

Vita Traductiva



La Traduction des voix
intra-textuelles / Intratextual
Voices in Translation

Sous la direction de / Edited by
Kristiina Taivalkoski-Shilov et / and Myriam Suchet

Éditions québécoises de l'œuvre

Translation Studies is increasingly interested in how voice, a concept explored within a wide range of theoretical and empirical settings, including narratology, musicology, stylistics, and feminist criticism, can illuminate translation practice and ethics. This timely volume seeks to develop new insights into the specific concept of intratextual voices in translation. How can intratextual voices be defined? What challenges do they represent for the translator? What can the translation of dialogue in dramatic texts tell us about translating voice? How is voice articulated in plurilingual or heterolingual texts? Whose voice is the translator translating when authorship is unclear? The volume brings together studies of intratextual voice in contemporary and historical contexts involving a variety of languages, including English, Finnish, Polish, French, German, Portuguese, Persian and Ijaw.

La traductologie s'intéresse de plus en plus à la notion de voix, cherchant à voir comment ce concept, qui a été examiné dans des contextes théoriques et empiriques aussi divers que la narratologie, la musicologie, la stylistique et la critique féministe, pourrait éclairer la pratique et l'éthique de la traduction. Ce volume vise plus particulièrement à mieux cerner le concept de voix intra-textuelle. Qu'est-ce qui constitue une voix intra-textuelle? Quels défis présente la traduction des voix intra-textuelles? La traduction des répliques dramatiques peut-elle nous aider à mieux comprendre le fonctionnement de la voix en traduction? Comment la voix s'articule-t-elle dans des textes plurilingues ou hétérolingues? Quelle voix traduit-on dans les cas où l'identité de l'auteur(e) est problématique? Les articles réunis dans ce volume explorent la traduction des voix intra-textuelles dans des contextes historiques et contemporains où entre en jeu une variété de langues dont l'allemand, l'anglais, le finnois, le français, le polonais, le perse et l'ijaw.

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VITA TRADUCTIVA

A joint initiative of the Research Group on Literary Translation in Canada at York University and the Éditions québécoises de l'oeuvre, *Vita Transductiva* is an international peer-reviewed collection that gives priority to empirical studies of literary translation exchange and biographies of literary translators. The aim of the collection is to further our understanding of translation as *vita activa*, to foster reciprocal cultural exchange, and to increase awareness of translation's essential contribution to cultural diversity. The collection publishes in English and French, and welcomes studies on translation and translators in any language context by authors from around the world.

Initiative conjointe du Groupe de recherche sur la traduction littéraire au Canada à l'Université York et des Éditions québécoises de l'oeuvre, dotée d'un comité scientifique international, la collection *Vita Transductiva* publie en priorité des études empiriques sur la traduction littéraire comme moyen d'échange culturel ainsi que des biographies de traducteurs et de traductrices littéraires. La collection vise à faire mieux comprendre la traduction en tant que *vita activa*, à favoriser des échanges réciproques et à faire mieux reconnaître l'apport essentiel de la traduction à la diversité culturelle. La collection publie en anglais et en français et accueille des réflexions sur la traduction dans tous les contextes linguistiques de la part de chercheur(e)s de tous les pays du monde.

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Introduction

Voice in the Field of Translation Studies

KRISTINA TAIVALKOSKI-SHILOV

Working from the metalanguage of Translation Studies, where ‘voice’ is used to describe a large and diffracted set of enunciative characteristics, this introduction defines intratextual voices using Anthony Pym’s concept of the “alien I” and Oswald Ducrot’s polyphonic theory of enunciation, sketches out a new cartography for voices in translation, and explores the challenges of ‘voice-awareness’ for the poetics of translated texts, and their political and ethical stance.

Key words: voice, translation, polyphony, alien I, voice-awareness

Partant du métalangage de la traductologie, où la « voix » décrit un large éventail diffracté de caractéristiques énonciatives, cette introduction définit les voix intratextuelles à l’aide du concept du « moi autre » (« alien I ») d’Anthony Pym et de la théorie de la polyphonie d’Oswald Ducrot, esquisse une nouvelle cartographie des voix et explore les défis d’une « sensibilité aux voix » pour la poétique et la prise de position politique et éthique des traductions.

Mots clés: voix, traduction, polyphonie, « alien I », sensibilité à la voix

As Yves Gambier and Luc van Doorslaer point out, “[t]he multi- or sometimes interdisciplinary roots of Translation Studies have given rise to diverse and multiple influences in metalingual metaphors (re)produced and (re)used as its terminology.”¹ This is particularly true for terms as complex and polysemic as ‘voice.’ The different notions associated with voice in Translation Studies draw upon numerous sources, including general language, the theory of enunciation, narratology, stylistics,

feminist theory, and linguistics. Moreover, within these diverse contexts, voice does not usually refer to measurable natural phenomena but to multifaceted textual and cultural issues that often cannot be described in a clear-cut way. Adding further to the complexity, on the one hand, is the fact that these notions of voice are discussed in Translation Studies “in and through a number of different languages,”² augmenting, as Mary Snell-Hornby has noted, the risk of non-communication. Does the English word “voice” mean exactly the same as *la voix*, *die Stimme*, *la voz*, *la voce*, *голос*, *röst*, or *ääni*, to quote just a few other languages? Does this term automatically produce the same associations in the languages through which scholars think about the translator’s voice, for instance, even if they write in the major *linguae francae* of Translation Studies? On the other hand, not all studies of voice-related issues use the term ‘voice.’ Such issues may be addressed under other terms such as style, reported speech, dialogue, multilingualism, vernacular, dialect, free indirect discourse, hybridity, agency, visibility...

Generally speaking, the term ‘voice’ is used in Translation Studies to describe several partly overlapping phenomena, including 1) the writing styles of authors and translators;³ 2) the discursive presence of translators in the texts they translate;⁴ 3) the visible traces or subtle manipulation in translated or edited texts of translators, editors and other agents (e.g. censors);⁵ 4) sounds made by human vocal cords that one can physically perceive in multimedia-translation and interpreting;⁶ 5) the social and discursive positions adopted by translators or interpreters, e.g. as they ‘voice’ the concerns, resistance or empowerment of equity-seeking groups;⁷ 6) textual subject positions in source and target texts as defined by narrative structure, ideology and point of view and textual features (e.g. *heteroglossia* and polyphony) in source and target texts;⁸ 7) grammatical voice in contrastive analysis.⁹ The common denominator between these phenomena is that they all seem to be linked to issues of identity, social roles and power. Voices represent and create identities and subject positions; they can be silenced, manipulated or cherished. In this way ‘voice’ has importance in Translation Studies as it links key issues such as subjectivity, authority and agency. This term is not yet listed in translation terminologies. We argue that increasing ‘voice-awareness’

would benefit both translation theory and pedagogy.

The purpose of the present volume is not to standardise the meaning(s) of voice in Translation Studies, but rather to contribute to new insights into voice, through an examination of intratextual voices in translation from different standpoints. It grew out of the conference *La Traduction des voix intra-textuelles: concepts, discours et pratiques/ Intratextual Voices in Translation: Concepts, Discourses and Practices*, held at the Fondation Maison des sciences de l'homme (Paris) in March 2011, and organised by the international research group "Voice in translation"¹⁰ under the direction of Cecilia Alvstad at the University of Oslo. The group has so far organised two other conferences: *Voice in Retranslation*, held at the University of Oslo in October 2010¹¹ and *Authorial and Editorial Voices in Translation* held at the University of Copenhagen in November 2011.¹² Further conferences are in preparation, including *La Voix du traducteur à l'école/The Translator's Voice at School*, to be held at the University of Wrocław, Poland, in April 2013.

WHAT ARE INTRATEXTUAL VOICES IN TRANSLATION?

What actually constitutes an intratextual voice in a translated text can be debated and obviously depends on the definition of voice. Traditionally, under the influence of narratology, the notion of intratextual voice has been used primarily to refer to the voices of the narrator and the characters within a literary text. The general view of narratologists (also adopted here) is that all voices are mediated by the narrator. Others claim that sometimes texts do not have a narrator.¹³ The question of whether intratextual voices should also include those of the implied author and reader has been even more problematic. According to some influential theorists, implied authors are not textual voices because they do not speak in a text. As Gerald Prince argues (see also Myriam Suchet on Seymour Chatman in this volume):

There is at least one narrator per narrative, located at the same diegetic level as the narratee he or she is addressing. In a given narrative, there may, of course, be several different narrators, each addressing in turn a different narratee or the same one. (--) The narrator must also

be distinguished from the implied author: the latter does not recount situations and events (but is taken to be accountable for their selection, distribution, and combination); moreover, s/he is inferred from the entire text rather than inscribed in it as a teller.¹⁴

Many studies on intratextual voices in translation have concentrated on two textual features that seem to create translation problems in most language pairs: heteroglossia and polyphony. Considerable research on intratextual voices (in this case, characters' voices and other, unidentifiable voices in the text) has borrowed from contrastive linguistics to explain translation problems and shifts. Ethical aspects of translation have also been considered in relation to intratextual voices. Antoine Berman observed in 1985 that the major problem in novel translation is the "Babelian proliferation of languages" and that the translator should not homogenize them.¹⁵ Lawrence Venuti strongly denounces "fluent" translation strategies (domestication) that "eschew unidiomatic constructions, polysemy, archaism, jargon, abrupt shifts in tone or diction, pronounced rhythmic regularity or sound repetitions [...],"¹⁶ which can be markers of polyphony and/or heteroglossia. Other postcolonial theorists such as Spivak have also argued against domestication,¹⁷ not least because hybridity is an essence of post-colonial literature.¹⁸

Here we see how voice as a textual phenomenon becomes an indicator of voice as a political factor: minorities' conditions for speaking in the society. However, in spite of these demands for an ethical rendering of textual heterogeneity, practise has shown this to be difficult. Studies on the translation of reported speech or narrative point of view by May, Englund Dimitrova, Poncharal, Taivalkoski-Shilov, Tammi and Tommola, Bosseaux and Suchet indicate that simplification of the source text's voice structure seems to be common when translating polyphonic or multilingual works.¹⁹ As a consequence, Andrew Chesterman has identified the reduction of complex narrative voices as a potential S-universal of translation.²⁰

What about the translator's voice? Is the translator always an extratextual voice in the same way as the real author and other situational

agents, such as clients, critics, readers? In what cases could the translator's voice be considered an intratextual voice? And what is a translator's voice anyway? For Barbara Folkart the translator's voice manifests itself as deviations and interventions when the translator does not totally manage to hide her/his presence in the text. She adds that the translator's voice is often in some sort of a conflict with the author's voice.²¹ Theo Hermans defines voice as a discursive presence but for him, too, the translator's discursive presence, *or* voice only becomes discernible when contextual factors oblige the translator to reveal her/himself.²² Giuliana Schiavi's notion of the translator's voice is close to a narratological definition of voice²³ because it is a voice that creates the narrating instance, even though it is a dual voice. The translator's relationship with the target audience is also a defining factor of a translator's voice for Schiavi, who writes: "A translation is different from an original in that it also contains the translator's voice which is in part standing in for the author's and in part autonomous. This voice creates a privileged relationship with the readers of translation, part mediational, part straightforward [...]."²⁴

Brian Mossop defines voice as style and points out that a translator "cannot write in no style."²⁵ According to Mossop, a translator can choose between three main translating styles and switch between them according to her/his purposes. These translating styles are: 'the neutralizing voice' (the translator is writing in his own voice or style), 'the ventriloquizing voice' (the translator is writing in the assumed target audience's voice or style) and 'the distancing voice' (the translator is writing in the source-text writer's voice or style).²⁶ Mossop underlines that, in his view, voice is not a text property but "the translator's projection of a style."²⁷ Other scholars, however, including Ollila, Baker, Saldanha and Pekkanen (see also Pekkanen's article in this volume) consider the translator's style to be a textual factor and part of his/her voice.²⁸

AN ANATOMY OF VOICE À LA DUCROT THROUGH THE PROBLEM OF "THE ALIEN I"

In order to better understand intratextual voices in translation, it is useful to take a closer look at voice. This will be done here through

mentions the case of a Tswana interpreter in South Africa's Truth and Reconciliation Commission, who became traumatised by the victims' testimonies especially because he interpreted them using the first person, as professional interpreters do. Hermans concludes, "The use of the first person in particular may bring about a degree of identification with the anterior speaker's position that affects the translator emotionally."³³

Oswald Ducrot's polyphonic theory of enunciation might help to understand these kinds of translation problems. Ducrot, who developed further Lacan's idea of a split subject, argues that several 'voices' can be present in a single utterance, not all of them being always totally identifiable.³⁴ Instead of one single speaker, there can be following entities:

1. *Speaking subject*: the physical person who produces the utterance (uttering the sounds in the case of speech or writing the words in the case of writing).
2. *Locutor*: the person responsible for the act of enunciation and referred to as I
3. *Enunciator(s)*: the point of view/ voice(s) expressed.³⁵

These entities may be the same person but they do not have to be. In the case of an average translation or interpreting event, the 'speaking subject', the one who writes or speaks, is the translator or the interpreter. When translating or interpreting s/he does not refer to her/himself as I (a translator writing a note or an interpreter asking for clarifications is not translating/ interpreting).³⁶ Thus during the translation/interpreting event the 'locutor' who is responsible for the act of enunciation is someone else (the narrator in a literary text, the 'sender' (Nord) of a non-literary text,³⁷ the interpreter's client etc.). The 'enunciator' can be either the same as the 'locutor' or some other voice (a literary character whose speech the narrator mediates, a person or e.g. an institutional voice that the sender quotes, someone whose words or opinion the interpreter's client relates, a 'general common sense enunciator' saying for instance "When in Rome do as the Romans do" etc.).³⁸

In the above-quoted passage of Toni Morrison's novel, the 'speaking subject' is the real author and the 'locutor' is the narrator. The narrator seems to express several voices (as indicated by the use of "nigger"/"Negroes"). One of the 'enunciators,' quoted ironically here, is clearly a white, racist voice. As Sophie Marnette observes, in such cases the irony is triggered by the fact that the 'locutor' "takes responsibility for the enunciation of the utterance but not for the point of view expressed."³⁹ The polyphonic nature of the text complicates the translators' task. They should distinguish between the 'speaking subject' (in this case themselves), the 'locutor' (the French narrator of Morrison's novel) and possible equivalent 'enunciators' (French-speaking racists), whose voice could be quoted in this passage and ironically blended with the locutor's voice.

So, locutors and enunciators are intratextual voices. And, as we have seen, they can be real or imaginary, literary or non-literary, oral or written. In literary texts they are often narrators, characters or other, less identifiable voices (e.g. general common sense enunciators such as: "It is a truth universally acknowledged, that a single man in possession of a good fortune must be in want of a wife"⁴⁰). Narratees can have intratextual voices as well, not only as enunciators but as locutors when they are represented as characters (also in some cases of experimental fiction). Moreover intratextual voices can be translators or editors. This is clear when they refer to themselves with the pronoun 'I' and speak for themselves as locutors in the text. A clear example of such a case is Pierre-Antoine de la Place's chapter "Où le Traducteur François parle seul" in his translation (1750) of *Tom Jones*.⁴¹

What about cases of manipulation where translators modify silently the translated text? Let us look at Chuquet's and Paillard's translation of Morrison's quoted passage and compare it to a later version by Pierre Alien. What voices can we find?

Chuquet and Paillard: Une blague. Une blague de noirs. C'est par là que tout avait commencé. Pas la ville, bien sûr, mais le quartier de la ville où habitaient les noirs [...]. Ce n'était qu'une blague de noirs [...]. Un bon fermier blanc avait promis la liberté et un lopin de terre du bas à son esclave si ce dernier acceptait d'effectuer certaines corvées très

pénibles. [...]

Le noir hérita de la terre des collines [...].⁴²

Alien: Une blague. Une blague de nègre. C'est comme ça que c'est parti. Pas la ville, bien sûr, mais ce bout de la ville où vivaient les Noirs [...] Rien qu'une blague de nègre. [...] Un brave paysan blanc avait promis la liberté et un lopin de terre tout au fond à son esclave si celui-ci exécutait des travaux très pénibles. [...] Le nègre reçut un terrain montagneux [...].⁴³

On the one hand, it seems that there is one less intratextual voice in Chuquet's and Paillard's version. The white racist enunciator's voice has merged with the locutor's voice; there is no opposition between *nègre* and *noir* as in Pierre Alien's translation. On the other hand, it could be argued that there is another way of interpreting the voices in this passage. One could say that the translators are the enunciators of the politically correct *noir*; they have replaced a voice, the white racist, by their own voice, which is an 'implied voice of the translator' (see Agatha Rola's article in this issue), in other words, a covert translator's voice.

Consequently, on the basis of Ducrot's theory it is possible to distinguish several intratextual voices in translation – and these voices can naturally have several layers; a narrator can mediate the voice of a character who is quoting/echoing another character, and so on (see Agnes Whitfield's article in this issue). In the case of translated fictional texts, intratextual voices consist of the voice of the narrator, those of literary characters, other voices echoed by the narrator, the narratee's voice (especially when s/he is one of the characters), the translator's and the editor's voice. It is possible to envisage that translators respond to their readers' and colleagues' reactions to their translation and echo their past, present and future voices when they intervene in the texts that they translate. Therefore also readers can theoretically have voices as enunciators in translated texts.

De questionnement en questionnement

MYRIAM SUCHET

La stratification des voix dans les textes traduits, associée à l'implication des lecteurs dans cette polyphonie plus ou moins orchestrée, explique la grande diversité des approches adoptées dans les articles réunis ici⁴⁴. Loin de chercher à réduire cette diversité sous la forme d'un plan statique, l'organisation choisie pour cet ouvrage progresse de questionnement en questionnement. Car si Barbara Folkart considère que « le recours à la notion de voix relève une fois de plus d'une intuition juste, somme toute, mais trop peu précise pour servir d'outil d'analyse »⁴⁵, il nous semble au contraire que « la voix » est une notion opératoire. Nous pensons même qu'elle tire en partie sa valeur heuristique de son flou, qui exige sans cesse de nouvelles élucidations⁴⁶. Place au questionnement, donc !

QUELQUES BASES NARRATOLOGIQUES EN DIPTYQUE

Les deux premiers articles de cet ouvrage donnent d'emblée d'importants éléments de cadrage, articulés en diptyque autour d'un axe narratologique. Les théoriciens du récit, de Gérard Genette à Wayne Booth, ont fait de la « voix » un outil d'analyse essentiel, qui se combine et se confond parfois avec celui du point de vue. Tout se passe comme si les deux questions « qui parle ? » et « qui voit ? » étaient intrinsèquement liées. Envisagée du point de vue narratologique, la « voix » est donc au moins autant une question de perspective que d'énonciation⁴⁷.

Ce sont précisément les cas où « qui parle ? » et « qui voit ? » s'entremêlent et les défis que cela pose à la traduction qu'explore Agnes Whitfield dans « Intratextual Voices in French-English Literary Translation in Canada: Identifying the Translation Challenges », où elle travaille à partir d'un corpus de textes littéraires canadiens francophones et de leurs traductions vers l'anglais. Puisant ses exemples dans des textes où la narration se fait à la première personne, à la troisième personne ou de manière complexe, Agnes Whitfield met en relief les relations que les voix intra-textuelles tissent entre elles dans des contextes de polyphonie.

Observant l'impact des choix du traducteur sur la dynamique entre subjectivités, elle conclut par une réflexion sur l'importance des voix intra-textuelles pour une pragmatique traductive.

La contribution d'Hilkka Pekkanen, intitulée « The Translator's Voice in Focalization », prolonge la perspective narratologique en s'attachant surtout aux questions de focalisation. Grâce aux déplacements (« shifts ») qui modifient les points de vue dans la narration, Hilkka Pekkanen élabore une méthode d'analyse du « style » propre à une traduction donnée, voire de la « voix » d'un traducteur. Le corpus est constitué de traductions finnoises de romans anglais comme *Portrait of the Artist as a Young Man* de James Joyce, *The Sun Also Rises* d'Ernest Hemingway. S'efforçant d'éviter l'écueil d'une attitude prescriptive et normative, Hilkka Pekkanen soulève la question des rapports de forces inhérents aux modifications de focalisation. Elle propose en conclusion une analogie évocatrice : ne pourrait-on pas considérer un certain style de traduction comme une manière de jouer un morceau de musique baroque avec des instruments modernes ?

Tout en posant des bases fondamentales pour la suite du volume, ces deux articles indiquent au moins deux problématiques qui restent en suspens. La première est celle de la *construction des comparables*. Car s'il y a bien une voix spécifique au texte traduit, celle-ci semble ne pouvoir être approchée que de manière *différentielle*, par un jeu de contrastes avec le texte de départ. Or, comme le souligne Agnes Whitfield, la plupart des traductions sont lues indépendamment des textes de départ. La critique, qui commente volontiers la traduction en lieu et place du texte de départ, semble bien souvent en peine de mener une telle comparaison différentielle. La difficulté s'accroît encore lorsque les langues prises en compte semblent incommensurables, comme c'est le cas dans la traduction de l'anglais au finnois analysée par Hilkka Pekkanen. La seconde problématique touche plus directement à la notion même de « voix ». Utilisée de manière purement fonctionnelle dans la narratologie où elle est quasiment interchangeable avec le concept de « point de vue », la notion de « voix » ne risque-t-elle pas de perdre sa spécificité, ce « je ne sais quoi » qui en fait le timbre, le ton, la hauteur, l'accent – en un mot, la *qualité* ? Assurer le caractère opératoire de la

notion de voix implique sans doute de l'envisager de manière qualitative et non seulement fonctionnelle⁴⁸. La section suivante invite à quitter la perspective narratologique pour s'efforcer d'entendre la tessiture de voix tramées dans le tissu textuel...

ENTENDRE DES VOIX DANS LE TEXTE : UNE PATHOLOGIE CRITIQUE ?

Les articles d'Agata Rola et Nathalie Mälzer forment la deuxième section de ce volume. Ils ont en commun d'aborder « la voix » en lien avec la question de l'oralité. Rappelons que s'il est possible et même souhaitable d'attribuer au texte écrit une « vocalité spécifique »⁴⁹, il ne saurait être question de rabattre l'oralité sur le parlé⁵⁰.

Le texte de théâtre, « troué »⁵¹ par définition, constitue un cas privilégié pour observer l'inscription interstitielle et intra-textuelle des voix. Agata Rola s'est penchée sur la pièce *Petits crimes conjugaux* d'Éric-Emmanuel Schmitt et sa traduction en polonais par Barbara Grzegorzewska. La « parole action » telle que l'analyse Agata Rola voit son tempo modifié par la traduction, ce qui transforme les relations de force entre les personnages. En termes énonciatifs, on pourrait dire que la question de la « voix » se ramène, en traduction, à un rapport de sous- et de sur-énonciation⁵². Cet article permet de revenir sur la question du « style » de traduction soulevée par Hilka Pekkanen et peut-être d'entendre la voix spécifique de la traductrice polonaise d'une manière plus qualitative.

En même temps une interrogation persiste sur le caractère vraisemblable des voix données à entendre dans les textes de départ : qu'il s'agisse de théâtre ou de roman, les dialogues que nous lisons sont fictifs. D'où vient donc l'illusion d'entendre des voix et comment la faire perdurer en traduction ?

C'est cette question du vraisemblable qu'affronte Nathalie Mälzer à partir du roman de François Bégaudeau *Entre les murs*. L'écriture mimétique et quasiment documentaire se fait ici l'écho des voix dans une salle de classe. La version allemande réalisée par Katja Buchholz et Brigitte Große doit sans cesse négocier avec les registres de langue, comme c'est souvent le cas dans la traduction de dialogues de personnages

de roman⁵³. Rappelons que pour Antoine Berman, « le vernaculaire ne peut être traduit dans un autre vernaculaire. *Seules les koinai, les langues « cultivées » peuvent s'entre-traduire* »⁵⁴. Qu'en est-il donc lorsque les voix intra-textuelles qui se font entendre dans les textes sont aussi des occurrences de langues étrangères et de dialectes ? En d'autres termes, qu'en est-il des cas d'hétérophonies qui sont aussi des hétéroglossies ?

Passée au second plan chez Bakhtine⁵⁵, l'hétéroglossie est devenue l'un des principaux points de focalisation de la traductologie dans la mouvance dite postcoloniale. Comme l'explique Samia Mehrez :

These postcolonial texts, frequently referred to as "hybrid" or "métissés" because of the culturo-linguistic layering which exists within them, have succeeded in forging a new language that defies the very notion of a "foreign" text that can be readily translatable into another language. With this literature we can no longer merely concern ourselves with conventional notions of linguistic equivalence, or ideas of loss and gain which have long been a consideration in translation theory. For these texts written by postcolonial bilingual subjects create a language "in between" and therefore come to occupy a space "in between"⁵⁶.

La section suivante se compose de deux articles qui s'efforcent d'articuler la question de la différence des langues avec celle de la multiplicité des voix, l'un dans une perspective postcoloniale et théorique, l'autre à partir de traductions de romans de Stendhal, Konwicki et Lem.

HÉTÉROPHONIES, HÉTÉROGLOSSIES ET AUTRES HÉTÉROLINGUISMES : DIFFÉRENCE DES LANGUES ET DIFFÉRENCE DES VOIX

Les deux articles d'Elżbieta Skibińska et de Myriam Suchet (qui s'auto-traduit ici même...) empruntent le néologisme « hétérolinguisme », forgé par Rainier Grutman pour désigner « la présence *dans un texte* d'idiomes étrangers, sous quelque forme que ce soit, aussi bien que de variétés (sociales, régionales ou chronologiques) de la langue principale »⁵⁷. Le choix du terme s'explique en partie par la négative : il s'agissait de ne pas employer les notions polémiques de « diglossie » ni de « bilinguisme » pour spécifier une mise en œuvre littéraire de la différence des langues. Selon Rainier Grutman, cette

différence intervient aussi bien entre deux langues nationales qu'au sein d'une même langue. Pour lui, en effet, « il n'y a pas de Langue saussurienne une et indivisible, il n'y a que des *variétés diatopiques* (les dialectes), *diastratiques* (les sociolectes), *diaphasiques* (les registres) et *diachroniques* (les états de langue) »⁵⁸. L'hétérolinguisme peut être analysé comme un opérateur de polyphonie et, de ce fait, comme un spectaculaire révélateur des voix – aussi bien dans les textes de départ que dans les textes d'arrivée. Il s'agit, en d'autres termes, d'inverser le rapport de causalité qui veut qu'on change de langue parce qu'on change de voix pour montrer que c'est plutôt l'hétérolinguisme qui produit un effet de délégation énonciative⁵⁹.

Elżbieta Skibińska dépasse d'emblée la question du mimétisme et ouvre largement les champs disciplinaires et les boîtes à outils d'analyse. Les romans analysés couvrent un large éventail de répartitions fonctionnelles entre les langues en co-présence. En regard, les traductions polonaises (et une version anglaise) envisagées témoignent de la diversité des attitudes possibles, qui vont de la traduction « zéro » qui ne traduit pas l'étrangeté à la traduction « totale » qui la fait disparaître⁶⁰. Elżbieta Skibińska souligne le caractère conjoncturel et historique des stratégies adoptées, qui varient en fonction des époques et des contextes de réception.

Mon article fait pendant à celui d'Elżbieta Skibińska tout en proposant un retour aux approches plus théoriques de la première section du volume. J'ai pris appui sur un roman postcolonial hétérolingue, *The Voice* de Gabriel Okara, et sur sa version française (de Jean Sévry⁶¹) et allemande (d'Olga et Erich Fetter) pour passer en revue différentes tentatives de situer l'instance d'énonciation traduisante dans le schéma de la communication. Face au paradoxe qui consiste à voir le traducteur partout sans pouvoir le localiser nulle part, je propose de recourir au modèle de la représentation qui montre comment un énonciateur peut parler au nom d'un/e autre, c'est-à-dire en tant qu'autre. La notion d'*ethos*, empruntée à Aristote, permet quant à elle d'esquisser les figures des traducteurs telles qu'elles se dessinent dans les textes traduits. La « voix » hétérolingue s'avère ainsi être une manière de produire une image de soi dans et par le discours.

En analysant les « voix » des traducteurs comme des effets de l'énonciation des textes traduits, Elżbieta Skibińska et moi-même nous sommes efforcées d'échapper à l'« illusion phonocentrique » dénoncée par Jacques Derrida⁶², cette illusion qui consiste à entendre une oralité primordiale derrière tout texte écrit. La tentation reste grande, pourtant, de chercher à rapporter « la voix » à une présence authentique, réelle, immédiate. Comment faire le deuil de l'origine lorsqu'on s'intéresse à la voix ? La seule issue semble être d'accepter la dimension constitutive de la représentation, comme l'explique Lasse Thomassen dans une polémique qui l'oppose à Simon Tormey à propos des Zapatistes et du Commandant Marcos⁶³. L'enjeu politique est évident en cette période de crise économique et de mouvements sociaux, au moment où la notion de « voix » est reprise en écho depuis les Indignados de la Puerta del Sol jusqu'aux 99% d'Occupy – notamment dans le slogan « Not in my name ! ». Tandis que les militants revendiquent la possibilité de faire entendre sans médiation la voix de tous, la traduction donne à penser qu'une voix peut se substituer à une autre sans pourtant usurper sa place⁶⁴.

La dernière section du présent volume peut se lire à la manière d'une enquête policière qui remonterait la chaîne des traductions d'écho de voix en écho de voix, établissant la preuve qu'il est vain de chercher à remonter aux dernières origines...

LA VOIX, SOURCE ET ORIGINE ? MENER L'ENQUÊTE...

Nous avons regroupé dans cette quatrième et dernière section trois articles qui portent sur des textes dont l'établissement est problématique. Les « voix intra-textuelles » y sont d'autant plus difficilement identifiables qu'elles semblent participer de la confusion entre le texte et le paratexte, le biographique et le fictionnel, la pseudo-translation et la pseudonymie.

L'article de Lillian DePaula nous conduit dans le labyrinthe textuel et para-textuel d'une œuvre de Reinaldo Santos Neves successivement rédigée en portugais sous le titre *A crônica de Malemort*, puis en anglais comme un nouvel original, *An Ivy Leaf*, avant d'être (re)traduite en portugais dans une édition bilingue portugais-anglais sous le titre *A Folha*

de Hera: romance bilingüe. A la manière de la peinture d’Arcimboldo ou du cloître du Metropolitan Museum of Medieval Art, l’œuvre de Santos Neves donne à voir un travail de composition ou de marqueterie qui ne cesse de stratifier et de feuilleter les points d’origine.

Les *Lettres d’un cultivateur américain/Letters from an American* de J. Hector St. John de Crèvecoeur analysées par Michael Boyden posent la question de l’origine en termes d’autorité. Tandis que l’écrivain déclare n’être qu’un « écrivain » et non un « auteur » au sens plein du terme, Michael Boyden s’appuie sur la typologie de Goffman qui distingue « auteur », « principal » et « animateur » pour distinguer différents régimes d’auctorialité. Dans l’œuvre double de Crèvecoeur, Michael Boyden propose de voir, mieux encore qu’un exemple de pseudo-traduction, un cas de pseudo-original. Les rares éléments biographiques disponibles et l’aventure éditoriale des deux textes anglais et français renforcent encore le mystère d’une voix qui semble émaner d’une figure de fiction.

Le mystère n’est pas moins grand dans l’article co-écrit par Esmaeil Haddadian-Moghaddam et Anthony Pym, qui font l’archéologie des strates d’un roman picaresque, *Hajji Baba*, dont on ne sait plus s’il est persan, anglais ou français... Chacune des pistes suivies est une nouvelle aventure dans l’espace et dans le temps et une occasion supplémentaire de mesurer l’imbrication des voix : celles de l’auteur, du traducteur et des éditeurs ; celles des deux critiques – le doctorant et le Professeur – qui, ensemble, mènent l’enquête.

De la narratologie à l’enquête archéologico-policière en passant par les questions de l’oralité et de l’hétérolinguisme, ce volume aborde les voix intra-textuelles sous de multiples facettes. Trois pistes de travail semblent néanmoins se dégager – sans exclusive, bien sûr. La première piste s’intéresse à la notion même de « voix » pour l’aborder de manière à la fois fonctionnelle et qualitative et interroger ses relations avec les notions apparentées de points de vue et d’*ethos*. La deuxième piste consiste à décrocher « la voix » de la question de l’origine pour l’envisager comme un effet du texte ou comme une figure – et non comme une source perdue dont la traduction ne ferait que s’éloigner. La troisième piste, enfin,

s'efforce de construire les comparables entre textes de départ et textes traduits de manière différentielle, afin de révéler des phénomènes par contraste et de dégager les hétérogénéités constitutives. Nous espérons que ces pistes, ouvertes par les articles réunis ici, pourront conduire vers de nouvelles investigations. Il appartient désormais aux lectrices et aux lecteurs de se frayer leur voie entre les voix de ce volume...

Notes

- 1 Yves Gambier and Luc van Doorslaer, "How about meta? An introduction," in *The Metalanguage of Translation*, eds. Yves Gambier and Luc van Doorslaer (Amsterdam/ Philadelphia: John Benjamins Translation Company, 2009), p. 1.
- 2 Mary Snell-Hornby, "'What's in a name?' On metalinguistic confusion in translation Studies," in *The Metalanguage of Translation*, eds. Yves Gambier and Luc van Doorslaer (Amsterdam/ Philadelphia: John Benjamins Translation Company, 2009), p. 124.
- 3 See Brian Mossop, "The translator's intervention through voice selection," in *Translation as Intervention*, ed. Jeremy Munday (London/ New York: Continuum, 2007), pp. 18-37; Hilkka Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts* (Helsinki: University of Helsinki, 2010); Geoffrey Wall, "Flaubert's voice: retranslating *Madame Bovary*," *Pourquoi donc retraduire? Palimpsestes* 15 (2004), pp. 93-98.
- 4 See Theo Hermans, "The Translator's Voice in Translated Narrative," *Target* 8, no. 1 (1996): 23-48; Theo Hermans, *The Conference of the Tongues* (Manchester: St. Jerome, 2007); Kristiina Taivalkoski-Shilov, *La tierce main: Le discours rapporté dans les traductions françaises de Fielding au XVIII^e siècle* (Arras: Artois Presses Université, 2006).
- 5 See Barbara Folkart, *Le conflit des énonciations: Traduction et discours rapporté* (Québec: Les Éditions Balzac, 1991); Michel Ballard, ed., *Censure et traduction*, (Arras: Artois Presses Université, 2011); Hanne Jansen, and Anna Wegener, eds. *Authorial and Editorial Voices in Translation* (Montréal: Éditions québécoises de l'œuvre, collection Vita Traductiva, 2013).
- 6 Charlotte Bosseaux, "Some Like it Dubbed: Translating Marilyn Monroe," in *Music, Text and Translation*, ed. Helen Julia Minors, (London: Continuum, forthcoming); Tae-Hyung Lee, "Ear voice span in English into Korean simultaneous interpretation," *Meta* 47, no. 4 (2002), pp. 596-606; Ieva Grigaravičiūtė and Henrik Gottlieb, "Danish voices, Lithuanian voice-over: the mechanics of non-synchronous translation," in *Screen translation: eight studies in subtitling, dubbing and voice-over*, ed. Henrik Gottlieb (Copenhagen: University of Copenhagen, 2005), pp. 87-124.
- 7 See Jan Blommaert, "Bourdieu the ethnographer: the ethnographic grounding of habitus and voice," *Bourdieu and the sociology of translation and interpreting, The Translator* 11, no. 2 (2005), pp. 219-236; Roberta Favaron and Raffaella Merlini, "Examining

the ‘voice of interpreting’ in speech pathology,” in *Healthcare interpreting: discourse and interaction*, ed. Franz Pöchhacker and Miriam Shlesinger (Amsterdam/ Philadelphia: John Benjamins Publishing Company, 2007), pp. 101-137; Şebnem Bahadır, “The task of the interpreter in the struggle of the other for empowerment: mythical utopia or sine qua non of professionalism?” in *Profession, identity and status: translators and interpreters as an occupational group. Part 2: questions of role and identity, Translation and Interpreting Studies* 5, no.1 (2010), pp. 124-138.

- 8 See Charlotte Bosseaux, *How Does it Feel? Point of View in Translation: The Case of Virginia Woolf into French* (Amsterdam/ New York: Rodopi, 2007); Rachel May, *The Translator in the Text: On Reading Russian Literature in English* (Evanston, Illinois: Northwestern University Press, 1994); Bruno Poncharal, *Linguistique contrastive et traduction: La représentation de paroles au discours indirect libre en anglais et en français* (Gap: Ophrys, 2003); Taivalkoski-Shilov, *La tierce main*; Pekka Tammi and Hannu Tommola, eds. *FREE language INDIRECT translation DISCOURSE narratology: linguistic, translational and literary-theoretical encounters of FID* (Tampere: Tampere University Press, 2006).
- 9 See, for example, Antje Oldenburg, *Form und Funktion des Passivs in deutschen und englischen Romanen und ihren Übersetzungen* (Frankfurt am Main/ Berlin: Peter Lang, 2000); Yasunari Fujii, “The asymmetrical relationship between the active and passive voice: implications for teaching Japanese-to-English translation of specialized scientific texts,” *The Linguistics Journal* 3, no. 1 (2008), pp. 40-74.
- 10 See group website <<http://www.hf.uio.no/ilos/english/research/groups/Voice-in-Translation/>>
- 11 Selected papers will be published in a special issue of *Target* 27, no.1, edited by Cecilia Alvstad and Alexandra Assis Rosa.
- 12 Selected papers are forthcoming in Hanne Jansen and Anna Wegener, eds. *Authorial and Editorial Voices in Translation* (Montréal: Éditions québécoises de l’œuvre, Collection Vita Transductiva, 2013).
- 13 See Ann Banfield, *Unspeakable Sentences: Narration and representation in the language of fiction* (Boston: Routledge & Kegan Paul, 1982) and Sylvie Patron. *Le narrateur: introduction à la théorie narrative* (Paris : Armand Colin, 2009).
- 14 Gerald Prince, *A Dictionary of Narratology* (Lincoln/ London: University of Nebraska Press), pp. 66-67. My emphasis.
- 15 Antoine Berman, “La traduction comme épreuve de l’étranger,” *Texte* 4 (1985), p. 70.

- 16 Lawrence Venuti, "Introduction," *Rethinking Translation: Discourse, Subjectivity, Ideology*, ed. Lawrence Venuti (London/ New York: Routledge, 1992), p. 4.
- 17 Kathryn Batchelor, *Decolozing Translation: Francophone African Novels in English Translation* (Manchester: St. Jerome Publishing, 2009), pp. 232-243.
- 18 See, for example, Christina Schäffner and Beverly Adab, *Hybrid Texts and Translation. Across Languages and Cultures* 2, no. 2 (2001); Myriam Suchet, *Outils pour une traduction postcoloniale: littératures hétérolingues* (Paris : Éditions des Archives contemporaines, 2009), and Kathryn Batchelor, *Decolozing Translation*.
- 19 See Rachel May, *The Translator in the Text: On Reading Russian Literature in English*; Birgitta Englund Dimitrova, "Translation of Dialect in Fictional Prose – Vilhelm Moberg in Russian and English as a Case in Point;" Bruno Poncharal, *La représentation de paroles au discours indirect libre en anglais et en français*; Kristiina Taivalkoski-Shilov, *La tierce main: Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*; Pekka Tammi and Hannu Tømmola, eds. *FREE language INDIRECT translation DISCOURSE narratology: linguistic, translational and literary-theoretical encounters of FID*; Charlotte Bosseaux, *How Does it Feel? Point of View in Translation: The Case of Virginia Woolf into French*; Myriam Suchet, *Outils pour une traduction postcoloniale: littératures hétérolingue* (Paris: Éditions des Archives contemporaines, 2009).
- 20 Andrew Chesterman, "Why Study translation Universals?" *Acta Translatologica Helsingiensia* Vol. 1 (December 2010), p. 41. Chesterman defines S-universals as follows: "An S-universal formulates a generalization about a difference between translations and source texts, and a T-universal claims something about typical differences between translations and nontranslations in the target language" (p. 40).
- 21 Folkart, *Le conflit des énonciations*, pp. 393-394.
- 22 Hermans, "The Translator's Voice in Translated Narrative," p. 23, p. 27.
- 23 See Prince, *A Dictionary of Narratology*, p. 104.
- 24 Giuliana Schiavi, "There is Always a Teller in a Tale," *Target* 8, no.1 (2006), p. 3. My emphasis.
- 25 Mossop, "The translator's intervention through voice selection," pp. 18-19.
- 26 Mossop, "The translator's intervention through voice selection," pp. 19-22.

- 27 Mossop, "The translator's intervention through voice selection," p 25.
- 28 Marja Ollila, *Traduire la langue gourmande : une étude sur le style dans la Physiologie du goût de Jean-Anthelme Brillat-Savarin et dans Maun fisiologia de Jukka Mannerkorpi*. An unpublished MA thesis. University of Helsinki, 2013; Mona Baker, « Towards a Methodology for Investigating the Style of a Literary Translator, » *Target* 12, no. 2 (2000), pp. 241-266; Gabriela Saldanha, « Translator Style : Methodological Considerations, » *The Translator* 17, no. 1 (2011), pp. 25-50; Hilka Pekkanen, *The Duet between the Author and the Translator*.
- 29 Anthony Pym, "The translator as non-author, and I am sorry about that," in *The Translator as Author: Perspectives on Literary Translation*, eds. Claudia Buffagni, Beatrice Garzelli et Serenella Zanotti (Berlin: LIT Verlag, 2011), p. 31.
- 30 Hermans, "The Translator's Voice in Translated Narrative," p. 25.
- 31 Toni Morrison, *Sula* (London: Picador, 1991), pp. 4-5, quoted in Corinne Wecksteen, "Censure et traduction: détournement et contournement de sens interdits," in *Censure et traduction*, ed. Michel Ballard (Arras: Artois Presses Université, 2011), p. 63. Wecksteen's emphasis.
- 32 Hélène Chuquet and Michel Paillard, *Approche linguistique des problèmes de traduction anglais ↔ français* (Paris : Ophrys, 1989), p. 267. Quoted in Wecksteen, "Censure et traduction," p. 63. My emphasis.
- 33 Theo Hermans, "Irony's Echo," in *The Conference of the Tongues, Theo Hermans* (Manchester: St Jerome, 2007), <http://img.forministry.com/E/E2/E20E8F77-F498-4BA5-BF6BE722491C5963/DOC/Irony%27s_Echo__Hermans_.pdf> Website consulted 6 June 2012.
- 34 Sophie Marnette, *Speech and Thought Presentation in French: Concepts and strategies* (Amsterdam/ Philadelphia: John Benjamins Publishing Company, 2005).
- 35 Marnette, *Speech and Thought Presentation in French*, p. 21. Marnette criticises Ducrot (and Dominique Maingueneau) for not making a clear distinction between voice and point of view: "[N] either Ducrot nor Maingueneau ever really discuss their use of this notion ['point of view'] (nor in their use of the term 'voice'). They seem to see these terms as referring to the 'stuff' coming from the enunciator: what he might have said/thought, what he is seen as thinking and even sometimes what his attitude is." (p. 32). However, in the study of voice in translation it seems, at this point, more useful not to divide further the "stuff" coming from the enunciator.

- 36 See Brian Mossop, "What is a Translating Translator Doing?" *Target* 10, no. 2 (1998), pp. 231-266.
- 37 Christiane Nord points out that it is important to distinguish between the sender and the text producer of non-literary pragmatic texts that most often do not bear any author's name at all. Christiane Nord, *Text Analysis in Translation: Theory, Methodology, and Didactic Application of a Model for Translation-Oriented Text Analysis* (Amsterdam/ Atlanta: Rodopi, 1991), pp. 42-43.
- 38 Marnette, *Speech and Thought Presentation in French*, p. 22.
- 39 Marnette, *Speech and Thought Presentation in French*, p. 23.
- 40 Jane Austen, *Pride and Prejudice*, ed. James Kinsley (Oxford: Oxford University Press, 2004), p. 1.
- 41 Pierre-Antoine de La Place, *Histoire de Tom Jones, ou l'enfant trouvé, traduction de l'anglois de M. Fielding* (Londres: Jean Nourse, 1750), tome second, pp. 42-44.
- 42 Chuquet and Paillard, *Approche linguistique*, p. 263. Quoted in Wecksteen, "Censure et traduction," p. 63. Wecksteen's emphasis.
- 43 Toni Morrison, *Sula*, trans. Pierre Alien (Paris: Christian Bourgois Éditeur, 1992), pp. 12-14. Quoted in Wecksteen, "Censure et traduction," p. 64. Wecksteen's emphasis.
- 44 Rappelons que cette publication fait suite au colloque international « Intratextual Voices in Translation: Concepts, Discourses and Practices » qui s'est tenu à la Fondation Maison des sciences de l'homme à Paris en mars 2011 sous les auspices du groupe de recherche *Voice in Translation*: <<http://www.hf.uio.no/ilos/english/research/groups/Voice-in-Translation/>>.
- 45 Barbara Folkart, *Le conflit des énonciations : Traduction et discours rapporté*, Québec, Éditions Balzac, 1991, p. 385.
- 46 Travaillant la notion d'*ethos*, qui est souvent utilisée de manière interchangeable avec celle de « voix », Antoine Auchlin affirme avec humour : « parmi les raisons qui me poussent à suggérer que l'éthos est une excellente notion pratique, il y a le fait que c'est une relativement mauvaise notion théorique ». Antoine Auchlin, « Ethos et expérience du discours : quelques remarques », dans Michel Wauthion et Anne Catherine Simon, dir., *Politesse et idéologie. Rencontres de pragmatique et de rhétorique conversationnelles*, Louvain, Peeters, 2000, p.86.
- 47 Sophie Marnette et Helen Swift, « Introduction : Que veut dire « voix narrative » ? », *Cahiers de recherches médiévales et humanistes* [En

- ligne], 22 | 2011, mis en ligne le 2 mars 2012, consulté le 16 juin 2012. <<http://crm.revues.org/12505>>.
- 48 Voir Richard Aczel, « Hearing Voices in Narrative Texts », *New Literary History* 29, n° 3, été 1998, p. 467-500.
- 49 Dominique Maingueneau, « Ethos, scénographie, incorporation », dans *Images de soi dans le discours. La construction de l'ethos*, Ruth Amossy dir., Lausanne, Delachaux et Niestlé, 1999, p.78-80.
- 50 Henri Meschonnic, « Qu'entendez-vous par oralité ? », *Langue française* 56 (1982), p. 6-23.
- 51 Anne Ubersfeld, *Lire le théâtre I*, Paris, Belin Sup' Lettres, 1996, p. 10.
- 52 Alain Rabatel, « L'effacement énonciatif dans les discours représentés et ses effets pragmatiques de sous- et de sur-énonciation », *Estudios de Lengua y Literatura francesas* 14, 2003, p. 33-61.
- 53 Voir notamment Judith Lavoie, *Mark Twain et la parole noire*, Montréal, Presses de l'université de Montréal, 2002 et Gillian Lane-Mercier, « La traduction des discours directs romanesques comme stratégie d'orientation des effets de lecture », *Palimpsestes* 9, 1995, p. 75-91.
- 54 Antoine Berman, *La Traduction et la lettre ou l'auberge du lointain*, « L'ordre philosophique », Paris, Seuil, 1999, p. 64.
- 55 Bakhtine a forgé trois néologismes corrélés : « raznojazychie » : hétéroglossie, ou diversité des langues ; « raznorechie » : hétérologie, ou diversité des styles (sociolectes) et « raznglosie » : hétérophonie, ou diversité des voix (individuelles). Todorov, en choisissant le préfixe « hétéro- » et non le « poly- », devenu familier pour indiquer que « l'accent est mis non sur la pluralité, mais sur la différence », fait de ces termes de proches parents de notre objet. Tzvetan Todorov, *Mikhaïl Bakhtine : le principe dialogique, suivi des Écrits du Cercle de Bakhtine*, « Poétique », Paris, Seuil, 2002, p. 89.
- 56 Samia Mehrez, « Translation and the Postcolonial Experience: the Francophone North African text », dans Lawrence Venuti dir., *Rethinking Translation, Discourse, Subjectivity, Ideology*, New York, Routledge, 1992, p. 121.
- 57 Rainier Grutman, *Des langues qui résonnent. L'hétérolinguisme au XIX^{ème} siècle québécois*, Montréal, Fides, 1997, p.37. Dans ma thèse de doctorat qui paraîtra sous peu chez Garnier Classiques sous le titre *L'Imaginaire hétérolingue*, je propose de redéfinir le texte comme « la mise en scène d'une langue comme plus ou moins étrangère, en fonction d'un continuum gradué de l'altérité la plus spectaculaire à la plus discrète et inquiétante familiarité ».

- 58 Rainier Grutman, « Le bilinguisme comme relation intersémiotique », *Canadian Review of Comparative Literature* xvii, n^{os} 3-4, 1990, p. 199.
- 59 Amina Bensalah, « L'alternance de langues comme marqueur du changement des genres discursifs et de l'accentuation de l'intersubjectivité », dans *Alternances codiques et français parlé en Afrique*, Ambroise Queffélec, dir., Aix-en-Provence, Publications de l'Université de Provence, 1998, p. 39-49.
- 60 L'éventail des possibles en traduction a été largement ouvert et analysé dans Kristiina Taivalkoski-Shilov, *La Tierce main – Le discours rapporté dans les traductions françaises de Fielding au xviii^e Siècle*, « Traductologie », Artois Presses Université, Arras, 2006.
- 61 Jean Sévry s'est éteint en mai 2012, mais ne nous a pas quittés. Je souhaite lui dédier ce travail.
- 62 Voir, par exemple : Jacques Derrida, « La pharmacie de Platon », dans *La dissémination* Paris, Seuil, 1972, p. 77-214 ; Jacques Derrida, *De la grammatologie*, Paris, Minuit, 1967, notamment « La fin du livre et le commencement de l'écriture » et « Du supplément à la source : la théorie de l'écriture » ; et Léopold Mfouakouet, *Jacques Derrida: entre la question de l'écriture et l'appel de la voix*, Paris, L'Harmattan, 2006.
- 63 Lasse Thomassen, « Beyond Representation? », *Parliamentary Affairs* 60, n^o 1, 2007, p. 115-116.
- 64 Voir Gayatri Chakravorty Spivak, « Can the Subaltern Speak ? », in Cary Nelson et Lawrence Grossberg dir., *Marxism and the Interpretation of Culture*, Champaign, University of Illinois Press, 1988. Traduction française par Jérôme Vidal, *Les Subalternes peuvent-elles parler ?*, Paris, Éditions Amsterdam, 2009. Pour une analyse des voix *acousmatiques*, qu'on ne peut rattacher au corps, voir Michel Chion, *La voix au cinéma*, Paris, Cahiers du Cinéma, 1984.

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Some Narratological Foundations / Quelques bases narratologiques

Intratextual Voices in French-English Literary Translation in Canada: Identifying the Translation Challenges

AGNES WHITFIELD

Working with a Canadian corpus of French-English literary translations of fiction and non-fiction, this article examines translation challenges posed by intratextual voices particularly in contexts of intermingling voices, shows impacts on agency, and concludes with a general reflection on the importance of understanding intratextual voice for a pragmatics of translation.

Key words: polyphony, intratextual voice, literary translation, agency

Partant d'un corpus canadien de traductions (français-anglais) de romans et d'essais littéraires, cet article examine les difficultés posées par les voix intratextuelles surtout en situation de polyphonie, fait ressortir leur impact sur la dynamique entre subjectivités, et conclut par une réflexion sur l'importance des voix intratextuelles pour une pragmatique traductive.

Mots clés: polyphonie, voix intratextuelle, traduction littéraire, subjectivité

In studies of literary translation in Canada, intratextual voice has been considered most frequently from a post-colonial theoretical perspective as the site of socio-political difference. Focus has been primarily, if not almost exclusively, on the difficulty of translating Francophone dialogue into English, particularly in works where different forms of spoken French including *joual* and *acadien* are used to (dis)play and resist Anglophone cultural, economic and political hegemony.¹ Canadian Francophone and Anglophone literary translators have talked about their concerns with socio-linguistic issues.² Scholars have examined how

Canadian feminist writing has established “translation both as a mode of articulation for female subjectivity and a strategy for oppositional poetics.”³ However, surprisingly little attention has been paid in this context to more wide-ranging questions of translating intratextual voice: how translators deal with differences in point of view among narrators and characters, how narrative voice and focalisation contribute to the creation of fictional worlds and their interpretation by readers of both source and target cultures, and how issues in recognising and rendering intratextual voices, given their relationship to interpersonal relations and tensions between individual and social discourses, can have important impacts for questions of agency.⁴

Since 2002, I have been responsible for the *University of Toronto Quarterly*’s annual “Letters in Canada” omnibus review of the yearly production of some 50 to 60 Canadian French-English, and English-French literary translations.⁵ Drawing on a part of this corpus, namely the English translations of French-language works of fiction and non-fiction, this article will examine a representative sample of the complex forms intratextual voices take in these literary texts, identify the particular challenges they pose for translation, and conclude with a more general reflection on the importance of understanding intratextual voice for a pragmatics of translation. For the purposes of this analysis, intratextual voices will be defined as subjectivities positioned linguistically in the original text as narrators and/or characters, narrators referring to both first-person and third-person narrators and characters being used in a broad sense to include all actors in the text whether named and developed or simply referred to or quoted in some way, with a focus on the rendering of these subject positions in the translated text. I will not be examining the issue of the implied author, or considering *per se* the translator’s voice in the translation, as intratextual voices.

Recent research suggests that translation challenges presented by intratextual voices reflect the degree of complexity of these voices in the source text: the more explicitly and coherently constructed the ‘voice’ is in the original, the easier the translation process, and the more coherent and more successful the translation. The ‘voice’ of a specific character, represented in direct speech, or that a personified first-person narrator is

generally less arduous to translate, notwithstanding socio-linguistic or stylistic challenges, than situations where a character's consciousness is mediated by the narrator through focalisation, or where the subject position of a third-person narrator is less easy to define. More specifically, translation challenges appear to increase substantially in situations where more than one intratextual voice coexist or intermingle implicitly or explicitly in the same discursive passage.

Examining a wide range of forms of reported discourse in 18th century French translations of Fielding's novels, from "direct reported discourse," where the character's speech is represented verbatim to what she terms "paralyptic summary," where the narrator's voice is predominant, Kristiina Taivalkoski-Shilov observes that intermediary forms of reported discourse characterised by the greatest hybridity, such as 'indirect discourse mimetic to some degree,' consistently cause the most difficulty for translators.⁶ Working on the Finnish translations of Dostoevsky's polyphonic novels, Päivi Kuusi also notes a general tendency towards simplification with resultant translation loss in passages of free indirect discourse, where a character's voice is represented through that of the narrator.⁷ Why these particular situations of intratextual voice should be most problematic can be linked to difficulties in identifying and interpreting the linguistic and logical markers of intermingling voices,⁸ syntactic and semantic differences between source and target language, text coherence concerns,⁹ and different generic possibilities and norms, from one language to another, for the representation of reported discourse.¹⁰ Both Kuusi and Taivalkoski-Shilov suggest that a greater awareness on the part of translators with respect to intratextual voice could help them counter the seemingly universal tendency to standardisation of discursive heterogeneity.¹¹

The multi-dimensional consequences for translation of such questions of intratextual voice, often considered under the rubric of narrative voice, have been increasingly being recognized. Whether perceived in terms of distance and degree of mimesis,¹² polyphony,¹³ discursive heterogeneity,¹⁴ or manipulation¹⁵ (Folkart), the relationship between the narrative voice and that of the intratextual voices it reports or represents raises important ideological, political, social, and cultural

issues. As Mona Baker points out, “Narrative, including scientific narrative, categorizes the world into types of character, types of event, bounded communities. It also systematizes experience by ordering events in relation to each other – temporally, spatially, socially.”¹⁶ Since, as Baker emphasizes, “translation – including translation of scientific texts – plays a key role in naturalizing and promoting such narratives across linguistic boundaries,”¹⁷ how translators decode and reproduce the categorizations and systematizations of point of view can have significant effects on how translations represent relations between and within different subject positions in the source culture to target culture readers.

The Canadian Anglophone translation corpus from 2002 to 2012 confirms that intratextual voice is a complex phenomenon not just in polyphonic novels but even in seemingly straightforward narrative contexts, that passages where more than one intratextual voice coexist or intermingle implicitly or explicitly constitute particularly problematic textual sites for translation, leading to numerous infelicities, distortions and misrepresentations, and that issues in recognising and rendering this complex intermingling of voices have direct impacts on the depiction of tensions between individual and social discourses, and, consequently, on the representation of agency. The examples that follow offer a representative choice of voice issues from this specific literary translation corpus, grouped, to facilitate the analysis, according to three types of narrative structure: first-person narrative, third-person narrative, and complex structures including multiple narrative perspectives.

INTRATEXTUAL VOICES IN FIRST-PERSON NARRATION

The term “narrator,” as Jeremy Hawthorn points out, “evokes a sense of a human individual for most people [although] many narratives do not stem from recognizable human or personified sources, but from a subject position within the text.”¹⁸ In contemporary Canadian Francophone texts, first-person narration is generally associated with what Gérard Genette calls an “intradiegetic” and “homodiegetic narrator”: a character from within the story assumes the narrating function and tells his/her own story¹⁹. This does not mean, however, that the character/narrator

necessarily recounts only his/her own experiences and impressions, thoughts and feelings, or only information that he/she could reasonably obtain. In fact, in Canadian Francophone literature, first-person narration would appear to be a frequent narrative strategy used to explore political, and especially social and cultural issues confronting the individual, by allowing the narrator to engage, in his/her own discourse, with a variety of other individual and social intratextual subject positions and viewpoints.

In the 1960s, Québec playwright and novelist Michel Tremblay was at the forefront of the establishment of a Québécois national theatrical corpus, and an ardent proponent of a particular form of Québécois spoken French, *joual*. In recent years, he has chosen a generally more standard form of oral Québécois French in his novels and autobiographical fiction, often written from the point of view of a first-person character/narrator. These works repeatedly deal with the difficulties faced by socially marginal characters. In *Le cahier rouge* (*The Red Notebook*), Céline, the young woman protagonist, is a dwarf who works in a transvestite brothel. She tells her unusual story in a straightforward manner, and the novel offers a classic example of first-person narration:

Ma mère m'a toujours dit de tout essayer en société pour me faire oublier ou, si c'était impossible, de me faire pardonner mon physique ingrate par des gentilleses et, je crois que c'est le bon mot, des flagorneries de toutes sortes. Elle n'utilisait pas ce mot-là, bien sûr, elle ne le connaissait pas, mais elle m'apprenait à me rabaisser devant les autres, à les flatter, à les servir, à leur laisser toute la place parce que je n'étais digne d'aucun respect. À cause de mon corps difforme. Je l'ai écoutée trop longtemps pour ne pas lui en vouloir encore. Et ne pas la maudire de m'avoir fait perdre tant de temps.²⁰

Sheila Fischman, one of English Canada's most prolific, and best-respected literary translators, knows how to understand Tremblay's characters from the inside (she has translated many of his works). Sensitive to the authenticity of Céline's search for personal empowerment, Fischman seeks to render the 'voice' of this remarkable character in a way with which the Anglophone reader, like his or her Francophone counterpart, can identify:

My mother always told me to try everything to be overlooked or, if that was impossible, to be forgiven for my unattractive physique, through acts of kindness and – I think it's the right word – through every kind of sycophantic behaviour. Of course, she didn't say sycophantic, she didn't know that word, but she taught me to belittle myself in front of others, to flatter them, serve them, let them have all the room because I didn't deserve any respect, because of my oddly shaped body. I listened to her for too long not to be mad at her still. And to curse her for making me waste so much time.²¹

By linking her own voice to the viewpoint of Céline, Fischman generally keeps the narrator's temporal and affective logic coherent, and Tremblay's poignant personage appears to 'speak' for herself in English. To keep the diction consistent with how Céline would actually talk, Fischman chooses her words carefully: "oddly-shaped" rather than "deformed," too pejorative in English; "mad at her," for "lui en vouloir," more fitting here in terms of the character's voice than "holding a grudge."

Nonetheless, while she generally maintains the conversational voice of the French character/narrator, as though she was recounting her story directly to the narratee, Fischman has more difficulty in representing other intratextual voices and their relationships. In French, the admonitions of the character's mother, which start as examples of "indirect discourse" and move into "free indirect discourse,"²² function as echoes of the mother's actual words, both in terms of syntax and vocabulary. In the English rendition, however, the mother's perhaps well-meaning, but overbearing oral discourse, cannot be reconstructed. Despite Fischman's overall efforts to capture Tremblay's spoken style, she substitutes a more formal, distanced vocabulary for the character's mother's free indirect discourse ("everything to be overlooked or, if that was impossible, to be forgiven for my unattractive physique, through acts of kindness"). Since the mother's voice is conveyed by the daughter's voice, the two voices co-exist in the text, and the formalization of the mother's voice also impacts on the main character's voice, lending it a strange formality in situations of remembering.

Nadine Bismuth's collection of short stories, *Les gens fidèles ne*

font pas les nouvelles, translated by Susan Ouiou as *Fidelity doesn't make the news*, offers a similar, but more elaborate, example of voice complexity in first-person narration. One of the strengths of Bismuth's style lies in catching her characters in the moment of action. In the initial story, the character/narrator attends the wake of her employer-lover and unexpectedly comes face to face with his widow, Mme Séguin:

Une femme de ménage ne va pas se recueillir devant le cercueil d'un homme quand la seule raison qu'elle a de le connaître, c'est qu'elle doit vider sa corbeille de papiers quotidiennement et épousseter son bureau une fois par semaine. J'ai songé à me faire passer pour une collègue de travail, mais j'ai craint la catastrophe: sa femme les avait probablement déjà tous rencontrés dans une fête de bureau ou quelque chose comme ça. Mme Séguin me faisait face. Elle a avancé son menton en penchant la tête vers la droite. J'ai eu l'impression qu'elle voulait boire les paroles qui s'apprêtaient à sortir de ma bouche.²³

In English, the passage reads as follows:

A simple cleaning lady does not collect her thoughts[sic] by the coffin of a man she knew only from having emptied his wastebasket on a daily basis and dusting his desk off once a week. I thought of passing myself off as one of his colleagues but feared a catastrophe: his wife must have met all his co-workers at some office party or other occasion. Mrs. Séguin turned to face me. She jutted out her chin and tilted her head to the right, as though prepared to drink up the words about to spill from my mouth, making me more nervous still.²⁴

Unlike Tremblay's first-person narrator, whose main discursive relationship, at least in the passage quoted in this article, is with her narratee, Bismuth's character mixes a kind of stream of consciousness with story-telling, with perhaps more emphasis on the former. She is speaking to an external narratee ("J'ai songé à me faire passer pour une collègue de travail, mais j'ai craint la catastrophe"), but also to herself ("sa femme les avait probablement déjà tous rencontrés dans une fête de bureau ou quelque chose comme ça"), moving back and forth between the two types of discourse, sometimes even, as in this example, within the same sentence. Whereas Tremblay's character/narrator uses forms of

indirect discourse to represent the voice of another character, her mother, Bismuth's character/narrator adopts the same technique to construct her character/narrator's own, internal dialogue.

It is precisely at this site of dual voice construction that Ouriou's translation encounters difficulties. The syntactical and vocabulary choices in English distance the character/narrator from herself. The use of "simple" to qualify her status as cleaning lady seems inconsistent with the character/narrator's inner dialogue or 'voice,' and the modal "must" incompatible with her *in situ* rapid calculation to herself of the probability that the widow already knew all the staff. In French, the character/narrator is feeling intimidated by the widow, with whom she is suddenly and unexpectedly face to face ("Elle me faisait face"), whereas the effect in English is ambiguous ("Mrs. Séguin turned to face me"). The verb tense and aspects that maintain the tension, in the original, between the two subject positions of the character/narrator, both actor inside, and teller from outside, of her story, are distorted in the translation (the past tense is preferred and the progressive aspect representing the action in process is under-used). As a result, the ironies underlying the confrontation between the mistress and the widow are not fully rendered, because the two poles of the character/narrator's own perspective, through which this confrontation is presented and the ironies created, are blurred. The translator seems to be attempting to reconstruct the scene from a perspective that is at the same time both internal and external to the character/narrator, both contemporaneous and consecutive to the character/narrator's consciousness.

André Gaudreault's essay, *Du littéraire au filmique. Système du récit*, translated by Timothy Barnard as *From Plato to Lumière: Narration and Monstration in Literature and Cinema* suggests that complexity of intratextual voice in first-person narration is not confined to fictional texts. I have commented elsewhere on the English title²⁵ (perhaps imposed by the publisher), which provides a confusing, and somewhat affected image of the essay to Anglophone readers. What is of primary interest here is how Gaudreault constructs his first-person narrative voice, and why this voice, abstract yet unpretentious and comprehensible in French, constitutes a fundamental challenge for the English translator.

Referring to the wide range of meanings designated by the word narrator, Gaudreault writes:

Il s'agit là d'une situation 'normale' et qui n'a rien d'effrayante mais qui nécessite, à point nommé, certaines mises au point qu'il faut encourager. Ainsi en est-il, par exemple, du mot 'narrateur', tellement galvaudé qu'on se demande si l'on ne devrait pas, purement et simplement, tout essayer pour en faire l'économie. Il s'agit en effet d'un terme qui s'avère à la fin cent fois plus polysémique qu'on ne le croit généralement et qui n'a pas attendu les narratologues pour faire son entrée dans des dictionnaires qui sont en définitive assez souvent peu loquaces à son endroit. En tout cas, beaucoup moins loquaces que ne l'est, règle générale, le plus laconique des narrateurs.²⁶

While the French style is weighed down somewhat by argumentative syntactical structures, it remains readable, largely because these structures are inscribed in an overall pattern of oral performance. In keeping with a certain philosophical tradition, the essayist appears to be 'discussing' the issue at hand with his readers or narratees. He anticipates their objections, and even makes a certain humorous reference to a shared knowledge about prolix narrators. However, his specific references to himself in the first-person are sparse, and completely absent in the passage discussed here. Situated somewhere between the 'personal' voice of the scholar and the 'collective, consensual/objective' voice of the scientific community, represented by the pronoun "on," the narrative voice combines techniques of first- and third-person narration.

In the English translation, this blending of the narrator's intratextual voice with the communal voice he shares with his scholarly narratees becomes problematic:

This is normal and there is nothing to be appalled at, but, at a certain point, some fine-tuning is required. Such is the case with the word 'narrator,' which has become so commonly bandied about that we might wonder if we shouldn't simply try to avoid it altogether. This term is a hundred times more polysemic than is generally believed. It didn't need the arrival of narratologists to gain admittance to dictionaries that, frankly, don't have a heck of a lot to say about it. In any event, they have much less to say, as a rule, than the most laconic narrator.

The slip in register with “heck of a lot,” the mix of verb tenses (“become so commonly bandied about, for example) and the repetition of pronominal structures (“this” and “there is,” “such is,”) reflect the translator’s hesitation about voice. On the one hand, the use of colloquial or familiar expressions suggests a desire to reinforce the ‘personal’ voice of the narrator, but these same choices seem at odds with the scholarly community of more formal voices, within which Gaudreault is seeking to inscribe his own textual voice. On the other hand, inconsistent tense choices overly reinforce the external, objective voice, but at the same time undermine the analytical approach of Gaudreault’s ‘personal’ voice, namely the sequential nature of his reasoning as he seeks to bring some clarity to the term, “narrator,” which is the very process that links his voice to that of the objective scholarly community. Rather than evolving together as they do in the original, the two voices are split apart in English.

It is important to note that, from a Bakhtinian perspective, all three of these examples of intratextual voices demonstrate a further dimension of voice complexity: the blending of indirect and free indirect discourse with social discourse. The mother’s reported voice of admonition in Tremblay’s text and the mistress’s reported thoughts about the appropriate activity of a cleaning lady in Bismuth’s work both convey to the reader of the original text a sense a social voice or discourse expressing conventional expectations and values. In Gaudreault’s text, the depersonalization of the representation of data, indicated, for instance, by the repetition of the impersonal construction “Il s’agit de” reflects the socially claimed pretention of scientific discourse to objectivity. In each of these instances, one can argue that three separate, intratextual ‘voices’ actually inhabit the same first-person narration, and all ask for recognition in the translation, if the relationships between them and the questions they raise are to be rendered.

INTRATEXTUAL VOICES IN THIRD-PERSON NARRATION

Third-person narration is not restricted to an external or objective presentation of the voices of the characters, as David Lodge points out in his analysis of the opening sentences of *The Wings of the Dove* by Henry

James: “focalised, as narratologists say, through the consciousness of Kate Croy,” the novel “plunges us immediately, with the very first words, into the stream of impressions, thoughts, feelings, that constitutes her experience [...] It is some unspecified narrator, an authorial voice, who describes Kate’s experience in the third person, allowing us to see her from outside as well as inside.”²⁸ The Canadian corpus analysed here suggests that both these types of intratextual voices prove problematic in translation. Translators appear to miss cues with respect to the focalisation on the character’s consciousness and give undue priority to the un-personified narrative voice. Since this particular narrative form is frequently exploited for ironic purposes by Francophone authors, the English translations often seem diluted or somewhat incoherent.

Monique Proulx uses a classic form of third-person narration in her novel *Champagne* about an eclectic group of characters in a semi-remote area of the Québec Laurentians. A narrator external to the events recounts the story, but with a focus on the perceptions of the different characters. In the very first paragraph, Proulx quickly establishes the personality of one of the main characters, Lila, and Lila’s vague sense of apprehension as she ventures into the gloomy, mosquito-ridden Laurentian bush:

Lila Szach aimait les chemins qui montent. Tant de choses dans la vie, y compris la vie elle-même, ne font que descendre. Elle aimait les chemins ensoleillés qui montent, et celui-ci, justement, ne montait pas. Il s’enfonçait, noir, sous des murs d’arbres compacts, il plongeait dans des entrailles végétales suspectes d’où on ne pouvait émerger qu’à moitié digéré. Déjà des régiments d’insectes tout en dards et en vrombissement se précipitaient à leur rencontre.

Le propriétaire du chalet les attendait en bas, au fond du gouffre.²⁹

In *Wildlives*, David Homel and Fred A. Reed’s translation, the movement back and forth between the anonymous narrative voice and the focalization on Lila’s own thoughts or voice, is disrupted:

Lila Szach liked uphill paths. In life so many things – and life itself, in fact – go only downhill. She liked sunlit uphill paths, yet this one did not go uphill. It was heading darkly into a wall of dense trees, plunging into

devious vegetable entrails from which one would most likely emerge half-digested. Even now, darting humming insects were hurrying toward their meeting point.

The owner of the country house was waiting for them down below, at the bottom of the abyss.³⁰

In French, Proulx relies predominantly on fiction and the technique of free indirect discourse to achieve the effect of focalisation. The reader can easily reconstruct Lila's own voice by simply shifting pronouns and tense, and eliminating some small signs of the narrator's voice (*J'aime les chemins qui montent. Tant de choses dans la vie ne font que descendre. J'aime les chemins ensoleillés qui montent et ce chemin justement ne monte pas...*). In English, this is no longer possible. By emphasizing "life itself, in fact," Homel and Reed draw disproportionate attention to the narrative voice, lending it the authority of "fact," and distract the reader from Lila's own perceptions. Vocabulary choices also undermine and confuse the representation of Lila's sense of the situation. "Uphill" brings to mind the negatively connoted expression of hardship "Life is all uphill," whereas Lila has a positive notion of paths that climb. In French, Lila's perspective includes both her psychological and physical viewpoint. It is through Lila's eyes that the spatial perspective is constructed. The reader follows Lila as she walks down the trail into the gloomy woods towards the cottage (the gentility of the term "country house" is inconsistent with Lila's view of the situation). The insects are buzzing noisily, closing in on their prey (Lila and her companion), not "hurrying towards" their own "meeting point." In English, the distortion of the spatial perspective disturbs the representation of both Lila's consciousness, and that of the discrete narrative voice, whose hint of humour relies on the subtle balance (and distance) between internal and external viewpoints.

The concomitant presence of an omniscient narrator's voice and a character's voice is also what lends *Intimate Dialogues*, a collection of short stories by H  l  ne Rioux, their comical, satirical quality. Rioux focuses on seemingly mundane experiences in the lives of ordinary couples: discussing where, or whether, to go out for dinner, planning

holidays, choosing a colour of paint for the bathroom, deciding to have a baby or adopt a cat. Her goal is less to illuminate the psychology of these personal relationships, although she does this, than to present a kind of comedy of manners of contemporary domestic life, as presented in TV commercials or self-help books for couples. As the title suggests, she lets her characters, usually a man and a woman, ‘talk’ with each other. Since their direct dialogue is set in a third person narration, one of the arduous tasks for the translator is to produce a discourse that the character could actually ‘say,’ but which at the same time is consistent with the exaggerations and double entendre the anonymous narrator highlights to satirical effect.

In French, the character’s exclamations are realistic, yet extravagant: “« je suis à bout », crie-t-elle en sortant de la salle de bains – un cri de détresse authentique, qui vient de loin. « Le vert pâle, c’est bien simple, je ne supporte plus. Rien d’y penser, ça me donne un de ces cafards, tu ne peux pas imaginer! ».”³¹ In Jonathan Kaplansky’s literal translation, the sense of spoken English is lost: ““I’m at the end of my rope,” she cries, emerging from the bathroom – a genuine cry of distress, from deep within. “It’s very simple, I just can’t stand pale green anymore. Even thinking about it throws me into a depression – you can’t imagine!””³² While the diction choices in the translation might be considered as shifts in register, their effect, more fundamentally, is to blur both intratextual voices. Rioux uses “C’est bien simple” and “Rien d’y penser, ça me donne un de ces cafards” as emphatic structures both to convey the character’s intolerable, but excessive, exasperation, and to set up the narrative voice’s comment, translated as “from deep within,” whose ironic dimension is revealed by the subsequent discourse of the character. By relying on the semantic meaning of these emphatic structures, the translation weakens both the character’s oral credibility, and the ironic voice of the narrator. Furthermore, both voices are engaged in dialogue. Rioux exploits subjective diction and shortened syntax, consistent with oral French, to build dramatic tension. As the character’s psychological reaction mounts in intensity, the narrative voice increases in irony. In English, on the contrary, the diction choices create a kind of sea-saw effect, and the overall aesthetic impact is affected.

INTRATEXTUAL VOICE IN COMPLEX NARRATIVES

Post-modern and experimental writing has generated a variety of complex narrative structures in Canadian Francophone literature, involving intermingling of historical fact and fiction, fragmentation of the narrative subject, and multiplication of focalizations or perspectives. A feminist, post-modern deconstruction of history, *The Trestler House* takes as its starting point Madeleine Ouellette-Michalska's fascination with the story of the family of Jean-Joseph Trestler, a German who came to North America in 1776 as a mercenary with the British army in the war against American independence, and later became an important merchant in Vaudreuil, near Montreal. The narration mixes fictionalised autobiographical elements (Ouellette-Michalska's visit to the house, now a protected historical site, her thoughts about writing the novel, her fascination with the fate of Trestler's daughters, particularly Catherine, and her eventual identification with Catherine) with historical fiction techniques (recreation of dialogues from the past and historical characters' stream of consciousness). The cross-over between past and present is reinforced by a double first-person narrative structure, the use of the historical present for Catherine's story so that it merges with the narrator's own present, and the progressive affective identification of the personified narrator, a kind of fictionalized alter ego of the author, with the historical character, Catherine. Confronted with such an intricate positioning of voices, the translator's challenge lies in recognizing the different intratextual voices in the novel and, more particularly, in rendering the complexity of their relationships with each other.

Acknowledging her identification with Catherine, the narrator declares: "Dans la nuit je rêve de Catherine. Je suis Catherine. Elle est le double inventant les mots insaisissables. Elle est la passeuse violant le silence des chambres fermées."³³ Although generally competent in many respects, W. Donald Wilson's translation does not articulate the precise nature of this identification between the narrator and her main character: "During the night I dream of Catherine. I *am* Catherine. She is my double, inventing elusive words. She is my conduct and guide, violating the silence of closed-up rooms."³⁴ In French, Catherine has her own status. She is not the narrator's double, in the sense of belonging or having been

generated by the narrator (significantly, Ouellette-Michalska does not use the personal adjective “mon”). She brings her own voice, invents herself words that are hard both for her and the narrator to capture, understand. She is the mythological boatwoman who carries the voices from the realm of the dead to the realm of the living, or the guide who smuggles the past voices out of the past and into the present. In French, the past carries through into the present. In English, the present narrator returns to the past, with Catherine as guide. In French, the equality of the voices and the vague hint here of shared silence and closed rooms, rendered by the use of impersonal forms, will be reinforced and developed in the book’s underlying leitmotif of women’s suffering across generations. In English, with the use of personal adjectives, priority is given to the contemporary voice, over the historical voice, and the theme of reciprocity of women giving voice is effaced.

Other translation challenges related to intratextual voice occur in the parts of the novel that focus on the past and are narrated in the first person by Catherine. In the following passage, Catherine and her sister, young girls at the time, are being allowed to see their mother’s grave, if they promise to stay calm. The scene is presented through their eyes:

Le premier novembre, père exige une promesse. Nous irons à l’église, et il nous fera visiter le caveau Trestler si nous promettons de rester calmes, ma sœur et moi. Nous y sommes. Le curé prend les devants, une bougie à la main. Il nous entraîne dans la crypte où nous contourrons, dos courbés, une galerie humide et basse. Il s’est arrêté. Il hésite. Il signe.³⁵

In the English text, the temporal and spatial reference points that allow the Francophone reader to follow Catherine’s voice, both as teller and actor of her story, are blurred:

On the first of November, Father extracts a promise from us. We are going to the church, where he will allow us to visit the Trestler family tomb on condition we keep calm, my sister and I. We are there. The priest leads the way, holding a candle. He takes us down into the crypt, where we stoop to skirt a low, damp, gallery. Now he has stopped, hesitating. He crosses himself.³⁶

In French, the present “Nous y sommes” contrasts with the future “irons,” rendering visible both the duration between the exaction of the promise and the actual visit, and the subsequent change in Catherine’s spatial situation. Catherine is telling her story, not from the perspective of someone looking back, but from within, as she lives the experience. In English, this distinction is blurred by the collapse of the future into the temporally more ambiguous “We are going,” and by other translation choices, such as those that neutralize the connotative value of “entraîner” and “prendre les devants.” Furthermore, by reducing the gap between the promise and its realization, during which time the girls are at the mercy of their father, the translation downplays the authoritarian voice of the father, presented as indirect speech in the French. Catherine’s voice as character in her own tale voice is effaced in favour of her narrative voice. The young child’s world and the family dynamics inside this world are presented to the reader with less immediacy. Again, since these family dynamics serve to illustrate the repressive nature of patriarchal authority, this loss affects the construction, in English, of solidarity between women through the shared presentation of the effects of repression on individuals.

Marie-Claire Blais is one of Québec’s finest contemporary authors. Her recent novels are polyphonic streams of consciousness in the inspired tradition of Joyce, Woolf, and Faulkner. Set on a tropical island reminiscent of the Florida Keys, where Blais lives for some time each year, *Naissance de Rebecca à l’ère des tourments* presents as a third-person narration where a vibrant community of voices from the past and present, black and white, young and old, powerful and vulnerable intermingle constantly in a demonstration of the fundamentally interconnected nature of human existence. The challenge for the translator is to respect both the individuality of each voice, and the overall continuity of this deeply resonating polyphony. At the beginning of the novel, a young black mother, Venus, is walking with her small child, Rebecca (born as a result of the rape of Venus), towards the centre of town. The air is rife with racial tensions, the long unresolved heritage of slavery on the plantations:

Et Vénus se souvient de ces mots, de ces lamentations de ses ancêtres, il y avait de cela quelques décennies à peine, qu'avaient-ils dit, crié, pliant sous leur joug, dans les cases aux planches pourries, qu'avaient-ils dit, crié, vous, hommes et femmes, où passerez-vous l'éternité, vous voici montés à cheval sur vos belles plantations en nous fouettant le dos, mais où seriez-vous demain, où passerez-vous l'éternité, [end of discours direct libre?] et on ne savait désormais où ils étaient tous, sous leurs tombes gravées, dans le luxuriant silence des plantations métamorphosées en terrains de golf, bien des âmes devaient frissonner sous le tissage de ces verts tapis d'herbes rases, pensait Vénus³⁷

Despite an Anglophone tradition of polyphonic novels, Nigel Spencer's translation struggles to capture the different intratextual voices striving to be heard:

And Vénus remembered the words they spoke, the lamentations of her forbears just decades before, crying out, bent double under their yokes and in huts with rotted planks, crying out, where will you spend eternity, you horsemen and women, whips to our backs all over your lovely plantations – yet tomorrow and forever, where will you be, and we never knew where they lay beneath those carved tombstones, amid the luxuriant and silent plantations transformed into golf courses: so many souls shuddering beneath the woven green of cropped grass, thought Venus³⁸

In French, the voices of the men and women from the past are presented as free direct discourse. The reader can easily reconstruct their actual questions, hear their anger and revolt. While stylistically nothing prevents a similar effect in English, the translator's syntax and diction reduces the insistent clamour of these ancestral voices, their forceful denunciation of white oppression. The pronominal and spatial perspective is modified: the whips become abstract objects of punishment, no longer instruments wielded by white human hands. Significantly, the living connection between these ancestral voices and Vénus is weakened. In Blais' text, the present tense ("Et Vénus se souvient") clearly identifies Venus's thoughts as an on-going process. The demonstrative adjective "ces" and the repetition of "qu'avaient-ils dit" (literally, what was it they said) suggest she is committed to remembering and rehearing the exact

words.

By eroding the speech of these ancestral voices, the translation also diminishes Vénus's connection to them. In French, the sense of shared empowerment she derives from these older voices is underscored by the collective personal pronoun "on," which includes both Vénus and her ancestors, and prepares the reader for Vénus's satisfaction in thinking that the elaborate graves of many of these once powerful slave owners now lie under golf course greens where they are literally trampled over in a regular basis. In English, the pronominal structures that separate and link the various intratextual voices are incoherent. The antecedent of "we" is unclear, and seems to lean forward to the present of the narration, excluding Vénus's ancestors. At the same time, since the translator has already used "they" to designate Vénus's black ancestors ("the words they spoke"), the subsequent mention of the pronoun ("we never knew where they lay") appears to include them as well as the white plantation owners, rendering Vénus's observation macabre and somewhat perplexing.

SOME CONCLUSIONS ON INTRATEXTUAL VOICES IN THE TRANSLATING AND READING PROCESS

The relative rarity of critical reviews of translations, and the decreasing space for literary reviews generally in Canada, means that there is relatively little information on how these translations have been read, and to what degree difficulties in rendering the intratextual voices in the texts have impeded their reception in English. A relatively exhaustive search through *Books in Canada*, *Google Scholar*, *CBCA Complete*, *the Canadian Periodical Index*, *America History and Life*, *Canadian Newsstand-Major Dailies*, *CBCA Reference*, *Project Muse*, *Canadian Book Review Annual*, and *Literature Online* yielded only a handful of reviews of the translations. Notwithstanding one review of Gaudreault's book, by a British academic, who considered Bernard's translation "excellent" but without any specific substantiating comment,³⁹ reviews of the originals have been generally more positive than reviews of the English renditions. Curiously, this is the case whether the review was written in French or in English. In the particular socio-linguistic context

of Canada, and particularly in Québec, books are often reviewed from the original for readers in the other language.

Bernard Kelly, writing in English for the *Montreal Gazette* praises Monique Proulx's original French novel: "Murderous and loving thoughts, angels of death and chanterelles, sublime awe and earthly annoyance, aged crones and little boy wizards - in *Champagne*, Proulx brings the diverse parts of this not entirely fictional world smoothly together and adds a little beauty of her own."⁴⁰ In the Francophone magazine *Chatelaine*, Monique Roy concludes that Monique Proulx 'has signed a hymn to the beauty of the countryside.'⁴¹ However, in a review of the translation, Mary Soderstrom notes: "There is a lot of story here, at times too much. Were there fewer characters, the dramatic tension and narrative arc would be more apparent and, perhaps, more engaging."⁴² Ralph Sarkonak calls Blais's French novel "a work of operatic scope for our troubling times, an extraordinary achievement of writing."⁴³ Anne Chudobiak and Aparna Sanyal, reading the book in English, are more circumspect. Chudobiak writes: "Rebecca isn't for everyone, but those who make it through will be rewarded with clarity, inspiration -- and a sense of accomplishment."⁴⁴ Readability is also an issue for Sanyal. Affirming that Blais "remains more of a rumour than a legend" and that "readers have difficulty with her omission of paragraph breaks and the fact that she uses multiple voices," she concludes: "Yet, like interwoven diary entries written by distinct individuals, Blais's prose is clear to an attentive reader. It is also meaningful in the way only work written with a high aim and a profound understanding of human motivation can be."⁴⁵

Surprisingly, no reviews were located for *The Red Notebook* although Tremblay's original text was well-reviewed in the Francophone Québec media. Madeleine Ouellette-Michalska's novel was a success in French when it was published in 1984, and has since achieved status as a classic. Elena Marchese compares it to *Le Premier Jardin* by the celebrated Québec writer Anne Hébert,⁴⁶ but no reviews of the translation were found.

The contrast between French and English reviews of *Intimate Dialogues* by Hélène Rioux, however, suggests that issues in rendering

voice have indeed hampered the success of the translation. Rioux receives full praise from Francophone reviewers who extoll her sense artistic mastery and humour. "The author masters all these elements [past, present, future], to perfection," writes Christine Champagne. "As a result, the book leaves you completely charmed, hoping she will bring these characters to life again in other episodes or the idea will be picked up by someone who would like to have a good go at couples and their emotions on television."⁴⁷ Julie Sergent considers the book "delightful," and praises the author's "light tone," and "humour."⁴⁸ In contrast, Kate Forrest, reading the book in English is very critical: "The portrait of a self-absorbed couple that emerges from these pages borders on caricature. Both characters are petty, prickly, and lack any sense of perspective, least of all about their own relationship."⁴⁹ Forest explicitly criticizes the translation: "Unfortunately, the writing distracts with awkward dialogue and some unmistakably Gallic turns of phrase [...] Those who understand French would be better off reading the original version, though the stories' humour does shine through in the translation." While she acknowledges the author's writing skills ("The dialogue is fast-paced, the humour is light, and the simple structure of the stories is pleasing"), ultimately, her verdict is negative: "Gradually, though, the scenarios grow repetitive, and hearing the couple argue does indeed become tiresome. By the end, this window into a stagnant relationship feels all too intimate."⁵⁰

Such indications of the reception of these works suggest that the diminished vitality and distinctiveness of intratextual voices in translation do indeed weaken the connection that target culture readers make with these voices. Since all the examples show clear linkages between the representation of intermingled intratextual voices and the negotiation of agency, infelicities in the rendering of these voices in translation necessarily also impact negatively on how target culture readers understand specific subject positions and dynamics. As David Katan has pointed out, the different actors in a text "embody a cluster of values and/or beliefs which will favour a set of text strategies, visible as the text itself, produced within a particular environment."⁵¹ Failure to render adequately Blais's character's representation of her search for links to

her Black ancestors' voices, or Ouellette-Michalska's representation of the connections between past and present repression of women, results in a reduced possibility for identification by target culture readers with the processes of empowerment and solidarity creation set in place by the original text.

Passages of intermingling intratextual voices where the representation of an individual's struggle for self-affirmation includes negotiating with interiorized social discourses⁵¹ (for example in the case of Bismuth and Tremblay's socially marginalized characters expressing how they have been labeled) are particularly problematic for translation. This would appear to be the case as well in non-fiction texts (such as Gaudreault's essay) where a narrator seeks to navigate individual scientific agency within the collective voice of a scientific discursive community.

In attempting to explain why intratextual voices constitute challenges for translation, Taivalkoski-Shilov has advanced the hypothesis that translators may see their primary function being to narrate the text to target-culture readers, and that this may explain a tendency to restrict the translation of intratextual voices in favour of the narrator's voice.⁵³ Kuusi has raised the possibility that difficulty in "identifying implicitness and incoherence as essential characteristics of the linguistic form of FID [Free Indirect Discourse] is the key [...] to explaining the non-transfer of FID into translations," and that this may be a translation "universal."⁵⁴ In the present corpus, the search for coherence, whether in terms of narrative voice or explication, does not appear to be the determining factor in translation choices, since the choices made result overwhelmingly in effects of incoherence, rather than increased coherence.

This corpus does confirm, however, that translation challenges occur both at the decoding and the re-encoding level. Since "traditionally, direct discourse is associated with minimal syntactic (and semantic) adjustments, whereas indirect discourse tends syntactically to be a part of the surrounding structure," as Guldemann and von Roncador point out, the integration of two different texts or voices necessarily requires shifts and adjustments in the deictic and interactional setting to identify the transition to another secondary speaker. It is this embedded quality

of intratextual voices that is problematic. Cross-linguistic research shows that the functions and the use of indirect discourse and quotative constructions may vary between languages,⁵⁵ suggesting another layer of difficulty for the decoding and re-encoding steps of the translation process. It may also be that the teaching and practice of literary translation in Canada give priority to semantic or formal questions, at the expense of voice, and that a more voice-oriented pedagogical approach would be useful.

Bakhtin has used the term “internal dialogue,” for instance, to designate a “dialogue between two well-defined voices within the single consciousness of a literary character (or, in a wider usage, of a real human being), and the narrative representation of this process.”⁵⁶ Not surprisingly given his own interest in ideology, Bakhtin’s conceptualisation of the essentially dialogic or polyphonic nature of language in literary texts, in particular the novel form where speech patterns can reflect various social and political discourses, and his specific use of the term hybridity have come to be associated predominantly with post-colonial theoretical perspectives on voice. However, as David Lodge has pointed out with respect to *Tess of the D’Urbervilles*, Thomas Hardy’s seemingly authoritative authorial voice in fact includes a variety of ‘voices’ sometimes in uneven negotiation: “Several accents are mingled in this voice. The author here is a combination of skeptical philosopher, and local historian, topographer, antiquarian, mediating between his ‘folk’ – the agricultural community of Wessex—and his readers—the metropolitan ‘quality.’”⁵⁷ Ultimately, the challenge for Translation Studies is to develop a more comprehensive understanding of intratextual voice in a way that enables both an appreciation of the richness of its particular manifestations in specific contexts and corpora, and a pragmatic conceptualization capable of informing translation pedagogy.

Notes

- 1 See, for instance, Kathy Mezei, "Speaking White: Literary Translation as a Vehicle of Assimilation in Quebec," *Canadian Literature* 117 (Summer 1988): 11-23; Sherry Simon, *Le Trafic des langues. Traduction et culture dans la littérature québécoise* (Montréal : Boréal, 1994); Louise Ladouceur, *Making the Scene: La Traduction du théâtre d'une langue officielle à l'autre au Canada* (Québec: Éditions Nota bene, 2005); and Denise Merkle, Jane Koustas, Glen Nichols and Sherry Simon, eds. *Traduire depuis les marges/ Translating From the Margins* (Quebec: Editions Nota bene, 2008).
- 2 For information about how Canadian Anglophone and Francophone literary translators see the translation process, see Agnès Whitfield, ed., *Le Métier du double. Portraits de traducteurs et traductrices francophones* (Montréal: Fides, collection "Nouvelles études québécoises" du CRILCQ, 2005) and Agnes Whitfield, ed., *Writing Between the Lines. Portraits of Canadian Anglophone Translators* (Waterloo (Ontario): Wilfrid Laurier University Press, 2006). For translator's comments on translating dialogue, see Sherry Simon, ed., *Culture in transit: translating the literature of Quebec* (Montréal: Véhicule Press, 1995).
- 3 Alessandra Capperdoni, "Acts of Passage: Women Writing Translation in Canada," *TTR : traduction, terminologie, rédaction* 20, n° 1 (2007) : 245.
- 4 One exception is Agnes Whitfield, "Lost in Syntax: Translating Voice in the Literary Essay," *Meta* 45/1 (April 2000): 113-126.
- 5 See Agnès Whitfield, "Traductions/Translations," *University of Toronto Quarterly* 72, no. 1 (2002-2003): 291-306; "Translations/Traductions," *University of Toronto Quarterly* 73, no. 1 (2003-2004): 79-96; "Translations/Traductions" (with Gillian Lane-Mercier), *University of Toronto Quarterly* 74, no. 1 (2004-2005): 277-304; "Translations/Traductions" (with Gillian Lane-Mercier), *University of Toronto Quarterly* 75, no. 1 (2005-2006): 118-151; "Translations/Traductions," *University of Toronto Quarterly* 76, no. 1 (2006-2007): 266-291; "Translations/Traductions," *University of Toronto Quarterly* 77, no. 1 (winter 2008): 97-129; "Translations/Traductions," *University of Toronto Quarterly* 78, no. 1 (winter 2009): 96-130; "Translations/Traductions," *University of Toronto Quarterly* 79, no. 1 (winter 2010): 318-344; "Translations/Traductions," *University of Toronto Quarterly* 80, no. 2 (spring 2011): 218-243.
- 6 Kristiina Taivalkoski-Shilov, *La tierce main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle* (Arras : Artois Presses Université, 2005), p. 54, p. 221-222.

- 7 Päivi Kuusi, *Miksi näkökulma muuttuu käänöksessä? Eksplisiittistämisen ja normaalistamisen selitysvoima ja seuraukset* (Tampere: Tampere University Press, 2011), Abstract. <http://urn.fi/urn:isbn:978-951-44-85220-0> Website consulted July 15, 2012.
- 8 See, for example, Sylvie Mellet and Marcel Vuillaume, *Le style indirect libre et ses contextes* (Amsterdam/Atlanta: Rodopi, 2000) and Tom Güldemann and Manfred von Roncador, *Reported Discourse. A meeting ground for different linguistic domains* (Amsterdam/Philadelphia: John Benjamins, 2002).
- 9 See, for example, Shoshana Blum-Kulka, "Shifts of cohesion and coherence," in *The Translation Studies Reader*, ed. Lawrence Venuti (London and New York: Routledge, 2000), pp. 398-313; Jeremy Munday, ed., *The Routledge Companion to Translation Studies* (London and New York: Routledge, 2009), pp. 171-172.
- 10 For cross-linguistic studies of the representation of reported speech, see Theo A.J.M. Janssen and WIM Van der Wurff, ed., *Reported Speech. Forms and Function of the Verb* (Amsterdam/Philadelphia, John Benjamins, 1996).
- 11 Taivalkoski-Shilov, *La tierce main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*, p. 244; Päivi Kuusi, *Miksi näkökulma muuttuu käänöksessä? Eksplisiittistämisen ja normaalistamisen selitysvoima ja seuraukset*, Abstract.
- 12 Gérard Genette, *Figures III* (Paris: Éditions du Seuil, 1972), pp. 183-268;
- 13 Oswald Ducrot, *Les mots du discours* (Paris: Éditions de minuit, 1980), pp. 44-46.
- 14 Jacqueline Authier-Revuz, "Hétérogénéité(s) énonciative(s)," *Langages* 19, no 73 (1984): 98-111; Mikhail Bakhtin, *The Dialogical Imagination. Four Essays*. Ed. Michael Holquist. Trans. Caryl Emerson and Michael Holquist (Austin: University of Texas Press, 1981).
- 15 Barbara Folkart, *Le conflit des énonciations. Traduction et discours rapporté* (Candiac, Québec : Éditions Balzac, 1991).
- 16 Mona Baker, *Translation and Conflict: A Narrative Account* (Florence, Kentucky, USA: Routledge, 2006), p. 25.
- 17 Baker, *Translation and Conflict: A Narrative Account*, p. 29.
- 18 Jeremy Hawthorne, *A Concise Glossary of Contemporary Literary Theory* (London/New York/Sydney/Auckland: Arnold Publishing, 3rd edition, 1998), p. 150.
- 19 Gérard Genette, *Figures III*, p. 256.

- 20 Michel Tremblay, *Le cahier rouge* (Montréal : Leméac/Actes Sud, 2004), p. 35-36.
- 21 Michel Tremblay, *The Red Notebook*. Trans. Sheila Fischman (Vancouver: Talonbooks, 2008), p. 30.
- 22 These terms are used according to the scale established by Taivalkoski-Shilov, *La tierce-main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*, pp. 53-54.
- 23 Nadine Bismuth, *Les gens fidèles ne font pas les nouvelles* (Montréal: Boréal, 1999), p 16.
- 24 Nadine Bismuth, *Fidelity doesn't make the news*, Trans. Susan Ouriou (Toronto: McArthur & Company, 2008), p. 13.
- 25 Agnès Whitfield, "Translations/Traductions," *University of Toronto Quarterly* 79, n° 1 (winter 2010): 335-336.
- 26 André Gaudreault, *Du littéraire au filmique* (Québec: Presses de l'Université Laval, 1988), p. 147.
- 27 André Gaudreault, *From Plato to Lumière: Narration and Monstration in Literature and Cinema*. Trans. Timothy Barnard. Preface by Paul Ricoeur. Preface to the English-language edition by Tom Gunning (Toronto: University of Toronto Press, 2009), p. 113.
- 28 David Lodge, *Consciousness and the Novel*, p. 33.
- 29 Monique Proulx, *Champagne* (Montréal: Boréal, 2008), p. 11.
- 30 Monique Proulx, *Wildlives*. Trans. David Homel and Fred A. Reed (Vancouver: Douglas & McIntyre, 2009), p.1.
- 31 Hélène Rioux, *Dialogues intimes* (Montréal: XYZ éditeur, 2002), p. 47.
- 32 Hélène Rioux, *Intimate Dialogues*. Trans. Jonathan Kaplansky (Toronto: Guernica Editions, 2009), p. 41.
- 33 Madeleine Ouellette-Michalska, *La maison Trestler ou le 8e jour d'Amérique* (Montréal : Québec Amérique, 1984), p. 53
- 34 Madeleine Ouellette-Michalska, *The Trestler House*. Trans. W. Donald Wilson (Toronto: Guernica Editions, 2009), p. 43.
- 35 Madeleine Ouellette-Michalska, *La maison Trestler ou le 8e jour d'Amérique*, p. 87.
- 36 Madeleine Ouellette-Michalska, *The Trestler House*, p. 77.
- 37 Marie-Claire Blais, *Naissance de Rebecca à l'ère des tourments* (Montréal: Boréal, 2008), p. 11.
- 38 Marie-Claire Blais, *Rebecca, Born in the Maelstrom*. Trans Nigel Spencer (Toronto: House of Anansi, 2009), p. 1.

- 39 Joe Kember, "From Plato to Lumière: Narration and monstration in literature and cinema," *Early Popular Visual Culture* 9, no. 3 (2011), pp. 257-264.
- 40 Bernard Kelly, "Life in the Countryside; Nature itself is a main character in Proulx's latest novel" *The Gazette* [Montreal], 15 Nov 2008: I.4.
- 41 Monique Roy, "Trois questions à Monique Proulx," *Chatelaine* 49 no. 5 (May 2008): 34. The French reads as follows: "signe un hymne à la beauté de la campagne."
- 42 Mary Soderstrom, "Wildlives," *Montreal Review of Books* 12, no. 3 (Summer 2009), <http://www.aelaq.org/mrb-archives/article.php?issue=27&article=799&cat=2> Website consulted July 30, 2012.
- 43 Ralph Sarkonak, "Unfinished business," *Canadian Literature* 202 (Autumn 2009), p. 99.
- 44 Anne Chudobiak, "Rebecca, born in the maelstrom by Marie-Claire Blais," *The Vancouver Sun* [Vancouver, B.C] 05 Dec 2009: C.6.
- 45 Aparna Sanyal, "The Precarious sweetness of living," *The Globe and Mail* [Toronto, Ontario] November 27, 2009.
- 46 Elena Marchese, "Le Premier Jardin d'Anne Hébert et La Maison Trestler de Madeleine Ouellette-Michalska : deux exemples de réécriture historique qui renouvellent le concept d'Histoire," *Studies in Canadian Literature / Études en littérature canadienne*, vol. 27, no.1 (2002), pp. 105-119.
- 47 Christine Champagne, "Intimes et pleins de nuances," *Lettres québécoises : la revue de actualité littéraire* 111 (2003), p. 30. The French reads: "L'auteure maîtrise à la perfection toutes ces données, ce qui fait qu'on ressort ravi de ce récit, en rêvant qu'elle fasse de nouveau vivre ces personnages dans d'autres épisodes ou que tout cela donne des idées à quelqu'un qui aimerait bien triturer les émotions du couple à la télé..."
- 48 Julie Sergent, "Un gar, une fille," *Voir*, 16 October 2002.
- 49 Kate Forrest, "Intimate Dialogues," *Montreal Review of Books* 12, no 2 (spring 2009). <<http://www.aelaq.org/mrb/article.php?issue=26&article=756&cat=2>> Website consulted May 31, 2012.
- 50 Kate Forrest, "Intimate Dialogues."
- 51 David Katan, "Translation as Intercultural Communication," in *The Routledge Companion to Translation Studies*, ed. Jeremy Munday, p. 91.
- 52 Ducrot, *Les mots du discours*, pp. 42-47. Ducrot refers to this notion of acknowledgement in French as 'adhésion.'

- 53 Taivalkoski-Shilov, *La tierce main. Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle*, p. 242.
- 54 Kuusi., *Miksi näkökulma muuttuu käännöksessä? Eksplisiittistämisen ja normaalistamisen selitysvoima ja seuraukset*, Abstract.
- 55 Tom Güldemann and Manfred von Roncador, *Reported Discourse. A meeting ground for different linguistic domains* (Amsterdam/Philadelphia: John Benjamins, 2002), p. viii.
- 56 Quoted by Jeremy Hawthorne, *A Concise Glossary of Contemporary Literary Theory*, p. 113.
- 57 David Lodge, "Tess, Nature, and the Voices of Hardy," in *Language of Fiction: Essays in Criticism and Verbal Analysis of the English Novel* (London/New York: Routledge and Kegan Paul/Columbia University Press, 1966), p. 169.

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The Translator's Voice in Focalization

HILKKA PEKKANEN

This article examines how the narratological consequences of systematic, focalization-related (conscious or non-conscious) linguistic choices made by literary translators can mold authorial focalization. Through focalization shifts, the translator's agency influences the macro-level artistic effect of the final translated work, and the translator's voice joins that of the original author.

Key words: translatorial style, translator's voice, translation shifts, focalization, macro-level effects

Cet article examine les conséquences narratologiques des choix linguistiques (conscients ou inconscients) faits de façon systématique par des traducteurs littéraires par rapport à la focalisation et en conclut que ces choix peuvent influencer sur la focalisation faite par l'auteur(e) dans le texte original. Par ces modifications de focalisation, le(la) traducteur(trice) influence l'effet d'ensemble de l'œuvre traduite sur le plan esthétique et sa voix s'ajoute à celle de l'auteur(e).

Mots clés: style du traducteur, voix du traducteur, modifications traductives, focalisation, effets macro-structuraux

Translatorial style has been studied so far primarily by analysing specific individual linguistic features and units predetermined by the researcher in advance. For instance, Laviosa has studied modifying phrases and words,¹ Nord descriptive adjectives,² Winters proper names or modal particles,³ and Gullin recurrent patterns of a lexical or semantic nature.⁴ A semantic approach is often applied to problems arising from cultural differences and the difficulties such differences tend to cause in

the process of finding similar semantic equivalents in the target text. In discussing the motives of translators that lead to differences between the source text and the target text, Malmkjaer also predominantly deals with semantics.⁵

Syntactic units have been dealt with by Vanderauwera, who discussed simplification of syntactic adjustments involving for example non-finite clauses,⁶ and Johansson, who studied the subject of a sentence, adding a content-based angle.⁷ Content-related allusions have been analysed by Leppihalme, who has also commented on the translation of metaphors.⁸ Doherty has also discussed the beginnings of sentences and balanced information distribution.⁹

Suggestions have been made, for instance by Munday and Baker, that units extending beyond lexical issues and relating to such aspects of language as segmentation, word order and cohesive links should be used in the comparison of source and target texts.¹⁰ This paper offers another version of a more comprehensive approach. Stylistic issues are examined through a comparison of the source and the target text, but without resorting to units defined in advance or the use of a *tertium comparationis* proposed by Leuven-Zwart does in her commendable analysis of similarities and dissimilarities.¹¹

USING THE CONCEPT OF SHIFT TO ANALYSE THE TRANSLATOR'S VOICE

In the present approach, the comparison of source and target texts is based on the basic concept of a *shift*, i.e. the focus is on changes that have taken place in the translation process. Apart from the change of language, translatorial changes take place at various linguistic levels, at the level of sentences, phrases and words. Given linguistic differences between language systems and various other factors, particularly in less easily approachable aspects of language, changes also occur with respect to such issues as degrees of definiteness, rhythm and emphasis. With the method proposed here, it is possible to find shifts that the researcher does not expect to find, and to find which shifts are the most characteristic of each translator, i.e. those that occur the most frequently in each

translator's work. The method, its advantages and disadvantages are discussed in detail in my doctoral dissertation on literary translation.¹² In this dissertation project, the Finnish translators studied could be shown to have individual, recognizable voices, or styles, that could be characterized by a number of shift categories involving structural and content-related expansion and contraction, and various changes in the order of linguistic and content-related elements.

When determining the way in which the translator's voice affects a work of fiction in its translated form, it is important to be able to distinguish shifts in which no choice is involved on the part of the translator (i.e. there is only one translation solution that is feasible in the context) from cases in which there are two or more alternative solutions available to the translator. There are cases, for instance between two structurally different languages such as English and Finnish, where only one translation solution can be considered possible. For example, the introductory *there is/are* structure does not exist in Finnish and can only be rendered in Finnish with a certain word order. When the English text says: *there is a book on the table*, the only feasible Finnish translation is: *pöydällä on kirja* (back-translation: on the table is a book). Of course the Finnish translator is free to choose something entirely different, but for the purposes of analysing differences in translatorial style, it is not fruitful to classify the kind of mistakes not usually made by professional translators as stylistic features.

The element of choice is essential in determining the extent to which the translator's voice is heard as separate from the author's voice. The agency of the translator is seen in the shifts the translator has opted for when faced with an opportunity to choose between two or more feasible alternatives. It is in these situations that the translator either takes a step further from the author's choice or decides to follow the author's voice more closely. Even in cases where shifts are obligatory because a literal translation is impossible on account of differences between the source and target languages, there are usually several alternative solutions among which the translator may choose.

The language pair of English and Finnish could be described

briefly by saying that Finnish is a member of the Finno-Ugric group of languages and can be characterized as an agglutinative language with strong inflectional tendencies, while English, as an Indo-European language, tends to operate on a different structural basis.¹³ For instance, in translating prepositional phrases from English into Finnish (Finnish does not rely on prepositions in expressing referential relations), a Finnish translator may often choose between a premodifying word or phrase and a postmodifying subordinate clause. A tendency to choose one type of solution rather than the other – consistently throughout a novel – is a characteristic of the translator's voice and affects the way in which this particular translator brings the fictional world to the reader. The idea of similar elements recurring throughout a text could be seen as parallel to the phenomenon that Nord discusses under the term *vertical functional units*.¹⁴

The route from local-level individual shifts to global-level stylistic effects can be illustrated through an intermediate level consisting of various narratological factors affecting style, such as degree of specification, order of presentation, focalization and rhythm.¹⁵ These 'style factors' are based on narratological concepts at play in translation as well as in the authorial process. A translation may follow authorial choices closely or choose to use shifts that produce narratological effects differing from those produced by authorial choices. In the latter case we can hear the translator's voice.

The approach taken in this article is that the translator's voice consists of idiolectal linguistic features which mingle with those of the author of the source text, thus producing a translational interpretation, which is ultimately a product of two individual voices, a duet between the translator and the author comparable to a musical performance of a composition. Naturally, the readers of the translation will not be able to tell to what extent they hear the translator's voice along with that of the author without comparing the translated text with the original. This definition of the translator's voice differs from that given by Hermans, for example.¹⁶ Hermans hears the translator's voice more as a paratextual intervention and thus separate from that of the author, and he does not differentiate between translatorially idiolectal and other features, while

O'Sullivan, for instance, sees the translator's voice more or less as an intentional manipulation of the source text.¹⁷

SHIFTS AFFECTING FOCALIZATION IN TRANSLATION

The purpose of this article is to illustrate how shifts resulting from frequently recurring translatorial choices, which differ from the equivalent authorial choices, affect focalization. In such an analysis, it may be useful to give focalization a wide definition: in a novel, the narrator, the focalizer or focalizers, and the character-actors including their intersubjective relations act as filters of a kind, and it is through these filters that readers experience the fictional world. It would seem feasible to group all subfactors affecting the reader's focus and attitude towards the fictional world and events under the term focalization. Such subfactors include: *point of view*, *agency* and *transitivity*, the *distance* of the focalizer from what is being described, the degree of the focalizer's *participation* and the *emotive involvement* of the focalizer, the amount and nature of the *information* provided by the author through the focalizer, as well as *focus* and *emphasis*.¹⁸ Many of these concepts tend to overlap, however, and exert influence on the final target text through a complex network of relations.

These issues were developed in the author's dissertation, which set out to study if literary translators could be characterized through their personal translation styles.¹⁹ The translations of four literary translators were analysed by comparing the translation with the source text and recording various types of shifts that had taken place in the translation. It was hypothesized that where there was room for choice, individual literary translators would tend to opt for different alternatives, and that individual translators would tend to opt for certain types of alternatives more or less consistently in similar situations of choice. Such a tendency was described as representing their personal translation style or voice. This hypothesis was indeed supported by the findings. In order to avoid defining variations between different translation conventions as intersubjective stylistic differences, the translations studied represented a period of a few years only, thus falling within the same translation convention. Individual stylistic differences were nonetheless found. To

eliminate the effect of authorial style, translations of the same author by two different translators were studied. Here, too, distinct intersubjective differences were found. Furthermore, individual translators showed a consistent preference for similar choices when translating another author's text.

In the following examples, consisting of translations of English novels into Finnish, the focus will be on the influence of certain shifts on focalization, including point of view, agency and transitivity, distance, enhanced emotive involvement, additional information, and focus and emphasis.²⁰

POINT OF VIEW

Authors tend to present their fictional content from the point of view of a narrator or a focalizer, who may or may not be a character in the novel.²¹ The following example of translational shifting in focalization is from James Joyce's *Portrait of the Artist as a Young Man* (ST), which was published in 1916 and translated into Finnish in 1964 by Alex Matson (TT). A fairly literal back translation (BT) is provided below the Finnish translation.

Example 1

The sentence quoted is preceded by a longish description of the situation, in which he is not the subject.

ST: **He saw** her approach him...²²

TT: Tyttö tuli lähemmäksi...²³

BT: The girl approached...

The text then continues by repeating the phrase: **Then he saw** himself sitting...

The narrative takes place in third person, and the focalizer is himself a character in the novel. In the source text, the readers see the events through the eyes of the man watching the girl. In the translation, the point of view shifts slightly, since the focalizer is not as clearly present in

the translation as he is in the source text. The translator's choice, that is the decision to leave out the introductory *he saw*, would seem to increase the distance of the focalizer from the event and reduce the emphasis achieved through the repetition.

Could the translator have chosen a Finnish equivalent that would have kept the focalizer's role unchanged? Yes, in this case, the translator definitely had a choice. By making the choice indicated here, the translator makes his own voice heard together with that of the author. A micro-level shift like this may not be significant if it happens once or a few times in the course of an entire novel, but if the translator keeps resorting to similar shifts of point of view frequently throughout the novel, some macro-level shifting is likely to take place.

AGENCY AND TRANSITIVITY

Issues of point of view such as that illustrated by the example (1) above are closely connected with issues of agency and transitivity. Differences between the systems of the source language and the target language may cause translators to introduce a variety of changes in the ways in which agency and transitivity are expressed, but it would seem that such changes take place even when there is no necessity to resort to alterations, as in the example (2) given below, also taken from James Joyce's *A Portrait of the Artist as a Young Man*.

Example 2

The man is waiting to be called in to the director of his college.

ST: ...during the long restless time... his eyes **had wondered** from one picture to another...²⁴

TT: ...hän **oli antanut** katseensa **vaeltaa**...²⁵

BT: ...he **had let** his eyes **wander**...

In this example, the translation introduces an active decision on the part of the focalizer. In the translation, the character in Joyce's novel deliberately lets his eyes wander, while in the source text his agency is not so strong, the action is involuntary. However, there is no linguistic

necessity for this particular choice.

The example (3) below, taken from Ernest Hemingway's novel *The Sun Also Rises* (ST), translated into Finnish by Jouko Linturi in 1954 (TT) also shows a shift in agency:

Example 3

A group of people are travelling on a bus. The beginning we passed is repeated in the description, creating a rhythmic impression of progress.

ST: **We passed** a crossroads...²⁶

TT: **Tienristeys tuli** vastaan...²⁷

BT: **A crossroads came**...

In this example, the translator has replaced the pronoun subject *we* with the impersonal and inanimate noun *crossroads*: The point of view of the people is ignored and a more impersonal approach adopted.

In example 4 below, a description of a bullfight, Hemingway has his first-person narrator describe what he sees. The narrator starts in the first person, saying *I saw this matador*, then continues with the sentence given below, telling the reader that the hat was down low over the eyes of the matador, and finally goes on again in the first person, saying: *I could see*... The seeing takes place in the first person and the descriptive example sentence about the hat is between the two sentences indicating what the first-person narrator is the observing.

Example 4

ST: *I saw this matador [...] His tri-cornered hat was low down over his eyes. I could see...*²⁸

TT: *Kolmikolkkahattunsa hän oli kiskaissut syvälle silmilleen.*²⁹

BT: *He had jerked his tri-cornered hat low over his eyes.*

There is a change of agency in the translation. The vision of the watching narrator-focalizer is pushed aside, and the object of observation, the matador, suddenly becomes the acting agent. He is no longer the

object of Hemingway's stripped camera eye description. There is a further focalization change in the form of a shift in emotive impact. In the source text version, the description is impersonal (*the hat was*), whereas in the translation, the use of the verb *jerk* ('kiskaissut') suggests a sudden movement, as if in anger or hurry, and the reader may even start wondering what emotional stir may have caused such a sudden gesture. The eye of the camera thus takes on emotive colour and psychological implications.

DISTANCE: ENHANCED EMOTIVE INVOLVEMENT, ADDITIONAL INFORMATION

The comprehensive analysis carried out in my dissertation shows that shifts enhancing emotive impact are typical of the translator of the above example (4), Jouko Linturi. In his translation of Hemingway's *The Sun Also Rises*, Linturi adds a considerable number of enhancing words and phrases.³⁰ This is evident both in his additions of verbs, and in his choice of verbs. To mention a few examples, the everyday source text verb *work* is translated with the Finnish verb *raataa*, which is a rough equivalent of 'toil.' The ordinary source text verb *say* is translated by *tuuskahtaa*, a rather unusual word for 'snap'; and the common verb *write* is replaced with *raapustaa*, equal to 'scribble.' Linturi also tends to add other specifying or explanatory words, for instance temporal adverbs such as *always*, *then*, *already*, *again*, which are not present in the source text. He also occasionally adds other information, making the fictional content more specific. In the following example (5), sensory information is added.

Example 5

Chapter 6 of *The Sun Also Rises* begins:

ST: *At five o'clock I was in the Hotel Crillon...*³¹

TT: *Kellon lyödessä viisi...*³²

BT: *The clock **striking** five...*

Instead of using a simple expression of time, Linturi solicits the

readers' sense of hearing by referring to the actual sound of a clock striking.

FOCUS AND EMPHASIS

The example below (6) illustrates how the **order** of the various actions follows the progress of a character visually, directing the reader's focus and taking the reader into the restaurant together with the characters described. The words in italics in the back translation constitute a premodifying phrase chosen by the translator.

Example 6

ST: *We went into the restaurant, passed Madame Lavigne at the desk and into a little room.*³³

TT: *Menimme sisään ravintolaan, jatkoimme matkaamme pienempään ravintolasaliin pöytänsä ääressä istuvan madame Lavignen ohitse.*³⁴

BT: *We went into the restaurant, continued our journey into a smaller room past at her desk sitting Madame Lavigne.*

In this example, the movement takes place in three phases: first the author brings the characters inside the restaurant, then they are made to pass by Madame Lavigne, and finally they enter another room. The translator changes the order in which the people do these things. He directs the reader's attention away from the continuity of the movement and disrupts the chronological process. In this particular example, the reader's attention is directed to the order of the various elements, but focus can also be redirected to various things by using a variety of syntactic and other tools. For instance, repetition and rhythmic arrangements may underline certain details and draw attention to them, as in the source text's repetition of parallel structures in the example (7) given below.

Example 7

ST: *Robert Cohn was a member, **through his father**, of one of the richest Jewish families in New York, and **through his mother** of one of the oldest.*³⁵

TT: *Robert Cohn polveutui **isänsä kautta** New Yorkin äveriäimpiin*

*lukeutuvasta juutalaissuvusta; hänen äitinsä taas kuului yhteen sen vanhimmista.*³⁶

BT: Robert Cohn was a member **through his father** of one of the richest Jewish families in New York; his mother again was a member of one of its oldest.

In the above example, the translator has decided to leave the emphatic parallel construction out, changing the rhythmic arrangement of the sentence at the same time. Contrast, linkage, referential relations, and so on, can likewise be used to manipulate the reader's attention and participation. Even phonological emphasis may lead the reader's attention to certain things.

MACRO-LEVEL EFFECTS

The translation shifts shown above are *individual occurrences*. They result in some shifting in focus, but how should the effect of such shifts be estimated at the level of an entire novel? First of all, the criterion of *frequency* must be fulfilled: if one type of shift, for instance changing the angle of focalization, is *repeated* frequently, we may assume it has some impact at the level of the entire work of fiction. Narratologically-based style factors help in determining the nature of the global macro-level effect of such repeated individual choices. It should be underlined here that the translator must have a *choice* between at least two feasible translation alternatives. If a translator tends to make similar choices consistently, we might call such a tendency this translator's voice.

In his translation of Hemingways's novel *The Sun Also Rises*, Linturi made 515 additions, many of them adding colour, emotive impact or degree of specification, over the approximately 30 pages of translation analysed. In comparison, over the same amount of text, another translator, Pentti Saarikoski, who translated Joyce's *Dubliners*, made only 98 additions, many of which did not add colourful or emotive elements but would seem to have been made for structural convenience.³⁷

In the case of Linturi, the translator's voice is heard in increased colour and emotionally evocative narrative as shown in the above examples. Over the same number of pages, Linturi also added 24

adverbs specifying time (such as *always* and *again*, for example), 19 entire clauses and 24 phrases. Such a large number of additions over merely 30 pages suggests that over the more than two hundred pages of the entire novel, this tendency can be expected to have a considerable impact on the focalization filters in the novel. Since Hemingway is known specifically for his tendency to communicate by leaving things unsaid rather than saying them, for his bleak camera-eye view of the fictional events and for his clipped style that avoids unnecessary words, the conclusion that Linturi's interpretation of his style becomes more specific, more colourful and emotionally more evocative would seem justified on the basis of the above figures.

It should be pointed out that it is just as easy to shift focus by *leaving out* information, colour or emotive content. While some translators tend to add, others tend to cut, and still others tend to mix both approaches. Alex Matson, who translated Joyce's *Portrait of the Artist as a Young Man* into Finnish (1964), is an example of the latter style.³⁸

A few more figures should illustrate the macro-level impact of repeated translation shifts. Matson left out authorial repetition 51 times over the thirty pages of translation studied in my dissertation. The entire novel comprises some 230 pages of text, and if it is assumed that repetition is divided evenly throughout the book, this would mean more than 300 cases of deleted repetition. Such strong shifting can be expected to affect the emphasis placed on the repeated items, especially as repetition is known to be a significant feature in Joyce's literary style.

Also, over the 30 pages reviewed, Matson added more than 100 verbs (which would add up to some 700 verb additions in the entire novel). Closer analysis shows that some 40 per cent of these verbs were added for structural purposes, i.e. they do not actually add any new information and it is likely that they have been introduced to facilitate the formulation of readable sentences. Some 60 per cent of the added verbs, however, provide new information, and there would seem to be no immediately obvious reason for these additions. This would add up to 420 verbs providing new information in the entire novel. A closer analysis of these verbs would show in what way the added information

impacts focalization and what kind of further tendencies are evident in the translation.

CONCLUDING REMARKS

In summary, we could say that there seem to be considerable *interpersonal differences between translators* in the way they apply shifts, and it would seem that *shifts indeed reflect translators' individual styles, or voices*. Thus the translatorial voice is heard alongside the authorial voice through the choice of shift types. Although the reader may be unaware of the impact of this voice, the voice is nevertheless there and identifiable though a comparison of the target text with the source text.

It might be tempting to make value assessments on the basis of the above information and to ask whether translators have the right to interpret authorial choices to the extent exemplified by the added colour Linturi gives in his rendition of the Hemingway novel. How closely should a translator follow the author structurally, in terms of content, or in terms of overall effect? Is it possible to define closeness unambiguously? This is a complicated question, and it is extremely difficult to draw limits. The temptation exists to give prescriptive rules, but if Baroque music, instead of being performed with period instruments, can also be played with modern instruments and given a Romantic interpretation, could translators perhaps be said to be justified in choosing their approach along similar principles? For now, this question is left unanswered.

Leaving problematic value assessments aside, the usefulness of analysing shifts in order to understand focalization might lie in making translation students and practicing translators aware of the power of translation shifts and their narratological consequences. Issues of focalization are important in all writing, but they might prove particularly useful in teaching translation. A good example of this is Jääskeläinen, who was able to show that making students aware of the existence of intentional repetition in a source text results in positive changes in their translatorial decisions.³⁹

Notes

- 1 Sara Laviosa, "Simplification before and after the advent of corpora." (Copenhagen: Paper presented at the Third International EST Congress, 2001).
- 2 Christiane Nord, "Proper Names in Translations for Children: *Alice in Wonderland* as a Case in Point," *Meta* 48, nos.1-2 (2003), pp. 182-196
- 3 Marion Winters, "German Translations of F. Scott Fitzgerald's *The Beautiful and the Damned*: A corpus-Based Study of Modal Particles as Features of Translators' Style," in *Using Corpora and Databases in Translation*, ed. Ian Kemble (Portsmouth: University of Portsmouth, 2004), pp. 71-88.
- 4 Christina Gullin, *Översättarens röst* (Lund: Lund University Press, 1998).
- 5 Kirsten Malmkjaer, "Censorship or error. Mary Howitt and a problem in descriptive translation studies," in *Claims, Changes and Challenges*, eds. Gyde Hansen, Kirsten Malmkjaer and Daniel Gile (Amsterdam: John Benjamins, 2004), pp. 141-155.
- 6 Ria Vanderauwera, *Dutch Novels Translated into English: The Transformation of a 'Minority' Literature* (Amsterdam: Rodopi, 1985).
- 7 Stig Johansson, "Why Change the Subject?," *Target* 16, no. 1 (2005), pp. 29-52.
- 8 Ritva Leppihalme, *Culture Bumps. An Empirical Approach to the Translation of Allusions* (Clevedon: Multilingual matters, 1997) and "Value-adding metaphors: On creativity in translation," in *Text, Processes, and Corpora: Research Inspired by Sonja Tirkkonen-Condit*, eds. Riitta Jääskeläinen, Tiina Puurtinen and Hilkka Stotesbury (Joensuu University Press: Publications of the Savonlinna School of Translation Studies 5, 2007), pp. 129-144.
- 9 Monika Doherty, "Parametrized Beginnings of Sentences in English and German", *Across Languages and Cultures* 4, no. 1 (2003): pp. 19-51; and Jeremy Munday, "A Computer-assisted Approach to the Analysis of Translation Shifts", *Meta* 43, no. 4 (1998), pp. 1-16.
- 10 Jeremy Munday, "A Computer-assisted Approach to the Analysis of Translation Shifts," *Méta* 43, no. 4 (1998), pp. 1-16, and Mona Baker, "Towards a Methodology for Investigating the Style of a Literary Translator," *Target* 12, no. 2 (2000), pp. 241-265.

- 11 Kitty van Leuven-Zwart, "Translation and Original: Similarities and Dissimilarities I," *Target* 1, no. 2 (1989), pp. 151-181.
- 12 Hilikka Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*, doctoral dissertation (University of Helsinki: 2010).
- 13 Susanna Shore, *Aspects of a Systemic-Functional Grammar of Finnish*, doctoral dissertation (Sydney: Macquarie University 1992), p.72.
- 14 Christiane Nord, "Functional Translation Units," in *Translation – Acquisition – Use*, eds. Anna Mauranen and Tiina Puurtinen (Jyväskylä: Publications de l'Association Finlandaise de Linguistique Appliquée 55, AfInLa Yearbook, 1997), pp. 41-50.
- 15 For a more detailed presentation of such narratological aspects, see Mieke Bal, *Narratology: Introduction to the Theory of Narrative*, 2nd ed. (Toronto: University of Toronto Press, 1997) and Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*.
- 16 Theo Hermans, "The Translator's Voice in Translated Narrative," *Target* 8, no.1 (1996), p. 27.
- 17 Emer O'Sullivan, "Narratology meets Translation Studies, or, The Voice of the Translator in Children's Literature," *Meta* 48, nos. 1-2 (2003), pp. 205-206.
- 18 Bal, *Narratology: Introduction to the Theory of Narrative*, and Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*.
- 19 Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*.
- 20 The examples are analysed in more detail in the dissertation.
- 21 Bal, *Narratology: Introduction to the Theory of Narrative*.
- 22 James Joyce, *A Portrait of the Artist as a Young Man* (New York: BW Huebsch, 1916), p. 198.
- 23 James Joyce, *Taiteilijan omakuva nuoruuden vuosilta*, trans. Alex Matson (Helsinki: Tammi, 1964), p. 243.
- 24 Joyce, *A Portrait of the Artist as a Young Man*, p.140.
- 25 Joyce, *Taiteilijan omakuva nuoruuden vuosilta*, p.170.
- 26 Ernest Hemingway, *The Sun Also Rises*, (New York: Charles Scribner's Sons, 1926), p. 83.

- 27 Ernest Hemingway, *Ja aurinko nousee*, trans. Jouko Linturi. (Helsinki: Tammi, 1954), p. 139.
- 28 Hemingway, *The Sun Also Rises*, p. 162.
- 29 Hemingway, *Ja aurinko nousee*, p. 266.
- 30 Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*.
- 31 Hemingway, *The Sun Also Rises*, p. 32.
- 32 Hemingway, *Ja aurinko nousee*, p. 55.
- 33 Hemingway, *The Sun Also Rises*, p. 14.
- 34 Hemingway, *Ja aurinko nousee*, pp. 24-25.
- 35 Hemingway, *The Sun Also Rises*, p. 5.
- 36 Hemingway, *Ja aurinko nousee*, p. 10.
- 37 Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*.
- 38 Pekkanen, *The Duet between the Author and the Translator: An Analysis of Style through Shifts in Literary Translation*, p. 86.
- 39 Riitta Jääskeläinen, "The fate of 'The Families of Medellin.' Tampering with a potential translation universal in the translation class," in *Translation Universals. Do they exist?*, eds. Anna Mauranen and Pekka Kujamäki (Amsterdam: John Benjamins 2004), pp. 205-214.

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HEARING VOICES IN THE TEXT: THEATRE AND ORALITY /
ENTENDRE DES VOIX DANS LE TEXTE : THÉÂTRE ET ORALITÉ

La voix implicite de Barbara Grzegorzewska dans sa traduction des *Petits crimes conjugaux* d'Éric-Emmanuel Schmitt

AGATA ROLA

L'article présente l'influence de la voix implicite de Barbara Grzegorzewska sur la parole-action des *Petits crimes conjugaux* d'Éric-Emmanuel Schmitt. L'analyse montre que la voix de la traductrice est audible surtout dans le tempo des répliques et que, par conséquent, elle influence la dynamique de l'action de la pièce.

Mots clés: voix implicite, une pièce de théâtre, la parole-action, le rythme, la dynamique

This paper presents the impact of the implicit voice of Barbara Grzegorzewska on the word-action in *Petits crimes conjugaux* (*Partners in crime*) by Éric-Emmanuel Schmitt. The analysis shows that the voice of the translator is especially audible in the tempo of the retorts, and, as a result, affects the dynamics of the action.

Key words: implicit voice, theater, the word-action, rhythm, dynamics

Les devoirs du traducteur d'une pièce de théâtre ne sont pas bien définis, notamment à cause de la compréhension très variée des termes « théâtre » et « drame ». Antonin Artaud écrit que « c'est la mise en scène qui est le théâtre beaucoup plus que la pièce écrite et parlée »¹. Le drame prendrait ainsi son sens complet seulement lorsqu'il est joué sur la scène. Pourtant, le traducteur n'a pas toujours la chance d'assister aux spectacles et si cela arrive, il pourrait ne pas percevoir tous les signes théâtraux pour les intégrer dans sa traduction. En plus, il y a autant de visions de spectacle que de metteurs en scène. Jane Koustas rappelle que, selon l'approche sémiotique, le théâtre est constitué de « plusieurs

systèmes signifiants » : linguistique, musical, gestuel, visuel, etc. et que la « sémiotique vise à démêler les divers niveaux de lectures possibles et, par la suite, à les réintégrer dans le système global »². Certains chercheurs analysent pourtant exclusivement le texte écrit d'une pièce et de sa traduction. Fabio Regattin désigne ce dernier type d'approche par le terme « théories néolittéraires ». Selon lui, cette approche traite le texte écrit d'une pièce comme une œuvre littéraire qui doit être traduite à l'aide des mêmes moyens que la prose ou la poésie. Ce n'est qu'à la dernière étape de la traduction que la consultation du traducteur avec le metteur en scène est recommandée³. Dans le présent article, nous nous concentrerons sur des phénomènes linguistiques dans les textes de *Petits crimes conjugaux* et de leur traduction polonaise⁴. Nous n'allons donc pas prendre en considération leurs représentations dans de multiples théâtres francophones et polonais.

Éric-Emmanuel Schmitt a remporté un grand succès en Pologne en tant que romancier et dramaturge. Depuis 2000, les Polonais ont pu voir vingt-huit premières réalisées à partir de ses pièces ou des adaptations théâtrales de ses récits. *Petits crimes conjugaux* (*Male zbrodnie małżeńskie*) a été mis en scène neuf fois, *Oscar et la Dame rose* (*Oskar i pani Róża*) huit fois et *Variations énigmatiques* (*Wariacje enigmatyczne*) cinq fois⁵. À titre de comparaison, on peut noter qu'après 2000, Yasmina Reza a eu en Pologne vingt-cinq premières dont treize étaient des représentations de l'Art. Dans la même période, Bernard-Marie Koltès, autre auteur français contemporain à succès, a été mis en scène dix fois. Trois représentations étaient des spectacles de *Roberto Zucco*⁶. Le théâtre français moderne est donc connu aux Polonais en grande partie à travers l'œuvre de Schmitt.

Petits crimes conjugaux a été publié en Pologne en 2005 par la maison d'édition Znak, deux ans après sa publication française. C'est aussi en 2005 qu'il a été mis en scène en polonais. La pièce a été traduite par Barbara Grzegorzewska, traductrice attitrée des drames de Schmitt. C'est elle qui a rendu en polonais sept de ses neufs pièces qui ont été représentées en Pologne : *Petits crimes conjugaux*, *Frédéric ou le Boulevard du Crime* (*Frédéric albo bulwar zbrodni*), *Le libertin* (*Libertyn*), *La tectonique des sentiments* (*Tektonika uczuć*), *Golden Joe*

(*Golden Joe*), *La nuit de Valognes* (*Noc z Don Juanem*) et les *Variations énigmatiques* (*Wariacje enigmatyczne*). *L'Evangile selon Pilate* (*Ewangelia według Pilata*) a été traduit par Krystyna Rodowska et *Hotel des deux mondes* (*Na granicy*) par Katarzyna Skawina⁷.

LA VOIX IMPLICITE DU TRADUCTEUR

Comme l'affirme Philippe Forget, si « la traduction est bien un processus de transformation de l'original, elle en conserve nécessairement un ensemble de traces »⁸. La traductrice polonaise, même inconsciemment, a donc dû s'écarter ici et là de l'original. En plus, certaines traces qu'on trouve dans les traductions reflètent la personnalité du traducteur. Un traducteur « incolore » ne serait pas en effet capable de traduire⁹. Marija Dzunic-Drinjakovic constate enfin que:

non seulement l'effacement du sujet traducteur devant le texte n'est pas indispensable pour réaliser une bonne traduction, mais encore [...] les empreintes laissées par l'auteur peuvent quelquefois jeter une nouvelle lumière sur de multiples facettes dont est constituée chaque œuvre d'art, menant ainsi à une meilleure compréhension de l'auteur qu'on transporte dans une autre langue et dans une autre culture¹⁰.

Nous allons voir si c'est le cas de la traduction proposée par Grzegorzewska. Néanmoins, n'oublions pas que le traducteur n'est qu'un des intermédiaires entre l'auteur et son texte d'un côté et les lecteurs ou spectateurs étrangers de l'autre. Les maisons d'éditions, dans notre cas Znak, et les metteurs en scènes introduisent parfois leurs modifications, eux aussi. On ne peut pas exclure de telles interventions quant à la traduction de *Petits crimes conjugaux*.

Pour cerner ce que c'est la voix implicite de traducteur, nous nous pencherons sur la parole-action dans *Petits crimes conjugaux*. Une pièce de théâtre, conçue non seulement comme un texte à lire mais surtout comme un texte à dire, peut en effet être un bon matériel pour une analyse de la voix du traducteur. Admettons au début de notre travail que la voix implicite du traducteur ne peut jamais se manifester sous forme d'un commentaire que le lecteur de la traduction reconnaisse comme celle

du traducteur. Ainsi, la voix implicite du traducteur s'opposerait à sa voix explicite, « audible » dans différents paratextes. Dans notre analyse, nous donnerons donc la priorité aux changements que Grzegorzewska a introduits dans le texte polonais de la pièce et qui sont invisibles pour un Polonais qui ne connaît pas l'original. Une série d'exemples nous permettront de montrer comment Grzegorzewska change les voix des personnages.

Quant à la parole-action, à la suite de Michel Pruner dans son *Analyse du texte théâtral*, nous allons comprendre par cette notion un élément caractéristique du genre dramatique. Selon ce concept, en absence du narrateur, le discours des personnages remplit deux fonctions. Il change la situation et en même temps, il fonctionne comme « véhicule de l'action »¹¹. Pruner énumère différentes « figures textuelles » qui constituent la parole-action. La plus importante est « l'affrontement » conçu comme une attaque verbale qui oblige l'interlocuteur à réagir. Cette réaction peut prendre la forme d'une « défense » qui est le deuxième composant de la parole-action. Pruner comprend par une défense toutes sortes d'« objections » ou de « protestations ». La troisième figure textuelle est « la riposte » vue comme une simple contre-attaque verbale. Le dernier élément de la parole-action mentionné dans *Analyse du texte théâtral* est « l'esquive », c'est-à-dire le fait d'« [éluder] l'attaque »¹². La parole-action ainsi comprise sera la base de notre réflexion étant donné que la pièce en question, *Petits crimes conjugaux*, présente un mariage en crise où les mariés, Lisa et Gilles, se disputent et se soupçonnent presque sans cesse. Dans l'une des répliques, Gilles explique qu'en effet, chaque ménage devient avec le temps un couple d'« assassins »¹³. Pour notre analyse, nous allons choisir seulement ces manifestations de la parole-action où la traduction s'écarte de l'original. Nous espérons que cette démarche permettra de mieux cerner le phénomène de la voix implicite du traducteur.

LA VOIX IMPLICITE DE BARBARA GRZEGORZEWSKA

La lecture parallèle de l'original et de la traduction de *Petits crimes conjugaux* d'Éric-Emmanuel Schmitt nous permet d'observer que la voix implicite de la traductrice polonaise change parfois la dynamique des

répliques et donc la dynamique de l'action. Or, l'une des remontrances que Lisa fait à Gilles semble effectivement plus dynamique dans la version polonaise de la pièce.

Exemple 1

LISA. Voilà le fauteuil où tu aimes lire.

GILLES. Il m'a l'air épuisé.

LISA. Je t'ai proposé cent fois d'en changer le tissu mais tu m'as répondu que **je devais choisir entre le tapissier et toi**. (*PCC, 8*)

LISA To fotel, w którym lubisz czytać.

GILLES Mocno sfatygowany.

LISA Proponowałam ci sto razy, żeby zmienić obicie, ale odpowiadałeś, że **mam do wyboru: tapicer albo ty**. (*MZM, 6*)

Retraduction¹⁴:

LISA. Voilà le fauteuil où tu aimes lire.

GILLES. Il m'a l'air assez épuisé.

LISA. Je t'ai proposé cent fois d'en changer le tissu mais tu m'as répondu que **j'avais à choisir : le tapissier ou toi**.

La structure syntaxique choisie par la traductrice exige l'utilisation de deux points, ce qui renforce les paroles de Lisa. Les deux points doivent être suivis d'une pause et ainsi la phrase devient plus tranchée et vigoureuse par opposition à la phrase française qui coule sans rupture. L'alternative entre le tapissier et le mari devient plus nette par le fait d'utiliser la conjonction « albo » (fr. « ou ») là où, dans la version française, il y a la préposition « między » (fr. « entre »). Ajoutons qu'une traduction littérale, plus proche de l'original serait tout à fait correcte. Presque le même changement a lieu dans l'exemple suivant:

Exemple 2

LISA. Tu prétends qu'un fauteuil n'est sain que s'il est inconfortable. Ce ressort qui te rentre dans la fesse gauche, tu l'appelle le ressort intellectuel, l'aiguillon de la pensée, le pic de la vigilance!

GILLES. **Suis-je un faux intellectuel ou un véritable fakir?** (PCC, 9)

LISA Twierdzisz, że fotel jest zdrowy tylko wtedy, kiedy jest niewygodny. Sprężynę, która wpija ci się w lewy pośladek, nazywasz sprężyną intelektualną, podniecią dla myśli, stymulatorem czujności!

GILLES **To kim ja jestem: intelektualistą czy fakirem?** (MZM, 6-7)

Retraduction:

LISA. Tu prétends qu'un fauteuil n'est sain que s'il est inconfortable. Ce ressort qui te rentre dans la fesse gauche, tu l'appelles le ressort intellectuel, l'aiguillon de la pensée, le pic de la vigilance!

GILLES. **Alors moi je suis qui : un intellectuel ou un fakir ?**

Dans l'original, l'objection de Gilles contient la formule « suis-je », traduite par « to kim ja jestem » (« alors moi je suis qui »). Or, comme l'observe Marija Dzunich-Drinjakovic, les expressions qui utilisent l'inversion sont des exemples d'une décélération du rythme en opposition avec leurs équivalents qui utilisent l'intonation¹⁵. Dans la traduction, cette objection du personnage masculin, renforcée par le changement de ponctuation, est encore accélérée par l'omission de deux adjectifs: « faux » et « véritable ». L'alternative polonaise est plus courte, ce qui dynamise la réplique. De plus, la syntaxe qui utilise l'inversion du verbe de la première personne du singulier est assez rare en français, surtout dans la langue parlée qui domine dans *Les Petits crimes conjugaux*. Le registre de la traduction polonaise est par contre familier. Cette tonalité est soulignée par l'ajout de la formule « to » qui correspond à l'expression « alors ». Ainsi, nous pouvons y voir un manque d'autocontrôle chez Gilles, une expression plus vive de sa protestation. La réplique polonaise semble moins sophistiquée et moins ironique. L'omission des adjectifs « faux » et « véritable » neutralise aussi l'auto-caractéristique du personnage.

La dynamique de la parole-action dépend aussi du rythme des répliques. Regardons le passage suivant:

Exemple 3

GILLES. Est-ce que vous m'aimez?

LISA. **Tu!**

GILLES. **Est-ce que tu m'aimes?** (*PCC, 17*)

GILLES Czy pani mnie kocha?

LISA **Czy ty mnie kochasz!** (*MZM, 13*)

Retraduction:

GILLES. Est-ce que vous m'aimez?

LISA. **Est-ce que tu m'aimes?**

Dans ce fragment, Gille attaque Lisa en lui demandant si elle l'aime. Il commence effectivement à soupçonner que sa femme ne l'aime pas tel qu'il est et qu'elle voudrait changer son caractère et ses comportements en profitant de son amnésie. Dans le texte français, l'exclamation de Lisa oblige son mari à se corriger et lui permet d'éviter une confrontation avec son mari. L'esquive originale de Lisa est courte et elle entraîne la question reformulée de Gille. Dans la traduction polonaise, l'échange finit par l'esquive de la femme qui corrige son mari elle-même. Gilles n'a donc pas la chance de répéter son attaque. En plus, le public polonais entend moins de questions et une exclamation plus longue. L'échange polonais peut paraître moins agaçant que le passage en français, mais cette atténuation est compensée dans la traduction d'un autre affrontement (toujours selon la terminologie de Pruner), exprimé dans la réplique suivante :

Exemple 4

GILLES. **Si tu m'aimes**, tu m'accepteras défiguré, infirme, vieux, malade, mais à la condition que je reste « moi », pas seulement mon reflet. **Si tu m'aimes...** tu...

Lisa, agacée, se relève et arpenté la pièce. (*PCC, 17*)

GILLES **Jeżeli mnie kochasz**, przyjmiesz mnie oszpeconego,

kalekiego, starego, chorego, pod warunkiem jednak, że będę sobą.
Jeżeli mnie kochasz, pragniesz m n i e, a nie tylko mojego odbicia.
Jeżeli mnie kochasz...

Lisa, rozdrażniona, wstaje i zaczyna chodzić po pokoju. (MZM, 13)

Retraduction:

GILLES. **Si tu m'aimes**, tu m'accepteras défiguré, infirme, vieux, malade, mais à la condition que je reste « moi ». **Si tu m'aimes**, tu me désires moi, pas seulement mon reflet. **Si tu m'aimes...**

Lisa, agacée, se relève et commence à arpenter la pièce.

Dans ce cas, l'attaque de Gilles est renforcée par une proposition conditionnelle de plus et le rythme de sa réplique, structurée en une triade, devient plus marqué. Il y a d'autres cas où le changement de l'intonation influence la parole-action des *Petits crimes conjugaux*.

Exemple 5

Grâce à la chute des volumes, il a fait apparaître des bouteilles d'alcool dissimulées au fond de la bibliothèque. Il les brandit.

[...]

GILLES. Cinq bouteilles pour tes coups de blues! Et du whisky de basse qualité. **Du matos d'alcoolique! Une vraie droguée.** (PCC, 64-65)

Zrzuciwszy książki, [Gilles] odstąpił butelki z alkoholem ukryte w głębi biblioteki. Wyciąga je.

[...]

GILLES. Pięć butelek na wypadek chandry! Kiepskiej jakości whisky. **Niezbędnik alkoholika.** (MZM, 52)

Retraduction:

Ayant fait tomber des volumes, il a fait apparaître des bouteilles d'alcool dissimulées au fond de la bibliothèque. Il les sort.

[...]

GILLES. Cinq bouteilles pour tes coups de blues! Du whisky de basse qualité. **Du matos d'alcoolique.**

La deuxième exclamation française est rendue en polonais par une phrase déclarative. En plus du changement de ponctuation, la traduction polonaise ne garde pas la dernière accusation faite par Gilles. Le Gilles polonais est donc moins agressif dans cette réplique que son homologue français.

La multiplication des répétitions accélère le rythme d'une réplique aussi dans l'exemple 6.

Exemple 6

GILLES. Mon amnésie, c'était une façon d'enquêter, de comprendre [...]. Je ne t'ai menti que par amour. [...] nous avons plus que le mensonge pour parvenir à la vérité.

LISA (farouche). La vérité? Eh bien voilà, tu la sais, je la sais, la vérité!

Et alors? Hein? Qu'est-ce qu'on fait avec la vérité? Qu'est-ce qu'on fait? Rien! (PCC, 109-110)

GILLES Moja amnezja to był rodzaj śledztwa, próba zrozumienia [...]. Kłamałem Ci z miłości. [...] Pozostało nam już tylko kłamstwo jako sposób dojścia do prawdy.

LISA (zaciekle) Prawdy? To proszę, ty ją znasz, ja ją znam! **I co? Co?**

Co teraz zrobimy z tą prawdą? Co z nią zrobimy? Nic! (MZM, 89-90)

Retraduction:

GILLES. GILLES. Mon amnésie, c'était une sorte d'enquête, de tentative de comprendre [...]. Je t'ai menti par amour. [...] nous avons plus que le mensonge pour parvenir à la vérité.

LISA (farouche). La vérité? Eh bien voilà, tu la sais, je la sais! **Et quoi?**

Quoi? Qu'est-ce qu'on fait maintenant avec la vérité? Qu'est-ce qu'on fait? Rien!

Cette fois-ci, c'est Lisa qui affronte son mari. Dans la version polonaise de la pièce, la méchanceté de la femme est soulignée par la double occurrence du pronom indéfini « co » (« quoi » en français). L'occlusive « c » rend l'agression de Lisa plus piquante en polonais. La répétition de ce mot rend donc la réplique plus dynamique et plus rythmée.

Il y a néanmoins des passages où la voix de la traductrice atténue les effets de l'original. On peut en effet observer des répliques qui sont généralisées, par exemple des passages où Gilles annonce qu'il quitte sa femme et où Lisa ne croit pas que son mari soit amnésique. C'est le cas notamment des deux passages suivants :

Exemple 7

GILLES. Je pars!

LISA. Gilles.

GILLES. Si, si. **Je préfère** rentrer. (*PCC, 22*)

GILLES Odchodzę!

LISA Gilles!

GILLES Tak, tak. **Lepiej** sobie pójdę. (*MZM, 17*)

Re-traduction:

GILLES. Je pars!

LISA. Gilles !

GILLES. Si, si. Il est mieux que je rentre.

Exemple 8

LISA. Comment vas-tu?

GILLES. Assez mal. Pourquoi?

LISA (tendue). Parce que **je te trouve** intellectuellement très en forme. Et j'ai du mal à concevoir que [...] tu n'aies plus accès à ta mémoire. (*PCC, 47*)

LISA Jak się czujesz?

GILLES Kiepsko. Dlaczego pytasz?

LISA (spięta) Bo **widzę, że** umysłowo **jesteś** w świetnej formie. I trudno mi sobie wyobrazić, że [...] nie masz dostępu do pamięci. (*MZM, 38*)

Retraduction:

LISA. Comment vas-tu?

GILLES. Assez mal. Pourquoi?

LISA (tendue). Parce que **je vois qu'intellectuellement, tu es** très en forme. Et j'ai du mal à concevoir que [...] tu n'aies plus accès à ta mémoire.

Dans les deux répliques, le pronom personnel au singulier – qui montre que les paroles exprimées sont un jugement individuel, une expression de ce que le personnage pense ou sent – disparaît. Gilles dit en effet en polonais qu'« il est mieux qu'il rentre » et Lisa constate que Gilles « est » en pleine forme. En polonais, la morphologie du verbe laisse connaître le sujet de l'action et en général, les pronoms personnels n'apparaissent pas. Néanmoins, l'expression polonaise « *widzę, że jesteś...* » (« je vois que tu es... ») semble plus générale que la formulation « *mam wrażenie, że jesteś* » (« j'ai l'impression que tu es... »). Cette dernière formule semble plus nuancée, plus proche de « je te trouve... ». La traductrice change donc le caractère individuel des répliques de Gilles et de Lisa en un jugement général ou en une constatation presque indiscutable.

On trouve aussi un exemple où l'omission de répliques réduit le rythme de l'échange et l'insistance exprimée par le personnage. Dans le passage suivant, les répliques en caractères gras en français ont été omises en polonais¹⁶.

Exemple 9

LISA. [Notre couple] compte pour moi, il ne compte pas pour toi.

GILLES (de même). C'est faux, mais continue... Continue...

LISA. Pour toi c'est juste un arrangement pratique.

GILLES. C'est faux, mais continue.

LISA. Le destin de l'amour, c'est la décadence. (*PCC, 96*)

LISA [*Nasz związek*] *liczy się dla mnie, nie dla ciebie.*

GILLES (tak samo) *Nieprawda, ale mów dalej.*

LISA *Przeznaczeniem miłości jest rozkład.* (*MZM, 78*)

Dans le texte polonais, la répétition de la protestation de Gilles (« C'est faux ») est perdue. En plus, la traductrice ne rend pas l'accusation

que Lisa fait à son mari. Soit la traduction de ce passage est donc une sorte de résumé, soit l'omission est advenue par hasard.

Parfois, la voix implicite de Grzegorzewska change aussi le sens des répliques, ce qui peut influencer la parole-action de la pièce.

Exemple 10

GILLES. [...] Vous n'osez pas m'avouer que notre couple **n'était plus** heureux? C'est cela? Alors, profitons-en et clarifions la situation. Je m'en vais. Dites-moi de partir et je pars. (*PCC, 19*)

GILLES [...] Nie ma pani odwagi wyznać mi, że nasze małżeństwo **nie było** szczęśliwe? O to chodzi? Więc skorzystajmy z tego, wyjaśnijmy sytuację. Odchodzę. Niech mi pani powie, żebym sobie poszedł, a pójdę. (*MZM, 15*)

Retraduction:

GILLES. [...] Vous n'osez pas m'avouer que notre couple **n'était pas** heureux? C'est cela? Alors, profitons-en et clarifions la situation. Je m'en vais. Dites-moi de partir et je pars.

En français, l'accusation de Gilles a un autre sens qu'en polonais. Le spectateur et le lecteur français apprennent qu'il y a un certain temps le couple en question était heureux. Le public polonais apprend par contre qu'il ne l'a jamais été. La voix implicite de la traductrice modifie donc la dimension temporelle de la négation. D'autres passages de la traduction montrent pourtant bien que les sentiments entre les époux n'ont pas toujours été les mêmes. Il arrive en effet que des traces laissées par un traducteur « ne sont parfois que... des traces, justement, et [...] elles n'ont guère de conséquences sur la réception de l'œuvre dans la culture d'accueil »¹⁷.

Dans un autre cas, ce sont les paroles de Lisa qui ont été changées.

Exemple 11

GILLES. [...] je veux continuer. Enfin, je voulais...

LISA. Continuer **pourquoi**? [...] Hommes et femmes ne restent ensemble que par ce qu'ils ont de plus bas, de plus vil et de plus laid en eux: l'intérêt, l'angoisse du changement, la crainte de vieillir, la peur de la solitude. (*PCC*, 97)

GILLES [...] chcę, żeby nadal tak było. To znaczy chciałem...
LISA Żeby **jak** było? [...] Mężczyźni i kobiety żyją ze sobą wyłącznie z najniższych pobudek: dla interesu, z niechęci do zmian, z obawy przed starością, ze strachu przed samotnością. (*MZM*, 79-80)

Retraduction:

GILLES. [...] je veux que ce soit toujours ainsi. Enfin, je voulais...
LISA. Que ce soit **comment** ? [...] Hommes et femmes vivent ensemble uniquement pour des motifs les plus bas: l'intérêt, l'angoisse du changement, la crainte du vieillissement, la peur de la solitude.

La question de la femme, lue en français et dans son contexte, met l'accent sur la raison pour laquelle Gilles voudrait ne pas quitter Lisa, tandis que le lecteur ou le spectateur polonais lit ou entend une interrogation sur la façon dont le couple devrait vivre. L'intonation de la phrase proche de la confrontation est gardée mais son sens est différent.

CONCLUSION

Dans le processus de la traduction des répliques des personnages d'une pièce théâtrale, la voix du traducteur s'ajoute à celle de l'auteur. Dans le cas de *Petits crimes conjugaux* d'Éric-Emmanuel Schmitt, la voix implicite de Barbara Grzegorzewska semble avoir influencé la parole-action en ce qui concerne surtout le tempo des répliques. Selon Patrice Pavis, l'analyse de « la musique du texte » théâtral est aussi essentielle que l'analyse de sa fable¹⁸. Cette musique est un élément de la pièce qui, à part la signification des répliques, doit être rendu par le traducteur. Si, comme il résulte de l'analyse que nous venons de faire, la voix du traducteur modifie le rythme du texte et l'intonation des phrases, on peut imaginer qu'elle change aussi l'expression théâtrale du texte. La musicalité d'une pièce est liée non seulement au tempo des répliques mais aussi à leur « oralité », « domaine important de la théâtralité »¹⁹.

Cet aspect des drames et l'attention que le traducteur doit lui prêter sont soulignés, entre autres, par Patrice Pavis et Sophia Totzewa. La haute qualité de la traduction de l'oralité du drame est nécessaire pour Pavis même s'il accepte que le traducteur travaille d'abord sur le texte écrit. L'oralité, ainsi que d'autres éléments des systèmes signifiants au théâtre, détermine en effet la mise en scène future²⁰. Selon Totzewa, le public d'une représentation réalisée à partir d'une traduction doit comprendre le sens de l'original et, dans la mesure du possible, entendre la pièce telle qu'elle a été écrite par l'auteur²¹. Les changements de registre et de ponctuation ainsi que la suppression de certaines répliques de *Petits crimes conjugaux* devraient donc nécessairement avoir un impact sur le caractère scénique du drame.

Ginette Herry semble néanmoins accepter certaines interventions de la voix du traducteur afin que la traduction soit « audible et prononçable »²². Les traducteurs eux-mêmes considèrent l'oralité comme « une notion clé » de la traduction des drames. L'un des traducteurs de théâtre interrogés par Justyna Łukaszewicz affirme : « Je traduis comme si mon texte allait être lu à haute voix. Un texte est toujours, avant tout musique »²³. Eric Kahane explique que sa façon de vérifier ses traductions de pièces anglaises consiste à « se parler dans son oreille interne » et ensuite, à inviter le metteur en scène ou les acteurs à un dernier contrôle de la mise en bouche du drame²⁴.

Notre analyse montre seulement un aspect de la voix du traducteur. Cette notion pourrait s'identifier à celle du style de traducteur surtout quand on prend en considération l'ensemble de la production du traducteur.

Notes

- 1 Antonin Artaud, *Le Théâtre et son double*, Paris, Gallimard, 1964, p. 60.
- 2 Jane Koustas, « Traduire ou ne pas traduire le théâtre? L'approche sémiotique », dans *TTR: traduction, terminologie, rédaction*, vol. 1, n°1, 1998, p. 130.
- 3 Fabio Regattin, « Théâtre et traduction: un aperçu du débat théorique », *L'Annuaire théâtral: revue québécoise d'études théâtrales*, n°36, 2004, p. 163.
- 4 Éric-Emmanuel Schmitt, *Male zbrodnie małżeńskie*, Kraków, Znak, 2005. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *MZM*
- 5 <<http://www.e-teatr.pl/pl/realizacje/lista.html?nazwisko=&tytul=&ok=&Submit=szukaj>> consulté le 18 avril 2011.
- 6 <<http://www.e-teatr.pl/pl/realizacje/lista.html?nazwisko=&tytul=&ok=&Submit=szukaj>> consulté le 18 avril 2011.
- 7 Seulement *Petits crimes conjugaux*, *La tectonique des sentiments* et *L'Evangile selon Pilate* ont été publiées.
- 8 Philippe Forget, « Traduction: la servante trace? (Impossible, deuil, cliché, original) », dans Magdalena Nowotna, Amir Moghani (dir.), *Les traces du traducteur*, Actes du colloque international, Paris, 10-12 avril 2008, INALCO, CERLOM, Paris, 2008, p. 31.
- 9 Françoise Wuilmart, « Le traducteur fantôme », dans Magdalena Nowotna, Amir Moghani (dir.), *Les traces du traducteur*, Actes du colloque international, Paris, 10-12 avril 2008, INALCO, CERLOM, Paris, 2008, p.43.
- 10 Marija Dzunic-Drinjakovic, « Les traces du traducteur. Une présence visible et admissible », dans Magdalena Nowotna, Amir Moghani (dir.) *Les traces du traducteur*, Actes du colloque international, Paris, 10-12 avril 2008, INALCO, CERLOM, Paris, 2008, p. 178.
- 11 Michel Pruner, *Analyse du texte théâtral*, Paris, Armand Colin, 2010, p. 113. Voir aussi: Michel Vinaver, *Écritures dramatiques*, Arles, Actes Sud, 1993, p. 902.
- 12 Michel Pruner, *Analyse du texte théâtral*, p. 113.
- 13 Éric-Emmanuel Schmitt, *Petits crimes conjugaux*, Paris, Albin Michel, 2003, p. 61. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *PCC*.

- 14 Pour que les lecteurs francophones puissent mesurer les changements introduits par la voix de la traductrice polonaise (changements que nous marquons en gras), nous proposons une retraduction du polonais vers le français pour chaque exemple, afin de souligner les écarts de signification au niveau des mots ou des expressions ainsi que les changements au niveau de la syntaxe. L'appréciation des effets sonores des changements n'est possible que grâce à la lecture des commentaires des exemples analysés.
- 15 Marija Dzunic-Drinjakovic, « Les traces du traducteur. Une présence visible et admissible », p. 182.
- 16 Nous ne donnons pas de retraduction car la traductrice a simplement omis deux répliques.
- 17 Marie Vrinat-Nikolov, « Le traducteur n'est pas un fantôme », dans Magdalena Nowotna, Amir Moghani (dir.) *Les traces du traducteur*, Actes du colloque international, Paris, 10-12 avril 2008, INALCO, CERLOM, Paris, 2008, p. 59.
- 18 Patrice Pavis, *Le Théâtre contemporain. Analyse des textes, de Sarraute à Vinaver*, Paris, Nathan/VUEF, 2002, p. 6.
- 19 Patrice Pavis, *Le Théâtre contemporain. Analyse des textes, de Sarraute à Vinaver*, *ibid.*, p.13.
- 20 Fabio Regattin, *op.cit.*, p. 165.
- 21 Sophia Totzewa, « Das Theatrale Potential des dramatischen Textes. Ein Beitrag zur Theorie von Drama und Dramenübersetzung », *Forum Modernes Theater*, t. 19, Tübingen, Gunter Narr, 1995, dans Agnieszka Romanowska, „*Hamlet*” *po polsku*, Kraków, Księgarnia Akademicka, 2005, p. 54.
- 22 Ginette Herry, « De la spécificité du texte théâtral et de sa traduction », dans Justyna Łukaszewicz (dir.), *Romanica Wratislaviensia, Traduire le drame*, n° LV, Wrocław, Wydawnictwo Uniwersytetu Wrocławskiego, 2008, p. 152-157.
- 23 Justyna Łukaszewicz, « Traducteurs de théâtre – portrait de groupe », dans Elżbieta Skibińska (dir.), *Romanica Wratislaviensia, Figure(s) du traducteur*, n° LIX, Wrocław, Wydawnictwo Uniwersytetu Wrocławskiego, 2012, p. 205.
- 24 Eric Kahane, « Le point de vue d'un traducteur: réponses à des questions sur la traduction des textes dramatiques », *Palimpsestes, Traduire le dialogue. Traduire les textes de théâtre*, n° 1, Paris, Presses de la Sorbonne Nouvelle, 2007, p. 145.

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Changer le prof principal : glissements dans la traduction allemande du roman de François Bégaudeau *Entre les murs*

NATHALIE MÄLZER

Cette étude examine les problèmes que présente la traduction de dialogues dans le cas de la traduction allemande du roman de François Bégaudeau *Entre les murs*. La comparaison de l'original et du texte cible montre que la tentative de reproduire certains marqueurs d'oralité mène à des glissements frappants dans la caractérisation des personnages et dans leur interaction.

Mots clés : marqueurs d'oralité, dialogue, traduction, oralité feinte, diastructures

This study examines the problems encountered in the translation of dialogue in the German translation of François Bégaudeau's novel *Entre les murs*. The comparison of the original and the target text shows that the attempt to reproduce certain oral markers leads to shifts in the characterisation and the interaction of the characters.

Keywords: markers of orality, dialogue, translation, feigned orality, diastructures

Dans toute œuvre littéraire, la caractérisation des voix des personnages et leur interaction à travers les dialogues posent des problèmes particuliers de traduction. Ceci est dû, d'une part, au fait que les actes de langage sont réalisés de manière différente d'une langue à l'autre, et d'autre part, au fait que les procédés¹ employés par un auteur pour obtenir un certain degré de mimétisme du langage de proximité – ou d'oralité feinte² – et de différenciation des voix ne peuvent pas toujours être reproduits d'une langue à l'autre. Même s'il est possible d'imiter certains procédés, l'effet produit dans la langue cible n'est pas

nécessairement le même que dans la langue source.

L'analyse suivante poursuit l'objectif d'illustrer les problèmes liés à la traduction des dialogues dans le cas d'un roman qui confère aux répliques échangées entre les personnages un caractère quasi documentaire en se servant de divers procédés caractéristiques du langage de proximité créant ainsi un certain effet de réel³. Il s'agit du roman de François Bégaudeau *Entre les Murs*. L'auteur lui-même décrit son projet sur la quatrième de couverture de la manière suivante :

Ne rien dire, ne pas s'envoler dans le commentaire, rester à la confluence du savoir et de l'ignorance, au pied du mur. *Montrer* comment c'est, comment ça se passe, comment ça marche, comment ça ne marche pas. Diviser les discours par des faits, les idées par des gestes. Juste *documenter* la quotidienneté laborieuse⁴.

L'analyse des dialogues de ce roman et de leur traduction allemande semble fructueuse pour plusieurs raisons. La première est que le roman se veut documentaire tout en étant fictionnel. Bien sûr, ni les faits ni les dialogues ne sont réels. Mais étant donné que l'auteur ait été professeur de français – comme le narrateur de son roman – et que le texte fonctionne en grande partie sur le mode mimétique, c'est-à-dire qu'il est constitué de petites scènes qui *montrent* les conflits au lieu de les raconter, l'ambiguïté du genre est posée dès le début⁵. La seconde raison est que du point de vue quantitatif les dialogues constituent une partie importante du roman.

LES VOIX DANS LE ROMAN DE FRANÇOIS BÉGAUDEAU *Entre les murs*

Comme la plupart des romans, *Entre les murs* est néanmoins composé de passages narratifs et dialogiques. Le narrateur homodiegétique, un professeur nommé M. Martin raconte à la première personne des scènes qui se passent dans son école au cours d'une année scolaire. Ainsi, s'adressant tantôt au narrataire tantôt aux personnages, sa voix se fait entendre aussi bien dans les passages narratifs que dans les dialogues présentés au discours direct (et parfois indirects voire indirect libre).

personnages, des élèves (et de leurs parents) ainsi que celle des autres professeurs (le directeur de l'établissement inclus). Toutes les scènes se déroulent à l'école, en classe ou en dehors de la classe – mais toujours « entre les murs » de l'établissement scolaire.

Puisque le mimétisme du langage de proximité se limite aux passages dialogiques du roman, l'analyse se concentre sur les procédés employés par l'auteur dans le discours direct des personnages pour feindre un langage oral dans le texte source et sur les conséquences et les effets qu'ont les procédés choisis par les traductrices allemandes Katja Buchholz et Brigitte Große. En effet, on peut observer un certain nombre de glissements dans la caractérisation des personnages et de leurs conflits, dus à la traduction des dialogues. Ceci est d'autant plus problématique que le roman ne raconte pas tellement une histoire mais – comme il a été mentionné plus haut – montre les conflits entre les personnages sur le mode scénique, mimétique, c'est-à-dire notamment à travers les dialogues. Une quelconque altération du ton peut donc entraîner des changements importants aussi bien dans la fonction mimétique des dialogues, c'est-à-dire de la caractérisation des voix à travers la façon de parler des personnages, que dans leur fonction narrative, donc des rapports entre les interlocuteurs et des conflits qui se produisent entre eux – des conflits liés à l'usage même de la langue. Ceci est certainement dû au fait que les dialogues thématisent le « bon usage » de la langue – étant donné qu'environ la moitié des scènes du roman ont lieu pendant les cours de français –, mais aussi au fait qu'ils illustrent le manque de respect mutuel entre élèves et professeurs. On peut donc considérer que la question du respect voire du manque de respect exprimé à travers l'usage de la langue constitue le thème principal du roman. Autrement dit, au lieu d'un haut degré d'expressivité par rapport à l'objet de communication (qui dans le cas de ce roman serait la langue même), il y a surtout une forte affectivité⁶ des locuteurs envers leurs interlocuteurs.

MARQUEURS D'ORALITÉ

Quels sont donc les moyens employés par François Bégaudeau pour obtenir ce mimétisme du langage de proximité dans les dialogues ?

Dans le discours direct, l'auteur tente d'imiter par l'orthographe la réalisation phonique des mots en procédant par exemple à des élisions de voyelles et à l'omission de la particule de négation « ne » comme dans les expressions « j'te jure⁷ » ou « ça s'fait pas » (EM, 13). Dans la traduction allemande, on trouve des procédés comparables, par exemple avec l'apocope du *t* final dans « nich » (K, 20) au lieu de *nicht* (ne pas). Mais les traductrices ont également choisi d'autres méthodes pour feindre un langage oral. Deux exemples récurrents sont l'expression « garnich⁸ » au lieu de *gar nicht* (« pas du tout⁹ ») et « weißnich » (K, 29) au lieu de *weiß nicht* (« sais pas »). L'élision du *t* final de *nicht* est une transcription courante d'une possible réalisation phonique du mot, par contre le fait d'écrire les deux mots *gar nicht* et *weiß nicht* en un seul ne change rien à la prononciation, mais correspond à une simple faute d'orthographe. Ce procédé a donc moins l'effet d'un marqueur d'oralité où l'orthographe serait adaptée à la réalisation phonique typique d'un mot dans le langage de proximité, mais correspond plutôt à une faute indiquant que le personnage qui parle ne sait pas écrire correctement les mots – ce qui est évidemment absurde pour un passage en discours direct. Or, on retrouve ce procédé systématiquement chez tous les personnages du roman, aussi bien dans le discours direct des professeurs que dans celui des élèves. Ce choix paraît problématique, puisqu'une telle faute d'orthographe ne peut que retomber sur le narrateur voire sur l'auteur, étant donné qu'un locuteur ne peut pas – par définition – faire de faute d'orthographe en parlant. Le fait de mettre les deux expressions « arnich » et « weißnich » dans la bouche de tous les personnages entrave d'ailleurs la différenciation des diverses voix dans le roman.

En ce qui concerne l'élision des consonnes finales dans la version allemande, il faut d'ailleurs noter qu'elle est plus marquée que l'élision du *e* caduc dans la version originale française, étant donné que le *t* final dans *nicht* est souvent prononcé et que son élision indique plutôt que le locuteur a une façon relâchée de parler. On voit donc que la tentative de trouver des procédés équivalents à l'élision de voyelles muettes ou de particules en français dans la traduction allemande provoque une autre caractérisation des personnages et, dans le cas des deux mots écrits en un seul, donne une impression d'incohérence du texte.

Un autre procédé employé par Bégaudeau pour mimer le langage de proximité est de nature syntaxique. Un phénomène courant décrit par Koch/Oesterreicher consiste à segmenter les phrases¹⁰. Ce phénomène est imité à plusieurs reprises dans les dialogues du roman. Voici quelques exemples : « Encore vous prof principal ça s’fait pas. » (EM, 13). Ici, l’élément thématique « vous prof principal » n’est pas relié syntaxiquement au reste de la phrase. Ceci n’est pas le cas pour la version allemande qui intègre le thème dans la phrase « *Und Sie als Klassenlehrer gehn garnich.* » (K, 11). [« *Et vous comme prof principal n’allez pas du tout.* »]. Pareil pour : « Y’a quelque chose j’avais pas compris » (EM, 20). La thématisation marquée de « Y’a quelque chose » par l’élimination du « que » n’est pas rendue en allemand. Pour compenser, les traductrices choisissent d’employer une particule modale – « *halt* » (« eh bien ») –, d’éliminer le sujet de la phrase « *ich* » (« je ») et de procéder à nouveau à une élision – cette fois-ci moins marquée – du *e* final avec « *hab* » au lieu de *habe* : « *Hab halt was nicht verstanden.* » (K, 15) [« *Eh bien, ai pas compris quelque chose.* »]. Ceci correspond apparemment à une volonté de remplacer un procédé syntaxique par un procédé lexical typique pour la langue allemande.

En effet, l’emploi de particules modales est une caractéristique du langage de proximité allemand. En ce qui concerne la particule modale *halt*, elle constitue en outre une variante plus familière que son quasi synonyme *eben*¹¹. De ce point de vue, le remplacement de procédés syntaxiques par des particules modales semble bien permettre d’obtenir un effet d’oralité équivalent. Seulement, par la particule *halt* le locuteur sous-entend que son interlocuteur aurait pu s’attendre à cette explication, ce qui n’est pas le cas en français. *Halt* a en outre une connotation résignative¹², deux connotations qui ne correspondent pas à la réaction de l’élève dans cette situation. Ici, le remplacement du procédé syntaxique par la particule modale change le sens de la réplique, qui ne paraît plus logique et modifie l’interaction des interlocuteurs.

Dans l’exemple suivant, il manque à nouveau la conjonction « que », ce qui introduit cette fois-ci une subordonnée consécutive. « *C’est possible les élèves ils changent le prof principal ? – Dépêche-toi.* » (EM, 64). Comme ce phénomène syntaxique n’est pas courant en

allemand, les traductrices optent pour un changement de la syntaxe et remplacent la phrase principale par l'auxiliaire « *können* » (« pouvoir ») « *Und können die Schüler auch den Klassenlehrer auswechseln? – Na los, beeil dich.* » (K, 53) [*« Et est-ce que les élèves peuvent aussi changer de prof principal? – Allons, viens, dépêche-toi. »*]. Dans cet exemple, les erreurs de l'élève ne sont pas rendues en allemand. Ceci est particulièrement regrettable en ce qui concerne la question « ils changent le prof principal ? » (au lieu de « de ») puisque cette erreur permet d'interpréter la phrase comme si l'élève avait réellement voulu poser la question, comme s'il était possible que les élèves changent le professeur. C'est en effet une question que le lecteur se pose le long du roman – à savoir si les élèves réussiront à changer leur professeur (et vice versa). Mais il faut reconnaître qu'il est difficile de conserver la même ambivalence de la question en allemand.

Du point de vue syntaxique, la traduction tend donc à être plus correcte que l'original. Elle construit des phrases plus intégrées, répare la syntaxe. Ceci s'explique en partie par le fait que la conjonction « que » est polyvalente en français – introduisant une relative aussi bien qu'une consécutive – et qu'elle se prononce uniquement « [k□] », tandis qu'en allemand la conjonction consécutive « que » correspond à « *dass* », plus difficile à omettre, et la conjonction relative à « *der* », « *das* » ou « *die* », suivant le genre et le nombre. Pour cette raison, il est plus difficile de reproduire ce type de segmentation en allemand en omettant la conjonction de subordination.

Pour traduire la réplique « *dépêche-toi !* », les traductrices optent pour l'emploi d'une particule d'attaque. Cette réplique revient plusieurs fois dans le texte. Or, la particule « *na* » ne peut s'utiliser que s'il existe un lien logique entre ce qui vient d'être dit et la phrase qui suit la particule *na* – ce qui n'est pas le cas pour ces deux répliques. Au lieu de cela, on s'attendrait plutôt à un simple *Beeilung* (« Vite ») ou *beeil dich* (« Dépêche-toi ») accompagné par *los* (« Allez ») pour souligner l'impatience du locuteur. L'emploi de la particule d'attaque *na* entraîne d'ailleurs un adoucissement du ton. Ainsi, le professeur paraît plus indulgent dans la traduction. La caractérisation du personnage, plutôt agressif dans l'original, est modifiée au même titre que l'interaction

entre le professeur et les élèves.

On voit donc que les procédés employés par les traductrices pour créer un mimétisme du langage de proximité dans la langue cible comparable à celui de l'original entraîne non seulement des modifications sur le plan mimétique, c'est-à-dire de la caractérisation des personnages, mais semble également provoquer des glissements de sens sur le plan narratif en modifiant l'interaction des personnages et des conflits qui se produisent entre eux. Pour mieux cerner ces glissements il convient de comparer par la suite les marqueurs d'oralité syntaxiques et lexicaux employés dans l'original et la traduction, ainsi que d'analyser les rapports entre les personnages dans les séquences de dialogues.

DIALOGUES ENTRE PROFESSEUR ET ÉLÈVES : ALTÉRATION DE LA REPRÉSENTATION DES CONFLITS

Cette tendance déjà observée à adoucir le ton du professeur dans la traduction peut s'observer à plusieurs endroits du texte. Dans l'exemple suivant, cette modification intervient dans une scène qui est centrale d'un point de vue narratif. Ici, le professeur discute avec les élèves :

– Je m'excuse, mais moi, rire comme ça en public, c'est c'que j'appelle une attitude de pétasses.

...

– C'est bon, on n'est pas des pétasses.

– Ça s'fait pas de dire ça m'sieur.

– J'ai pas dit que vous étiez des pétasses, j'ai dit que sur ce coup-là vous aviez eu une attitude de pétasses. (EM, 78)

Les traductrices proposent :

– *Sorry, aber so benehmen sich nur Schnallen.*

– *Krass, ey, wir sind doch keine Schnallen, Mann!*

– *Das könn' Sie echt nich bringen!*

– *Das hab ich auch nicht gesagt, ich hab nur gesagt, ihr habt euch an dem Tag schlecht benommen.* (K, 65)

[– *Sorry, mais uniquement les gonzesses se comportent ainsi.*

– *Oh Gore, mais on n'est pas des gonzesses, hého !*

- *Vous p'vez pas faire ça !*
- *Mais je n'ai pas dit ça, j'ai juste dit, ce jour-là, vous vous êtes mal comportées.]*

« Pétasses » est rendu en allemand par le mot « *Schnallen* » couramment employé dans le sens de « jeune femme » avec une connotation péjorative, mais non pas vulgaire et encore moins sexuelle¹³. En outre, dans la traduction, le mot n'est pas répété par le professeur. Par conséquence, ici, le personnage du professeur semble à nouveau moins agressif que dans l'original, et les lecteurs allemands pourraient donc bien se demander pourquoi les élèves réagissent avec une telle véhémence. Puisque cette insulte déclenchera le conflit central du roman entre les élèves et le professeur, la traduction de « pétasses » par « *Schnallen* » paraît problématique, même s'il est évident qu'il est difficile de trouver un équivalent allemand avec les mêmes connotations que le terme utilisé dans l'original.

Cette reconfiguration du conflit est renforcée par les répliques suivantes entre les élèves et le professeur. L'une des élèves rétorque « *krass ey* », une expression faisant partie du code « *Kanak Sprak*¹⁴ ». Or, il s'agit d'une variation diastratique et non pas d'une réplique d'un registre neutre comme dans l'original : « C'est bon ». L'autre élève s'indigne « *Das könn' Sie echt nich bringen* », ce qui avec l'expression « *echt* » (« vraiment ») et « *bringen* » (« faire », dans le sens de *oser* - familier, littéralement : « apporter ») et l'apocope « *könn'* » au lieu de *können* (« pouvoir ») correspond à un ton très familier et relâché, tandis que dans l'original la réplique est polie et d'un ton neutre, marquant l'oralité uniquement par quelques élisions de voyelles et l'omission de la particule « ne » : « Ça s'fait pas de dire ça m'sieur ».

On s'aperçoit donc que la traduction de cette séquence de dialogues qui déclenchera le conflit central du livre, modifie la perception de ce qui est en jeu entre les deux partis. La tendance de la traduction à rendre le ton des élèves plus vulgaire et celui du professeur Martin moins agressif se poursuit dans d'autres passages comme le montrent les extraits suivants :

- *M'sieur ça s'fait pas. Vous êtes vénère et vous vous en prenez à moi*

ça s'fait pas.

– D'abord on dit pas vénère, on dit quoi?

– On dit quoi quoi?

– Utilise un mot français, ça changera.

– Vous avez la rage et vous vous en prenez à moi, ça s'fait pas. M'sieur.

(EM, 53)

– *Mann, is das gemein, jetzt werd ich hier angemacht, bloß weil Sie angepisst sind, das is echt fies.*

– *Erstens sagt man nicht angepisst sondern?*

– *Wie sondern?*

– *Verwende gefälligst ein anständiges Wort, das würde schon etwas ändern.*

– *Sie sind sauer und machen mich an, das ist fies.* (K, 44)

[– *Qu'est-ce que c'est vache, vous me branchez juste parce que vous vous faites chier, c'est vraiment méchant.*

– *D'abord on dis pas chier, mais ?*

– *Comment mais ?*

– Utilise donc un mot décent, tu veux bien, ça changerait quelque chose.

– *Vous êtes vexé et vous vous me branchez, c'est méchant.]*

Ce passage pose un problème très spécifique et récurrent dans les traductions, puisque la réplique « Utilise un mot français » fait allusion à la langue employée par les personnages. Ici, nous avons affaire à un usage métalinguistique du langage qui menace l'accord tacite passé entre le traducteur et le lecteur : l'acceptation du paradoxe impliqué par la plupart des traductions d'un roman où les personnages parlent dans une langue qui en général ne correspond pas au contexte dans lequel se déroule l'histoire. Or une telle réplique faisant allusion à la langue du contexte qui est la langue de départ, risque de rappeler au lecteur cette situation paradoxale et de lui faire remarquer les contradictions qui en résultent. Pour éviter cette problématique, les traductrices ont choisi de ne faire référence ni à la langue de départ, le français, ni à la langue cible, l'allemand, mais de ne mentionner que le registre utilisé par l'élève. C'est certainement pour cette raison qu'elles utilisent un registre plus vulgaire en allemand (« angepisst ») qu'en français (« vénère »), pour justifier que le prof exige un mot plus décent. Les autres glissements semblent par contre moins motivés. Ainsi l'élève donne l'impression de

bouder en disant « *Mann, is das gemein* ». Les aspects comiques liés à la reprise « on dit quoi quoi » et à l'emploi d'une expression plutôt soutenue, voire littéraire comme « rage » ne sont pas rendus en allemand. Et le registre choisi pour l'élève dans la dernière réplique reste bien plus familier que dans l'original, voire vulgaire.

Ces changements de registre dans la traduction des répliques des élèves sont assez systématiques, comme on peut le voir dans le prochain exemple qui rend l'expression « dégager » par le verbe vulgaire « *sich verpissen* » : « Il n'a qu'à dégager, c'est tout. – C'est pas un argument ça. » (EM, 58). La traduction propose : « *Der soll sich einfach verpissen und fertig ! – Das ist kein Argument.* » (K, 49) [« Il n'a qu'à se casser et fini. – Ce n'est pas un argument. »]

Dans l'exemple suivant le choix d'un autre registre que dans l'original pose moins un problème de caractérisation du personnage qu'un problème de cohérence dans l'interaction :

- C'est pas moi, j'veous dis, j'm'en bats les yeuks d'elle.
- Tu t'en bats les quoi?
- J'm'en fous d'elle.
- J'préfère. (EM, 51)

- *Ich war das nich, Mann, die geht mir doch am Arsch vorbei.*
- *Die geht dir was?*
- *Die is mir scheißegal.*
- *Schon besser.* (K, 43)

- [–C'était pas moi, j'veous dis, j'm'en bat les couilles d'elle.
- Tu t'en bas quoi ?
- J'en ai rien à foutre d'elle.
- Déjà mieux.]

Dans le dialogue original, l'élève est repris par le professeur après avoir employé une expression argotique verlan. L'élève se corrige et passe d'un registre vulgaire à un registre familier : le prof est satisfait. Dans la version allemande par contre, l'élève ne change pas de registre. Les deux expressions utilisées par l'élève – *am Arsch vorbeigehen* (littéralement : « passer à côté du cul ») et *scheißegal* (littéralement :

« égale comme merde ») – sont vulgaires. Ainsi, le conflit est modifié par la traduction, puisque le professeur semble se résigner et non pas remporter la victoire. Sa dernière réplique « Schon besser » (« déjà mieux ») en devient presque dérisoire.

On peut donc voir que la traduction caractérise les élèves comme des locuteurs ayant tendance à utiliser un registre nettement plus vulgaire et marqué plus bas sur le plan diastatique, tandis qu'elle rend le ton du professeur-narrateur plus indulgent. Ceci entraîne une distinction plus accentuée entre la voix du professeur et celle des élèves, ainsi qu'une modification des conflits.

DIALOGUES ENTRE PROFESSEURS : MENACE DE LA CRÉDIBILITÉ DES PERSONNAGES

Les glissements dans la façon de parler du professeur Martin et des élèves ne sont pas les mêmes que ceux qu'on rencontre dans les dialogues entre les professeurs. Le prochain exemple, extrait d'une scène qui a lieu dans la salle de professeurs, montre une autre tendance de la traduction. Dans l'original, l'auteur utilise à nouveau des phénomènes de segmentation, ainsi que de nombreuses élisions et apocopes pour feindre l'oralité. Voici l'extrait d'un entretien à propos d'une recherche d'appartement. La banalité de l'échange est soulignée par les nombreuses répétitions :

- En fait, je cherche plutôt vers le douzième.
- C'est vrai, c'est sympa le douzième.
- Ouais, t'as des coins sympas.
- Pas tous quand même.
- Non pas tous.
- Pour ça, le onzième c'est bien, parce que tout est sympa. ...
- Même le sixième, c'est pas sympa partout.
- Justement, tu vois le onzième y'a d'la vie partout, et puis c'est plutôt jeune. (EM, 48-49)

- *Eigentlich such ich auch eher was so im Zwölften.*
- *Ja, Zwölftes is nett.*
- *Gibt's echt ein paar ganz nette Ecken.*
- *Aber nicht alle.*
- *Nee, alle nicht.*

- *Elfes is gut, da is überall nett. ...*
- *Im Sechsten is auch nicht überall nett.*
- *Dafür is im Elften immer was los und viel junges Volk. (K, 41)*

- [– *En fait, je cherche plutôt quelque chose dans le douzième par là.*
- *Oui, douzième c'est sympa.*
- *Y'a vraiment quelques coins sympas.*
- *Mais pas tous.*
- *Non, pas tous.*
- *Onzième est bien, là est sympa partout ...*
- *Au sixième c'est pas sympa partout non plus.*
- *Mais au onzième par contre y toujours de la vie et beaucoup de jeunes gens.]*

Les traductrices procèdent comme avant à des élisions de consonantes et de voyelles avec « *is* » au lieu de *ist*, « *such* » au lieu de *suche* et « *gibt's* » au lieu de *gibt es* pour mimer la réalisation phonique des mots utilisés. Mais encore une fois, l'effet est nettement plus marqué en allemand qu'en français, étant donné qu'il est plus courant en allemand d'utiliser aussi les formes correctes de prononciation. La traduction omet d'ailleurs le pronom « *es* » dans « *da is überall nett* » et, ce qui n'est pas courant, elle omet aussi l'article devant « *Zwölftes* » et « *Elfes* ». La combinaison de ces procédés donne l'impression étrange que les professeurs parlent un allemand défectueux. En conséquence la fonction mimétique du dialogue qui devrait assurer la crédibilité des personnages est menacée, car il est difficile d'imaginer des professeurs parlant d'une façon aussi relâchée ou faisant de telles fautes syntaxiques.

On voit donc que la tentative des traductrices d'imiter les élisions du texte français dans la langue cible pour obtenir le même degré de mimétisme de l'oral mène à des effets involontaires qui, soit rendent les personnages peu crédibles, soit modifient leur caractérisation. L'exemple suivant, également tiré d'un passage où les profs se parlent entre eux, montre que le calque des procédés utilisés dans l'original a encore une fois d'autres effets dans la langue cible :

- *Salut. Tiens c'est quoi ça?*
- *Je bricolais et boum le marteau. Enfin, si y'avait qu'ça.*
- Valérie consultait ses mails.*

- T’as d’autres problèmes?
- Ça t’emmerde pas de revenir là, toi? Moi carrément. (EM, 64)

- *Hallo! Ey, hast’n du da?*
- *Mitm Hammer, peng draufgehaun. Wenns nur das wäre.*
Valérie sah ihre Emails durch.
- *Sonst noch Probleme?*
- *Kotzt es dich nicht an, wieder hier zu sein? Mich total. (K, 52-53)*

- [– *Hého! Eh, qu’es’t’as là?*
- *Avec’n marteau, pan, tapé d’ssus. S’y’y avait que ça.*
Valérie consultait ses mails.
- *C’est tout ce que t’as comme problème?*
- *Ça ne te fais pas chier d’être là à nouveau? Moi, totalement.]*

À nouveau, il semble peu probable que des professeurs parlent de cette façon en allemand. Cette impression commence avec la première réplique : « *Hallo ! Ey, hast’n du da ?* » qui est rendue très impolie en allemand par l’ajout de l’interjection « *ey* » fortement marquée sur le plan diastatique, par l’omission de la particule interrogative « *was* » (« qu’est-ce que ? ») et l’ambiguïté de l’interjection « *hallo* » avec un point d’exclamation qui incite le lecteur à l’interpréter non pas comme une manière de saluer quelqu’un, mais plutôt comme une interpellation bourrue du type « *hého !* ». L’emploi du mot vulgaire « *ankotzen* » pour « emmerder » renforce l’impression d’un changement de ton dans la traduction allemande. Le problème est apparemment qu’en français le fait d’employer un lexique qu’on peut qualifier de familier, populaire ou vulgaire est souvent marqué diaphasiquement¹⁵ tandis qu’en allemand, l’emploi du même registre est marqué diastatiquement. Autrement dit, en français l’usage d’un certain registre familier n’implique pas nécessairement une caractérisation du locuteur par rapport à son appartenance sociale, mais peut, comme dans ce cas, uniquement marquer une plus grande proximité entre les interlocuteurs. En allemand, le registre familier est souvent marqué diastatiquement ou même diatopiquement, marquant la provenance sociale voire régionale du locuteur. Même si « *ankotzen* » correspond assez bien à « emmerder », la caractérisation du personnage utilisant un tel mot change d’une langue à l’autre et affecte ainsi la vraisemblance de la scène.

Un autre problème est dû au fait que dans cet exemple les actes de langage sont modifiés par la traduction. Ceci rend le dialogue allemand moins compréhensible et moins probable. À l'ambivalence déjà évoquée de « *hallo !* » s'ajoute la traduction de « T'as d'autres problèmes ? » par « *Sonst noch Probleme ?* » qui en allemand correspond à une question rhétorique formulant une critique et non pas à une vraie question.

Dans la traduction, les professeurs emploient un registre qui marque un niveau social plutôt bas et des expressions qu'on attendrait plutôt de la part d'un locuteur adolescent. Même si le ton est moins vulgaire que celui des élèves, la façon de parler des professeurs est souvent incorrecte sur le plan syntaxique et très relâché du point de vue de la prononciation. La caractérisation des personnages des professeurs est donc fortement modifiée. À l'inverse des répliques entre le professeur Martin et ses élèves, dans ces séquences de dialogues la voix des professeurs a tendance à trop s'apparenter à celle des élèves.

LOCUTEURS DE LANGUE MATERNELLE AUTRE QUE LE FRANÇAIS

Les passages où les élèves d'une langue maternelle autre que le français parlent avec le professeur posent un autre défi à la traduction. Ici, il ne s'agit plus de trouver des expressions avec des connotations qui expliquent les conflits déclenchés entre le professeur et les élèves à cause du manque de respect mutuel qui se traduit par un emploi de la langue non approprié à la situation. Ce sont plutôt les différences socio-culturelles et historiques entre l'Allemagne et la France qui posent problème pour la traduction, puisque l'Allemagne et la France n'ont pas les mêmes groupes de migrants. Les erreurs langagières de ces élèves doivent en plus se distinguer de celles faites par les autres – s'ils en font.

Dans le premier exemple, l'élève qui parle est d'origine chinoise. Mais son français est sans fautes, rien ne le distingue des autres élèves. On trouve chez elle seulement le phénomène déjà observé chez les autres personnages, une syntaxe segmentée et quelques élisions :

« M'sieur le problème c'est la nature humaine, l'homme il voudra toujours détruire ce qui lui ressemble pas c'est tout, c'est comme ça, c'est fatal. [...] Ce qu'il faudrait c'est un ennemi commun, comme ça

tout le monde se réconcilierait. Il suffit de le désigner et voilà. [...] En plus ça résoudrait la surpopulation, parce que le problème c'est qu'il y a trop de monde. » (EM, 67)

« Monsieur, Problem ist menschliche Natur, Mensch will immer alles zerstören, was nicht so wie er ist, das ist so, geht nicht Anders [...] Wir brauchen gemeinsamen Feind, dann vertragen sich ganze Welt. Muss nur einen aussuchen, dann gut. [...] Dann geben auch kein Überbevölkerung mehr, weil Problem ist, gibt zu viel Menschen. » (K, 56)

[*« Monsieur, problème, c'est nature humaine, homme veut toujours tout détruire ce qui n'est pas comme lui, c'est comme ça, ça marche pas autrement [...] On a besoin ennemi commun, alors s'entendre tout monde. Juste besoin d'en choisir un, alors bien [...] Alors plus y avoir surpopulation, parce que problème est, y a trop d'hommes. »*]

Dans la traduction, par contre, la voix de l'élève chinoise est complètement modifiée. Elle parle un allemand plein de fautes grammaticales qui correspondent à une vision stéréotypée du locuteur d'origine asiatique : tous les articles et certains pronoms manquent. Un verbe est mis à l'infinitif, une partie de la phrase manque de verbe, la concordance n'est pas toujours faite. On ne trouve pourtant aucune éliision feignant l'oralité. Le personnage est donc caractérisé comme élève d'origine asiatique parlant un allemand très rudimentaire. Dans l'ensemble de la traduction, ce changement radical de la manière de parler d'un personnage est le plus frappant et ne semble pas motivé. Il est peut-être dû à une volonté d'homogénéiser les groupes des personnages. Car dans la réplique suivante, l'élève qui parle utilise en effet un français défectueux où manquent les articles et quelques conjonctions, où la syntaxe est fausse. Seulement, il ne s'agit pas de la même élève ! La traduction allemande – peut-être par confusion ou pour un autre motif – ne respecte pas le fait que différents élèves issus du même pays d'immigration peuvent naturellement avoir des niveaux de langue très différents.

- Jeudi nous serons pas là, c'est pas possible pour nous faire le contrôle
- Et pourquoi vous ne serez pas là?

– C'est nouvel an chinois parce que. (EM, 133)

– *Donnerstag werden nicht da sein, können Arbeit nicht machen.*

– *Und warum seid ihr nicht da ?*

– *Ist chinesisch Neujahr darum.* (K, 113)

[– *Jeudi serons pas là, pouvons pas faire devoir.*

– *Et pourquoi vous n'êtes pas là ?*

– *C'est nouvel an chinois pour ça.]*

Les problèmes rencontrés dans la traduction des dialogues avec des élèves d'origine maghrébine sont différents. Les traductrices ont opté pour l'intégration d'éléments lexicaux et grammaticaux du sociolecte allemand « Kanak Sprak » utilisé par les jeunes d'origine turque en Allemagne. Or, dans l'original, la façon de parler de ces élèves ne diffère pas de celle des autres élèves. Ainsi, à plusieurs reprises on trouve dans l'original l'expression non marquée sur le plan diastratique « j'te jure » (EM, 90). D'ailleurs, cette expression est utilisée autant par les professeurs que par les élèves.

Dans la traduction par contre, cette expression varie selon les locuteurs : employée par un professeur, elle est traduite par « ich kann dir sagen » (K, 110) (littéralement : « je peux te dire »), formulation non marquée. Mais si elle est utilisée par les élèves, elle est traduite par « ich schwör » (K, 110-11) (littéralement : « je jure ») – expression typique de la *Kanak Sprak* et donc fortement marquée sur le plan diastratique. Ceci semble correspondre à une volonté – discutable – d'ancrer les personnages des élèves dans un autre milieu social que celui des professeurs et à la stratégie déjà observée de rendre les voix des élèves plus vulgaires que celle du professeur.

CONCLUSION

Pour résumer, on peut donc constater que la traduction allemande du roman *Entre les murs* tend surtout à modifier les voix sur le plan mimétique, étant donné que certains procédés pour feindre l'oralité comme les élisions et les apocopes sont calqués sur l'original mais ont des effets différents qui menacent la crédibilité des personnages, surtout

dans les dialogues entre professeurs. Le contraste entre la manière dont les professeurs parlent avec les élèves et celle dont ils parlent entre eux est très marqué dans la traduction allemande. Les professeurs semblent presque changer de personnalité voire d'appartenance sociale en fonction de leurs interlocuteurs. Nous avons vu que cette problématique semble être liée aux différentes diastrophes du français et de l'allemand. Il serait donc être préférable d'opter pour un registre neutre et d'employer d'autres procédés, par exemple une autre ponctuation, syntaxe ou orthographe pour obtenir des effets de mimétisme du langage de proximité semblables à ceux de la langue source.

L'emploi de particules modales dont la langue allemande est particulièrement riche s'est avéré être une option intéressante pour marquer l'oralité uniquement sur un plan diaphasique, mais il suppose un choix méticuleux afin de ne pas modifier les actes de langage et l'interaction entre les personnages et d'éviter des incohérences dans les répliques telles que nous avons pu les observer.

Outre la perte de crédibilité des personnages dans la traduction allemande, qui concerne surtout le groupe des professeurs, nous avons également remarqué des glissements ayant un impact sur l'interaction des personnages, autrement dit sur la fonction narrative des dialogues. Celle-ci a été particulièrement influencée par le choix des registres qu'emploient les professeurs et les élèves. Ainsi, nous avons pu observer une tendance de la traduction – souvent délibérée – à vulgariser le registre employé par les élèves et à adoucir le ton du professeur Martin, inversant plus d'une fois les rapports de force entre les personnages et modifiant les conflits en jeu dans ce roman. On peut donc constater avec quelque regret que la traduction, tout en essayant de mimer une oralité feinte en allemand, a bel et bien « réussi » ce que les élèves tentent le long du roman sans trop y parvenir : « changer le prof principal ».

Notes

- 1 Wulf et Oesterreicher rappellent que cette oralité feinte, qu'ils appellent *Nähesprache*, (langage de proximité) n'est jamais créée qu'à l'aide de certaines caractéristiques du langage de proximité. Voir Peter Koch/Wulf Oesterreicher, « Sprache der Nähe – Sprache der Distanz. Mündlichkeit und Schriftlichkeit im Spannungsfeld von Sprachtheorie und Sprachgeschichte », *Romanistisches Jahrbuch*, n° 36, 1985, p. 24.
- 2 Voir Paul Goetsch, « Fingierte Mündlichkeit in der Erzählkunst entwickelter Schriftkulturen », *Poetica*, n° 17, 1985, p. 202-218.
- 3 Roland Barthes, « L'Effet de réel », *Communications*, n° 11, 1968, p. 84-89.
- 4 Voir la quatrième de couverture de l'édition originale de François Bégaudeau, *Entre le murs*, Paris, verticales, 2006. C'est moi qui souligne.
- 5 Cette ambiguïté est d'ailleurs renforcée par l'adaptation du roman au cinéma avec François Bégaudeau dans le rôle du professeur-narrateur.
- 6 Voir les paramètres de communication élaborés par Peter Koch/Wulf Oesterreicher, *Gesprochene Sprache in der Romania. Französisch, Italienisch, Spanisch*, Tübingen, Niemeyer, 2e éd., 2011, p. 7.
- 7 François Bégaudeau, *Entre le murs*, Paris, verticales, 2006, p. 90. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *EM*.
- 8 François Bégaudeau, *Die Klasse*, trad. Katja Buchholz/Brigitte Große, Frankfurt, Suhrkamp, 2008, p. 11. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *K*.
- 9 C'est moi qui traduis. Les traductions sont aussi littérales que possible pour mieux montrer les problèmes de traduction rencontrés. Par la suite, je fournirai, au besoin, une retraduction de la traduction allemande vers le français entre crochets.
- 10 Peter Koch/Wulf Oesterreicher, « Sprache der Nähe – Sprache der Distanz. Mündlichkeit und Schriftlichkeit im Spannungsfeld von Sprachtheorie und Sprachgeschichte », p. 90.
- 11 Johannes Schwitalla, *Gesprochenes Deutsch. Eine Einführung. Grundlagen der Germanistik* 33, Berlin, Erich Schmidt Verlag, 1997, p. 172.
- 12 Harald Weinrich, *Textgrammatik der deutschen Sprache*, Mannheim/Leipzig/Wien, Dudenverlag, 1993, p. 848.

- 13 Le Duden indique comme autre signification celle de « pute » dans <<http://www.duden.de/rechtschreibung/Schnalle>>. Site Internet consulté le 20 décembre 2011. Or, il s'agit d'une variante régionale bavaroise ou souabe, inconnue dans d'autres régions allemandes. Voir aussi Hermann Fischer, *Schwäbisches Handwörterbuch*, Tübingen, Laup/Mohr, 3e éd., 1999, p. 548.
- 14 Nommé ainsi d'après le roman de Feridun Zaimoglu, *Kanak Sprak*, Hamburg, Rotbuch, 2004.
- 15 Peter Koch et Wulf Oesterreicher, *op. cit.*, p. 163.

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HETEROPHONIES, HETEROGLOSSIAS
AND OTHER HETEROLINGUALISMS /
HÉTÉROPHONIES, HÉTÉROGLOSSIES
ET AUTRES HÉTÉROLINGUISMES

Les effets du plurilinguisme dans la traduction littéraire : le cas de quelques romans de Stendhal, Konwicki et Lem

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Partant d'exemples tirés de la traduction polonaise de *La Chartreuse de Parme* de Stendhal et des traductions françaises de deux romans de Tadeusz Konwicki (*La Petite Apocalypse*, *Bohini*) et de quelques romans et contes de Stanisław Lem, cet article examine les différents effets que peut avoir le plurilinguisme dans une œuvre ainsi que les diverses façons de le traiter dans la traduction.

Mots clés : plurilinguisme, hétérolinguisme, traduction littéraire, polonais, français

Using examples from the Polish translation of Stendhal's *La Chartreuse de Parme* and the French translations of two novels by Tadeusz Konwicki (*La Petite Apocalypse*, *Bohini*) and a few novels and short stories by Stanisław Lem, this article examines the different effects plurilingualism can take in a fictional work and the different ways it can be handled in translation.

Key words: plurilingualism, heterolingualism, literary translation, Polish, French

Selon le *Trésor de la Langue Française*, la traduction consiste à « transposer un texte d'une langue dans une autre ». Cette définition correspond également à la façon de comprendre la traduction (littéraire) dans la *doxa*, mais aussi dans la réflexion traditionnelle sur la traduction:

En effet, au sein de la traductologie, la traduction littéraire était traditionnellement conceptualisée, implicitement ou explicitement, comme un transfert entre deux littératures géographiquement et linguistiquement distinctes, comme la transposition complète d'un texte

original A écrit en une langue source nationale A et appartenant à une littérature nationale A en un texte traduit B écrit en une langue cible nationale B et appartenant à une littérature nationale B pour un public cible monolingue.¹

Or, de nombreux textes originaux sont en réalité plurilingues, ou *hétérolingues*, pour utiliser le néologisme – déjà bien installé dans les écrits traductologiques – proposé en 1996 par Rainier Grutman avec la définition suivante: « Par hétérolinguisme, j’entends plutôt la textualisation d’idiomes étrangers aussi bien que de variétés (sociales, régionales, chronologiques) de la langue auctoriale »².

En effet, la diversité postbabelienne des langues n’empêche pas divers peuples de cohabiter et de communiquer par tous les moyens, même en utilisant plusieurs langues à la fois. L’homogénéité linguistique d’une « nation » n’est qu’une illusion, de même que le monolinguisme de sa littérature. Mais l’hétérolinguisme d’une oeuvre littéraire ne saurait se ramener – comme le remarque à juste titre Grutman – à une fonction mimétique, ou à la recherche de « l’effet du réel »³. Certes, signaler – par le recours à des imitations des accents ou prononciations particuliers, par le choix de certains éléments lexicaux ou structures syntaxiques étrangers – les traits spécifiques d’un personnage ou la diversité linguistique de l’univers diégétique, est un procédé largement utilisé par les auteurs; derrière le *code-switching* peuvent se cacher toutefois d’autres phénomènes, de nature variée et d’un poids autrement importants, qui jouent dans l’économie de l’oeuvre même, mais aussi dans le contexte extralittéraire dans lequel elle s’inscrit (dont le statut des langues coprésentes). En témoignent, de façon flagrante, des oeuvres postcoloniales, qualifiées parfois d’« hybrides » ou « métissées »⁴.

Mais, à côté des textes d’un Chamoiseau, d’un Kourouma, d’un Rushdie, qui, à travers leur écriture, cherchent à exprimer leur interculturalité, ou leur « hybridité », on trouve ceux des auteurs tels que James Joyce, Paul Celan, Juan Goytisolo, Nancy Huston, Christine Brooke-Rose..., qui, de façon délibérée, adoptent l’hétérolinguisme comme une « stratégie textuelle » (encore une expression de Grutman) pour explorer des possibles artistiques et/ou évoquer des questions

identitaires qui les traversent⁵.

Il n'est donc pas étonnant que le phénomène de l'hétérolinguisme, ses modalités et ses fonctions connaissent un intérêt grandissant, surtout lorsqu'ils sont observés dans des optiques dépassant les cadres d'une littérature ou culture nationale et monolingue, et analysés avec de nouveaux outils empruntés à des anthropologues, sociologues, comparatistes – ou traductologues⁶. Ceux-ci non seulement soulignent que les divers effets de l'hétérolinguisme, qui peut avoir des formes anodines, mais aussi très recherchées, devraient être pris en compte par le traducteur, à qui ils peuvent poser de multiples problèmes⁷. Ils constatent aussi que les choix effectués pour résoudre ces problèmes peuvent être révélateurs de tensions, de clivages, de valeurs et de partis pris propres à la littérature/culture d'accueil. Ils peuvent révéler aussi l'impact de facteurs liés à la position de cette littérature/culture dans la « République mondiale des Lettres » (pour emprunter l'expression de Pascale Casanova, qui souligne la nature asymétrique des relations qui se nouent dans cette République⁸). Étudier ces phénomènes peut contribuer à une meilleure compréhension des mécanismes régissant la dynamique des relations interculturelles, dont celles qui se font par le biais de la traduction⁹.

Dans cet article, nous allons présenter divers effets de l'hétérolinguisme, utilisé comme stratégie textuelle, et diverses façons de le traiter dans la traduction. Nous nous appuyons sur les exemples tirés de romans dans lesquels le recours à des langues autres sert des objectifs différents. Ce que ces textes ont en commun, c'est la présence – comme langue de traduction ou comme celle de l'original – du polonais, langue dont la position dans la « République mondiale des Lettres » est plutôt faible. Le polonais appartiendrait au groupe de langues, de culture ou de tradition ancienne, liées à de « petits pays », langues que Pascale Casanova caractérise de la façon suivante: « Elles ont une histoire et un crédit relativement importants, mais peu de locuteurs, sont peu pratiquées par les polyglottes et sont peu reconnues en dehors des frontières nationales, c'est-à-dire peu valorisées sur le marché littéraire mondial »¹⁰. Ce sont donc des langues vers lesquelles on traduit beaucoup, mais desquelles on traduit moins¹¹. Nous essaierons de voir si, et dans quelle mesure, cette situation du polonais peut expliquer les décisions des traducteurs quant

aux diverses manifestations du plurilinguisme.

AU SERVICE DE LA MÉDIATION INTERCULTURELLE: *La Chartreuse de Parme* DE STENDHAL¹² ET SA TRADUCTION POLONAISE

L'engouement d'Henri Beyle pour l'Italie et ses liens avec ce pays sont connus et on ne s'étonnera pas qu'il en ait fait la matière de plusieurs de ses œuvres. L'Italie de *La Chartreuse de Parme* est plus qu'un simple décor romanesque: c'est une terre d'adoption, un pays mythique ou rêvé que l'écrivain décrit avec son histoire, ses mœurs, son art..., comme pour familiariser le lecteur avec la civilisation italienne. Il n'est pas rare que l'écrivain joue réellement un rôle de médiateur interculturel, en décrivant les usages italiens: «- *Baise ma main, dit-elle au chanoine en la lui présentant, et lève-toi. (Il faut savoir qu'en Italie le tutoiement indique la bonne et franche amitié tout aussi bien qu'un sentiment plus tendre.) Je viens te demander grâce pour mon neveu Fabrice* », (CP, 84); ou bien en expliquant les usages linguistiques : «*Croyant savoir que c'était surtout la duchesse Sanseverina qui avait empêché son maître, le gouverneur, de devenir ministre de la guerre, il fut d'une insolence plus qu'ordinaire envers le prisonnier; il lui adressait la parole en l'appelant voi, ce qui est en Italie la façon de parler aux domestiques*». (CP, 248).

Cette ouverture à l'Italie se fait cependant en une langue autre que l'italien et le roman offre un exemple de rupture du parallélisme entre l'univers raconté (Italie) et la langue utilisée (français), rupture adoucie néanmoins par la présence de mots et d'expressions en italien¹³. Stendhal fait entrer dans les passages narratifs de nombreux termes italiens à forte connotation culturelle, tels les appellations *monsignor(e)*, *signor(e)*, *signorino*, *maestro*, *contino*, *marchesino* ou des mots qui renvoient à la réalité italienne: *mammacia*, *cameriere*, *vetturino/i*, *bravi*, *palazzeto*, *casa*, *trattoria*, *corso*, *vicolo*, *sediola*. Mais de nombreux mots et expressions italiens apparaissent dans le texte sans que leur présence trouve de «justification» ou de motivation autre que celle de vouloir ajouter une pincée d'italianité: *col-torto*, *seccatore*, *disinvoltura*, *terzo incomodo*, *mortaretti*, *aquetta*, *aggrottato*, *amicizia* etc. En plus des mots isolés, on rencontre aussi des expressions empruntées aux proverbes (*siamo a cavallo*, *casto Giuseppe*) et des citations: *Come face al mancar*

dell'alimento et Quelle pupille tenere! Ainsi, dans les parties narratives, le passage à l'écriture en italien semble traduire la volonté de donner des traits pittoresques et de colorer le récit en l'enrichissant d'accents propres au pays où se déroule l'action.

L'italien est présent aussi dans les dialogues (avec une traduction en français):

Exemple 1

Pendant que la femme préparait le déjeuner, entra un homme d'une trentaine d'années, il n'avait pas salué en entrant; tout à coup il se releva du banc où il s'était jeté d'un air familier, et dit à Fabrice: *Eccellenza, la riverisco* (je salue Votre Excellence). Fabrice était très gai en ce moment, et au lieu de former des projets sinistres, il répondit en riant:
- Et d'où diable connais-tu mon excellence? (CP, 185)

Exemple 2

En arrivant sur l'autre rive, Fabrice y avait trouvé les généraux tout seuls; le bruit du canon lui sembla redoubler; ce fut à peine s'il entendit le général, par lui si bien mouillé, qui criait à son oreille:
- Où as-tu pris ce cheval?
Fabrice était tellement troublé qu'il répondit en italien:
- *L'ho comprato poco fa.* (Je viens de l'acheter à l'instant.) (CP, 41-42)

Exemple 3

L'aide de camp prit le cheval de Fabrice par la bride; le général, aidé par le maréchal des logis, monta et partit au galop; il fut suivi rapidement par les six hommes qui restaient. Fabrice se releva furieux, et se mit à courir après eux en criant:
- *Ladri! ladri!* (voleurs! voleurs!) (CP, 47).

Les deux derniers exemples 2 et 3 offrent un premier élément de réponse à deux questions: celle de la fonction des séquences en italien, et celle sur la difficulté qu'elles peuvent présenter dans la traduction (qui devrait garder cette fonction). Dans les deux cas, la personne qui parle en italien est Fabrice del Dongo, pour qui on sait que le français est une langue acquise qu'il ne maîtrise pas encore bien¹⁴. Lorsqu'il

est sous l'emprise de fortes émotions (comme dans les exemples 2 et 3), il recourt à sa langue maternelle. Dans la perspective narrative, le renoncement à la langue acquise, tout à fait motivé psychologiquement, participe à la construction de l'univers interne, en lui donnant un trait de vraisemblance. Il permet aussi de contribuer à l'effet de réel, et, de cette façon, d'inscrire l'histoire dans un contexte socioculturel déterminé. Les mêmes fonctions peuvent être attribuées aux autres emplois de l'italien dans les dialogues.

Ces deux exemples (mais aussi les exemples 4 à 7) montrent également que Stendhal semble soucieux du confort de son lecteur et, en plus du rôle de médiateur interculturel mentionné plus haut, joue aussi celui de médiateur interlinguistique, en expliquant le sens des expressions italiennes. Des explications accompagnent aussi les mots italiens utilisés dans les passages narratifs ou encore dans les lettres échangées entre les protagonistes. Elles peuvent s'inscrire directement dans le texte, comme dans les exemples 4 et 5:

Exemple 4

Il partit fort piqué de n'avoir pu encore, grâce à la jalousie de Giletti, profiter des excellentes intentions dont la petite Marietta lui faisait porter l'assurance par une *mammia*, **vieille femme qui lui servait de mère**. (CP, 145)

Exemple 5

Mais à peine la nuit fut-elle venue qu'il se fit débarquer sur cette même rive autrichienne, au milieu d'un petit bois qui avance dans les flots. Il avait loué une *sediola*, **sorte de tilbury champêtre et rapide**, à l'aide duquel il put suivre, à cinq cents pas de distance, la voiture de sa mère; [...] (CP, 146)

se détacher au moyen de signes typographiques (parenthèses), comme dans l'exemple 6:

Exemple 6

Ce n'est point l'affreux péché du meurtre que le public blâme en vous,

c'est uniquement la *maladresse* ou plutôt l'insolence de ne pas avoir daigné recourir à un *bulo* (**sorte de fier-à-bras subalterne**). (CP, 201)

ou encore apparaître sous forme d'une note de bas de page, comme dans l'exemple 7:

Exemple 7

TEXTE: Nous avouerons que, suivant l'exemple de beaucoup de graves auteurs, nous avons commencé l'histoire de notre héros une année avant sa naissance. Ce personnage essentiel n'est autre, en effet, que Fabrice Valserra, *marchesino* del Dongo, comme on dit à Milan. NOTE: «On prononce *markésine*. Dans les usages du pays, empruntés à l'Allemagne, ce titre se donne à tous les fils de marquis, *contine* à tous les fils de comte, *contessina* à toutes les filles de comte, etc.» (CP, 11).

Grâce à ces procédés, qui sont de vraies techniques de traducteur¹⁵, le lecteur comprend les expressions italiennes même s'il n'a pas appris cette langue. Il y a cependant des séquences en italien laissées sans traduction, comme si parfois Stendhal se faisait moins soucieux de son lecteur ou en appelait à l'autonomie de celui-ci:

Exemple 8

Hé quoi! continua Ludovic en voyant sa chemise toute tachée de sang et des blessures serrées avec des mouchoirs, le *porco* s'est donc défendu? En voilà cent fois plus qu'il n'en faut pour vous faire arrêter: je n'ai point acheté de chemise. (CP, 188)

Exemple 9

[...] on a remarqué que vous avez hésité en entrant dans notre *vicolo* [...]. (CP, 188)

Exemple 10

Ce jeune homme était fort riche, se croyait tout permis, et comme ses *prepotenze* lui avaient attiré des menaces, il ne se montrait guère

qu'environné de huit ou dix *buli* (sorte de coupe-jarrets) [...] (CP, 210).

L'exemple 10 montre par ailleurs qu'il serait difficile de trouver une règle dans la conduite de l'auteur, ou le critère qui lui dicte son choix quant à la présence d'une explication: *prepotenze* n'en a pas, mais le sens de *buli* se voit expliqué, alors qu'il a déjà été donné quelques pages auparavant (voir l'exemple 6).

Pustelnia parmeńska, la traduction polonaise de *La Chartreuse de Parme*, publiée en 1923¹⁶, reproduit fidèlement l'attitude de l'auteur. Les séquences en italien sont laissées telles quelles, avec la traduction de l'explication fournie dans l'original (qui en constitue une partie intégrante et ne saurait être omise) et les séquences sans explication le restent aussi dans la traduction, comme on le voit dans l'exemple suivant:

Exemple 10a

Ów młody człowiek był bardzo bogaty, sądził, że mu wszystko wolno, że zaś jego *prepotenza* ściągnęła nań pogrożki, nigdy nie pokazywał się inaczej niż w otoczeniu dziesiątka *buli* (zbirów) [...]

Cette traduction a été rééditée en 1933, et ensuite, après la mort du traducteur (en 1941), en 1947, 1948, 1949, 1952, par des maisons différentes; toutes ces éditions gardent le traitement proposé par le traducteur. Toutefois, à partir de 1955, année de la première édition par la maison PIW (Państwowy Instytut Wydawniczy)¹⁷, conformément aux principes de cet éditeur, le texte est accompagné de notes de rédaction abondantes (mises après le texte), certaines étant de caractère encyclopédique et d'autres donnant le sens des mots italiens. Dans ces éditions ultérieures à 1955, les notes métalinguistiques sont passées en bas de page:

Exemple 10b

TEXTE: Ów młody człowiek był bardzo bogaty, sądził, że mu wszystko wolno, że zaś jego *prepotenza*¹⁵ ściągnęła nań pogrożki, nigdy nie pokazywał się inaczej niż w otoczeniu dziesiątka *buli* (zbirów) [...]

NOTE: pyszałkowatość... (Przyp. red.)¹⁸

L'exemple de *La Chartreuse de Parme* en polonais montre une des façons dont le traducteur peut aborder les emprunts étrangers de Stendhal. Une telle technique, rendant le caractère hétérologue du roman stendhalien, relève de l'attitude éthique du traducteur (au sens que donne à ce mot, dans le contexte traductologique, Antoine Berman: « La visée éthique du traduire, justement parce qu'elle se propose d'accueillir l'Étranger dans sa corporéité charnelle, ne peut que s'attacher à la *lettre* de l'œuvre »¹⁹). On pourrait se demander dans quelle mesure cette attitude est liée au fait qu'il s'agit de la traduction d'une langue dominante dans une langue dominée. Sachant les libertés que le traducteur a prises en traduisant d'autres œuvres de la littérature française, on serait tenté de répondre que ce n'était pas le facteur décisif²⁰.

Mais cet exemple nous apprend aussi qu'aux choix du traducteur peuvent se superposer ceux de l'éditeur qui introduisent dans le texte traduit une nouvelle voix; celle-ci risque de se superposer à la voix du traducteur (muette, ou inaudible, dans le cas de la traduction zéro).

AU SERVICE DU RÉALISME: TADEUSZ KONWICKI, *Bohiń* (*Bohini, un manoir en Lituanie*)²¹

Comme l'Italie pour Stendhal, la région de Wilno, ou la *Wileńszczyzna* (aujourd'hui en Lituanie), où se déroule, dans les années 1860, l'action de son roman *Bohiń*, est pour Tadeusz Konwicki une contrée mythique²². Il faut souligner cependant qu'à la différence du roman stendhalien, celui de Konwicki garde le parallélisme entre l'univers raconté (situé aux confins nord-est de la Pologne) et la langue utilisée (polonais, enrichi d'expressions russes, biélorusses ou dialectales).

La localisation géographique de l'action de *Bohiń* (dans une région frontalière de l'ancienne Pologne) ainsi que l'époque où elle se déroule (période qui a directement suivi le soulèvement antitsariste de 1863-64) justifient l'apparition dans la narration de mots «locaux», tels des noms de plats, de moyens de transport locaux, de monnaie, d'offices etc. qui contribuent à l'aspect réaliste du roman. Cette première fonction devrait déjà retenir l'attention du traducteur, tout comme la présence des expressions biélorusses ou russes dans les paroles des personnages:

celles-ci signalent qu'un tel est Russe (donc étranger, venu dans la région dans le cadre de son travail, tel l'*ispravnik* Djougaschvili), tel autre Biélorusse, tel autre encore Polonais (tous deux nés dans une région où ces deux peuples se mélangent...). Ces expressions apportent ainsi un élément indirect de caractérisation des personnages; mais, avant tout, leur présence souligne le caractère multiethnique, multiculturel et multilingue de la région.

Les expressions russes ou biélorusses – qui, il faut le souligner, ne sont pas marquées par des moyens typographiques tels que les guillemets ou les italiques – prennent des formes variées, allant des emprunts lexicaux occasionnels (*matież, ispravnik*) ou déjà assimilés en polonais (*soldat, katorżnik, kopiejka, bałagula, żulik*...) aux phrases (*Praudu każe, Szto ty każesz?*) et calques syntaxiques (*Ach, jakie mleko, prosto malmazja*), en passant par des formes morphologiques (vocatif *dziecka*). Compréhensibles pour un lecteur polonais, elles n'ont pas besoin d'explications. S'ajoutant aux mots dialectaux ou régionaux, elles permettent d'introduire dans le texte des contenus sous-entendus ou implicites, dont la compréhension exige de la part du lecteur « une coopération interprétative », pour utiliser l'expression d'Umberto Eco.

Or, cette coopération s'appuie sur un savoir partagé que le lecteur du texte traduit risque fortement de ne pas avoir, à moins que le traducteur n'ait comblé certaines lacunes. La version française de *Bohin*²³ offre un exemple d'une telle attitude traductive. C'est une traduction qui semble servir la médiation interculturelle en facilitant la rencontre avec l'Autre, mise au premier plan. La technique principale est le recours aux notes du traducteur²⁴: il y en a vingt-sept au total sur 240 pages; douze (près de la moitié !) contiennent des explications métalinguistiques, dont une partie concerne les emprunts lexicaux. Elles peuvent être très brèves, de caractère métatextuel:

Exemple 11

** Soldat, en russe dans le texte. (*BML*, 80),

ou plus étendues:

Exemple 12

TEXTE: Hélène regardait la fenêtre qui se trouvait derrière son père. M. Michel, lui, mangeait des blinis pour son petit déjeuner. Il les roulait et les trempait dans la *pomotchka**.
NOTE: *Il s'agit de crème fraîche liquide. (BML, 239).

Mais souvent, elles sont très développées et apportent des informations encyclopédiques (parfois erronées):

Exemple 13

**Mjatiez* est le terme péjoratif russe qui désigna l'insurrection polonaise de 1830, considérée comme un acte de révolte inqualifiable à l'égard de «la bonne petite mère patrie» qu'était la Russie tsariste (BML, 20)²⁵

Exemple 14

**Ispravnik*: fonctionnaire de la police russe dans les provinces polonaises occupées au XIX^e siècle par la Russie. (BML, 25)

Ou une explication métatextuelle approfondie, avec des éléments portant sur la traduction elle-même:

Exemple 15

TEXTE: *-Praudu kaze...*; NOTE: *Praudu kaze* („il dit vrai”), expression biélorusse, comme en utilisent beaucoup le prêtre Siemaszko ou la servante Emilie. Ces interférences du vocabulaire, d'expressions ou de structures syntaxiques biélorusses ou russes donnent au texte polonais une saveur qui disparaît malheureusement dans la traduction. (BML, 39).

Le regret exprimé dans cette note (*saveur qui disparaît malheureusement dans la traduction*) signale la présence dans le texte original d'éléments linguistiques étrangers, et en même temps, l'abandon de la traductrice face à certaines d'entre elles. En effet, si la manière de traiter les emprunts dans les exemples cités supra a pour effet leur

mise en relief, on observe aussi des techniques de neutralisation. Ainsi, de nombreux éléments lexicaux sont remplacés par des mots français (*katorżnicy devient déportés*, *kalamaszka – tilbury ou cabriolet*), et les calques syntaxiques sont rendus par des tournures proprement françaises:

Exemple 16

Ach, jakie mleko, prosto małmazja. (B, 43)

Exemple 16 a

Ce qu'il est bon, ce lait, de la malvoisie! (BML, 65)

Avec ces deux cas, celui de *La Chartreuse de Parme* et sa traduction polonaise, *Bohiń* et sa traduction française, nous voyons deux attitudes opposées chez les traducteurs par rapport à l'hétérolinguisme. Le lecteur de *Pustelnia parmeńska* n'entend pas la voix du traducteur (les explications qui accompagnent le texte dans les éditions de PIW sont une autre voix, celle d'un autre agent intermédiaire entre le roman de Stendhal et le lecteur polonais, et en même temps, entre la culture italienne et le lecteur étranger). Dans la version française du roman de Konwicki, la voix de la traductrice est très forte (parfois au point de couvrir celle de l'auteur, surtout lorsque les informations fournies sont erronées).

En employant les termes bermaniens, on pourrait conclure que les techniques utilisées dans la traduction de *Bohiń* mènent à la clarification (notamment par le recours au paratexte) et à l'effacement partiel des superpositions de langues; la *lettre* de l'oeuvre s'en trouve ainsi atteinte. La traduction devrait-elle donc être qualifiée d'ethnocentrique? Oui, si l'on se tient à la pensée bermanienne de manière stricte: « Ethnocentrique signifiera ici: qui ramène tout à sa propre culture »²⁶. Dans le cas de *Bohiń*, le « tout » serait les lacunes dans le savoir des lecteurs français sur les régions frontalières de la Pologne et leur histoire, lacunes remplies – ne serait-ce que partiellement – par les ajouts prenant la forme de paratextes. Ces ajouts servent cependant à « une éducation à l'étrangeté » qui diffère

essentiellement de la « vulgarisation » de l'original par « amendement de ses étrangetés pour *faciliter* sa lecture »²⁷. Voilà une aporie qui naît de la lecture de Berman face à des textes venant des espaces périphériques²⁸.

AU-DELÀ DU RÉALISME: TADEUSZ KONWICKI, *Mała Apokalipsa*²⁹ (*La Petite Apocalypse*)³⁰

La « coopération interprétative » évoquée plus haut à propos des contenus sous-entendus ou implicites introduits par le recours à l'hétérolinguisme devient de première importance dans le cas de la *Petite Apocalypse*, roman de Konwicki le plus traduit (en dix-huit langues). Ce roman utilise un « réalisme grotesque » pour aborder des questions extrêmement importantes et sérieuses pour les Polonais de l'époque communiste, dont celle des relations polono-soviétiques, ou – dans une perspective plus large – polono-russes. Sa valeur artistique est fondée entre autres sur une exploitation magistrale de diverses variétés du polonais, dans lesquelles s'incrustent des emprunts russes (qui ne sont jamais marqués par un moyen typographique et ne se distinguent nullement de la matière polonaise). Qu'il s'agisse d'éléments depuis longtemps assimilés en polonais (comme conséquence de la coexistence des deux langues sur les territoires occupés par la Russie tsariste à la suite des partages de la Pologne) ou « importés » après 1945 avec le communisme soviétique, leur emploi n'est pas dû au hasard et a des effets significatifs.

La fonction de ces éléments russes dépend du contexte de leur emploi, et surtout de la personne qui les utilise. Ainsi, dans les scènes de caractère officiel, où le narrateur-personnage principal rencontre des représentants du pouvoir (fonctionnaires de la milice ou des services de sécurité), on peut observer dans les répliques de ceux-ci des expressions comme *Poszli won* ou *ruki po szwam* (foutez le camp; garde) qui introduisent la violence et font penser à la soviétisation progressive de la Pologne. Ces expressions s'inscrivent dans un ensemble plus complexe de signes qui ont la même fonction et dont certains ont aussi un caractère linguistique, tel le slogan bilingue *Polska, Polska, Polska, Polska* ('Pologne', respectivement en polonais et en russe) scandé par la foule manifestant dans la rue pour saluer le premier secrétaire soviétique en

visite à Varsovie.

Diverses fonctions des expressions russes s'accumulent dans les dialogues auxquels participe Kolka Nahalov, une relation du narrateur-personnage principal. On peut commencer par son nom: *Nachalow* est un nom russe, dont le sens en polonais pourrait être rendu par 'importun'. Le narrateur le présente comme suit:

Kolka Nahalov, je le connaissais de je ne sais plus où. Ça faisait des années qu'il circulait dans Varsovie en trempant dans toutes sortes d'affaires louches. On disait que son père, un général du KGB, avait été un moment conseiller à la Sécurité dans la ville de Szczecin et que, à la retraite, il troqua son uniforme polonais contre le russe et repartit chez lui, à Moscou, en embarquant toute sa famille. Sauf Kolka. Celui-ci préféra rester en Pologne malgré les coups qu'il lui arrivait de prendre parfois dans la gueule à l'occasion de telle ou telle séance de soulographie. (PA, 41)

Kolka Nachałow (*Nahalov* dans la traduction française), ce Russe qui a choisi de vivre en Pologne, parle polonais, mais, par moments, la langue russe prend le dessus; ainsi, lorsqu'il surprend le narrateur dans une porte cochère où l'ont entraîné deux jeunes miliciens pour lui contrôler ses papiers, il le salue en russe: *zdorow, diadia* (salut, vieux) (MA, 29).

Le dialogue suivant s'engage ensuite avec les miliciens:

Exemple 17

- [...] To mój znajomy. O co chodzi? [- zapytał Kolka].
 - Proszę przechodzić – rzekł z naciskiem wyższy [miliçant].
 - Ej, maładec, patisz. Gdzie twój nomier?
 - Słucham?
 - Nomier dożen byt.
 - My ze szkoły milicyjnej z Gołędzinowa.
 - Wsio taki nomier dożen byt!
- Trochę speszeni, usiłując zachować godność, zwrócili mi dowód i odeszli. (MA, 29)

Exemple 17a

TEXTE: - Qu'est-ce qui se passe ici? Je connais cet homme, moi.

-Veuillez circuler, lui conseilla le plus grand des agents avec autorité.

- Eh, *maladietz, patiché. Gdzie twój nomier?* *

- S'il vous plaît?

- *Nomier doljen byt***, fit Kolka en le tirant par la manche de l'uniforme.

- Nous sommes élèves à l'école de milice. Celle de Goledzinow.

- *Wsio taki nomier doljen byt!* ***

Décontenancés mais toujours dignes, ils me rendirent mes papiers et s'en allèrent.

NOTES: *Du calme, jeune homme! Où est ton numéro?

**Vous devriez en avoir un, c'est obligatoire!

***Peu importe, vous devriez en avoir un! (N.d.T) (PA, 40)

Comme on voit, le signe de familiarité adressé en russe au narrateur est suivi d'un réplique adressée aux miliciens en un polonais parfait; mais quand il s'agit de libérer un ami, c'est le russe, la langue du pouvoir, qui est utilisé et qui donne à Kolka un statut de supériorité.

Par contre, les intrusions russes (*Wy giennij, polskije nacjonalisty, bogonosiec, sumaszedza dusza, czaj*³¹...) dans le dialogue mi-lyrique, mi-ironique du narrateur avec Nadieżda, fille russe parlant polonais, font naître des associations bien différentes; en effet, dans ce dialogue, ils deviennent des personnages qui, bienveillants, dans une situation intime, cherchent à se comprendre³².

Dans le cas de Nadieżda ou Kolka, le recours au russe semble un moyen naturel de caractériser les personnages. Mais les expressions russes (*kalmuk, kuban, paputczyk, aparatczyk*...) sont employées aussi par des Polonais parlant entre eux, y compris par ceux qui se réclament de la dissidence. La présence de ces expressions russes peut être lue comme un signe de la dégradation de la langue polonaise, processus s'inscrivant dans celui de la soviétisation des Polonais.

Les expressions russes dans la *Petite Apocalypse* sont donc loin d'être une simple technique à visée réaliste. Comme le constate Jerzy Jarniewicz, elles servent à véhiculer une altérité ou étrangeté très particulière: attrayante et effrayante, apprivoisée et ennemie, recherchée et rejetée³³. Dans l'économie de l'œuvre entière, ceci est un apport non

négligeable.

La traduction française du roman en rend compte. Même si quelques expressions russes sont traduites en français alors qu'il n'y a aucune indication dans l'original qu'il s'agit d'emprunts au russe, la plupart sont gardées en russe dans le texte, marquées par des italiques et accompagnées d'une note du traducteur. Celle-ci signale qu'il s'agit de russe dans le texte et/ou donne le sens de l'expression (comme dans l'exemple 17a). Ainsi, le lecteur français, même sans connaître les complexités des relations polono-russes, ressent l'importance du russe dans le roman de Konwicki.

Ceci n'est pas le cas dans la traduction anglaise. Les analyses de Jarniewicz montrent que le traducteur a non seulement épargné à ses lecteurs la difficulté de comprendre les mots russes en les remplaçant par des mots anglais, sans égard aux fonctions qu'ils jouent dans l'original, mais qu'il a à peine signalé la présence du russe dans le texte de départ par une note du traducteur. Ainsi, dans le dialogue cité dans l'exemple 17, l'alternance du polonais et du russe, importante pour marquer le statut de Kolka et pour rendre l'absurdité de la situation (un piéton ordinaire donne des ordres aux miliciens – représentants du pouvoir – parce qu'il parle le russe) est absente du texte anglais, comme elle l'est dans la traduction des autres dialogues³⁴. Elle l'est aussi dans la traduction en finnois, alors que le lecteur hongrois du roman de Konwicki retrouvera les mots, les expressions et les scènes qu'il a pu connaître à travers l'histoire de son propre pays³⁵.

Les solutions adoptées dans plusieurs versions linguistiques de *La Petite Apocalypse* montrent que, face au même phénomène, les attitudes des traducteurs peuvent être bien divergentes. Ceci ne devrait nullement surprendre, mais plutôt inviter à la réflexion sur les raisons de la divergence. On pourrait se contenter de la motivation la plus simple, celle de la subjectivité du traducteur. Mais, on le sait, le traducteur ne travaille pas dans le vide: sa subjectivité se constitue par l'élaboration de sa *position traductive* qui détermine son *projet de traduction*, tous les deux pris dans un *horizon*, dirait-on s'appuyant sur la pensée bermanienne³⁶. Ses décisions obéissent à des normes régissant la culture d'accueil, selon

Toury³⁷. Les solutions proposées peuvent être considérées comme une manifestation pratique de son *habitus*, si l'on s'inspire des réflexions de Pierre Bourdieu. Elles pourraient être vues comme reflet de la position, dans la «République mondiale des Lettres», de la langue et littérature originale et celles de la traduction³⁸. Elles traduisent, enfin, la manière dont le traducteur perçoit la relation (celle d'égalité; celle d'asymétrie) entre les cultures qui se rencontrent par sa traduction, et son rôle de *go between* entre ces cultures.

Il serait tentant (et facile) de croire que dans la traduction entre les langues dominées (polonais-finnois; polonais-hongrois) les techniques adoptées seraient semblables et « éthiques » (soulignant la spécificité de l'original), alors que les traductions dans des langues dominantes (anglais, français) auraient un caractère plutôt assimilateur. Or, *La Petite Apocalypse* montre la fausseté d'un tel *a priori*: les divergences entre les choix des traducteurs ne recoupent pas le clivage entre langues dominées et langues dominantes. L'explication est donc à chercher ailleurs.

MIMÉTISME SANS OBJET: LEM ET LES « LANGAGES INVENTÉS »

On observe aussi une richesse d'attitudes chez les traducteurs lorsque l'on compare les diverses traductions des ouvrages de Stanisław Lem. Ce classique de la littérature de science-fiction est très apprécié des Polonais entre autres pour la maîtrise avec laquelle il exploite les ressources de sa langue pour créer des langages appropriés aux mondes inconnus qu'il fait naître sous sa plume. En effet, la langue existante, exprimant des réalités «humaines» ou terrestres, se révèle impuissante face à des réalités extraterrestres étrangères à tout ce que les humains connaissent. La citation suivante, de *Solaris* – roman qui traite des limites de la connaissance humaine – en donne un exemple et montre aussi la solution appliquée – les néologismes:

Jak długo mógł, posługiwał się po prostu językiem opisu, a kiedy brakło mu słów, radził sobie stwarzając nowe słowa, często niefortunne, nie przystające do opisywanych zjawisk. Ale w końcu żadne terminy nie oddają tego, co się dzieje na Solaris. Jego „górodrzewy”, jego „długonie”, „grzybiska”, „mimoidy”, „symetriady” i „asymetriady”, „pacierzowce” i „chyże” brzmią szalenie sztucznie, dają jednak jakieś

wyobrażenie o Solaris nawet tym, którzy oprócz niewyraźnych fotografii i nader niedoskonałych filmów nic nie widzieli³⁹.

Il employait un langage descriptif relativement banal, qu'il complétait de termes de son invention, insuffisants, voire malencontreux. Mais, reconnaissons-le honnêtement, aucune terminologie ne saurait exprimer ce qui se passe sur Solaris. Les «arbres-montagnes», les «longus», les «fongosités», les «mimoïdes», les «symétraiides», les «asymétraiides», les «vertébridés», les «agilus» ont une physionomie linguistique terriblement artificielle; ces termes bâtards donnent cependant une idée de Solaris à quiconque n'aurait jamais vu de la planète que des photographies floues et des films très imparfaits⁴⁰.

Le problème des néologismes dans la traduction n'est pas nouveau. Si nous y revenons, c'est parce que dans les œuvres de Lem non seulement ils sont très fréquents, mais ils appartiennent à des langues autres que celle de l'original. Parfois, il s'agit d'une étape ultérieure d'une langue terrestre d'aujourd'hui; parfois, des langues des êtres extraterrestres⁴¹. Lorsque l'on considère les néologismes de Lem dans leur totalité, on constate qu'ils forment des ensembles semblables à des systèmes morphologiques et sémantiques. Ainsi, Justyna Wesoła a distingué trois catégories de néologismes dans *Dzienniki gwiazdowe*: 1) mots composés de morphèmes existants, possédant des sens clairs et stables (*astrozoolog*, *planetoreduktor*, *elektropsychiatria*); 2) mots composés de morphèmes à sens clair et stable et de morphèmes à sens vague (*sercoklety*, *płatew*); 3) mots dont le sens n'est pas connu, composés de morphèmes difficiles à identifier, à sens difficile à interpréter, mais conformes aux règles de phonétique et morphologie polonaises (*sepulki*, *plęcymolia*, *amfibrunt*)⁴².

Les études sur le traitement des néologismes lémiens dans plusieurs langues (français, italien, espagnol, anglais, allemand, suédois...) permettent de constater que les techniques utilisées sont variées. Elles vont de l'utilisation d'un mot existant en LA, ayant un sens semblable au sens supposé du néologisme (*stryczny* – esp. *en la horca*; *torturant* – esp. *ayudante del verdugo*; *transformacja bezogoniasta* – fr. *transformation sans queue*, *smokoreduktor* – fr. *réducteur de dragons*) au report du néologisme tel quel (*Abberantia*, *Debilates*) ou à l'omission (*Elektronowy śmieciarz to komposter. Wojskowy w randze podoficera*

- *kompunter. Wiejski - cyfrun lub cyfrak. Korrumputer – przekupny.* - suéd. *Det finns ett otal robottyper*, en passant par la création d'un mot nouveau, rendant plus ou moins les effets de l'original (*elektrycerz*: fr. *électricun*; it. *elettroguerriero*; *Prądas elektryczący* - fr. *Automâtin aux crocs électrisants*; it. *Correntone elettroruggente*; *planetograf* – esp. *planetógrafo*; *Galaktyczność* – *Galacticidad*, esp. *pletwistość* – esp. *aletividad*; *niby ręce* – ang. *alleged hands*; *mandolnice* – ang. *hawk pipe*)⁴³.

Mais, en plus de leur fonction « réaliste » (désigner des phénomènes nouveaux dans un langage autre), les néologismes de Lem ont souvent – principalement dans les récits à caractère grotesque, comme *Cyberiada* ou *Bajki robotów* – une fonction ludique. Ce double emploi des mots créés par Lem est aussi un double défi pour le traducteur: celui-ci doit non seulement créer lui aussi des mots nouveaux, mais également prendre soin à ce qu'ils véhiculent le même comique. La difficulté peut être poussée à l'extrême lorsque les néologismes forment tout un texte sans signifiés « matériels », à objectif uniquement poétique, comme dans l'exemple suivant :

Exemple 18

Apentula niewdziosek, te będy gruwasne
W koć turmiela weprzącznie, kostrą bajtę spoczy,
Oproszędy znimęci, wyswirle uwzroczy,
A korsliwe porsacze dogremnie wyczkaśnie! (*Cyberiada* 60)

Cet exemple est un poème composé par un Electropoète dans une langue inconnue, quoique le lecteur polonais y entende des sons familiers. Le récit d'où provient le poème a été traduit en français par deux traducteurs qui offre, chacun, une version différente du poème:

Exemple 18a

Apentula niewdsioser, te étis gropupé
Dasn cuex tournemt, kostra bajya spoc
Sil pliat ua luie nom reme
A corsklive porsace dogremnie vicquasnie!
(1968, 29)

Exemple18b

Colme osoit fur bas canche, ou pois te faix la mose,
En raz telle meunesse, en rat crémière bleur,
Nendre le piel maloux de mas nive fouleur,
Guand l'aume de ses cleurs au soint du chour l'affose
(1980, 66)

La première solution (exemple 18a) consiste en une adaptation grossière de l'original à l'écriture française. L'effet pour le lecteur de cette version est proche d'un charabia: c'est une suite de sons ne communiquant rien. La deuxième solution (exemple 18b) comporte un jeu intertextuel: un lecteur attentif « entendra » sous les mots inconnus la mélodie du poème de Ronsard⁴⁴.

Ainsi, selon la créativité du traducteur, mais aussi selon les possibilités qu'offre la langue de traduction, les lecteurs de Lem en différentes versions peuvent partager (ou non) les plaisirs de lecture que connaissent les lecteurs des originaux.

CONCLUSION

Le petit échantillon étudié montre que les solutions de traduction adoptées face à l'hétérolinguisme sont variées, allant de la conservation de l'élément étranger tel quel à la disparition de l'élément étranger, en passant par diverses manières de réduire le caractère étranger de l'élément emprunté (telle note en bas de page ou information ajoutée dans le texte). Il montre aussi que le choix de la technique, même s'il peut être lié au statut des langues et littérature originale et celles d'accueil (dominée versus dominante), est déterminé aussi par d'autres facteurs. Il est cependant difficile de donner leur nature ou découvrir les mécanismes qui sous-tendent la pratique traduisante. Pour ce faire, l'étude d'un corpus de textes bien plus important et plus varié serait indispensable.

Notes

- 1 Reine Meylaerts, « Les relations littéraires au-delà des oppositions binaires: national et international, traduit et non traduit », *TTR: traduction, terminologie, rédaction*, vol. 22, no 2, 2009, p. 95. Soulignons tout de suite que l'auteure rejette cette conceptualisation réductrice et montre, à plusieurs reprises, l'intérêt que présente l'étude de la traduction des textes plurilingues dans les sociétés plurilingues.
- 2 Rainier Grutman, « Langues étrangères et savoir romantique: considérations préliminaires », *TTR: traduction, terminologie, rédaction*, vol. 9, n° 1, 1996, p. 72.
- 3 Roland Barthes, « L'effet de réel », *Communications*, 11, 1968. pp. 84-89, <http://www.persee.fr/web/revues/home/prescript/article/comm_0588-8018_1968_num_11_1_1158>. Site consulté le 16 février 2012.
- 4 Voir Samia Mehrez, « Translation and the Postcolonial Experience: The Francophone North African text », dans Lawrence Venuti (dir.), *Rethinking Translation*, London and New York, Routledge, 1992, p. 121; voir aussi Alexandre Ndeffo-Tene, « La traduction de textes hybrides (autour de Ahmadou Kourouma) » dans *Les enjeux de la traduction littéraire*, textes réunis et présentés par Jacqueline Michel avec la collaboration de Marléna Braester et Isabelle Dotan, Paris, Publisud, 2004, p. 166-181.
- 5 Voir, par exemple, Sherry Simon : « La pluralité des langues hante l'écriture postmoderne, comme elle a profondément marqué l'écriture de la modernité. Les croisements de langue dans le texte, la fascination de la langue étrangère, sont signes de la fragmentation et de l'interpénétration des identités culturelles » (Sherry Simon, « Entre les langues: Between de Christine Brooke-Rose », *TTR: traduction, terminologie, rédaction*, vol. 9, n° 1, 1996, p. 55). Par ailleurs, « l'incrustation » des expressions d'une langue minoritaire dans les textes écrits dans la langue dominante peut servir, entre autres, à véhiculer les valeurs ou des éléments identitaires de la culture minoritaire, voire à les conserver; on peut citer comme exemple les oeuvres des poètes lemковиens écrivant en polonais. Voir Elżbieta Skibińska et Małgorzata Misiak, « Języki mniejszości etnicznych a przekład. Wokół polskich i francuskich przekładów poezji lemkowskiiej », *Teksty Drugie*, n° 4, 2007, p. 73-95.
- 6 À ce sujet, Rainier Grutman rappelle le travail de Wilhelm Theodor Elwert (« L'emploi des langues étrangères comme procédé stylistique », *Revue de littérature comparée*, vol. 34, n° 3, 1960, p. 409-437), « l'un des premiers chercheurs à étudier la question de façon plus ou moins systématique » (Rainier Grutman, « Langues

étrangères et savoir romantique: considérations préliminaires », p. 76). Pami les travaux les plus récents sur la question, on peut citer *Heterolingualism in/and Translation* », numéro dirigé par Reine Meylaerts, *Target: international journal of translation studies*, vol. 18, n° 1, 2006; Reine Meylaerts, « Les relations littéraires au-delà des oppositions binaires: national et international, traduit et non traduit »; Myriam Suchet, *Outils pour une traduction postcoloniale. Littératures hétérolingues*, Paris, Éditions des Archives Contemporaines, 2009; *La traduction dans les cultures plurilingues*, études réunies par Francis Mus et Karen Vandemeulebroucke avec la collaboration de Lieven d'Hulst et Reine Meylaerts, Arras, Artois Presses Université, 2011.

- 7 À part les travaux cités dans la note précédente, voir aussi les études réunies dans le numéro *Le festin de Babel / Babel's Feast*, Christine Klein-Lataud et Agnès Whitfield (dir.), *TTR: traduction, terminologie, rédaction*, vol. 9, n° 1, 1996; Gillian Lane-Mercier, « Translating the Untranslatable: The Translator's Aesthetic, Ideological and Political Responsibility », *Target*, vol. 9: n° 1, 1997, p. 43-68; Elżbieta Skibińska, « Tłumacz pozbawiony języka. Problem stylizacji mowy postaci we francuskich przekładach powieści Tadeusza Konwickiego », *Romanica Wratislaviensia XLVI (Traduction comme moyen de communication interculturelle II)*, 2000, p. 121-144.
- 8 Pascale Casanova, *La République mondiale des Lettres*, Paris, Éditions du Seuil, 1999.
- 9 Comme l'observe Reine Meylaerts, « [...] functional descriptive studies of heteroglossia in translated prose can offer a possible correction of a certain idealizing monolingualism of translation studies' models and enhance our understanding of literary identity construction and cultural dynamics » (Reine Meylaerts, « Literary heteroglossia in translation. When the language of translation is the locus of ideological struggle », dans João Duarte, Alexandra Assis Rosa and Teresa Seruya, dir., *Translation Studies as the Interface of Disciplines*, Amsterdam/Philadelphia, John Benjamins, 2006, p. 86).
- 10 Pascale Casanova, « Consécration et accumulation de capital littéraire », *Actes de la recherche en sciences sociales*, n° 144, 2002, p. 9.
- 11 Johan Heilbron classe le polonais dans le groupe des langues semi-périphériques, ou celles qui fournissent entre 1 et 3 pour cent des livres traduits (Johan Heilbron, « A Sociology of Translation », *European Journal of Social Theory*, vol. 2 n° 4, 1999, p. 434).

- 12 Stendhal, *La Chartreuse de Parme*, Paris, éditions Garnier Frères, 1961. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle CP.
- 13 Comme si de cette façon l'auteur voulait donner cours à sa fascination pour *Cette belle langue italienne* [qui] *est toute faite pour l'amour!* (CP, 205).
- 14 Le narrateur le rappelle à plusieurs reprises: *cet étranger parlant mal français* (CP, 30); *Fabrice prononçait si mal le français, que ses camarades crurent voir dans ses paroles un ton de supériorité, ils furent vivement choqués, et dès lors dans leur esprit un duel se prépara pour la fin de la journée.* (CP, 56). *Une fois bien établie à cheval elle se mit à raconter à Fabrice tous les désastres de la nuit. Après un récit d'une longueur infinie, mais avidement écouté par notre héros qui, à dire vrai, ne comprenait rien à rien, mais avait une tendre amitié pour la vivandière, [...]* (CP, 56).
- 15 Ainsi, la constatation de Maria Tymoczko sur les analogies que présentent la traduction et l'écriture postcoloniale se voit-elle confortée et élargie à un exemple non-colonial (Maria Tymoczko, « Post-colonial Writing and Literary Translation », dans Susan Bassnett et Harish Trivedi (dir.), *Post-Colonial Translation: Theory and Practice*, London, Routledge, 1999, p. 19-40).
- 16 Stendhal, *Pustelnia parmeńska*, przeł. Boy (Tadeusz Żelenski), Warszawa, Instytut Wydawniczy « Biblioteka Polska », 1923. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle PP.
- 17 Stendhal (Henri Beyle), *Pustelnia parmeńska*, przeł. i wstępem poprzedził, (trad du français par Boy-Żelenski, Posł. i przypisy L. Bielas, Warszawa, Państwowy Instytut Wydawniczy, 1955.
- 18 Stendhal, *Dzieła wybrane*, vol. II, *Pustelnia parmeńska, Lamiel*, traduit du français par Tadeusz Boy-Żelenski, Warszawa, Państwowy Instytut Wydawniczy, 1982, p. 184.
- 19 Antoine Berman, *La traduction et la lettre ou l'auberge du lointain*, dans Antoine Berman (dir.), *Les tours de Babel. Essais sur la traduction*, Mauvezin, Trans-Europ-Repress, 1985, p. 90.
- 20 Voir Elżbieta Skibińska, « « C'est la faute à... Boy »: Les traductions « canoniques » sont-elles un obstacle à la retraduction ? », dans Enrico Monti et Peter Schnyder (dir.), *Autour de la retraduction: Perspectives littéraires européennes*, Paris, Orizons, 2011, p. 405-417.

- 21 Tadeusz Konwicki, *Bohin*, Warszawa, Czytelnik, 1988. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *B*.
- 22 Tadeusz Konwicki est particulièrement attaché à cette région où il a passé sa jeunesse, région qui, selon Stanisław Bereś, en tant que noyau de l'ancien Grand-Duché, est, autant pour l'histoire de la Pologne et celle de la Lituanie que pour la littérature de ces deux pays, une région très particulière. Chantée par des générations de poètes polonais, élevée au rang de quintessence de la polonité par les romantiques, elle reçut dès le XIXe siècle son statut de patrie spirituelle. Brutalement arrachée à la Pologne par l'Union Soviétique pendant la Deuxième Guerre mondiale, elle est fatalement devenue un pays mythique, une Arcadie assassinée, un beau rêve de bonheur vers lequel il est désormais impossible de revenir (Stanisław Bereś, « Archipelagi milczenia », *Odra* 1995, n° 4, p. 61-70).
- 23 Tadeusz Konwicki, *Bohini, un manoir en Lituanie*, traduit du polonais par Maryla Laurent, Laffont, coll. Pavillons, Paris, 1990. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *BML*.
- 24 Sur le recours aux notes de traducteur dans les traductions françaises des romans de Konwicki, voir Elżbieta Skibińska, « Les notes du traducteur: pour qui et pour quoi? Le cas des traductions françaises de romans de Tadeusz Konwicki », *Folia Translatologica. International Series of Translation Studies*, vol. 9, 2005, p. 101-119
- 25 L'explication donne un sens trop restreint; selon le Словарь русского языка, Москва, Изд. « Русский язык », 1983, т. II, p. 321, il s'agit de toute insurrection ou révolte (« мятеж: Стихийное восстание, а также вооруженное восстание в результате заговора против государственной власти, бунт; Контрреволюционный мятеж»), non seulement celle des Polonais en 1830. Il faut remarquer aussi que le roman parle des suites de l'insurrection de 1863-64.
- 26 Antoine Berman, *La traduction et la lettre ou l'auberge du lointain*, p. 48.
- 27 Antoine Berman, *La traduction et la lettre ou l'auberge du lointain*, p. 86.
- 28 Voir aussi Myriam Suchet, *Outils pour une traduction postcoloniale*, p. 172.
- 29 Tadeusz Konwicki, *Mała Apokalipsa*, Warszawa, Wydawnictwo Alfa, 1991. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *MA*.

- 30 Tadeusz Konwicky, *La Petite Apocalypse*, traduit du polonais par Zofia Bobowicz, Paris, Robert Laffont, 1981. Désormais, les citations de cet ouvrage seront suivies, entre parenthèses, d'un renvoi aux pages précédé du sigle *PA*.
- 31 Avec ce mot, placé sans problème dans la syntaxe de la phrase polonaise, Konwicky semble évoquer certains aspects « pacifiques » ou bienveillants des relations polono-russes d'avant l'époque soviétique.
- 32 Il faut aussi souligner le jeu sur le sens du prénom de la fille, *Nadieżda* ('espoir' en russe), qui, à un moment donné, devient dans la bouche du narrateur, *Nadzieja* ('espoir' en polonais).
- 33 Jerzy Jarniewicz, « O swojskiej obcości, czyli język rosyjski w angielskim przekładzie *Małej Apokalipsy* Tadeusza Konwickiego », dans Elżbieta Skibińska (dir.), *Konwicky i tłumacze*, Łask, Oficyna Wydawnicza Leksem, 2006, p. 179-188.
- 34 Jerzy Jarniewicz, « O swojskiej obcości, czyli język rosyjski w angielskim przekładzie », *Małej Apokalipsy* Tadeusza Konwickiego ».
- 35 Sur les traductions finnoise et hongroise de la *Petite Apocalypse*, voir Iwona Piechnik, « Polska apokalipsa widziana oczami fińskimi i węgierskimi », dans Elżbieta Skibińska (dir.), *Konwicky i tłumacze*, p. 217-230.
- 36 Antoine Berman, *Pour une critique des traductions. John Donne*, Paris, Gallimard, 1995.
- 37 Gideon Toury, *Descriptive Translation Studies and Beyond*, Amsterdam-Philadelphia, John Benjamins, 1995.
- 38 Pascale Casanova, « Consécration et accumulation de capital littéraire ».
- 39 Stanisław Lem, *Solaris*, Warszawa, Biblioteka Gazety Wyborczej, 2008, p. 111-112.
- 40 Stanisław Lem, *Solaris*, trad par Jean-Michel Jasienko, Paris, Denoël, 2003 (*folio SF*), p. 174.
- 41 On peut rappeler ici la constatation de Brian Mossop pour qui Lem est un des rares auteurs de romans science-fiction qui montrent les difficultés de la communication (et de la traduction) interstellaire (B. Mossop, « The Image of Translation in Science Fiction & Astronomy », *The Translator*, vol. 2, n° 1, 1996, p. 1-26).
- 42 Justyna Wesola, « Neologizmy w hiszpańskim przekładzie *Dzienników gwiazdowych* », dans Elżbieta Skibińska, Jacek Rzeszutnik (dir.), *Lem i tłumacze*, Kraków, Księgarnia Akademicka, 2010, p. 243-255.

- 43 Voir les études réunies dans Elżbieta Skibińska et Jacek Rzeszutnik (dir.), *Lem i tłumacze*.
- 44 Pierre Ronsard, *Les Amours de Marie II*, 4: « Comme on voit sur la branche au mois de may la rose, / En sa belle jeunesse, en sa première fleur, / Rendre le ciel jaloux de sa vive couleur, / Quand l'Aube de ses pleurs au point du jour l'arrose ». (dans Anne Berthelot, François Cornilliat, *Littérature. Textes et documents, Moyen Age, XVI^e siècle*, Paris, Nathan 1988, p.370)

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Voice, Tone and Ethos: A Portrait of the Translator as a Spokesperson

MYRIAM SUCHET

Partant du roman *The Voice* de Gabriel Okara et de ses versions française (Jean Sévry) et allemande (Olga et Erich Fetter), cet article redéfinit la traduction comme *une opération de ré-énonciation par laquelle un énonciateur se substitue à une instance d'énonciation antérieure pour parler en son nom dans une langue différente*. Loin de toute nostalgie d'une voix originaire, l'instance traduisante règle son rapport à l'énonciation antérieure, construisant un *ethos* discursif.

Mots clefs : ethos, postcolonial, rhétorique, porte-parole, phonocentrisme

Working from Gabriel Okara's novel *The Voice* and its French (Jean Sévry) and German (Olga and Erich Fetter) translations, this article redefines translation as *an act of re-enunciation by which an enunciator substitutes him/herself to a previous enunciator to speak in her/his name, in another tongue*. Far from longing for an original voice, the translating enunciator tunes the distance between the two enunciations, constructing a discursive *ethos*.

Key words: ethos, postcolonial, Rhetoric, spokesperson, phonocentrism

INTRODUCTION, HYPOTHESIS, FIELD FOR INVESTIGATION

Hearing voices in translated texts is an experience shared by many critics. Most of them theoretically agree to grant the translator a voice of his or her own, one that did not exist in the source text. However, it seems almost impossible to locate its source, as if the translator's voice was everywhere to be heard while the translator is nowhere to be seen. In

Eberhard Pause's terms: "This is the paradox of translation: In uttering his translation, the translator is a *speaker*, but in this very same situation he is not *the speaker*. His utterance is not really *his* utterance. It will be understood as the utterance of someone else, it has no original status."¹ How can one utter anything without being a person within the speech situation? This paradox may be illustrated with an analogy: the translator is similar to the assistant (*kurogo*) dressed in black on the stage of the classical Japanese dance-drama Kabuki. As Kumiko Torikai puts it in the opening of her book *Voices of the invisible presence*:

The tacit agreement is that *kurogo* is an invisible presence on stage, not meant to be seen by the audience. Interpreters are expected to play more or less the same role as *kurogo*. They are with principal players on stage, doing significant work. Nevertheless, they are not supposed to be seen and are expected to be transparent.²

One major difference remains, however: the *kurogo* has no voice at all, whereas the translator, and even more literally the interpreter, is to be heard.

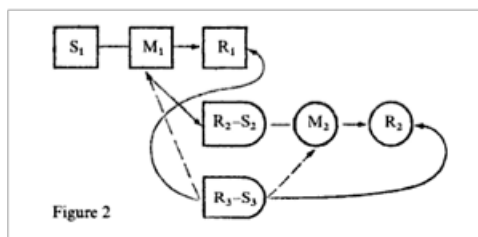
Our attempt to solve the translator's paradox relies on a novel by the Nigerian author Gabriel Okara, *The Voice*, and on two of its translations: the French version *La Voix* by Jean Sévry and the German version *Die Stimme* by Olga and Erich Fetter. The novel tells the story of a desperate quest for an unnamed "it" by a young villager, Okolo, presumably shortly after the Independence of Nigeria – that is, around 1960. The fictive village of Amatu, terrified by Okolo's quest, condemns him to exile and later, to death. A so-called witch, Tuere, shares the hero's fatal fate while the crippled Ukule remains with a promise to "tend [their] spoken words."³ The very title of the book makes it a perfect field for our investigation. Written in English, the novel is presented by the author as some sort of calque or literal translation from his mother tongue, Ijaw. Although we will contest such an assertion, we do not intend to deny the text's linguistic uncanniness. Okara's *heterolingual*⁴ poetics makes the text's polyphony easier to grasp. Moreover, the linguistic stratification of the source text brings out voices within the translations.

Our aim is to ground an analysis of translation's enunciative arrangement on *The Voice's* heterolingual poetics. This means that we shall proceed from the text's letter to look at translation instead of considering that "interlingual literary translation provides an *analogue* for post-colonial writing."⁵ We shall start by reviewing a few attempts to localize the source of translational enunciation by *adding* a speaker. The [+ x] model, however, remains unsatisfactory because it lacks a proper theory of voice. Okara's novel helps understand that voice is not a source but rather an effect of the written text. Such a conception of voice enables us to formulate an alternative model [x/...] where the translator does not report the speech of the initial speaker but *speaks on his behalf*. Such a proposition requires that we contest "the well-established idea of the uniqueness of the speaking subject,"⁶ and leads us to use the Antique notion of *ethos* to account for the qualitative aspects of the voice and open up an ethical perspective without relying on the supposition of an "authentic" subject. The *ethos* hypothesis will be proofed, in the last part of this study, with an attempt to characterize respectively the French and the German versions of *The Voice* according to the tone of the voice that we may hear reading them.

A FEW EXISTING ATTEMPTS TO LOCATE THE TRANSLATOR'S VOICE: AN EQUATION BY ADDITION [+x]

Without any claim to exhaustiveness, let us summarize a few models that have addressed the issue of locating the translator's voice by using an equation involving one unknown under the form [+x].

Jakobson's communication model has been used as a basis for various attempts to locate the translator within the translated text. As early as 1975, Eugene Nida sketched the following schema:⁷



On the first line, the source message (M1) is addressed by Sender 1 (S1) to Receiver 1 (R1). On the second line, R1 becomes the new sender for a new message addressed to another audience, and so on.

More recently, Cees Koster has revised such a model. In the following table, “STA” stands for “Source Text Addressee” and “TTS” for “Target Text Sender.” The interpreter’s point of view is taken into account and is named “describer”: s/he stands as an addressee of both the target and the source text. A footnote specifies: “Whether one sees the describer as a subject or as an institutionalized extension of a specific theoretical framework is presently not relevant.”⁸

translator:	STA	TTS
author:	STS	TTS
describer:	STA	TTA
STA:	translator	describer
TTS:	author	translator
TTA:	describer	recipient.

Such representations do not account for the specificity of enunciation in translation: they merely duplicate the initial speech situation. Koster explicitly asserts: “It is interesting to see how every “slot” but one in Jakobson’s scheme of “constitutive factors in [...] any act of verbal communication becomes doubly occupied, once applied to translation.”⁹

More specific models have been developed within the framework of the theory of narrative structures. Giuliana Schiavi, for instance, combines the authority in charge of a translated text with the notion of “implied reader” developed by Wayne Booth and Seymour Chatman. The result is stunning:¹⁰

R.A | IA Nr-Ne-IR/real translator Implied translator-Nr-Ne-IR of translation | RR

R.A = real author Ne = narratee
 IA = implied author IR = implied reader
 Nr = narrator RR = real reader

The box indicates that the implied reader is intercepted and isolated.

We totally agree with Schiavi's assertion that there must be, within the translated text, a "*translator's* narrator"¹¹ distinct from the author's. But if this narrator specific to the translation is to be given a voice, s/ he cannot be qualified as "implied," for implied instances are voiceless by definition according to Chatman: "Unlike the narrator, the implied author can *tell* us nothing. He, or better, *it* has no voice, no direct means of communicating. *It* instructs us silently, through the design of the whole."¹² We do not find it convincing either to derive the "*translator's* narrator" from a voiceless "implied translator," for we do not believe any text to be voiceless. The notion of "implied author" was invented to account for "unspeakable" texts where, supposedly, no narrator is to be heard. We share Genette's criticism:

For me [...] the widespread affirmations (new avatar of the old "showing" and therefore of the very old *mimesis*) according to which no one in the narrative is speaking arise not only from the force of convention but also from an astonishing deafness to texts. In the most unobtrusive narrative, someone is speaking to me, is telling me a story, is inviting me to listen to it as he tells it, and his invitation – confiding or urging – constitutes an undeniable stance of narrating, and therefore of a narrator.¹³

A different approach can be found in the works of Brian Mossop. His initial question stems from a pedagogical concern: "*What am I doing when I translate?*"¹⁴ According to his answer, translating is a kind of reported speech. In the following picture, X (the *rapporteur*) reports in writing to C what A had previously written to B:¹⁵

The main interest of the reported speech hypothesis (T □ DR), as Kristiina Taivalkoski-Shilov has noticed, is that it explains a large range of translating solutions that would otherwise remain marginal or even scandalous. Instead of confining the translator to binary choices (foreignizing/domesticating, etc.) such an explanation widens considerably the scope of possible translations.¹⁶

Barbara Folkart has sought to specify what kind of reported speech, exactly – direct, indirect or else –, could correspond to a translated text. Her conclusion is that translation is a specific act of re-enunciation, a

mode of reporting sui generis that obeys the following arrangement:

$X \rightarrow C$: « A a énoncé à l'intention de B en LD : "[proposition0' + syntagme0]" » où le deux points double (::) symbolise la totalité des éléments (indices de ré-énonciation et autres) constitutives de la marge de ré-énonciation, et les triples guillemets (" " ") signifient la reprise, non pas du syntagme-substance, comme c'est le cas des guillemets ordinaires, mais de sa sous-jacence formelle.¹⁷

According to Folkart, the translator ("X"), as well as the whole re-enunciating process, are concealed in a hidden pragmatic margin. There is no denying that translation readily covers up its own process, be it for ideological or structural reasons. It makes it particularly difficult to describe what kind of process, exactly, is taking place in the pragmatic margin of enunciation. Our guess, however, is that the operation that is taking place in the margin is not one of *adding* a new speaker but of *substituting* one speaker to another. The difference between quoting and translating can be illustrated as follows:¹⁸

	margin		text
reporting	[A + X]		« La Voix »
translating	[X / A]		La Voix

While the rapporteur is an additional instance in the speech situation, as perfectly illustrated by the title of Kristiina Taivalkoski-Shilov's book, *La Tierce main (The Third Hand)*, the translator takes the initial speaker's place. In the case of translating a reported speech, his/her speech act is not a *mise en abyme* but a representation *standing for* the previous text. In other words, the translator does not as much report than speaks on behalf of. As Theo Herman explains:

Translators do not speak in their own name, they speak someone else's words. The consonance of voices, but also the hierarchal relationship between them, is expressed in the ethical, and often also the legal imperative of the translator's discretion and non-interference. Brian Harris once formulated it as the "honest spokesperson" or the "true interpreter" norm (Harris 1990: 118). It calls on the translator simply and accurately to re-state the original, without addition, omission or distortion. The translator's words appear as it were between inverted commas. Although the translator speaks the words, it is not the translator who speaks.¹⁹

The translator is not another speaker whose presence would double the original speaker. S/he is not a person in Benveniste's sense, as explained by Naoki Sakai:

The translator cannot be designated either as "I" or "you" straightforwardly: she disrupts the attempt to appropriate the relation of the addresser and the addressee into the personal relation of first person vis-à-vis second person. To follow the determination of a "person" as espoused by Emile Benveniste – that is, that only those directly addressing and addressed in what he calls "discourse" as distinct from "story" or "history" can be called persons, and that those who are referred or talked about in the capacity of "he," "she," or "they" in "story" or "history" cannot be persons – the addresser, the translator, and the addressee cannot be persons simultaneously; the translator cannot be the first or second person, or even the third 'person' undisruptively.²⁰

The spokesperson or substitute differs from the rapporteur who is the author of the reported speech, even though s/he was not the author of the quote. Evidence of the rapporteur's auctorial status is the fact that s/he might express her or his views and feelings about the reported speech: "I quote by memory/roughly", etc. Further evidence is juridical: one can be condemned for reporting a speech in one's own name, not for translating it.²¹ To put it differently, author and rapporteur both remain themselves when they speak whereas the translator, on the other hand, becomes as another:



Quoting : A + X

Translating : X /A

In a way, the translator is similar to an actor playing a role with more or less *Verfremdungseffekt*, but never completely identifying with the character – if not pathologically. The negotiation of this distance is another way to explain the vast range of translational possibilities that Taivalkoski-Shilov has analysed. But how can one have a voice without being a speaker? We seemed close to solving the translator's paradox but now a new mystery has appeared...

AN ALTERNATIVE PROPOSITION: AN EQUATION BY SUBSTITUTION OR REPRESENTATION [/x]

Before we turn to an alternative equation to the rapporteur hypothesis, we need to understand what makes it so difficult to step out of the additional model [+ x]. We are victims of what Derrida names the “phonocentric illusion.”²² we believe each voice we hear leads to an authentic presence and one only. The whole problem can be seen from a completely different perspective if we assume that a voice is an effect produced by the written text, rather than a surviving trace of an oral source, an original *anima*.

A reading of Okara's *The Voice* makes such a change of perspective possible. Gabriel Okara, whose mother tongue is Ijaw, asserts that:

As a writer who believes in the utilisation of African ideas, African philosophy and African folklore and imagery to the fullest extent possible, I am of the opinion that the only way to use them effectively is to translate them almost literally from the African language native to the writer into whatever European language he is using as his medium of expression. I have endeavoured in my works to keep as close as possible to the vernacular expressions.²³

Besides the political and ideological implications of such a statement, we notice that the novel is presented as a transcription of a previous, probably oral narrative. Chantal Zabus, with the help of the author himself and a linguist, Kay Williamson, has attempted to trace back a large number of occurrences.²⁴ The following excerpt of her book, *The African Palimpsest*, is a succession of 6 groups of 3 lines. The first line is a quote from Okara's novel, followed by the page number. The second line marked by the italics and followed by the diacritic sign “*” proposes an Ijaw equivalent, and the third line translates the Ijaw expression (back) into English:²⁵

“To every person's said thing listen not” (*Voice*, p. 7)
*Kémé gbá yémò sè pòu kúmò**
 Man said things all listen not

“He always of change speaks” (*Voice*, p. 66);
*Yémò dèimìni bárá sèrimòsè èrì èrèimìni**
 things changing how always he (is) speaking

“Shuffling feet turned Okolo's head to the door” (*Voice*, p. 26)
*Sísírì sísírì wèntibùòàmò Okòlò tẹbẹ wàimò wàribùò dàmè**
 Shuffling moving-feet Okolo's head turned door faced

“... when everybody surface-water-things tell”
 (*Voice*, p. 34)
*ògònò bènì yèámò kí kèmièmòsè mó gbàmíni**
 up water things that everybody is telling

“The engine-man Okolo's said-things heard” (*Voice*, p. 70)
*inzimà-owèi bè Òkòlò gbàyèmò nàmè**
 Engineer the Okolo said-things heard

“How can you a spoiled girl marry at this your young age?”
 (*Voice*, p. 103)
*Tèbàràkò árí bẹi kálàtùbòu mú sèi-fàdò u érábòu kẹ nànnàngà ò**
 Why you this small-boy go spoiled-lost girl marry

“Who are you people be? ...If you are coming-in-people be,
 then come in” (*Voice*, pp. 26–27)

According to Zabus, the second line is the “source” for the English text. Her archaeology pretends to exhume an “origin” but the very superposition of the three different lines shows that translating from Ijaw is not sufficient to account for the text's awkward English. Not only the

text does not derive mechanically from a source, but such a source does not exist since Okara never wrote any Ijaw version prior to the English text! A brief genetic detour provides the necessary proof: the “Opening chapter of an unpublished novel” released in *Black Orpheus* 10 (1962) gives access to a previous layer of the text, showing no trace of Ijaw:²⁶



OR THE VOICE

OPENING CHAPTER OF AN UNPUBLISHED NOVEL

BY GABRIEL OKARA

Some of the townsmen said Okolo's eyes were not right, his head was not correct. This they said was the result of his knowing too much book, walking too much in the bush and others said it was due to his staying too long alone in the river.

So the town of Amatu talked and whispered; so the world talked and whispered. Okolo had no chest they said. His chest was not strong and that he had no shadow. Everything in this world that spoiled a man's name they said of him, all because he dared to search for IT. He was in search of IT with all his inside and with all his shadow.

As suggested by the “*” sign, the Ijaw line only exists within the theorist's reconstruction: it is not a source but an *effect* of the written text. The effect is produced because when confronted with a non-standard expression – what Riffaterre calls an “agrammaticality”²⁷ – the Anglophone reader assumes the underlying presence of another tongue that s/he has never mastered. In the same way Ijaw proves to be an effect of the English text – and not a source or hypotext, the voice might just be an effect of the text. Such a hypothesis corresponds to what the text itself asserts about voices.

The name of the main protagonist, Okolo, means “the voice” in Ijaw

and he himself explains in direct speech: “I am the voice from the locked up insides.”²⁸ This “inside” implies a polyphonic place within the self, just like a sound box. Not only is Okolo a voice, he is also inhabited and surrounded by many voices: “Okolo stood, hearing all the spoken words outside and speaking with his inside”²⁹ and further: “As Okolo stood thus speaking with his inside, a voice entered his inside asking him to bring some firewood from the corner of the hut.”³⁰ According to *The Voice*, voice is not the source of individual authenticity but rather an effect. The novel suggests even further: listening to its voices suggests that speaking subjects are not unified entities. During a trial, a protagonist called “the questioning one” tells Okolo that no-one can access his “inside” (“Your inside is your box. We cannot open it and see what is inside.”³¹ How are we to realize this suggestion and open up the black box of the enunciator?

***Ethos*: A BRIEF ARCHAEOLOGY**

In an article dedicated to voices in literary written texts, Richard Aczel “argues for a qualitative, as opposed to merely functional, concept of voice.”³² He considers that such a concept enables to counter the “overestimation of the first-person pronoun” to “signify a far more distinctive corpus of subjectivity effects.”³³ Having portrayed the translator as a spokesperson or a substitute, we believe it necessary to go beyond Brian Harris’ deontology of the “honest spokesperson” to sketch a proper ethics for translation. Proving the constitutive polyphony of any speaking subject is the only way to regulate the risk of usurpation undergone by translation understood as a substitution. The proximity of the two words *ethics* and *ethos* are not the only reason we have to link them. First, we notice with James S. Baumlin that “voice is often used interchangeably with *ethos*.”³⁴ Secondly, *ethos* may be specified as purely internal to the enunciative stage, where notions as “subject” or “speaker” always refer to extra-discursive instances. We will not use *ethos* as a synonym for voice but as a tool to characterize voices without tracing them back to subjects existing prior to the enunciation.

In Aristotle’s *Rhetoric*, *ethos* designates the image of oneself built by the orator in his speech in order to exert an influence on his audience. This image is produced by a manner of speech rather than by its

message: the orator does not claim his sincerity but speaks in such a way that his sincerity appears to the audience. According to Aristotle, *ethos* is a discursive as opposed to referential construction: it should not be confused with the social status of the empirical subject.³⁵ Oswald Ducrot, who explicitly refuses the “postulated unity of the speaking subject,” keeps the empirical speaking subject outside of the scope of his study. The speaker, called “*locuteur*,” combines two different characters: the “*locuteur*” “as such” (L) and the “*locuteur*” as “being in the world” (λ). He explains: “In my terminology, I shall say that *ethos* is attached to L, the speaker [*locuteur*] as such: it is insofar as he is the source of the utterance that he sees himself as decked out with certain qualities which consequently render this utterance acceptable or repellent.”³⁶

In the case of translated texts, *ethos* is not attached to one speaker but to the relationship between two speakers. As a result, *ethos* does not designate a personal figure but the negotiation of the distance between two figures. In other terms, *ethos* in translation is *differential*. It characterizes an attitude of a spokesperson towards the speaker s/he is representing and the represented speech. A decisive contribution has been made from interactional pragmatics that considers *ethos* as a negotiation between sender and receiver³⁷. This means that *ethos* is not solely produced by the author or the translator in the case of a translated text: the reader contributes to staging this discursive figure that only exists within the text, imagining the tone of a voice that is nowhere else to be heard.

We shall now test the *ethos* hypothesis by turning to the French and German translations of *The Voice* and see if it enables us to characterize the relationship between the translators’ voices and the narrator of the source text.

***Ethos* IN THE GERMAN TRANSLATION: THE STANCE OF A MORALIST**

The German version *Die Stimme* is one of these cases where the translator’s voice “parachutes itself into the text, breaking the univocal frame.”³⁸ Five words, which were neither flagged nor cushioned³⁹ in the departure text, are followed by footnotes in the German version:

(Die Stimme p.29)	Ph. D.*	*Englische akademische Grade.
(Die Stimme p.62)	Compound*	*Umzäuntes Grundstück, Gehöft.
(Die Stimme p.69)	Fufu*	*Gekochter und gestampfter Yam.
(Die Stimme p.74)	Moimoi, Akara*	*Beides sind in Öl gebackene Bohnenkuchen.
(Die Stimme p.76)	Garri*	*Hirsemehlbrei.

The reader, obviously, is not meant to be familiar with the Nigerian context – nor the English one. But what kind of a sender does such a translation suggest? Footnotes give indications about the implied reader but they also tell about the enunciation of the text. This is probably one of the reasons why translators tend to avoid footnotes: they reveal where the translator stands. Footnotes stage a discrepancy or a will to meta-comment within the narrative voice.⁴⁰ Various attitudes regarding the text are likely to be adopted in the footnotes. The text may be commented, explained, criticized, contextualized, etc. Various readers may have very different feelings about the kind of attitude adopted in the German footnotes. To our eyes, the meaning of these footnotes cannot be restricted to a merely informative purpose, for the translators could have opted for intra-sentential gloss, for instance: “*Garri, Hirsemehlbrei”, or “*Hirsemehlbrei (Garri)”. This option would have given the same amount of information minus one: the explicit proof of the translator’s intervention. This is the reason why we interpret these footnotes as a sign of an authoritative attitude. The voice that we hear in *Die Stimme* tends to guide us towards the “true sense” of the text.

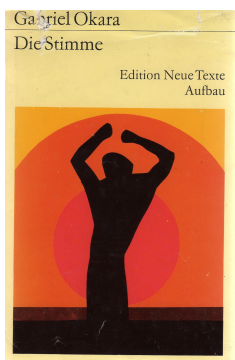
The quote (endnote 29) already analysed above is a good example of such an authoritative *ethos*. Here is the German translation and our English back-translation:

In der Hütte stand Okolo, hörte jedes der draußen gesprochenen Worte und dachte tief nach. Er dachte tief nach, um dahinter zu kommen, warum diese Frau sich so verhielt.⁴¹

**Okolo was standing in the hut, hearing all the spoken words outside and meditating. He was meditating to find out why this woman behaved in such a way.*

The awkward expression “speaking with his inside” has disappeared and so has the structural opposition between “inside” and “outside.” The initial polyphony gives way to a purely interior and silent meditation, since “nachdenken” does not imply any type of dialogue. One could diagnose here a tendency to reduce polyphony “out of fear of being lost among the various voices in the text,”⁴² but our purpose is to try and picture the figure produced by such a text. The German version produces the effect of a narrator willing to control the decoding of the text, just like in a “roman à these.”⁴³ The translator’s voice is one of a moralist.

This interpretation relies entirely on the tone of the German version and we need not to have any piece of information about the two translators, Olga and Erich Fetter. It is however possible to support our interpretation by referring to the paratext. The German version was released in 1975 in Eastern Germany. The publishing house and the name of the collection, “Aufbau” (“construction”), clearly indicate a very specific context: post-World War II communist Germany in the process of reconstruction. A summary of the novel intends to give a final clue to the reader: the novel is to be read as a *parabola*, a symbolic tale about the search for a new way (“nach dem neuen Weg”). A publication house named “Edition Neue Texte” thus proposes “new texts” in order to find “new ways.”



In einer einfachen, aber einprägsamen und symbolisch verdichteten Handlung und einer ihr angepaßten, unverwechselbaren Sprache gestaltet der nigerianische Lyriker Gabriel Okara in seinem ersten Roman wesentliche afrikanische Gegenwartsprobleme: die Überwindung von Rückständigkeit und Korruption, die Suche nach der kulturellen Identität und nach dem neuen Weg.

To our eyes (or ears), the German version produces a figure that is very different from the source text's and comparatively very authoritative in its invitation to meditate. The source text is handled as didactic material for the sake of a moral. Okolo's quest was never named

in *The Voice*: “What is he himself trying to reach? For him it has no name. Names bring divisions and divisions, strife. So let it be without a name; let it be nameless...” The voice we hear in *Die Stimme* is much more steady and assertive: “Namen bringen Teilungen, und Teilungen bringen Zwist, Hader. Also lass es ohne Namen sein, lass es namenlos sein...” Albeit intra-discursive, the *ethos* echoes with the context and in this instance may resonate with the German division, “die *Teilung* Deutschlands,” here repeated twice.

***Ethos* IN THE FRENCH TRANSLATION: RE-EMBODYING AS AN AVATAR**

The French translation produces a very different *ethos*. Text and paratext are once again complementary sites of production of the enunciative figure. An important “Avertissement,” signed by the translator “Jean Sévry. Université de Montpellier,” explains the will to avoid exotism. An anthropological reference is given to *Les Peuples du delta du Niger* by Amaury Talbot:

Ce que le romancier appelle « Inside » (le for intérieur) vient de l'ljaw « Biri », qui est localisé dans l'abdomen et qui est le lieu des émotions. Celles-ci vont s'emparer de toute sa personne jusqu'à lui donner la parole, de sorte que le dialogue avec l'esprit, siège de la symbolisation indispensable, est permanent. Il faut nous garder, à cet égard, de tout exotisme facile. [...] (Amaury Talbot, *Les Peuples du delta du Niger*, 1932, pp.154 et suivantes).

The reading of the text confirms the figure sketched within the paratext. Archaisms such as “for intérieur” compel the reader to recall that s/he is reading a translation, for one keeps asking oneself what exactly was written in the source text. The translator's presence cannot be forgotten:

A l'intérieur de la case Okolo se tenait, écoutant toutes les paroles ainsi dites à l'extérieur et parlant avec son for intérieur. Il parlait avec son for intérieur pour découvrir pourquoi cette femme se comportait ainsi.

The *ethos* produced by this French version is thus one of a scholar.

At the same time, the distance between the two enunciations is minimal and the absence of metadiscourse shows that the enunciative attitude is not one of a look from above. Far from commenting on the source text, the translator's voice seems to pursue its enunciation in another language. Jean Sévry asserts that he is prolonging the author's creative gesture, since the author has pictured himself as a kind of translator: "Traduire *La Voix* revient, en quelque sorte, à retrouver l'écriture d'Okara et à passer par les mêmes initiatives de recherches !" The translator seems to be some kind of avatar that re-embodies the voice in another tongue.

CONCLUSION

The voice we hear in a translation did not exist in the departure text. Such a voice is an effect produced by the translated text rather than a trace of an original anima and it has no "authentic true self" as its source. The translator sounds like Okolo, who is both a voice and a receptacle for many other voices. Far from being a unified subject, the translator speaks with his or her own voice but *for* someone else and *in someone else's name*. The translator is some kind of spokesperson who represents another person. Instead of assuming an additional enunciator, as suggested by the [+ x] model – that describes the act of translating rather than its products i.e. translations – we rely on a polyphonic model of the speaking subject that enables a substitutive relationship whereby one speaker stands for another: [x/...]. The *ethos* co-constructed by the reader and the translator gives a specific tone to the translation that does not correspond to any "real" voice beyond the text. Voices in translation picture the negotiation of a distance, ranging from total identification to radical detachment with an infinite number of intermediaries: reincarnation as in *The Voice's* French translation or moral stand back as in the German one.

Notes

- 1 Eberhard Pause, "Context and Translation," in *Meaning, Use and Interpretation of Language*, eds. Rainer Bauerle et alii (Berlin: de Gruyter, 1983), p. 391.
- 2 Kumiko Torikai, *Voices of the Invisible Presence: Diplomatic Interpreters in Post-World War II Japan* (Amsterdam: Benjamin, 2009), p. 3.
- 3 Gabriel Okara, *The Voice* (New York: Africana Publishing Company, 1970), p.127
- 4 The neologism is borrowed from Rainier Grutman, *Des langues qui résonnent. L'hétérolinguisme au XIXe siècle québécois* (Québec: Fides, 1997), p. 37. Our understanding of heterolingualism within a literary text is the *construction* of a difference among languages that is the staging of a tongue as foreign so as to denaturalize all kind of discourses about purity, sense of belonging, etc.
- 5 Maria Tymoczko, "Post-colonial writing and literary translation," in *Postcolonial Translation Theory and Practice*, eds. Susan Bassnett and Harish Trivedi (London: Routledge, 1999), pp.19-20. We are proceeding from literary translation, and not from technical translation or simultaneous interpretation, and such a starting point is probably defining. We hope, however, to bring structural aspects to the fore.
- 6 Oswald Ducrot, *Le Dire et le Dit* (Paris: Editions de Minuit, 1985), p.104. Translated into English in Kjersti Fløttum, Trine Gedde-Dahl, and Torodd Kinn, *Academic voices: across languages and disciplines* (Amsterdam: Benjamin, 2006), p. 36.
- 7 Eugene Albert Nida, *Language Structure and Translation: Essays* (Stanford: Stanford University Press, 1975), p. 94.
- 8 Cees Koster, *From World to World: an armamentarium for the study of poetic discourse in translation* (New York: Rodopi, 2000), p.18.
- 9 Koster, *From World to World: an armamentarium for the study of poetic discourse in translation*, pp.19-20.
- 10 Giuliana Schiavi, "There Is Always a Teller in a Tale," *Target* 8, no. 1 (1996), pp. 14-15.
- 11 Giuliana Schiavi, "There Is Always a Teller in a Tale," pp. 8-9.
- 12 Seymour Chatman, *Story and Discourse. Narrative Structure in Fiction and Film* (Ithaca: Cornell University Press, 1978), p. 148.
- 13 Gérard Genette, *Narrative Discourse Revisited*, trans. Jane E. Lewin (Ithaca: Cornell University Press, 1989), p. 101.

- 14 Brian Mossop, "The Translator as Rapporteur: A Concept for Training and Self-Improvement," *Meta* 28, no. 3 (1983), p. 244.
- 15 Brian Mossop, "The Translator as Rapporteur: A Concept for Training and Self-Improvement," p. 246.
- 16 Kristiina Taivalkoski-Shilov, *La tierce main - Le discours rapporté dans les traductions françaises de Fielding au XVIIIe siècle* (Artois: Artois Presses Université, 2006), p. 59.
- 17 Barbara Folkart, *Le Conflit des énonciations. Traduction et discours rapporté* (Québec: Éditions Balzac, 1991), p. 265.
- 18 The little hand or *colophon* is borrowed from François Récanati, *La transparence et l'énonciation : pour introduire à la pragmatique* (Paris: Seuil, 1979), p. 49.
- 19 Theo Hermans, "Paradoxes and Aporias in translation and translation studies," in *Translation Studies, Perspectives on an Emerging Discipline*, ed. Alessandra Riccardi (Cambridge: Cambridge University Press, 2002), p. 11. The article Hermans is referring to is by Brian Harris, "Norms in Interpretation," *Target* 2, no. 1 (1990), p. 118.
- 20 Naoki Sakai, *Translation and Subjectivity* (Minneapolis: University of Minnesota Press, 1997), pp. 12-13.
- 21 Anthony Pym, "The translator as non-author, and I am sorry about that," Università per Stranieri di Siena, 29th of May 2009, <www.tinet.cat/.../translation/2010_translatore_as_author.pdf>. Website consulted on June 17, 2010.
- 22 Jacques Derrida, "La pharmacie de Platon," in *La dissémination* (Paris: Seuil, 1972), pp. 77-214.
- 23 Gabriel Okara, "African Speech... English Words," *Transition* 10 (1963): 138. Retaken in *African Writers on African Writing*, ed. G.D. Killam (London : Heinemann Educational Books, 1973), pp. 137-138.
- 24 Chantal Zabus, "Under the Palimpsest and Beyond. The "Original" in the West African Europhone Novel," in *Crisis and Creativity in the New Literatures in English*, eds. Geoffrey Davis and Hena Maes-Jelinek (Amsterdam: Rodopi, 1989), pp. 103-121.
- 25 Chantal Zabus, *The African Palimpsest. Indigenization of Language in the West African Europhone Novel* (New York: Rodopi, 2004), p.124.
- 26 Gabriel Okara, "Okolo or The Voice, Opening chapter of an unpublished novel," *Black Orpheus* 10 (1962).

- 27 Michael Riffaterre, "La trace de l'intertexte," *La Pensée* 215 (October 1980), pp. 4-18 and "L'Intertexte inconnu," *Littérature* 41 (February 1981), pp. 4-7.
- 28 Gabriel Okara, *The Voice*, p. 34.
- 29 Gabriel Okara, *The Voice*, p. 31.
- 30 Gabriel Okara, *The Voice*, p. 33.
- 31 Gabriel Okara, *The Voice*, p. 109.
- 32 Richard Aczel, "Hearing Voices in Narrative Texts," *New Literary History* 29 (1998): 489-490.
- 33 Aczel, "Hearing Voices in Narrative Texts," pp. 489-490.
- 34 James S. Bauman, ed., *Ethos: new essays in rhetorical and critical theory* (Dallas: Southern Methodist University Press, 1994), p. xxiii.
- 35 The current use of *ethos* in Translation Studies is mostly referential. See Jean-Marc Gouanvic, "Ethos, éthique et traduction : vers une communauté de destin dans les cultures," *TTR* 14, no. 2 (2001): 31-47 and Jean-Marc Gouanvic, "A Bourdieusian Theory of Translation, or the Coincidence of Practical Instances: Field, 'Habitus,' Capital and 'Illusio,'" *The Translator* 11, no. 2 (2005), pp. 147-166.
- 36 Oswald Ducrot, *Le Dire et le dit*, p. 201. The French text reads: "l'ethos est attaché à L, le locuteur en tant que tel : c'est en tant qu'il est source de l'énonciation qu'il se voit affublé de certains caractères qui, par contre-coup, rendent cette énonciation acceptable ou rebutante." The English translation used here is taken from Ruth Amossy, "Ethos at the Crossroads of Disciplines: Rhetoric, Pragmatics, Sociology," *Poetics Today* 22, no. 1 (2001), pp. 5. Using a different terminology, Erving Goffman distinguishes the "animator," the "author" and the "principal" and is more often quoted by translation theorists. See Erving Goffman, *Forms of Talk* (Philadelphia: University of Pennsylvania Press, 1981), p. 144.
- 37 Catherine Kerbrat-Orecchioni, "Rhétorique et interaction," in *Après Perelman : quelles politiques pour les nouvelles rhétoriques ?*, eds. Roselyne Koren and Ruth Amossy (Paris: L'Harmattan, 2002), p. 191.
- 38 Theo Hermans, "The Translator's Voice in Translated Narrative," *Target* 8, no. 1 (1996), p. 33.
- 39 Howard Stone, "Cushioned Loan Words," *Word* 9, no. 1 (1953), pp. 12-15.
- 40 Pascale Sardin, "De la note du traducteur comme commentaire : entre texte, paratexte et prétexte," *Palimpsestes* 20 (2007), p. 122.

- 41 Gabriel Okara, *Die Stimme*, trans. Olga and Erich Fetter (Berlin: Aufbau, Neue Texte, 1975), p.14.
- 42 Rachel May, *The Translator in the Text: on Reading Russian Literature in English* (Evanston: Northwestern University Press, 1994), p. 98.
- 43 Susan Rubin Suleiman, *Le Roman à thèse ou l'autorité fictive* (Paris: Presses universitaires de France, 1983).
- 44 The *ethos* we are interested in is a discursive and not a referential *ethos*. We did, however, do research on the translators and some biographical data about the Fetters can be found in Tania Peitzker, *Dymphna Cusack (1902-1981): a Feminist Analysis of Gender in her Romantic Realistic Texts*, 2000, <<http://opus.kobv.de/ubp/volltexte/2004/10/>>, p. 36. Website consulted on February 5, 2013.
- 45 Gabriel Okara, *Die Stimme*, p. 110.
- 46 Gabriel Okara, *The Voice*, p. 112.
- 47 Gabriel Okara, *Die Stimme*, p. 110.

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VOICE, SOURCE AND ORIGIN? INVESTIGATION UNDERWAY... /
LA VOIX, SOURCE ET ORIGINE ? MENER L'ENQUÊTE...

The Bilingual Novel and the Voice of a Self-translator

LILLIAN DePAULA

The purpose of this paper is to argue the importance of investigating the bilingual novel from different theoretical perspectives. The procedure for analysing literary texts that Marilyn Gaddis Rose calls “stereoscopic reading” is particularly valuable in exploring what happens when the very same authorial voice says the “same” thing in two distinct languages. How will the author say what she/he *wants* when language will bully that voice to say what it *must*? The voice of the self-translator Reinaldo Santos Neves gives us ample material to examine.

Key words: translation, textuality, voice, stereoscopic reading, bilingual novels

Le but de cet article est de démontrer l'importance du recours à une variété d'approches théoriques dans le contexte de l'étude des romans bilingues. La « lecture stéréoscopique » proposée par Marilyn Gaddis Rose constitue un outil précieux pour explorer ce qui se passe dans ces rares situations où la même voix d'auteur dit la « même » chose dans deux langues distinctes. Comment l'auteur(e) dirait-il(elle) ce qu'il(elle) *veut* dire lorsque la langue le(la) pousse à dire ce qu'il *faut* dire? La voix de l'auto-traducteur Reinaldo Santos Neves fournit beaucoup de matière à réflexion.

Mots clés : traduction, textualité, voix, lecture stéréoscopique, romans bilingues

THE MOTHER TEXT: *A crônica de Malemort*

In 1978, Reinaldo Santos Neves published *A crônica de Malemort*, a pseudo translation in Portuguese of a lost manuscript. In this Brazilian medieval narrative, the author from Espírito Santo announces a design

in his writing which, put bluntly, consists of selecting and combining, as well as collecting and arranging fragments from the past in new contexts, in order to bring back the old in the new. The strategy may be compared to one Arcimboldo applied to his paintings, or to the architectural structure of the Cloisters Metropolitan Museum of Medieval Art in New York City, or even to the 1982 film “Dead men don’t wear plaid,” directed by Carl Rainer. In each case, the collection of different ‘original’ pieces placed in a new context creates a new original representation. Such examples offer valuable insights into the creation of voice in Reinaldo Santos Neves’s bilingual novel.

The Italian painter, for example, would select elements from nature, such as tomatoes, cucumbers and wheat, so as to combine them in a way that they might represent cheeks, mustaches and eyebrows. Through the tessitura produced by his combination of elements, he makes them what they are not. This painter from the renaissance shows us how, with a multiplicity of possibilities, selecting and combining elements with studied purpose interferes in our perception of reality. As we examine his work, we see what there is and what he wants there to be, thanks to his manner of juggling the selected elements into new contours, just as selected pieces of language in combination with other selected pieces of language can be juggled and shaped within a new context so as to repeat the old and the existing, while still presenting the new and never before announced, nor ever to be again announced. The vivacity and liveliness Bakhtin pronounces speech genres to engender, especially voiced in the novel, in which “the language acquires a unique ‘author’, a speaking subject, a collective bearer of speech”, demonstrating “the *given* and the *created* in a speech utterance.”¹

The Cloisters Metropolitan Museum of Medieval Art is the result of selecting pieces from different regions in Europe, from the early, mid or late medieval period, and arranging them in new ambiances in which old “original” pieces are put together with other “original” pieces, but from other works and from a different time or space. A capitol from a cloister in Belgium, dating from the early middle ages, is aligned around one of its several gardens with fountains in the center, side by side other capitols from the same monastery and period. In the manner of a lovely

patchwork, original pieces from different sources are woven together to form an entirely new piece. The main building of the museum was originally a fort from the days of the American Independence. Given its location in the upper tip of the Manhattan Island, you would expect it to be surrounded by numerous skyscrapers. Instead, its bucolic scenery guarantees the plasticity of a medieval setting. The Hudson River flows gently by and, on the other side of the shore more greenery can be seen, thus erasing the cosmopolitan buzz going on not many miles away.

I insist in yet presenting a final example of how *voice* is announced by playfully and lovingly selecting “originals,” be they of words, bricks or scenes, in new combinations that bear the voice of the core. In the film directed by Rainer Carl, we have a parody of classic detective movies produced during the 1940s. Parody, Linda Hutcheon points out, gained a new nuance in postmodern art, and is an approach contemporary artists rely on so as to replay and recontextualize previous works of art.² This is precisely what Rainer Carl does when he selects scenes from nothing less than 18 films of the *noir* genre and inserts them into a plot different from any other film produced. You find the protagonist, played by Steve Martin, in dialogue with icons as Humphrey Bogart and Ingrid Bergman. The film is in black and white, the costume designer is Edith Head, who, in much earlier years, had designed for the original *noir* productions, and with comical spins, the film pays homage to that genre as it revives it and brings it to the present.

In different manners, these three examples point to the mechanisms resorted to by Reinaldo Santos Neves in *A crônica de Malemort*. He brings the voice and textuality of the past to the present, and with subtle irony, replays and recontextualizes ‘true’ or ‘original’ elements, by selection and combination, within a totally new and original plot.

The methodology adopted by Santos Neves required that he plow through original Portuguese medieval texts, for example *A Demanda do Santo Graal*, *Boosco Deleytoso* and *Virgeu de Consolaçam*,³ and ‘steal’ certain passages to be part of the body of his totally original plot. He designed his writing so that, through the linguistic choices he made, he might involve the reader in a medieval narrative flow, one that does not

contain any lexical or syntactic structure foreign to the period portrayed, but one that still reaches the contemporary ear with recognition. He thus creates a *voice*, his very own, using techniques such as those demonstrated in the three illustrations above to conscientiously to select and recombine elements. Adding to this, the chronicle shares another important characteristic with literature from the medieval period: it is presented as a rediscovered manuscript, and one that has lost many of its pages. Book I and seven chapters of Book II are said to have been lost, evoking the idea, who knows, that in some future time, someone may come upon the missing part of the manuscript stored away in an old family chest, thus making possible its reunion to its other many pages. The literary device of the ‘lost manuscript’ gives more authenticity to the chronicle, and the reader is better taken, thanks to this simulacrum, by a certain *voice*. The reader knows that before the invention of Gutenberg’s printing machine, manuscripts were, more often than not, damaged by the temperament of time and weather.

THE MOTHER TEXT SPREADS AS IVY INTO MANY LEAVES

Almost twenty years after publishing *Malemort*, Reinaldo Santos Neves decided to self-translate his medieval novel into English. As the author self-translator states: “late in 2000, I finished a first version of *An Ivy Leaf* – an English translation of *The Malemort Chronicle* – as a research project approved by the Department of Literature at the Federal University of Espírito Santo (UFES).”⁴ To do so, he repeated the endeavors undergone during the elaboration of his narrative in Portuguese. That is, he adopted the same guidelines he used for the Portuguese version. In an article published by the Center for Research in Translation, at the State University of New York at Binghamton, the author, translator and theorist reveals that he only used vocabulary and syntactic structures from the medieval period and that the sources were preferably in prose, although “poetry was included in the final drafts.”⁵ The second requisite was that the selected literary hypotexts date from the fourteenth and fifteenth centuries. Accordingly, this time he plunged into medieval literature in English and began to select and collect other

details, while it brings to the present the mentality and jewels of the past.

To qualify as source for Santos Neves' anglicization of his original text, the medieval material had to conform to certain criteria. Perhaps the most important hypotext to respond to the demands of the self-translator of *A crônica de Malemort*, is the 1523-1525 English translation of the Froissart chronicles, translated from the French by Sir John Bourchier, Lord Berners. These chronicles answer well to Santos Neves' needs for they not only attend to the guidelines he established but they are translated texts from the French. This important feature serves to guarantee the tone of the English version, inviting the reader to hear nuances of interferences coming in from the pseudo original text in French, thus better establishing the English *voice*.

The number of pages in the English version is more than triple that of the original, which seems to be somewhat announced with its title: *An Ivy Leaf*. The procedure of selecting passages from narratives from the past lost to the eyes and ears of modern readers is possible thanks to the manner in which the novel combines stretches of forgotten stories to give substance to the new story being told.

The translation of *Malemort* into English entails enriching the original plot with more details, in a sense doing very much what Thomas Mann does when he takes, as his hypotext, a biblical passage of 26 pages and enlarges and fattens it to more than fifteen hundred pages in his novel *Joseph and his Brothers*. Santos Neves relies on *Malemort* as one of his hypotexts and so much enriches it with new stories that to evaluate the English version as a mere translation might be too much of a stretch. The author himself judges it to be a new creation.⁶ However, whether it is a translation or a new creation can be argued both ways. For my purpose, I will take the stand that it is a translation that widens the scope of its mother text. It is a translation that does what every fine piece of translation should do: recreate the anterior text by perfecting it, making it more of what it is. After all, as Jorge Luis Borges would say, the translation should be superior for it comes after the source text. The translated piece, the author of *Pierre Menard* insists, is a more advanced and elaborated work of art.

In the case of *Malemort*, we notice that its self-translated versions intensify and multiply the strategies adopted by the writer and, in that sense, truly perfect its source making the mother text serve as a rehearsal of what was to come: *an acorn from which mighty oaks come to be*. The *voice* borne in the mother text is more fully elaborated and speaks in more aesthetically perplexing moves.

THE TRILOGY AND THE MAKING OF A NOVEL WITH NEW BEARINGS

After the completion of the translation *Malemort* into English, Santos Neves' adventure was still not finished. He decided as self-translator to bring the English version back into Portuguese, with the title *A Folha de Hera: romance bilingüe*,⁷ thereby creating an exquisite trilogy: a mother text bearing a detailed version of herself through her two offspring, thus presenting the reader with three narratives of the same plot in different lengths and languages.

In this text, again extended in length, Santos Neves presents fictitious and non-fictitious introductions, prefaces, sound, precise elaborate footnotes, and even a short fictitious academic article as part of a narrative pertaining to a contemporary plot designed to envelop, explain and contain the medieval story within the story published as *A crônica de Malemort*, in 1978, in Portuguese. This bilingual novel intrigues the reader with the many voices the author, as self-translator, brings forth through the technique of repeating the already said with a new impulse of veracity that makes the reader captive to a *voice* that roams through different times, spaces and languages.

The bilingual novel is different from a bilingual text, or a hybrid text. In the very precious case of the author translating his own work, as did Samuel Beckett, there is a voice that directs the decisions to be taken with an authority beyond question. After all, the self-translator has no quivers over what the source voice meant to say. He/she knows what feelings came before the word. The self-translator knows what the text beyond the language is and, at times, feels compelled to provide us with critical expositions on the language games and bilingual aesthetics being proposed. It might, to some, be preposterous for a translator to

“feel free and fling the original aside”⁸ as Jorge Luis Borges coaches his translators, and thereby make changes fit for the welcome of the new readers. However, in his article “A voice within a voice,” Raymond Federman, a specialist on Beckett and a self-translated writer himself, claims that “the self-translator is no longer an approximation of the original, nor a duplication, nor a substitute, but truly a continuation of the work -- the working of the text.”⁹

The self-translated text is always an original, some will argue, since the author of one is the author of the other. Literature on the specific case of the bilingual writer¹⁰ stresses the complexity of comparing and contrasting the work of a self-translator to that of a translator. All seem to agree on the self-translator’s special status of authority, one which guarantees the self-translated text the distinguishable aura of an original. It is easy to understand the dilemma librarians face when having to place Beckett on the shelf: will he be in Irish literature, French literature, both? How to know for sure in what language he first wrote; i.e. in what language the ‘feeling’ was first verbalized?

The bilingual text relies on an invisible source text. If the invisible text is the feeling, thought, perception, impulse, it is through verbal or non-verbal language that it will be made visible. To have the authority of “flinging the original aside” as Borges suggests, may mean to put the words aside and search for the intent, that is, the invisible text. Notions on originality come close to a catch 22 and a sure path home may be to bend towards the notion of transformation and change. Borges as poet and translator highlights with his tautological definition for the nature of an original. The original is always in change, even before it finds form. Once it finds a new form, a new original it is. On the other hand, we understand that there is nothing new under the sun. Thus, Octavio Paz simplifies (or not!): every translation is an original and every original is a translation.¹¹ In Santos Neves’ trilogy, the “working of the text,” to use Federman’s expression, shares, with the bilingual text, the challenge of reaffirming the already said, as the self-translator feels the authority to change, transform, and perfect so that the acorn can become an oak.

The hybrid text shares grounds with the bilingual novel in the fact

that, while the bilingual text has twin bodies, the hybrid text and the bilingual novel come each as one; one that all the same, within the same body, elaborates bilingual games and tropes. The bilingual text shares in playing linguistic games, within the body of each language respectively. The hybrid text plays two languages in the same body of the text making the translation of a hybrid text into another language a test of creativity. The hybrid narrative has a bilingual lexical and syntactic ring, pronounced loud enough that the reader may hear the voice of a bilingual themed narrative.

Brazilian authors will often bring the superimposing influence of the English language within Brazilian borders and Brazilian ideological imagination by highlighting the case with a hybrid title.

A recently published detective story by Carmen Filgueiras carries the title *Hell de Janeiro: o bronzado noir*. The title presents lexical items from three languages (Portuguese, English and French). The challenge in translating a hybrid text comes from the culturally bound theme and the call for choosing between an adaptation of the main theme, or a semantic translation packed with long footnotes. Sometimes, as is the case in the title of Filgueiras' detective story, it asks for two different procedures. "Hell de Janeiro," due to the effects created by the contrast with the expected combination – Rio de Janeiro – and the many culturally bound considerations that the switch from "Rio" to "Hell" set off, calls for a "no translation" procedure. "Hell" is a lexical item recognizable throughout a great stretch of the western world which, once combined with "de Janeiro," brings the famous city brightly into the picture. The second part of the title can be both translated and maintained: "o bronzado *noir*" becomes "the tanned *noir*." On the other hand, in the French translation we have: "Hell de Janeiro: le bronzé noir," a mixture of no translation and literal translation for "o bronzado." The playful puns produced thanks to the interferences between different codes are the main feature in literature produced within the setting of a bilingual or polyglot aesthetics. The decision on how to translate such effects will depend on the languages at play and on the type of bilingual interaction in design.

PARATEXTUALITY AS A BIRTHMARK FOR THE BILINGUAL NOVEL

What distinguishes Santos Neves' bilingual novel from a bilingual text and/or a hybrid text is the labyrinth effect he creates through paratextuality, both fictitious and non fictitious. There is a need at this point to clarify how the bilingual novel is presented to the reader. The front cover, in Portuguese, presents as follows: *A Folha de Hera: romance bilingüe* with the author's name Reinaldo Santos Neves (notice the spelling of the first name for future reference). The next page shows the author's name, again the title, a drawing of an ivy leaf, and then below various bits of fictitious information: namely, that it is an original novel from the English by Alan Dorsey Stevenson, accompanied by the Portuguese translation by Reynaldo Santos Neves (notice the change in spelling of the first name: Reinaldo/Reynaldo, real author/fictitious translator) and finally, the mention: First Volume: The Black and the White Lion.

The format of this bilingual novel is composed in different layers. Before the medieval chronicle begins, there is the author's acknowledgement to his father, and a summary I transcribe below in which I identify, with an asterisk, the fictitious paratextuality. I underline the chronicle, the longer version of *Malemort* and the non-fictitious parts I leave unmarked:¹²

Presentation

Author's Preface

The Alfield Manuscript *

Introductory Texts *

A Prefatory Note By The Secretary of the Trentonian Society of Friends from the Middle Ages *

An Introduction by the critical Editor *

Texto crítico do manuscrito *

Book 2, which is on the marthydom of Roger Amidieu

Book 3, which is on the great deaths

Book 4, which is on Katherine de Malemort

Final Texts *

A Foreword by the Author *

A Short Note by the Translator *

Sources consulted

Hopefully the signaled transcription above helps visualize the three layers of paratextuality. The unmarked parts are non-fictitious paratexts, while the parts followed by an asterisk represent fictitious paratexts in which Alan Dorsey Stevenson, a writer from New York, is presented as the author of *The Alfield manuscript* “a contemporary American novel to be read as if it were a critical edition of a 1516 manuscript containing a 1483 Middle English translation of a lost French chronicle.”¹³

The different layers of paratextuality and the manner of framing one story within another places Santos Neves’ bilingual novel in a position different from other bilingual texts. Although we can compare it to a bilingual text, or a hybrid novel, it is different from each, and therein lies its formal originality. The selection and combination of various literary devices, from various periods and languages, means this Brazilian novel bubbles with questions related to theoretical paradigms and the confluence of influences.

The novel is experimental due to the novelty of how the different layers of paratextuality are woven together through the elaboration of “authentic” medieval texts, and the tone of subtle irony suggestive of a postmodern work that, in homage, seeds the past into the future. The novel presents as a medieval chronicle, with medieval literary characteristics, repeating medieval texture, that is, its mentality and language. It is a translation of a lost manuscript, states the fictitious paratexts, backed up with scholarly research intertwining reality with fiction, in a voice that stages each character and scene, convincing us that the chronicle in our hands might just be a “real” lost manuscript, now available to an audience of unpredictable proportion.

TEXTUALITY VOICED IN TRANSLATION

The Brazilian novel, *A Folha de Hera: Romance Bilingüe*, is a source for intriguing and thoughtful investigations for translation studies and linguistics, literary studies, and history. Questions about the authority of the author and the translator, about the peculiarities and status of a self-translator, about the mastering of language as a mountain mover, as a reality shifter and imagination fuel, are theoretical issues that the novel invites the reader to consider, even if unconsciously. The chronicle, an invented plot, with invented pretexts, is voiced in a language that plays with the ear by sounding both distant and familiar. Middle English, contemporary English, academic English, the voice of the author, translator, editor, critic, medieval narrator rely on the same words but once the realm of words is chosen and combined to a certain design, the subject of the voice is identified. As Baudrillard cautions, the simulacrum is true.

Below I present seven fragments chosen at random and invite the reader to consider the subject behind the words, the voice. Who is who in each of the following passages? The choices are: a medieval narrator, the author, the pseudo author, the pseudo translator, the pseudo editor, the self-translator, or the researcher. The pseudo texts will hold the same textual features of the genre and voice they are replaying so that the pseudo author and “real” author should share and repeat many of the same textual elements. To distinguish one from the other the reader must become familiarized with the narratives that envelop the central retelling of a lost manuscript, a medieval chronicle in French, written by LeLillois, and translated to the English, by Bennet Hatch.¹⁴

Fragment 1

When I imagined the existence of this manuscript – the Middle English translation of *La Vraye Cronique de Mallemort* – I ignored Borges’ recommendation and, further than just making out a commentary on its origin and content on a few pages – which would amount to Dr. Kathryn Thornham’s fake introduction – I wrote down the entire *true* chronicle as well. I am sure Borges would have taken this *magnum opus* of mine for a total waste of time and labor.¹⁵

Fragment 2

The loss of the original manuscript, calamitous as it was, given its inestimable value and impossibility of replacement as a unique item no other copy of which is known to exist, failed to be a catastrophic total loss thanks to Dr. Thornham herself, who had completed two different transcriptions of the whole manuscript text: the one was intended as the basis for her academic critical edition, and so reproduced *ipsis litteris* the highly irregular spelling of the time; the other, maybe surprisingly, was a modernized English transcription. As Dr. Thornham used to keep both transcriptions locked in her office at the University, access to them would have been most difficult to the burglar or burglars who had taken the original manuscript.¹⁶

Fragment 3

La Vraye Cronique de Mallemort is a French chronicle written in the early 1370's at the Cistercian abbey of Dannemarie, lying in the ancient earldom of Niniven – an earldom having elbowed a place for itself alongside a number of other small nations, namely, Vick and Luxembourg, Flanders, Friesland, Zealand, Holland, Hainaut, Brabant, and the bishopric of Bree, thus composing a political cluster north of France. *La Vraye Cronique de Mallemort* is a French chronicle written in the early 1370's at the Cistercian abbey of Dannemarie, lying in the ancient earldom of Niniven – an earldom having elbowed a place for itself alongside a number of other small nations, namely, Vick and Luxembourg, Flanders, Friesland, Zealand, Holland, Hainaut, Brabant, and the bishopric of Bree, thus composing a political cluster north of France.¹⁷

Fragment 4

MED records *narracioun* and the adjective *narratif*, but neither *narrator* nor the verb *narrate*; but both were currently used in Middle French, cf. *DMF*: Mon angle bon qui fut a son construire Dict que ce fut le haultain plasmateur; Il me sceut bien reciter et deduire Qui le cassa et qui le fist destruire Et qui en fut certain reparateur; Dont après luy je seray narrateur Et, se je faulx a lire ma legende, Qui mieux le scet me pardonne et amende (Molinet, *Faictz Dictz D.*, 1467-1506, 672). [N. Dupire, *Molinet*, 1932, 265]; and Entre les politiques ordenances institutées par cellui sage roy Charles, affin que oubliance ne m'empesche à narrer en ceste partie ce qui est digne de memoire et

singuliere louenge, Dieux ! Quel triomphe ! Quelle paiz ! (Chr. Piz., Faits meurs Ch. V, S. I, 1404, 53) The translator here left *narrateur* as he found it and translated *tellen* for *narrer*, the usual solution; cf. *MED*: (a1387) Trev. *Higd.* (StJ-C H.1) 4.243: Hit is also i-tolde and i-seide [L Narratur] pere þat oon Marcellus of Naples my3t nou3t kepe flesche longe wiþ oute apeyringe.¹⁸

Fragment 5

Thus, when I made up my mind to translate into Portuguese Bennet Hatch's alleged text, I was aware that I would have not a typically English text to tackle with, but a clumsily translated English text, and frenchified in many aspects. I certainly might endeavor to upgrade the source text in literary terms. However, I rather chose to identify myself methodologically with the 15th century translator, Hatch, as he did with the 14th century French author, Lelillois, in order to be able to reproduce in Portuguese, as mirror-like as possible, the frequent awkwardness of the English original.¹⁹

Fragment 6

Then there came the year of that pestilence and great mortality that God laid over us for the duress¹ of the world and the great sins that he found in the world, for there was such wickedness among men that the father loved not the son nor the son loved not the father, and that was the cause why that God punished us for, because our sins were so great at that time that well-nigh all was iniquity among us: and truly I believe that that was the most universal death that ever man saw in a thousand years' time. There was no place as was free from that sickness, which was called epidemy,² for it spread over all the world, so that people died by heaps everywhere, as well in Fraunce and Englande as in Hongry and Asia and Portyngale, so that of this epidemy a third part of the world perished. [leaf 77]

¹From Old French *durece*, with the *fig.* meaning of *hard-heartedness* (*MED*). Cf.: a1500? Ros *Belle Dame* (Cmb Ff. 1.6) 703: Ye, þat bere an hert of syche dures.

² Epidemic disease. Cf. *MED*: (1472) *Paston* 5.157: Many off the sowders ... been dede off the fflyxe, and other ipedemye²⁰

Fragment 7

This is and shall remain my one and only work of fiction. In fact, I have never thought I would ever be engaged in writing any piece of fiction. Somehow the idea for this novel came down on me one evening at home in the mid nineties as I had just put down Thomas Berger's novel <i>Arthur Rex</i>. He made large linguistic appropriations into his novel from Thomas Malory's <i>Morte DArthur</i>, so I began to ponder on the way novelists had made use of Middle English in their fiction. My thoughts roamed back to the good old days of my youth, when I had read Stevenson's <i>The Black Arrow</i> with great enjoyment in a 1915 Scribner's edition that I have kept to this very day.²¹ (FH, 454)	Este romance é e será minha única obra de ficção. Aliás, nunca pensei que pudesse algum dia dedicar-me a escrever um texto de ficção. A idéia deste romance me veio à cabeça de repente em casa numa noite em meados dos anos 90 assim que acabei de ler o romance <i>Arthur Rex</i>, de Thomas Berger (publicado em 1978). Esse romance incorpora muita coisa da linguagem do clássico medieval <i>Morte DArthur</i>, de Thomas Malory, e aí comecei a meditar sobre os romancistas que fizeram algum uso do inglês médio em suas obras. Meu pensamento voejou de volta ao bom e velho tempo da minha infância, quando li com grande prazer <i>A flecha preta</i> de Stevenson numa edição de 1915 da Scribner's que guardo até hoje.²²
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Some of the questions that may help identify the voice of the fragments presented above could be:

- 1: what are the hypotexts the voice feeds on?
- 2: How does the format of the academic text give authenticity to elaborate fake information?
- 3: The commentaries and notes produced by the fictitious researcher present the careful research performed by the author. Are all linguistic notes true, to the word? How suspiciously should the novel be read?

4: The original French manuscript has not been found. Hence we do not have direct access to the narrative. What are some procedures to be considered if one wishes to translate the English version back into French?

FINAL REMARKS

The purpose of this paper is to present arguments that contribute to an understanding of the significance in investigating and elaborating on the bilingual novel from different theoretical perspectives. The procedure for analysis of literary texts suggested by Marilyn Gaddis Rose, which she calls “stereoscopic reading,” is valuable in verifying that, as Roman Jakobson emphasizes, “languages differ essentially in what they must convey and not in what they may convey,”²³ so that, when we have the rare opportunity of having the very same authorial voice saying the “same” in two distinct languages, the body of the word is open to wide exploration. How will the author say what he wants when language will bully that voice to say what it *must*? The voice of the self-translator gives us ample material for reflection.

Bilingual texts replay and recontextualize language and offer the linguist the possibility of demonstrating how *voice* is verbalized in different languages – how a voice speaks in similar tones in distinct systems. Translation procedures drive the language players into games of searching for similarities within difference. The self-translator turns language inside-out, sometimes being able to keep a mirror-like effect. However, whatever the choices of the translator, they rely on examining the text through a special reading, a stereoscopic comparative analysis of the different possibilities of retextualizing similar intentions producing similar effects, albeit in different languages.

The recently published *A Folha de Hera: um romance bilingüe* (*An Ivy Leaf – a bilingual novel*), brings new possibilities for analyzing translation as an activity that promotes originality, while, by repeating old venues, it also creates new originals. The writer invites the reader into an architectural framing of layers of stories, played in two languages, in a realm of fictitious settings, in games of intervening

voices, in a postmodern tune obliging the reader to evaluate bilingualism and translation as a genuine manifestation of literary paradigms under process, in the making.

Many different questions present themselves for scrutiny, which might not have appeared, had the process of translation been disregarded. At the same time, once translation is resorted to, the process of textuality is revealed under a special light. This study has sought to show the complexity that then arises from the many language functions presented by the different systems of communication, the varied connection between culture and language and, considering the proximity in the languages involved, the rich dynamics between different codes, and the diverse manners in which a particular *voice* can move, through selection and combination, through different systems.

Notes

- 1 Mikhail Bakhtin, *Speech Genres & Other Late Essays*, eds. C. Emerson and M. Holquist, trans. Vern W. McGee (Austin: University of Texas Press, 1986). Bakhtin's emphasis.
- 2 Linda Hutcheon, *A Theory of Parody: The Teachings of Twentieth-Century Art Forms* (Urbana and Chicago: University of Illinois Press, 2000).
- 3 See Paulo Roberto Sodré, "A Demanda do medievo de Reinaldo Santos Neves: apontamentos sobre *A crônica de Malemort*," *Contexto*, Ano XIII, no. 12 (2005), pp. 123-137.
- 4 Reinaldo Santos Neves, *A Folha de Hera: Romance Bilingüe* (Vitória: Secretaria de Estado da Cultura do Espírito Santo, Biblioteca Pública do Espírito Santo, 2011), pp. 484-485.
- 5 Reinaldo Santos Neves, "Translation or Whatever: The Anglicization of a Novel Set in the Middle Ages," in *Beyond the Western Tradition: Translation Perspectives XI*, ed. Marilyn Gaddis Rose, 2000.
- 6 Reinaldo Santos Neves, *A Folha de Hera: Romance Bilingüe*, pp. 484.
- 7 Reinaldo Santos Neves, *A Folha de Hera: Romance Bilingüe*.
- 8 Jorge Luis Borges, *On Writing*, eds. N. T. Di Giovanni, D. Halern and F. MacShane (New York: Ecco/WWNorton), 1973.
- 9 Raymond Federman, "A Voice within a Voice," in *Critification: Postmodern Essays*, ed. Joseph Natoli (New York: State University of New York Press, 1993), pp. 76-85.
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No author mais *Seulement un Ecrivain*: J. Hector St.
John de Crèvecoeur as Self-Translator

MICHAEL BOYDEN

This article examines the connections between translation and authorship in Crèvecoeur's *Letters from an American Farmer* and its French self-translation, *Lettres d'un cultivateur américain*. Drawing on Erving Goffman's theory of *footing*, the article argues that the relation between original and self-translation can be understood as a form of limited liability partnership.

Keywords: self-translation, authorship, Crèvecoeur, Goffman, footing

Cet article examine les rapports entre la traduction et l'autorité auctoriale dans *Letters from an American Farmer* de Crèvecoeur et son auto-traduction française, *Lettres d'un cultivateur américain*. S'inspirant de la théorie de « position » (*footing*) proposée par Erving Goffman, l'article soutient que la relation entre un texte original et son auto-traduction peut être envisagée comme une forme d'association à responsabilité limitée.

Mots-clés : auto-traduction, autorité auctoriale, Crèvecoeur, Goffman, position

In a letter addressed to Louis-Alexandre de la Rochefoucauld, J. Hector St. John de Crèvecoeur noted: "I am no author, but a Plain Scribler [sic], who has, he hardly knows how, compiled Great Many Sheets."¹ When he made this remark, Crèvecoeur was at the high point of his literary fame, having just brought out a French version of his *Letters from an American Farmer*, which upon its first publication in London in 1782 had made him the talk of the town on both sides of the Atlantic. Not just the timing of the remark is puzzling; by capitalizing "Plain Scribler," Crèvecoeur seems to have turned it into a sobriquet that paradoxically

proved both his sincerity as an author and the literary value of his “Great Many Sheets.” In a variation of this apparently self-degrading statement, Crèvecoeur adds another dimension to it by switching from English to French between clauses: “I am no author mais Seulement un Ecrivain.”² This mixed sentence again seems to underwrite Crèvecoeur’s authority through negation: contrary to an “écrivain” (a writer), an “écrivain” is simply a letter writer with no outspoken literary aspirations, while an “Ecrivain” may be someone who turns his epistles into a legitimate (public) form of authorship; but, most interestingly, the sentence also highlights how the question of authorship is intimately linked to language. Crèvecoeur’s American farmer became a different sort of farmer in the metropolitan centers of London and Paris, which generated conflicting expectations about the author’s identity and credibility.

This article examines the connections between language, translation and authorship in Crèvecoeur’s *Letters from an American Farmer* and its French self-translation, *Lettres d’un cultivateur américain*. The opening section begins by sketching the authorship debate in translation studies, which revolves around the opposition between creativity and responsibility. Drawing on Erving Goffman’s theory of footing, I then argue that translation can be approached as a form of embedding of normal talk. In the second section, I focus on self-translation as a complex in-between form that raises special questions about authorship. Tabulating various discourse genres on the basis of the three production roles distinguished by Goffman, I suggest that self-translation comes close to a form of pseudo-authorship. The third section introduces the case of Crèvecoeur, which is addressed in terms of Goffman’s concept of footing. The fourth section offers an extended comparative analysis of the first farmer’s letter in the first English and the second French edition. The conclusion returns to the question of the translator’s authorship, arguing that Crèvecoeur’s self-translations can most productively be analyzed as pseudo-originals.

TRANSLATION AND AUTHORSHIP

In recent decades, the issue of authorship and translation has been subject to intense scholarly debate. Postmodern theorists have insisted

on according authorship to the translator as a co-producer of meaning.³ On one level translations transform rather than merely reproduce texts. On another, insofar as all texts go back to other texts, meaning production is always to some degree translational. In a provocative contribution to the debate, Anthony Pym has recently argued that such claims to translational authorship are misguided insofar as they draw on a limited conception of authorship as creative self-expression, which slights the important dimension of ethical responsibility. In response to this, Pym refers to Erving Goffman's analysis of authorship in oral narrative. Goffman makes a crucial distinction between the author as creator and the author as "principal," the person "whose position is established by the words that are spoken, someone whose beliefs have been told, someone who is committed to what the words say."⁴ Pym carefully unpacks these clauses, showing in each case how the role of the translator is different from that of the "principal."⁵ If translators were entirely like authors, Pym asks, then how could we account for such phenomena as pseudo-translation, through which responsibility over a text is deferred to another, nonexistent agent, or pseudo-originals, whereby a text is (mistakenly or deliberately) attributed to someone who appears not to be the principal? The existence of pseudo-translations proves that translators are not required to attest to the truth of what is said in the same way as authors do, since otherwise the temptation would never arise to deflect attention from the intellectual authorship of one's words by masking them as translations. In similar fashion, pseudo-originals highlight the limits of the translator's commitment to the words of which she is the co-producer.⁶ In different ways, therefore, pseudo-translation and pseudo-authorship confirm the structural differences between authorship and translation.

In Pym's optic, what he calls the "translation form" in Western culture is ultimately founded on the distinction between authorship and translation. Even though translators may be involved in creating meaning, their activity necessarily involves a first-person displacement, as a consequence of which they cannot be committed to the words to the same degree as is the case for authors.⁷ According to Pym, the role of the translator comes closest to what Goffman calls the "animator," i.e.

“the talking machine, a body engaged in acoustic activity, or, if you will, an individual active in the role of utterance production.”⁸ Pym makes this definition of the “animator” serviceable to translation scholars by paraphrasing it as follows: “a person who says the words but might be doing so on behalf of someone else, perhaps by citing, using indirect reported speech, parodying, or indeed translating.”⁹ Although a translator may “animate” a text in various ways, she can only do so because it has already been “authorized” by someone else. Pym’s insistence on the ethical dimension of authorship is no doubt a relevant corrective to some of the more problematic assumptions underlying the recent “creative turn” in Translation Studies. At the same time, his polemical intent in relation to the authorship debate leads him to partly misrepresent Goffman’s concepts, which can be seen as a missed opportunity to arrive at a more fine-grained understanding of the translation form. It is symptomatic that Pym does not distinguish between the role of the “animator” and that of the person “who has selected the sentiments that are being expressed and the words in which they are encoded.”¹⁰ The latter production role is properly referred to by Goffman as the “author.”

Because of his insistence on the status of the translator as a “non-author,” Pym slightly alters Goffman’s terminology, linking the latter’s definition of the “principal” to that of the author as the source of an utterance. In doing so, Pym subsumes what Goffman understands by the “author” under the category of the “animator.” In Goffman’s framework, however, these roles are analytically non-coterminous. Pym is right in saying that the animator is someone who says things “on behalf of someone else.” But there are different ways of doing so. A person reciting a text, for instance, is doing something different than an interpreter, who translates the words into another language (usually her own). Of course, reciting may be a very creative, “animating” activity, which may involve parody and the like (as Mick Jagger famously said, alluding to the difference between composing and performing, “it’s the singer, not the song”). But it is clear that reciting or reading a text out loud is very different from interpreting it, and the difference lies mainly in the fact that the activity of interpreting involves putting things in one’s own words, even if one is doing so on someone else’s behalf and according to

strict rules of equivalence. Precisely this is what makes the interpreter an “author” in Goffman’s sense.

The translator’s authorship (in Goffman’s sense) has important consequences. For Theo Hermans, translation is a form of quoting involving a mixture of direct and indirect speech (both of which, according to Pym’s characterization of the animator, constitute animating rather than scripting activities). The translator does not merely mimic or re-enact the author’s words (as is the case in a verbatim report), but also frames it in a certain way (through commentaries, disclaimers in footnotes, introductions, etc.). Therefore, Hermans argues, the translator can or should be held accountable (as principal) for the “diegetic aspect” of her translation.¹¹ Pym does not deny the relevance of the translator’s diegetic activity, but from his point of view such interventions do not amount to translating. In such instances, the translator does not assume the discursive position of the “non-manifest I” but becomes an author, i.e. she becomes the source of the utterance. In Pym’s reasoning, the translator does assume important responsibilities, mainly towards the goal of ensuring intercultural cooperation, but ultimately she cannot be taken to account for the author’s viewpoints, just as a weather forecaster is not responsible for the weather but only for the accuracy of the forecast. Pym thus employs Goffman’s concepts as “convenient hooks” to reassert the structural distinction between authorship and translation in response to recent calls to relativize that distinction.¹²

My aim here is not so much to add another turn to the authorship debate as to explore how Goffman’s concepts can be operationalized more consistently to analyze how authorial power is allocated in and through translations. It is somewhat ironic that, by insisting on the categorial distinction between the author as a producer of meaning and the translator as a relayer of someone else’s intentions, Pym forces Goffman’s production roles back into a dyadic model of communication, while they were initially formulated to break open a binary understanding of interaction as a transfer of information between speaker and hearer. Goffman was mainly interested in what he called shifts in “footing,” or the ways in which we relate to each other in conversation. Often, this involves much more than a simple speaker-hearer format: “A change in

footing implies a change in the alignment we take up to ourselves and the others present as expressed in the way we manage the production or reception of an utterance.”¹³ To analyze such shifts in footing, Goffman decomposed the category of speaker into those of animator (who voices the words), author (who scripts the words) and principal (the source of the words), which together make up the “production format” of an utterance.¹⁴ Likewise, the category of hearer was replaced by what Goffman (somewhat confusingly) refers to as the “participation framework,” including official or ratified recipients (who may or may not be explicitly addressed) and unrated ones or “bystanders,” who are not official participants in a conversation but still take part in it, either deliberately (eavesdroppers) or inadvertently (overhearers).¹⁵

Communication thus involves multiple “changes of interactional gears,” whereby interactants are included in or excluded from interaction through subtle mechanisms such as by-, side-, and crossplay, innuendo and response cries.¹⁶ While Goffman’s theory of footing is not without its problems, I believe that some of his ideas can be made serviceable to translation research. Translation is traditionally conceived as a mediation between source and target, but the adequacy of these concepts is seldom questioned. Take, for instance, Ilan Stavans’s Spanglish translation of the first chapter of *Don Quixote*, which was primarily addressed at a readership of Latino’s who understand and appreciate this in-between language, but the larger aim of which may have been to prove to language purists, who would frown upon such a “corruption” of Cervantes’s masterpiece, that Spanglish constitutes a legitimate form of expression.¹⁷ In other words, the purists here are the indirect “target” of the translation, even though they are not the official recipient. Goffman’s framework thus encourages us to appreciate the complex ways in which we align ourselves in interaction. The most fascinating part of his theory, in my opinion, is that it allows us to think about “how [...] we can convey words that are not our own.”¹⁸ According to Goffman, one important function of talk is that it creates the possibility of displacement in time and space by embedding utterances in other utterances.

As Goffman stresses, there is often more than one animator involved in an interaction: the one linked to the here-and-now of the utterance (the

“addressing self”) and the one(s) embedded in it: the embedded animators or “figure(s),” i.e. the protagonist(s) belonging to the there-and-then of the narrated events.¹⁹ Addressing self and figure may of course refer to one and the same person (for instance, in an autobiographical account), but their communicative function is very different. As Goffman states, drawing on George Herbert Mead’s social behaviorism, “a ‘me’ that tries to incorporate its ‘I’ requires another ‘I’ to do so.”²⁰ That is why, for instance, we can communicate our speechlessness by saying that we are speechless. Goffman also indicates that we may embed not just utterances but whole interaction arrangements, a process he refers to as ritualization, as when people start whispering even though there is nobody around to overhear the conversation.²¹ The ubiquity of embedding mechanisms in discourse should perhaps make us wary of distinguishing all too sharply between production roles as a means of bracketing off authorship from translation. Although Goffman does not directly address translation issues, his insights on the self-dissociative and ritualized nature of the interaction order can illuminate our understanding of the translation form. Translation can then be conceptualized as an embedding mechanism, which involves a ritually enacted understanding that we are reading the author’s exact words, which paradoxically comes about through the (largely unspoken) differentiation between the “I” of the translator (the addressing self) and that of the author-figure.

SELF-TRANSLATION AS PSEUDO-AUTHORSHIP

What happens if the author and the translator of a text are one and the same person? Should we suppose that the author-translator assumes the same production roles while producing and translating her own work? On the one hand, most scholars agree that a self-translation is not entirely the same thing as a “normal” allographic translation. Self-translations appear to violate Pym’s maxim of translational quantity (the translation may not be longer than the original) and that of first-person displacement (the pronominal position of the translator is different from that of the author). On the other hand, a self-translation may equally be irreducible to a form of (re-)writing, as is well illustrated by the 1993 controversy over Nancy Huston’s receipt of the Governor General’s Award for Fiction

in French for her novel *Cantique des plains*. The debate revolved around the question as to whether the book could be regarded as an “original” publication, or whether it was *merely* a “translation” of Huston’s English novel *Plainsong*.²² Nobody would have thought of withholding literary fame from the official 1850 version of Wordsworth’s *Prelude* after it was discovered that it was a reworking of an earlier, quite different version dating from 1805 (in itself based on a two-part epic poem completed in 1799). Likewise, it would be absurd to stop reading Henry James’s *The Portrait of a Lady* in its 1908 New York edition, on the ground that it constitutes a revised version of the 1881 original.

It is precisely in response to such deep-seated valuation orderings that postmodern translation scholars have pleaded for increased recognition of the translator’s authorship.²³ But what kind of authorship is at stake here? Does being an author always mean taking (or being granted) responsibility over one’s words? Below, I have attempted to tabulate different kinds of meaning production in terms of Goffman’s tripartite model of production roles (I leave the coparticipants at the receiving end out of consideration for the moment). In doing so, I disregard some of the problems inherent in Goffman’s concepts.²⁴ The production formats sketched here, moreover, should be approached as ideal-typical cases, since reality is often immeasurably more complex. My aim is simply to stake out some of the constraints involved in different kinds of meaning production in order to arrive at a better appreciation of the specificity of self-translation as a discourse genre.

HerhH	Animator	Author	Principal
<i>Normal talk</i>	+	+	+
<i>Ghostwritten speech</i>	+	-	+
<i>Direct reporting</i>	+	-	-
<i>Interpreting</i>	+	+	-
<i>Translation</i>	-	+	-
<i>Pseudo-translation</i>	-	+	(+)
<i>Pseudo-Authorship</i>	-	+	(-)
<i>(Re-)Writing</i>	-	+	+
<i>Author-with-Ghost</i>	-	-	+

Among the different production formats in the table, normal talk (face-to-face interaction, Goffman's primary object of study) can be regarded as prototypical insofar as, here, the roles of animator, author and principal normally converge in one and the same person (although, as stated above, multiple animators, authors, and principals may be embedded in everyday conversation). Of the other genres listed, direct reporting (which includes recitals, acting and other kinds of performance) on the one hand, and authorship-with-ghost (for instance, encyclicals or military orders) can be approached as limit cases, which mirror each other in interesting ways. In the former instance, the speaker of the words is almost totally detached from them and consequently has complete freedom to "animate" them in any way desirable. In the latter, the opposite seems to hold true: the person responsible for what is said does not normally compose the message or physically utter it. This apparent absence of the principal is what may explain the wide, quasi-universal applicability of such utterances (as opposed to, for instance, a ghostwritten political speech, which against all odds appears as a one man's view, because the principal also animates the words).

The other production formats in the table are to be situated somewhere between the two extremes of verbatim reporting and authorship-with-ghost. Thus, interpreting is closer to direct quoting but departs from it in that the speaker co-authors the words by translating them. There are of course many degrees of authorial involvement here. A consecutive interpreter has for instance more freedom to modulate and organize the message than a simultaneous one, and that freedom will grow in proportion with the temporal and physical distance from the principal (until the interpreter becomes a spokesperson of sorts).²⁵ With translation, one could argue that the involvement is different in kind rather than degree, since the translator does not animate the words the way an interpreter does. In this regard, a translator is not unlike a ghostwriter: both are "authors" of a text, but they are not, nor are they supposed to be, visible in any other way. This invisibility, so extensively lamented by postmodern translation scholars, may allow the translator to be more directly involved as a co-producer of the words, while the interpreter's physical presence sets strict limits to the range of options available to

depart from the original. The production format of translations can be said to occupy a pivotal position between the upper and lower parts of the table. It is probably also the most precarious footing of all: How can one script the words, without actually saying them and without being asked to commit to them or to vouch for their truth value (as would be the case with an original text or utterance)?

This uncertain alignment of translations may explain the attraction of such in-between phenomena as pseudo-translation and pseudo-authorship. While it constitutes a complex genre hard to pin down, pseudo-translation is often used as a means to elide the responsibility attached to the role of principal by pretending to be *merely* translating (unless, of course, the idea is to mock the conventions of the genre and intentionally expose the fraud). In other words, successful communication here depends on the degree to which the actual principal manages to delegate the question of the text's truth value to another agent or replace that question with that of faithfulness to a nonexistent original. Contrary to an actual translator, the pseudo-translator functions as the *de facto* principal of the words, but this connection remains hidden from the participation framework in which they are received (hence the brackets in the table). It is only retroactively, in another interaction context, that the supposed translation is uncovered as an original work (which, often in the same movement, ceases to be regarded as "original"). With pseudo-authorship, the opposite dynamic can be observed. Here, the words are openly attributed to an assumed principal, whose position is in a different constellation called into doubt. In some cases, the original turns out to have functioned as a mere "pretext" for another principal to obfuscate her commitment to the words by pretending to have acted as a translator not committed to the words.

Where does self-translation fit into the (somewhat rudimentary) scheme? As suggested above, although self-translations share properties with both translations and original utterances, they seem to be irreducible to either category. Contrary to a dominant position in the field which approaches self-translations as second originals, I claim that their production format is much closer to that of pseudo-originals. It is true that a self-translator has or takes more freedom to change the original

than a common translator does. However, contrary to the latter, the self-translator remains bound by the expectation of consistency with the self-projected in the source text. Although she may extensively rewrite the original, she is not in a position to explicitly contradict it, even though (or precisely because) in all other respects she has to take credit for it. To contradict oneself would be to disavow a binding allegiance. Such a break of allegiance is fully legitimate in the case of allographic translations (a point that deserves broader consideration from scholars poised towards greater recognition of the translator's authorship), where the translator may "freely" dissociate herself from the original through various diegetic gestures. Such (self-)dissociative moments are equally common in the case of rewritings, which as it were graft a second principal onto the first (the incentive behind rewritings is after all to do things differently). Elie Wiesel's French self-translation of his Yiddish Holocaust memoir raised issues which no "common" translation or adaptation ever would.²⁶ The self-translator thus appears much less in control of *her own* words than is commonly supposed. Although there are significant differences between the two, the discourse genre of self-translation shows a number of similarities with that of pseudo-authorship, whereby the assumed principal on closer inspection dwindles away or gets replaced by another authority.

CRÈVECOEUR'S *Letters-Lettres*

The issue of authorship in relation to so-called double texts and self-translations will probably always be fraught with contradictions. Things get even more complicated, once we turn our gaze to texts written before the category of literature in the modern sense was fully differentiated. It is to be regretted that the majority of studies on literary self-translation focus most attention on paradigmatic, twentieth and twenty-first century works.²⁷ Here, I want to confront the question of self-translation by way of J. Hector St. John (born Michel-Guillaume Jean) de Crèvecoeur, an eighteenth-century author and diplomat who wrote both in French and English. The little we know about the biographical person Crèvecoeur is that he was born in Normandy around 1735, that he went to study in England during the 1750s and then enlisted in the French army

during the Seven Years' War (known in America as the French and Indian War, 1754-1763). We also know that, after deserting the army for an unspecified reason, Crèvecoeur eventually took up farming in the Hudson Valley, until the American Revolution compelled him to go back to Europe. Despite his loyalist sympathies, he was imprisoned for three months in New York by the British on the charge of treason, before being allowed to board a ship to London (where his *Letters from an American Farmer* were first published). After the Treaty of Paris, however, he was back in America, this time as French consul of Louis XVI in New York. Somewhere in the 1790s he returned to France for good and settled down on land inherited from his father in Sarcelles near Paris, which is where he died in the year 1813.²⁸

Letters from an American Farmer, Crèvecoeur's best-known work, was brought out by the London publisher Thomas Davies in 1782. The author's name as it appeared on the title page was "J. Hector St. John." The book, which is literary in a broad sense, presents itself as a series of twelve (supposedly) autobiographical letters, written by "James," a Pennsylvania farmer, to an unspecified friend in England, describing the state of the middle colonies in America during the running-up phase of the Revolution. A new edition with some alterations and an index appeared in 1783, which many consecutive editions consider to be the most authoritative version, although it is very likely that Crèvecoeur was not directly involved in its production. As Chevignard argues, at the time when the revised English edition came out, Crèvecoeur was busy preparing the first French edition, which came out in 1784 under the title *Lettres d'un cultivateur américain*.²⁹ Although it presents itself as a self-translation, the two-volume French edition contains fifty-five chapters that do not appear in the English edition. In 1787, a second French edition appeared in three volumes, considerably revising the first edition and adding seventeen further chapters to the mix. It is thus unclear to what extent the *Lettres* can be regarded as a "translation," although it should be taken into consideration that, while working on the French republication, Crèvecoeur in all probability took recourse to the original manuscript of his *Letters*, which is much more extensive than the twelve published letters that established his fame in Britain and the

United States.

In Anglo-American criticism in particular, the French Crèvecoeur has long been regarded as derivative. Thus, in his introduction to a 1904 reprint of the first English edition, which responded to growing interest in the author after a century of relative neglect, Ludwig Lewisohn stated plainly that “Crèvecoeur’s French writings are of no great importance.”³⁰ Probably drawing on a stray remark in the author’s correspondence, Lewisohn claimed that Crèvecoeur had “unlearned his native speech” after many years of residence in America and therefore his French translation of the *Letters* “lose considerably in translation.”³¹ The other chapters, Lewisohn thought, yielded only one passage that was really interesting (a description of eighteenth-century New York). Not all critics are as outspoken as Lewisohn in rejecting the *Lettres*, but they have been quite unanimous in their neglect of them. This skewed critical reception stands in sharp contrast to the position taken by the author himself, who does not seem to have shown much interest in his *Letters* after his return to France in the early 1780s. This is apparent not only from his hands-off approach to the 1783 edition, but also from the fact that a projected sequel (announced in the first edition) never materialized.

The most compelling argument, however, is a remarkable shift in Crèvecoeur’s self-presentation, or what Goffman would call the text’s footing. In the English editions, Crèvecoeur made use of the persona of “farmer James” to voice his ideas about the Revolution. In the French edition, by contrast, this prop falls away and the author openly identifies with the narrator of the letters, who is referred to as “St. John.” The eleventh letter is the only in the English version that is not signed by James. Instead, the author is identified as “IW-N AL-Z,” a (fictitious) Russian gentleman who (apparently with a letter of introduction from James) visits a famous Quaker botanist named John Bertram (a character inspired by the historical figure John Bartram). In the *Lettres*, Iwan (as he is called by Bertram) becomes “Ivan AI-Z,” and his letter is addressed to “un de ses Amis en Europe.” Here, St. John is explicitly cast in the role of “translator” of the letter, which is thus at the same time a self-translation and a pseudo-translation.

Transposing this into Goffman's terminology, this would mean that, whereas in the *Letters* Crèvecoeur so to speak hides behind his "animator" James, in the *Lettres* he takes full responsibility as the text's principal. As Chevignard puts it, the French version imperceptively mixes the "passé fictif" of James with the "passé 'réel'" of St. John de Crèvecoeur (the brackets in Chevignard's quote, however, should already make us wary about hasty generalizations pertaining to the "real" Crèvecoeur).³² This shift in footing equally results in changes at the receiving end. The fact that the English *Letters* are dedicated to abbé Raynal, while the dedicatee of the French *Lettres* is Marquis de Lafayette, reveals different, possibly conflicting participation frameworks for Crèvecoeur's work. A dedicatee can be approached as a "bystander" in Goffman's sense, someone who is not part of the ratified interaction but whose presence has a strong impact on it. In this case, the dedicatee's function is clearly to sanction the words through the authoritative position accorded to him in society. The change in the dedication can be accounted for in two ways. First, by the time Crèvecoeur started working on the French translation, Raynal had become *persona non grata* in France, which thus cancelled his consecrating function in the new reception context. Second, the Crèvecoeur who emerges from the English *Letters* was highly ambivalent about the American Revolution and openly expressed his unease about the violent conflict between the colonies and the mother country. Back in Paris, however, Crèvecoeur's changed social position impelled him to adopt a pro-revolutionary stance, which explains the choice for Lafayette, the famous French war hero who fought with Washington against the British, as the dedicatee for the *Lettres*.³³

In what follows, I will address the changes in footing in the two language versions of Crèvecoeur's text in somewhat more detail by zooming in on the first letter of the first English edition and comparing it with its translation (if that is what it is) in the second French edition (which can be regarded as the most definitive version of the *Lettres*). My choice for the first letter is motivated by the fact that it dramatizes some of the salient differences between the two language versions. The introductory letter, moreover, is the one which students of literature tend to be most familiar with, as it has been frequently anthologized

(usually alongside the famous third letter, “What Is an American”). It commands particular interest here because it lays out some of the justifications for initiating and sustaining the epistolary exchange. The epistolary genre itself is a highly ritualized literary form, which involves the transplantation of a dialogic and private interaction arrangement into a context that is monologic and public (the *Letters from an American Farmer* only includes James’s letters, not the responses of his English friend). As I will show, this ritualization of the letter format is explicitly staged in the first letter. Through my analysis of a single letter, I do not pretend to offer many new insights to Crèvecoeur scholarship. However, my concern is primarily with the intricacies of the dynamic relationship between authorship, identity and self-translation, as it manifests itself in Crèvecoeur’s interesting double text.

CORRESPONDENCE AS CONVERSATION

Above we mentioned that the embedding function of talk constitutes an important component of Goffman’s theory of footing. For instance, in a replay or retelling of past events, the “addressing self” embeds the utterances of characters (or figures) into his own. The recipients of the narrative are then cast in the role of story listeners, and are not supposed to intervene for as long as the story lasts. However, storytelling may also involve subtle changes in footing, whereby the teller of the tale at crucial moments breaks through the narrative frame to address the listeners directly, for instance to reassure them or to recapitulate something mentioned in the story.³⁴ In the case of Crèvecoeur’s *Letters from an American Farmer*, such out-of-frame interventions are quite frequent, particularly at the beginning and end of the letters. To give an obvious example, chapter ten of the *Letters*, which deals with kinds of snakes in the colonies, opens with the following exclamation from James: “Why would you prescribe this task?”³⁵ The out-of-frame remark here announces a shift in the mood of the letters, which become more brooding as the revolution approaches. The assigned topic of the snakes threatens to shatter James’s utopian vision of the middle colonies as a modern garden of Eden and consequently also the fragile bond with his friend in England. But let us now look at how this bond is established in

the first place.

Crèvecoeur's introductory letter of the first English edition famously opens with a series of rhetorical genuflections, elaborate expressions of humility and (supposed) inadequacy, which *a contrario* serve to underscore the legitimacy of the exchange. In the *Letters*, James reveals himself as a person with "a very limited power of mind," who does not possess the "variety of talents" needed to sustain a correspondence with an enlightened European.³⁶ Unlike his correspondent, who during a five-week visit had "instructed" him on "our famed mother-country" as well as several European countries *and* American colonies, James has never traveled far outside of Pennsylvania. He has not received much of an education, and what he has learned comes from "a few musty books" which his grandfather had brought with him to America. Even at this stage, it is clear that James is not only very different from his correspondent, who is later on identified by the initials F.B., but also from Crèvecoeur himself, who was both well-educated and well-traveled, and thus in no way resembled the "simple farmer" of the *Letters*. Unlike James, a third-generation immigrant whose grandfather had followed William Penn to America, Crèvecoeur was not a "native" American and moreover lived in New York rather than Pennsylvania. Crèvecoeur's decision to situate his farmer in Pennsylvania may have had to do with the idea, expressed in contemporary literature, that this colony constituted something of a modern-day utopia, which stood apart from both the North and the South.

After the *incipit* we witness a discussion between James, his wife and a neighbor, the local minister, about F.B.'s request to start an exchange of letters, in which James responds to his questions about local conditions in the middle colonies. While James's wife tries to dissuade him from accepting this invitation on the ground that it would be presumptuous to "send epistles to a great European man," the minister manages to convince the hesitant farmer by pointing out that what F.B. expects from him is nothing more than "talking on paper": "Suppose the questions he will put to you in his future letters to be asked by him *viva voce*, as we used to call it at the college; then let your answers be conceived and expressed exactly in the same language as if he was present."³⁷ This passage evokes a number of oppositions, such as that between an old

but overcivilized Europe and a primitive but pure America, by which Crèvecoeur inscribes his work in the public debates of the time. The minister represents the voice of learning (he has studied at Yale), but at the same time his intervention underscores the value of the imagination and experience vis-à-vis learned knowledge. The fact that James got his education from “a few musty books” is thus turned into advantage, as he can observe the emergent American society in a fresh and unencumbered way, contrary to the enlightened Englishman whose gaze is directed at the “musty ruins” of old civilizations.³⁸ With his minister’s moral support, James finally accepts the epistolary engagement on the realization that letter writing is merely “conversation put down in black and white.”³⁹

It is significant that for James the agreement is conditional on the promise that the letters will be submitted to the “joint opinions” of his both wife and the minister before they will be sent to England.⁴⁰ A lot of critical attention has been devoted to the wife’s countervoice in the *Letters*. For Chevignard, the wife’s worries about her husband becoming a “scribbling farmer” and its consequences for their household economy prefigure the fiscal controversies of the prerevolutionary period, which would also upset the long-held critical conviction that the early letters were composed *in tempore non suspecto*.⁴¹ Elizabeth Heckendorn Cook argues that the wife’s doubts “articulate, in displaced and domesticated disguise, Crèvecoeur’s own fears about how public authorial status can be established in the context of a literary and political culture in the throes of ‘convulsion.’”⁴² Here, my interest is directed not at the historical dynamics of eighteenth century literary culture as such, but rather the textual mechanisms by which authorial power is allocated. The conversation between James, his wife and the minister constitutes an embedded, parenthetical narrative, which allows the “addressing self” (i.e. James, Crèvecoeur’s first-degree animator) to spread responsibility over the contents of the letters. Another mechanism is that of ritualization. I already mentioned that the epistolary genre as a literary form constitutes a ritualized participation arrangement. In its turn, the minister’s definition of correspondence in terms of conversation entails a ritualization of a conversational mode of address through the letter form.

Such multiple shifts in footing serve to articulate as well as

obfuscate Crèvecoeur's status as principal of the *Letters*. By framing his work as a series of letters from a simple American farmer and by delegating authorial responsibility to various (fictitious) animators and participants, Crèvecoeur anticipated criticism of his work at a time when sedition could result in serious problems. How were these positionings and laminations transferred to the French reception context? I already mentioned that, in the French self-translation, Crèvecoeur substituted Lafayette for Raynal as the dedicatee of the letters. Another striking difference is that the French version opens with two letters of introduction (as well as an extract from a review) by Louis de Lacretelle, editor of the *Mercure de France* who was involved in promoting Crèvecoeur's work in French intellectual circles. The most important change, perhaps, is that the title page of the *Lettres* no longer refers to the addressee as F.B. but rather as "W^m S... on" (later explicitly identified as William Seton). While F.B. may have been simply another alias of Crèvecoeur himself, which served to underscore his double French-British identity, William Seton was an actual friend of Crèvecoeur's who had stood by him during his captivity in New York. But here too, it is possible that Crèvecoeur was pulling the wool over the reader's eyes, since the first letter is addressed to "Williams. S..." rather than William S. However this may be, the play with acronyms is indicative of a change in footing on the part of Crèvecoeur, who now signs the *Lettres* with his American name, "St. John."

Turning to the first letter itself, we can observe two major displacements in the self-translation. First, while in the *Letters* the wife's reservations served to offset James's enthusiasm about the transatlantic correspondence, these contrapuntal interjections are significantly erased from the French *Lettres*. As suggested above, an important function of the wife's objections was to absolve James of the charge of self-interest or vanity. When she finally resigns herself to her husband's decision to take up the gauntlet, she expresses the hope that the exchange will remain "a profound secret among us" (16). Strictly speaking, of course, this utterance makes no sense at all, since the *Letters* were designed to be published. Crèvecoeur uses the demand of privacy as a rhetorical ploy, a trope of truthfulness (whereby the reader is cast in the role of bystander).

This trope falls away in the French version, where the wife does not take part in the embedded debate, and it is left up to James himself to imagine his wife's reaction: "que dira ma femme quand elle me verra ainsi occupé; elle s'imaginera que la tête m'a tourné?"⁴³ These words do not have the same force as those uttered by the wife herself, who as a representative of the American household economy can freely chafe the "strange people" in England who make a living by "sending epistles to and fro."⁴⁴ By the time when Crèvecoeur was composing the French version, the revolutionary war was over and the now famous author had found a place for himself among the ranks of the "strange people" in the Parisian salons.

A second important displacement in the *Lettres* concerns the role of the minister, also referred to as "voisin Robert." As in the English version, the minister provides encouragement for the epistolary exchange by stating that letters "ne font que des images de la conversation."⁴⁵ But in the *Lettres*, in which the minister is oddly enough not an alumnus of Yale but of the college of "Prince-Town," he goes further, promising that he will attempt to appease St. John's diffident neighbors who might suspect that he is corresponding with the "Gouverneur du Roi, ou avec quelques gens du pays d'Angleterre."⁴⁶ Hereupon, James suggests that the minister become his co-author, which the latter readily accepts: "je vous aiderai avec plaisir, puisque vous l'exigez." This promise on the part of his neighbor, "homme sage & éclairé," is what finally warms St. John to the challenge: "j'accepte l'invitation de l'ami W.S. & dès aujourd'hui je vous prends pour mon associé."⁴⁷ In this way, quite remarkably, the minister's position is upgraded from that of simple participant in the embedded narrative to that of a second addressing self, although the extent of his involvement is nowhere specified and will remain unclear throughout. On the one hand, the introduction of the "associé" may be an implicit acknowledgement of the help which Crèvecoeur received from the circle around Mme d'Houdetot, which according to Rice explains "le caractère trop élégant" of the French translation.⁴⁸ On the other hand, the formula of the associate can be read as a response to the persistent critique to the first English edition, notably by Samuel Aiscough, that the book was a fraud, since its author would have been, not an American-

born farmer, but a “petty philosopher of France.”⁴⁹

CONCLUSION

What can we infer from this admittedly brief comparison about the issue of authorship and translation? In terms of the production format, the most important change in footing seems to be that, in the *Lettres*, Crèvecoeur no longer hides behind the persona of James but rather openly assumes responsibility over his work by signing the letters with the name by which he was naturalized in America, “St. John.” On the one hand, his 1781 return to France may have allowed him to speak his mind more freely on the subject of the American colonies without running the risk of being charged with sedition. On the other hand, having assumed the position of first French consul to New York after the Revolution, Crèvecoeur must have been anxious to stress his privileged relation to the new Republic. The French self-translation thus allowed him to refashion himself as the true “cultivateur américain,” while at the same time somewhat modulating his former views on American Independence. This is not to say that “St. John” is any less fictitious than “farmer James.” In Goffman’s terminology, we can observe the addressing self (the main animator) moving towards the work’s principal, but not necessarily towards the author, the producer of the words. We can only guess to what extent editors in London and Paris (Crèvecoeur’s acknowledged and unacknowledged “associés”) were involved in the various editions. But it is clear that, when translating the English *Letters*, Crèvecoeur was as much conforming his own life story to that of the American farmer – who remains a Pennsylvania farmer – as the other way around.

As regards the participation framework of the letters, the renaming of the addressee as W.S. can be interpreted as an authenticating gesture, since William Seton was a personal acquaintance of Crèvecoeur’s. The most interesting things, however, are those taking place *around* the private correspondence, in the conditional sphere of non-participants present in the exchange of letters as intended or unintended bystanders. How can we account for the fact that, in the French *Lettres*, St. John has no skeptical wife looking over his shoulder? By the time the first French edition came out, Crèvecoeur had assumed his diplomatic post

in New York, where he learned about his wife's death. It is a matter of speculation as to whether this trauma may have impelled him to remove her (or rather the persona of farmer James's wife) from the first letter. However that may be, it seems that in the French reception context after the revolutionary war, such a countervoice was deemed unnecessary or even inappropriate. On the other hand, the circle of bystanders around the addressee has widened significantly. The English *Letters* had been intended primarily for a "good and enlightened Englishman," and by extension for "English travellers" curious about the emergent civilization on the other side of the Atlantic.⁵⁰ In the French *Lettres*, by contrast, St. John expresses the concern that W.S. might show the letters to his friends, "ces Européens accoutumés à ne voir que des Ouvrages académiques, à ne voir que des arbres bien taillés."⁵¹ America, at the time, may not have had famous scholars or well-trimmed gardens, but this, as his co-author "voisin Robert" argues, was precisely what made it attractive to "les curieux de l'Europe."⁵² This broadened scope is indicative of some of the subtle realignments in the self-translation, which allowed Crèvecoeur to reanchor his public image (as the "Ecrivain" of a supposedly secret correspondence) that was instrumental in shaping European conceptions of America at a crucial juncture in transatlantic relations.

It is tempting to interpret the complex realignments in the French self-translation of Crèvecoeur's famous *Letters from an American Farmer* as an argument in favor of the commonly held view that the self-translator is vested with special "authorial" powers. After all, Crèvecoeur's far-reaching changes, not just to the contents of the original letters, but also to the ways in which they are framed and presented to the reader, would be considered inappropriate in any regular, allographic translation. However, this perspective suffers from a lack of historical contextualization. It has been extensively attested that eighteenth-century France did not just require its trees to be well-trimmed, but also its translations.⁵³ Crèvecoeur took great liberties in translating his *Letters from an American Farmer*, not out of a purely individual desire for self-expression but to conform to the self-image assigned to him by French society at the time of Louis XVI's reign. Of course Crèvecoeur skillfully manipulated that self-image, but he did so in accordance with the norms

of the host culture. Significantly, Crèvecoeur for a while entertained the idea of retranslating the first French edition of his farmer's letters into English when French censorship laws stalled the publication of the manuscript.⁵⁴ The conditions of eighteenth-century publishing definitely help to explain the layering and embedding effects present in Crèvecoeur's epistolary fiction, although they often remain difficult to gauge from the vantage point of a society where freedom of expression is, if not always respected, then at least accepted as a common good. From this perspective, Crèvecoeur's French self-translations can best be approached as pseudo-originals, not in the sense of a misallocation of authorial identity but rather of a highly weakened principal, who paradoxically has to rely on affiliated principals (the author's all too present associates) to assert that the words on the page are merely those of a "plain scribbler."

Notes

- 1 Chevignard, *Saint John de Crèvecoeur* (Thèse de 3e cycle. Bordeaux III, 1989), vol. 1, p. 3-4.
- 2 Chevignard, *Saint John de Crèvecoeur*, vol. 1, p. 4.
- 3 The most vocal defender of the translator's authorship is Lawrence Venuti. See Venuti, *The Translator's Invisibility: A History of Translation* (2nd ed. London/New York: Routledge, 2008).
- 4 Anthony Pym, "The Translator as Non-Author, and I Am Sorry About That," in *The Translator as Author: Perspectives on Literary Translation*, eds. Buffagni, Claudia, Beatrice Garzelli and Serenella Zanotti (Berlin: LIT Verlag, 2011), p. 32; Ervin Goffman, *Forms of Talk* (Oxford: Blackwell, 1981), p. 144.
- 5 Pym further links what he defines as Goffman's three conditions of authorship (positioning, beliefs, commitment) to Jürgen Habermas's formal pragmatics, and in particular his three validity claims which every speech act raises: truth, normative rightness and truthfulness. As Pym acknowledges, the connection between the two triads is somewhat uncertain, and therefore I leave Habermas's pragmatics out of the discussion here. Moreover, contrary to what Pym's article seems to suggest, formal pragmatics does not claim that the three validity dimensions are equally present in all communicative utterances. In the case of jokes or anecdotes, for instance, the speaker may be less committed to what is said than to the way things are told. For a discussion, see Maeve Cooke, *Language and Reason: A Study of Habermas's Pragmatics* (Cambridge, MA/London: MIT, 1994), p. 86. We could approach translations as speech acts of this type.
- 6 Pym gives the example of Günter Deckert, a German neo-Nazi who was put on trial for translating a speech delivered in English by the American Fred Leuchter minimizing the impact of the Holocaust. Since the so-called *Auschwitzlüge* is a crime in Germany, Deckert used his translation to voice opinions which he could not utter directly. He did not do this by writing an original text and presenting it as a translation, but rather by selecting and translating an actual text (Deckert invited Leuchter to Germany to deliver his lecture) that confirmed his own beliefs (the trick did not work). As Pym argues in more detail elsewhere, Deckert was hiding behind his status as translator "pour prononcer les mots qu'il ne faut pas et précisément là où il ne faut pas." See Anthony Pym, *Pour une éthique du traducteur* (Artois Presses Université/Presses de l'Université d'Ottawa, 1997), p. 45.

- 7 For a more thorough discussion of the “translator form,” see Anthony Pym, “Propositions on Cross-Cultural Communication and Translation,” *Target: International Journal of Translation Studies* 16, no. 1 (2004): pp. 1-28.
- 8 Goffman, *Forms of Talk*, p. 144.
- 9 Pym, “The Translator as Non-Author,” p. 32.
- 10 Goffman, *Forms of Talk*, p. 144.
- 11 Hermans, Theo, *The Conference of the Tongues* (Manchester/Kinderhook, NY: St. Jerome), p. 85.
- 12 Pym, p. 32.
- 13 Goffman, *Forms of Talk*, p. 128.
- 14 Goffman, *Forms of Talk*, pp. 144-146.
- 15 Goffman, *Forms of Talk*, pp. 131 a.f. In my view, Goffman’s participant roles are irreducible to the traditional categories of “narrator” and “narratee” introduced by classical narratology, which does not differentiate between ratified and non-ratified participants. For an interesting application of Goffman to narratology, I refer to David Herman, *Story Logic: Problems and Possibilities of Narrative* (Lincoln/London: Nebraska University Press, 2004).
- 16 The phrase “changes in interactional gears” is taken from Greg Smith, *Erving Goffman* p. 64.
- 17 The translation, first published in 2002 in the newspaper *La Vanguardia*, is included in Stavans’s *Spanglish* (New York: Harper Collins Rayo, 2003).
- 18 Goffman, *Forms of Talk*, p. 150.
- 19 Goffman, *Forms of Talk*, pp. 146-152.
- 20 Goffman, *Forms of Talk*, pp. 148.
- 21 Goffman, *Forms of Talk*, pp. 153-155.
- 22 Hermans discusses the case of Huston as one where “authentication has reached [...] its most diluted form.” *The Conference of the Tongues*, p. 24.
- 23 Susan Bassnett, for instance, regards self-translation (and translation in general) as a form of re-writing pure and simple. See Susan Bassnett, “Rejoinder,” in Special issue *Orbis Litterarum* on Literary Self-translation, eds. Michael Boyden and Liesbeth De Bleeker,, forthcoming. Christopher Whyte holds the opposite view, namely that of the self-translator as a translator with no privileged relation to

- the source text. See Christopher Whyte, "Against Self-Translation," *Translation and Literature* 11, no.1 (2002), pp. 64-71.
- 24 Stephen Levinson distinguishes more production and reception roles than Goffman, and thus arrives at a more sophisticated taxonomy. See Stephen Levinson, "Putting Linguistics on a Proper Footing: Explorations in Goffman's Concepts of Participation," in *Goffman: Exploring the Interaction Order*, ed. Paul Drew (Oxford: Polity Press, 1988), pp. 161-227. Although Levinson discusses simultaneous translation, he does not belabor the point. For the present purpose, I stick to Goffman's taxonomy, which possesses the virtue of simplicity.
 - 25 However, things are different again for a liaison interpreter, who assert his or her presence by means of such insertions (or what linguists would call hedges) as: "The interpreter wishes to add that..." Here, the interpreter clearly takes on the role of both author and principal. I wish to thank Dimitra Krystallidou for pointing this out to me.
 - 26 For a discussion of Wiesel's memoir, see Susan Suleiman, "Problems of Memory and Factuality in Holocaust Memoirs: Wilkomirski/Wiesel," *Poetics Today* 21, no. 3 (2000), pp. 543-559.
 - 27 Notable exceptions are Leonard Forster, *The Poet's Tongues: Multilingualism in Literature* (Cambridge, UK: Cambridge University Press, 1970) and Jan Walsh Hokenson and Marcella Munson, *The Bilingual Text: History and Theory of Literary Self-Translation* (Manchester, UK/Kinderhook, NY: St. Jerome, 2007).
 - 28 For more detailed biographical information, I refer to Howard Rice, *Le Cultivateur Américain. Etude sur L'oeuvre de Saint John de Crèvecoeur* (Paris: Librairie ancienne Honoré Champion, 1933); Gay Wilson Allen and Roger Asselineau, *St. John De Crèvecoeur: The Life of an American Farmer* (New York: Viking, 1987); and Bernard Chevignard, *Michel Saint-John de Crèvecoeur* (Paris: Belin, 2004).
 - 29 Chevignard, *Saint John de Crèvecoeur*, vol. 1, p. 63.
 - 30 Ludwig Lewisohn, "Introduction," J. Hector St. John de Crèvecoeur. *Letters from an American Farmer* (New York: Fox, Duffield & Company, 1904), p. xxiv.
 - 31 Lewisohn, "Introduction," p. xxiv.
 - 32 Chevignard, *Saint John de Crèvecoeur*, vol. 1, p. 66.
 - 33 Chevignard, *Saint John de Crèvecoeur*, vol. 3, p. 8. The peritextual framing of Crèvecoeur's work is discussed in more detail in Boyden and Jooker, "A Privileged Voice? J. Hector St. John de Crèvecoeur's 'Story of Andrew, the Hebridean' in French and Dutch Translation," eds. Michael Boyden and Liesbeth De Bleeker, Special issue *Orbis Litterarum* on Literary Self-translation, forthcoming.

- 34 Goffman, *Forms of Talk*, p. 152.
- 35 3J. Hector St. John de Crèvecoeur, *Letters from an American Farmer* (London: T. Davies, 1782), p. 246.
- 36 Crèvecoeur, *Letters from an American Farmer*, p. 2.
- 37 Crèvecoeur, *Letters from an American Farmer*, p. 2, 5.
- 38 Crèvecoeur, *Letters from an American Farmer*, p. 8.
- 39 Crèvecoeur, *Letters from an American Farmer*, p. 11.
- 40 Crèvecoeur, *Letters from an American Farmer*, p. 13.
- 41 Chevignard, *Saint John de Crèvecoeur*, vol. 1, p. 8.
- 42 Elizabeth Heckendorn Cook, *Epistolary Bodies: Gender and Genre in the Eighteenth-Century Republic of Letters*. (Stanford: Stanford University Press, 1996), p. 157.
- 43 Crèvecoeur, *Lettres d'un cultivateur américain* (Paris: Cuchet, 1787), vol. 1, p. 8.
- 44 Crèvecoeur, *Letters from an American Farmer*, p. 18.
- 45 Crèvecoeur, *Lettres d'un cultivateur américain*, vol. 1, p. 3.
- 46 Crèvecoeur, *Lettres d'un cultivateur américain*, vol. 1, p. 8.
- 47 Crèvecoeur, *Lettres d'un cultivateur américain*, vol. 1, p. 3, 13.
- 48 Rice, *Le Cultivateur Américain*, p. 80.
- 49 Samuel Ayscough, *Remarks on the Letters from an American Farmer* (London: John Fielding, 1783), p. 10.
- 50 Crèvecoeur, *Letters from an American Farmer*, p. 9.
- 51 Crèvecoeur, *Lettres d'un cultivateur américain*, vol. 1, p. 5.
- 52 Crèvecoeur, *Lettres d'un cultivateur américain*, vol. 1, p. 10.
- 53 For a discussion, see for instance Johan Heilbron, "Towards a Sociology of Translation. Book Translations as a Cultural World-System," *European Journal of Social Theory* 2, no. 4 (1999), pp. 429-444.
- 54 See Rice, *Le Cultivateur Américain*, p. 86-7.

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Voice in the Persian *Hajji Baba*

ESMAEL HADDADIAN-MOGHADDAM AND ANTHONY PYM

When the picaresque novel *The Adventures of Hajji Baba of Ispahan* was published in Persian in 1905, it contained a critique of Persian autocratic tradition, contrasting it with the relative modernity of Constantinople. Who wrote the critique? Who was speaking through the novel? This study traces the multiple mediating voices, some editorial, some translational, that enabled a critical modernity to move across worlds.

Key words: voice in translation, agency, modernity, picaresque, 19th century Persia

Lorsque le roman *Les Aventures de Hadji Baba d'Ispahan* parût en langue perse en 1905, le texte portait une critique directe de la tradition autocrate perse, opposée à la modernité relative de Constantinople. Qui avait écrit la critique ? Qui parlait à travers le roman ? Notre étude reprend les traces des multiples voix médiatrices, certaines traductives, d'autres éditoriales, qui facilitaient le passage entre mondes d'une aspiration à la modernité critique.

Mots clés : voix en traduction, action traductive, modernité, picaresque, Perse au XIX^e siècle

1905: HAJJI BABA SPEAKS PERSIAN¹

In the picaresque novel *The Adventures of Hajji Baba of Ispahan*, printed in Persian in 1905, we read:

می‌عنل‌اراد اجن‌ی‌ا ؟ت‌س‌ا‌ج‌ک‌ ن‌ار‌ی‌ا‌ س‌پ‌،ت‌س‌ا‌ج‌ اجن‌ی‌ا‌ ر‌گ‌ا‌
اجن‌ی‌ا‌ :از‌ع‌ل‌اراد اجن‌آ‌،اف‌ص‌ل‌اراد اجن‌ی‌ا‌ :م‌ی‌ح‌ج‌ل‌اراد اجن‌آ‌،ت‌س‌ا‌
و‌ت‌س‌ا‌ت‌ن‌ط‌ل‌س‌ اجن‌ی‌ا‌ :ج‌ن‌ر‌ و‌ت‌ل‌ذ‌ اجن‌آ‌،ج‌ن‌گ‌ و‌ت‌س‌ا‌ت‌ز‌ع‌
اجن‌آ‌،ه‌ن‌ا‌خ‌ا‌ش‌ام‌ت‌ اجن‌ی‌ا‌ :ت‌ف‌ا‌ث‌ک‌ و‌ش‌ی‌ور‌د‌ اجن‌آ‌،ت‌ف‌ا‌ظ‌ن‌
اجن‌آ‌ :ش‌ی‌ع‌ اجن‌ی‌ا‌ :ه‌ی‌ب‌ش‌ اجن‌آ‌،ی‌ز‌اب‌ اجن‌ی‌ا‌ :ه‌ن‌ا‌خ‌ ه‌ی‌ک‌ت‌
ش‌ون‌ و‌ش‌ی‌ع‌ و‌ی‌ن‌ار‌ذ‌گ‌ ش‌وخ‌.ه‌ض‌ور‌ اجن‌آ‌،ه‌ز‌او‌آ‌ اجن‌ی‌ا‌ :ه‌ی‌ز‌ع‌ت‌

رب هدروآ رطاخب ار نای ناری زور هن ابشی رادازع نآ اب ناکرت
م.تسی رگ دب تخب.²

As in all exotic epics (*Hajji Baba* became a 1954 Hollywood film), the foreign fades away, as if by magic, to reveal what we want to know:

If this is a place, then what is Persia? This is heaven, Persia is hell; this is a pleasant house, that is a mourning house; here we find honor and treasure, there degradation and suffering; here governance and cleanliness, there dervishes and dirt; here the theater, there *takiyeh*; here a game, there *shabih*; here the life of pleasure, there *taziye*; here song, there *ruzeh*. Remembering the Ottomans' life of pleasure and Persians' round-the-clock life of mourning, I decried my bad luck [at having been born in Persia].³

Much as the traditional picaresque hero is supposed to dissect society from below, here the critique works through comparison. Constantinople, where Hajji Baba has just arrived, offers all things good; Persia, from whence he has come, suffers from all things bad. Note, though, that the badness in this case is remarkably clerical: *takiyeh* is an Islamic theater, *shabih* is a religious drama; *taziye* is an indigenous religious play; *ruzeh* is religious song; so Persian institutional religion does not score well. Neither, in general terms of the novel, does the despotism with which the Persian Qajar regime maintained social hierarchies. Here, as in many moments since, what is now Turkey might be the model of a modernizing Islamic state.

The voice that speaks here is comparatively critical, politically critical, religiously critical, dangerously critical. It is the voice of an aspiration to modernity, speaking in a time, place and language given to resisting modernity.

But Hajji Baba, may Allah help him, was and remains a fictional character. So who exactly was speaking through this voice?

1905: PERSIA

The question of Hajji Baba's voice might be of some historical

importance. The year 1905, when the above text was published, marked the beginning of Persia's Constitutional Revolution, leading to the establishment of a parliament, a constitutional monarchy and a first "House of Justice".⁴ The critique of Qajar despotism was not merely literary; the aspiration to modernity was also highly political.

Of course, one could not say that Hajji Baba caused the Revolution, nor that the Revolution caused Hajji Baba. Harbsmeier⁵ more fairly sees this text, which had a certain distribution in manuscript form prior to its publication, as helping to form a political opposition within Persia, as just one part of a network of dissidence. So the voice, at its most general level, might be the discourse of that opposition, felt to be collective even when instanced individually.

The Qajar family ruled Persia from 1785 to 1925 (surviving as a constitutional monarchy after 1906). Although they restored the country's stability and maintained some authority over its borders, they remained despotic and showed little tolerance of dissidents. They were not, nevertheless, immune to modernity. An early fundamental change came at the time of Persia's first round of defeats against Russian troops between 1804 and 1813. Crown prince Abbas Mirzā saw an urgent need not only to reform the Persian military, but also to introduce modern education. He dispatched the first Persian students abroad,⁶ and Amir Kabir, chief minister to the Qajar king, established *Dar al-funun*, the first modern school, in 1851. These initiatives, formulated from within the regime, sowed the seeds of a critical modernity.

As the nineteenth century progressed, the Persian press and dissidents formed a network of exile that reached Kolkata in India, Constantinople in Turkey, London in Britain, and Berlin in Germany, all of which attracted Persian intellectuals. Many of these exiles published in Persian-language newspapers: *Akhtar* (Constantinople), *Qanun* (London) and *Habl al-matin* (Kolkata) were banned in Persia but nevertheless found their way to the educated class there. Kolkata played a key role in that it had several active Persian printing houses.⁷ Persian in the Indian subcontinent was once both a lingua franca and had been the administrative language of the English East India Company prior to

the imposition of English in 1835.⁸ It was not entirely by accident that Hajji Baba's voice, having circulated in manuscript form, was printed in Kolkata in 1905.

So how did it get there?

1901-03: KERMAN, PERSIA

We move to Kerman, a city in the central south of modern-day Iran. In the years immediately prior to the Persian Constitutional Revolution, Kerman was where a British major by the name of Douglas Craven Phillott (1860-1930) served as consul for two years, probably from 1901 to 1903. Phillott knew Persian and had a mixed military, diplomatic and academic background. He was an active member of the Asiatic Society of Bengal, a Persian translator, fluent in Arabic and Hindustani, and had several publications to his name. One way or another, Phillott came into possession of a manuscript version of the Persian Hajji Baba, the text of our voice. When his commission as consul came to an end, Phillott moved to Kolkata, and it was there that he was responsible for having the Persian text published.

We thus find the Persian voice, in its published form, filtered and prefaced by an English major, described in the frontispiece as "23rd Cavalry F.F, Secretary to the Board of Examiners, Calcutta, Translator for the Government of India." The book itself was published by the Asiatic Society of Bengal, of which Phillott was Secretary. *Hajji Baba* was presented as a textbook suitable for the entertainment of learners of Persian, which sounds innocuous enough. A close analysis of the edition⁹ nevertheless suggests that the text was equally aimed at a Persian readership in Persia, which is what one would expect given the role of Kolkata as a node in the dissident network.

Phillott is a key figure here not just because he moved the voice from Kerman to Kolkata, and not just because he transferred dissidence from manuscript to print. He also edited the Persian text as what he knew it to be: a translation from English. The Englishman corrected the Persian in line with the English text, and added a few mistakes himself.

mistakes; it was the political status of a translational voice. In Phillott's preface to the book we read:

When an MS. copy of Sheikh Ahmad's translation first reached his native city [Kerman], it was looked on as an original work: it was copied with eagerness; it was read with excitement. [...] Was it not the first novel that had ever been written in Persian? The Persians[...] had no objection to be satirized by one of their own people. The skill with which their countryman had depicted certain noble characters and well-marked types, filled them with pride [until] one sad day some copies of the English original reached me from India, and Haji Baba ceased to be popular: "Faranani tu-yi kuk-i ma rafta" ["Our legs have been pulled by a European"], said the Persians: "this author has overstepped the bounds; he has made fun of everyone from the Shah downwards." *Haji Baba* was no longer an original work by a Persian.¹⁰

It is not clear whether Phillott himself was responsible for revealing the translational status of the text, but it seems quite plausible: it is hard to believe he was not aware of the original text, given what Browne in 1895 described as its popularity among "cultivated Englishmen."¹¹ The effect on the dissident voice would seem to have been quite radical: the comparisons with Constantinople, originally accepted as comical if critical self-reflection from within, became unacceptable when seen as translation from abroad – the picaresque hero should not speak with a foreign voice; modernity is apparently less acceptable when translated.

If the voice was not Persian, where was it from?

Phillott does not mention the name of any author on the title page of the Persian version, but he does name the translator as "Sheikh Ahmad", whose portrait is actually reproduced at the beginning of the book.

So who was Ahmad? Phillott tells us that he belonged to the "obnoxious" Babi sect, which sought to have the Persian religious leaders "make common cause with the Sunnis and join with Turkey in resisting the 'oppression of foreigners.'"¹² The comparison with Constantinople might begin to make sense.

There remains the problem of why a British army major would reproduce and correct the work of "obnoxious" activists who oppose

foreigners? Whose side was Phillott on? He was an ambiguous character, to say the least. Among much else he was the unmarried impassioned translator of a Persian treatise on falconry, dedicated to the former Persian Governor of Kerman, in memory of the time the two “mingled our tears over our exile.”¹³ The exiles may form a common land.

1886: TABRIZ, PERSIA

The translator named by Phillott was Haji Sheikh Ahmad Ruhi Kermani (henceforth “Ahmad”), a copyist and a teacher of Persian and Arabic. He lived in political exile in Constantinople. As Phillott mentions, he very probably had some connection with the Babi movement, which broke from the Shiite belief in the return of the twelfth Imam. The movement faced severe prosecution by the Qajars and was largely forced into exile.¹⁴ Ahmad was probably also an associate of the political activist S. J. Asadabadi, known as Afghani, an ideologist and political activist who opposed both British imperialism and Qajar despotism.

Ahmad’s political and academic activism operated within the wider network of dissidents.¹⁵ His political exchanges with Muslim theologians incited the Persian authorities to ask the Ottomans to extradite him to Persia. The reason given was his association with the political circle that assassinated the Qajar monarch Nasir al-Din Shah, in 1896. The Ottomans conceded. Ahmad and two other members of the circle were extradited to Persia and were executed in Tabriz in 1896. Among Ahmad’s belongings was a copy of the Persian translation, apparently in Ahmad’s handwriting.

Browne reports a letter from Ahmad that asks for possible help with the publication of the translation.¹⁶ In this letter, however, Ahmad does not claim to be the translator. Indeed, he names someone called Mirza as the translator and highlights Mirza’s problems in finding a publisher. So the voice, although speaking from Constantinople, was probably not Ahmad’s.

There is a missing link here, since we do not know how the manuscript was moved from Tabriz, where Ahmad was executed in 1896, to Kerman, where Phillott read it sometime after 1901. That missing link

might also explain why Phillott made a mistake in naming Ahmad as the translator. It could be that the manuscript did not mention Mirza as the translator, or that Ahmad had put his own name as the translator, or that the manuscript circulated with an oral tradition of authorship by a political martyr. All these conjectures need further study (Ahmad's manuscript might be found either at the Asiatic Society in Kolkata or at the Felsted School, in Essex, England, where some of Phillott's documents are kept).¹⁷

Be that as it may, the mistake made Ahmad known as the translator of *Hajji Baba*.

1961-1966: ISTANBUL

For many years, Persian and English readers and scholars, working within a broadly "colonialist-orientalist" and "anti-colonialist" discourse, jointly entertained the idea that the political martyr Ahmad was also a heroic translator.¹⁸

Two events changed the narrative. First, a curious Persian doctoral student named Hassan Kamshad was at Cambridge, writing his thesis on Persian literature, when he came across Ahmad's letter to Browne. Kamshad reproduced a facsimile of Ahmad's letter and communicated his discovery to another Persian author, M. A. Jamalzadeh, who also came to take credit for the discovery. Kamshad's book was nonetheless published in English in 1966 and the misattribution of translatorship was made clear.¹⁹

The second event happened in Istanbul. In the 1960s, the Persian scholar Mojtaba Minovi was cataloging Persian manuscripts in Turkey when he came across Mirza's manuscript of *Hajji Baba* in the library of the University of Istanbul. He made a microfilm of the manuscript and gave it to the library of Tehran University. Gradually, Mirza was resurrected as the Persian translator.

Today's Persian readership can hardly remember Ahmad's glory as the translator, much as his transport of the text and tragic death were essential links between *Hajji Baba* and the Constitutional Revolution of 1905-1911. Among current Persian versions of the novel, the critical

edition by Modarres Sadeghi (1379/2000) gives just credit to both Ahmad and Mirza as translatorial agents.²⁰

So the voice now belongs to someone called Mirza.

1886: CONSTANTINOPLE

Mirza Habib Isfahani (“Mirza”) was a Persian dissident who made Constantinople his home. Born in Persia in 1836, Mirza completed studies in several fields including Islamic theology. He learned French and attained some fame as a poet. He was reportedly obliged to escape from Persia because of his political satire of Sepahsalar Mohammad Khan, the Qajar prime minister. Although Mirza denied the accusation and there is no evidence of the satirical poem, he arrived in Constantinople in 1866. Various historical documents report his career not only as a Persian scholar and translator, but also as a teacher of Arabic, Persian and French (albeit not English) in the Ottoman capital, where he kept a low profile in political circles.²¹

Yazici argues that Mirza translated *Hajji Baba* in 1886.²² On the first page of the handwritten manuscript, Mirza shows his awareness of the English and French versions of the novel, and indicates that he has worked from the French, naming himself rather modestly as “the most humble servant Habib Isfahani.”²³

When Mirza died in 1893, the manuscript of the translation remained unpublished in Constantinople. There is some evidence that Mirza attempted to publish his translation but he would appear to have met with opposition from the censor during the period of Abdülhamit II (1876-1908).²⁴ It would then be in the light of that failure that Ahmad undertook to copy the manuscript and take it into Persia, thus effectively saving Mirza’s translatorship.

So we have the translator. But was the voice then his alone?

1824: PARIS

The novel that Mirza translated had been published in Paris in 1824 by Haut-Coeur et Gayet jeune with the title *Hajji Baba, traduit de*

l'anglais par le traducteur des romans de Sir Walter Scott (Hajji Baba, translated from English by the translator of the novels of Sir Walter Scott) - no author mentioned, and no translator named. Sir Walter Scott (1771-1832), the celebrated Scottish author who himself had a reputation for the anonymous publication of his Waverley novels, replaced both the author and the translator, thus securing authorship, translatorship, and sales.

The translator, mentioned in later editions, was Auguste Jean-Baptiste Defauconpret, a French lawyer who spent some 25 years in England and was the translator or co-translator of some 400 titles from English. The mystery is not in his undoubted professionalism.

1824: LONDON

The novel that Defauconpret translated was called *The Adventures of Hajji Baba of Ispahan*, published in London by John Murray in 1824, the same year as the French translation – no author is mentioned, which might explain why there is no author mentioned on the subsequent French and Persian translations. This voice decidedly did not want to be named.

The second edition of the English text does nevertheless name the author as James Morier (1782-1877), about whom we actually know a good deal.

James Justinian Morier (1782-1877) was born of a Swiss father in Ottoman Izmir (in Turkey), worked as a diplomat in Persia, and accompanied a Persian dignitary on his travels to England, much in the manner of Hajji Baba himself. His was no doubt the voice situated closest to *Hajji Baba*, as one might expect of authorship. As a writer, Morier knew how to respond to English curiosity about Persia, in the line of the several Europeans who had visited the country, and wrote meticulously on the land and its people, often with contempt for her backwardness but in awe of her ancient history.²⁵ In 1812 Morier published *A Journey through Persia, Armenia and Asia in the years 1808 and 1809*, in the preface to which we read:

Finding, on my arrival in England, that curiosity was quite alive to every thing connected with Persia, I was induced to publish the Memoranda which I had already made in that country; more immediately as I found that I had been fortunate enough to ascertain some facts, which had escaped the research of other travellers.²⁶

These previously “escaped” facts were so successful that Morier followed them in 1818 with *A Second Journey through Persia, Armenia and Asia Minor to Constantinople between the years 1810 and 1816*, indicating that he was writing while he travelled.

In travel-documentary mode, the author is clearly named, first in 1812 as “James Morier, Esq. His Majesty’s secretary of Embassy to the Court of Persia in 1812,” then in 1818 as “James Morier, Esq. Late His Majesty’s Secretary of Embassy and Minister Plenipotentiary to the Court of Persia, 1818.” In 1824, however, when Morier moves to fiction and places English in the mouth of a Persian picaresque hero, his name disappears from the book, ensuring at least some degree of anonymity (a reviewer actually misattributed the novel to Thomas Hope). According to Johnston, who has examined Morier’s and the publishers’ documents, Morier nevertheless “seems to have taken little trouble to conceal his authorship, for he was soon receiving direct compliments, and he was publicly identified as the author in the *Eclectic Review* of 21 April.”²⁷

The public anonymity was perhaps no more than a formal device, yet a device nevertheless, and by no means an isolated one. In the same years, John Malcolm’s *Sketches of Persia from the Journals of a Traveller in the East*, published in Philadelphia in 1827 by Carey, Lea, and Carey, had also no trace of the author’s name on the title page, nor on the page where the book was dedicated to a certain John Fleming by “his most sincere and attached friend, the traveller.”²⁸ In intercultural uncertainty, the traveller, like the exile, might be a common identity.

The traveller reappears within Morier’s novel itself, where the narrator is named “Peregrine Persic” (Persian Wanderer) who is handed *Hajji Baba*’s manuscript as an unexpected gift. From that point on, whole story is a multilayered *manuscrit trouvé*: *Hajji Baba*’s manuscript is reportedly found and translated by the narrator Peregrine Persic,

whose text was published anonymously in London in 1824, then found by an unnamed French translator, whose anonymous work was found and translated in Constantinople by Mirza, whose apparently anonymous text was transported by Ahmad, whose text was found by Phillott, and all that prior to Mirza's manuscript being found in an Istanbul library in the 1960s, where even the authorship of the discovery is divided (as indeed is our own authorship here). No one particularly wanted to be identified as the one voice in the dissident text. Nor indeed is it easy to pin down the translators, who must have been part of that voice.

2011: TARRAGONA

Esmaeil has recently finished his doctoral thesis on translation and agency in Iran, and the story of Hajji Baba, just part of one chapter of the thesis, is a superb case of concealed and contested agency.²⁹ Yet doubts remain: If Mirza was indeed the translator, was he really working from the French or the English? So Anthony finds that a copy of the 1824 French translation is listed on the website of a bric-a-brac shop in Barcelona; Esmaeil buys the book; we sit down and read (Esmaeil with the English, Anthony with the French, Esmaeil looking at the Persian in cases of mismatch). But soon there is little doubt: where the English says "sixteen years ago," the French says "*il y a maintenant soixante ans*" (i.e. sixty years), the Persian clearly follows the English, *et ainsi de suite*. So was Mirza actually working from the English? Not necessarily: it seems far more likely that Phillott was correcting the Persian, undoing the French mistakes by following the English text. That much comparativism is easy (and it is the only contribution to which Anthony can lay any claim).

The passage that we began with, though, the critical comparison of modern Constantinople with religious Persia, does not appear in the English text. In the corresponding place, the narrator simply proclaims that the beauty of Constantinople surpasses that of Isfahan. That is, the particular passage we have cited is not a translation, at least not in any narrow sense. The anti-clerical comparison of Persia with the Ottoman capital would seem to have been made by the momentarily non-translating translator Mirza, and then left strangely uncorrected by the pedagogical military editor Phillott, who otherwise removed deviances

from the English text. In all likelihood, the voice was from a dissident in Constantinople, allowed and consecrated by a British major who otherwise concealed his allegiances.

Through all the hidden detours and subterfuge of translational communication, a critical voice could thus speak, from neither wholly within nor wholly without, as at once author, translator and editor, about the values of the Persian political and religious regime.

ENVOI 1 (ESMAEIL)

Esmaeil's question is about agency: Who has the power to do what in the field of translation? He has dug deep into the details of the various agents surrounding this voice; the research and the recounted details are all his, including the discovery of the non-translational comparison. Further data and contextualization can be found in his article "Agency in the translation and production of *The Adventures of Hajji Baba of Ispahan* into Persian,"³⁰ which uses this story to show that "in spite of the illusory, disempowering nature of exile, translation agents are capable of exercising, transferring, and risking their agency within intercultural transfers."³¹

ENVOI 2 (ANTHONY)

Anthony's concern is inculturation: How does the culture of modernity – of technology, participative democracy, universal education and open rational meritocratic debate (to speak with Habermas) – how does that culture bring other cultures into its fold? How does modernity itself change in the process? That problematic is his. And as Esmaeil and Anthony worked on these questions, through most of 2011, voices of dissent were undoing despotic regimes in important parts of the Islamic world, as they keep trying to do in much of the rest. Our study of *Hajji Baba* was framed by a violent and impassioned history, which we would see as more than a tale of Twitter and cell phones.

MODERNIZATION, TRANSLATION AND GENERALIZED AGENCY

Anthony's broad question, with its theorization drawn from the

Catholic Church, was presented at a seminar at the Nida Institute for Translation Studies in New York in September 2011, and the first paragraphs of the present text are from that paper.³² So, too, the following few paragraphs, about why this particular voice could be important.

How does modernity spread? That is, how do people come to aspire to generalized agency? How are they moved to see science, technology, and education as ways of extending social communication, to the point where all might feel authors of their laws? The question does not concern the success of any particular brand of democracy, the necessary technologies and the concomitant alienation, nor should it be undermined by the necessary elites through which messages are moved and transformed. The question does not address postmodernism, the precondition of which must surely be the modernity that most of the world still awaits. The question simply concerns the aspiration. How do people come to aspire to such things? How does that modernity spread?

In a recent article, Omid Azadibougar posits that modernity cannot spread through translation. His basic argument seems to be that since modernity requires self-reflexivity, it cannot be “referential,” in the sense that it cannot be something that people believe exists somewhere else: it must always be here and now. We might find that distinction in the reported first reception *Hajji Baba* as a fully Persian picaresque, when it was seen as witty and perceptive self-reflection, then becoming unacceptable as soon as it was viewed in a referential light, as having been transferred from abroad. Azadibougar argues that translation in such circumstances can only achieve a transfer of authoritative instance, legitimating the aspirations of a very narrow educated social class:

[...] the only significant change effected by the Iranian turn to “modernity” through translation might have been the replacement of the master religious narrative (absolute 1) by the master European narrative (absolute 2) for that so-called “progressive” class of society.

However, the culture remained fundamentally referential, locating knowledge externally, and transcendently constructing a new organization of socio-cultural life. This would include the hypothetical condition in which translation were capable of importing knowledge

completely, that is if it had managed to bring the whole of European knowledge into the Iranian cultural sphere without a trace of loss or fragmentation; even then, “modernization” would have remained referential, not having achieved the condition of the modern: critical immanent self-reflexiveness.³³

In the more clearly reactionary part of Azadibougar’s argument, the modernizing translations into Persian would have a negative effect on cultural authenticity and unity: “translation has led to cultural instability and de-authentication of literary products.”³⁴ Through translation, “the Persian language was hollowed out and lost touch with reality. [...] Divorcing its own reality has led to a ‘double reality’ or ‘double consciousness:’ one subjected and immediate, but postponed, the other dominant and remote, but desired.”³⁵

As in so much narrative analysis, the categories here do not rise above static and opposed identities. Only two places operate in this reductive view of translation: here and there, home and away, the authentic and the imposed, the autochthon and the translator, as if there were never more than two options. That is, there is no place for the translating itself. Nor is there any awareness of a non-narrative identity, at least of a kind beyond self-characterization and self-justification: nothing about any identity in becoming, constructed with and through the other, in dialogue and negotiation. Instead, apparently, we have the blunt impossibility of modernity through translation, based on the precarious referential assumption that the modernist paradise had somehow been completely perfected elsewhere in the world. Through translation, indeed through any act of comparison, modernity should simply not be able to move, by definition. *Eppur...*

Notes

- 1 To make a distinction, *Hajji Baba* in italics refers to Morier's book, *The Adventures of Hajji Baba of Ispahan* (1824), whereas Hajji Baba as such refers to the hero of the book.
- 2 *The Adventures of Hajji Baba of Ispahan. Translated from English into Persian by Haji Shaikh Ahmad-iKirmani and edited with notes by Major D. C. Phillott* (Calcutta: Asiatic Society of Bengal, 1905), p. 397.
- 3 Unless otherwise indicated, all translations in the article are by Esmail Haddadian-Moghaddam.
- 4 See Edward G. Browne, *The Persian Revolution: 1905-1909* (Cambridge: Cambridge University Press, 1910).
- 5 Michael Harbsmeier, "Hajji Baba in England: zur Wechselwirkung persisch-englischer Fremd- und Selbstbilder im 19. Jahrhundert," in *Übersetzung als Repräsentation fremder Kulturen*, ed. Doris Bachmann-Medick (Berlin: Erich Schmidt, 1997), p. 70.
- 6 For an interesting account, see Nile Green, "The Madrasas of Oxford: Iranian Interactions with the English Universities in the Early Nineteenth Century," *Iranian Studies* 44, no. 6 (2011), pp. 807-829.
- 7 See Olimpiada P. Shcheglova, "Lithography ii. In India," *Encyclopædia Iranica* (2009).
- 8 Mansour Bonakdarian, "India viii. Relations: Qajar Period, the 19th Century," *Encyclopædia Iranica* (2004).
- 9 The digital copy of Phillott's version is available online at: <http://babel.hathitrust.org/cgi/pt?id=uc1.b3487498>.
- 10 Douglas Craven Phillott, "Introduction," in *The Adventures of Hajji Baba of Ispahan. Translated from English into Persian by Haji Shaikh Ahmad-iKirmani and edited with notes by Major D. C. Phillott* (Calcutta: Asiatic Society of Bengal, 1905), p. vi.
- 11 Edward Browne, "Introduction," in *The Adventures of Hajji Baba of Ispahan*, James Morier (London: Methuen, 1895), p. ix.
- 12 Douglas Craven Phillott, "Introduction," p. iv.
- 13 Husām al-Daulah Timūr ibn Husain 'Alī Mīrzā, *The Bāz-nāma-yi Nāsiri: A Persian Treatise on Falconry*, trans. Douglas Craven Phillott (London: B. Quaritch, 1908).
- 14 Nikkie R. Keddie, *Modern Iran: Roots and Results of Revolution* (New Haven and London: Yale University Press, 2003), pp. 43-48.

- 15 Jaafar Moddarres Sadeghi, ed. *Sarguzasht-i Hajji Baba-yi Isfahani* [Persian translation of *The Adventures of Hajji Baba of Ispahan*] (Tehran: Markaz, 1379/2000).
- 16 Edward G. Brown, *The Persian Revolution: 1905-1909* (Cambridge: Cambridge University Press, 1910).
- 17 Our thanks to Richard Dawkins, archivist of Felsted School, Essex, England. Information on Phillott is available at <<http://archives.felsted.org/of/about/DCPH1874/>>.
- 18 See Kamran Rastegar, "The Unexpected Gift: The Adventures of Hajji Baba Ispahani as a Transactional Text between English and Persian Literatures," *Middle Eastern Literatures* 10, no. 3 (2007): 251–271; cf. Esmail Haddadian-Moghaddam, "Agency in the Translation and Production of *The Adventures of Hajji Baba of Ispahan* into Persian," *Target* 23, no. 2 (2011), pp. 206–234.
- 19 Hassan Kamshad, *Modern Persian Prose* (Cambridge: Cambridge University Press, 1966), pp. 22–23.
- 20 Year 1379 refers to the Iranian Solar Hejri calendar, followed by its equivalent Christian year.
- 21 See the journal *Armaghan* (1308/1929): pp. 111–112.
- 22 Tahsin Yazici, "Ḥabib esfahāni" *Encyclopædia Iranica* (2002).
- 23 Mirza Habib Isfahani, Unpublished manuscript, undated, p. 2.
- 24 See Saliha Paker, "Turkish Tradition," in *Routledge Encyclopedia of Translation Studies*. Ed. Mona Baker (London and New York: Routledge, 1998), pp. 571–582.
- 25 See, among others, William Ouseley, *Travels in Various Countries of the East; More particularly Persia*, 2 vols (London: Rodwell and Martin, 1819); John Malcolm, *Sketches of Persia from the Journals of a Traveller in the East* (Philadelphia: Carey, Lea, and Carey, 1828); Eduard Jakob Polak, *Persien: Das Land und seine Bewohner: Ethnographische Schilderungen*, 2 vols (Leipzig, 1865); and Denis Wright, *The English amongst the Persians: Imperial Lives in Nineteenth-Century Iran* (London: Heinemann, 1977).
- 26 James Morier, *A Journey through Persia, Armenia and Asia in the years 1808 and 1809* (London: Longman, Hurst, Orme, and Brown Paternosterrow, 1812), p. vii.
- 27 Henry McKenzie Johnston, *Ottoman and Persian Odysseys: James Morier; Creator of Hajji Baba of Ispahan, and his Brothers* (London: British Academic Press, 1998), p. 213.
- 28 John Malcolm, *Sketches of Persia from the Journals of a Traveller in the East* (Philadelphia: Carey, Lea, and Carey, 1828), p. iii.

- 29 Esmail Haddadian-Moghaddam, *Agency in the Translation and Production of Novels from English in Modern Iran*. Doctoral Thesis. Universitat Rovira in Virgili. Available at <<http://www.tdx.cat/handle/10803/84028>>.
- 30 See Haddadian-Moghaddam, "Agency in the Translation and Production of *The Adventures of Hajji Baba of Ispahan* into Persian." See also note 15.
- 31 Haddadian-Moghaddam, "Agency in the Translation and Production of *The Adventures of Hajji Baba of Ispahan* into Persian," p. 227.
- 32 Anthony Pym, "On inculturation," Draft for a talk at the Nida School of Translation Studies, New York, September 14, 2011.
- 33 Omid Azadibougar, "Translation historiography in the Modern World: Modernization and translation into Persian," *Target* 22, no. 2 (2010): p. 314.
- 34 Azadibougar, "Translation historiography in the Modern World: Modernization and translation into Persian," p. 317.
- 35 Azadibougar, "Translation historiography in the Modern World: Modernization and translation into Persian," p. 315.
- 36 See note 20 to make sense of the Persian date.

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