

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

Edited by Kristiina Taivalkoski-Shilov and Myriam Suchet

Table of Contents

INTRODUCTION

Kristiina Taivalkoski-Shilov, "Voice in the Field of Translation Studies"

Myriam Suchet, "De questionnement en questionnement"

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.

Keywords: voice, translation, polyphony, alien I, voice-awareness

SOME NARRATOLOGICAL FOUNDATIONS

Agnes Whitfield, "Intratextual Voices in French-English Literary Translation in Canada: Identifying the Translation Challenges"

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.

Keywords: polyphony, intratextual voice, literary translation, agency

Hilkka Pekkanen, "The Translator's Voice in Focalization"

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.

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

HEARING VOICES IN THE TEXT: THEATRE AND ORALITY

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

This paper presents the impact of the implicit voice of Barbara Grzegorzewska on the word-action of *Petits crimes conjugaux* (*Partners in crime*) by Éric-Emmanuel Schmitt. The analysis shows that the voice of the translator is "heard" especially in the cadence of retorts. These

changes in turn affect the dynamics of the action.

Keywords: Implicit voice, theater, the word-action, rhythm, dynamics

Nathalie Mälzer, “Changer le prof principal : Glissements dans la traduction allemande du roman de François Bégaudeau *Entre les murs*”

This study examines the problems encountered in the translation of dialogue in the German translation of François Bégaudeau’s novel *Entre les murs* and its. 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

HETEROPHONIES, HETEROGLOSSIAS AND OTHER HETEROLINGUALISMS

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

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.

Keywords: plurilingualism, heterolingualism, literary translation, Polish, French

Myriam Suchet, “Voice, Tone and *Ethos*: A Portrait of the Translator as a Spokesperson”

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*.

Keywords: Ethos, postcolonial, rhetoric, spokesperson, phonocentrism

VOICE, SOURCE AND ORIGIN? INVESTIGATION UNDERWAY...

Lillian DePaula, “The Bilingual Novel and the Voice of a Self-translator”

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.

Keywords: translation, textuality, voice, stereoscopic reading, bilingual novels

Michael Boyden, “No author mais *Seulement un Ecrivain*: J. Hector St. John de Crèvecoeur as Self-Translator”

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

Esmail Haddadian-Moghaddam and Anthony Pym, “Voice in the Persian *Hajji Baba*”

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.
Keywords: voice in translation, agency, modernity, picaresque, 19th century Persia