through centuries of translation, performance and reception. Social-media users then interpret and circulate both the written and cinematic versions.

These processes form a chain of cultural mediation rather than a simple movement from an original to a series of increasingly distant copies. Each version inherits previous interpretations while introducing new possibilities.

The politics of the original lies partly in the authority assigned to it. When a translation or adaptation is described as the authentic version, the claim often conceals the interpretive choices and institutional practices through which authenticity has been established. A more productive critical approach recognises the source text as an important point of reference without treating any single modern version as the final authority on its meaning.

9. Discussion: Toward a Plural Model of Literary Reception

The preceding analysis suggests that the politics of translating The Odyssey can be understood through the interaction of three domains.

First, textual mediation determines how characters, actions and moral relationships become legible in a new language. The differences between Fagles and Wilson demonstrate that translation can shape the representation of heroism, sexuality, enslavement and gender.

Second, digital circulation determines how these interpretations enter public discussion. Social media can expose readers to competing translations and challenge established cultural hierarchies, but it can also reward polemic and reduce complex arguments to easily circulated judgements.

Third, multimedia adaptation transforms the epic through the affordances and constraints of cinema. Nolan's film creates a new interpretive experience in which performance, sound and visual spectacle reorganise the relationship between the narrative and its audience.

These domains should not be treated as separate stages in a linear process. Digital discussion can influence the popularity of particular translations; a film can stimulate renewed reading; and scholarly criticism can subsequently reshape the public reception of both. Translation is therefore best understood as an ongoing cultural negotiation.

This model also clarifies the relationship between accessibility and critical complexity. A

translation or adaptation may make a classical text more accessible without preserving every feature of its source. Accessibility is not inherently a political problem, nor is complexity inherently a guarantee of critical depth. The relevant issue is what a version makes possible for its audience and what it obscures.

Ultimately, the value of multiple translations lies in their capacity to expose the choices through which literary meaning is produced. Readers need not select one definitive version to benefit from comparison. Instead, the coexistence of competing versions can generate a more historically informed and ethically attentive understanding of the epic.

10. Limitations and Directions for Further Research

This paper is a conceptual and interpretive study. Its analysis of social media relies on documented public reception and secondary reporting rather than a systematic collection of posts. It therefore cannot establish the prevalence of particular interpretations across TikTok, Instagram, YouTube, Reddit or other platforms.

Future research could address this limitation through a comparative digital-reception study of Fagles's and Wilson's translations before and after the release of Nolan's film. A defined sample of public posts could be coded for recurring themes, including gender, linguistic accessibility, fidelity, historical authenticity, casting, characterisation and commercial influence.

A second direction would involve a close comparative analysis of selected passages from the Greek text, Fagles's translation and Wilson's translation, followed by a scene-by-scene analysis of their cinematic treatment. This would make it possible to distinguish more precisely between differences arising from translation, adaptation and the requirements of the film medium.

A third direction would examine the reception of Homeric translation in multilingual contexts, including Indian readers' engagement with English translations and the possible influence of educational institutions, book markets and digital reading communities. Such research could contribute to a broader understanding of how classical texts acquire different forms of cultural authority across linguistic and geographical contexts.

11. Conclusion

The politics of translating The Odyssey reveals that literary meaning is neither wholly fixed in an original text nor freely determined by its interpreters. It emerges through a relationship between textual evidence, linguistic choices, historical circumstances and cultural institutions.

Fagles's and Wilson's translations demonstrate how different stylistic and ideological emphases can shape the reader's experience of Homer. Wilson's feminist intervention is particularly significant because it makes visible the assumptions through which established translations have

represented women, sexuality and enslavement. Yet her translation, like Fagles's, remains an interpretation rather than a final resolution of the poem's ambiguities.

Social media extends these debates beyond specialist institutions, enabling readers to compare translations and challenge inherited assumptions about literary authority. At the same time, the attention economy can privilege simplified judgements over sustained textual analysis. Nolan's film intensifies these tensions by translating the epic into a commercial cinematic form that can generate renewed interest in Homer while reorganising the narrative according to contemporary aesthetic and ideological priorities.

The enduring significance of The Odyssey lies partly in its capacity to sustain these competing interpretations. Its translations and adaptations do not merely transmit an ancient narrative; they reveal how successive cultures reconstruct the past in response to their own questions about gender, authority, heroism and belonging. Translation, in this sense, is not the disappearance of the original into another language or medium. It is the continuing negotiation of what the original can mean.

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