Thesis Title:

37, 2° *Le matin* in Translation: Interpreting and Transforming the Voice of the Other in Literary Translation

Candidate for the degree of Doctor of Philosophy (Ph.D.): Estelle Hélène Borrey

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Principal Supervisor: Associate Professor Karin Speedy

Associate Supervisor: Associate Professor Estela Valverde

Macquarie University

Department of International Studies

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Table of Contents

Abstract

This thesis comprises a case study in literary translation. As such, it presents a comparative translation analysis of Philippe Djian's 1985 French novel *37, 2° Le matin*. This text is compared with two other corpus texts, namely Howard Buten's English translation, published in 1988 and known as *Betty Blue: The Story of a Passion*, and Daniele Petruccioli's 2010 Italian translation entitled *37° 2 al mattino*. The two translations are examined both as literary texts in their own right, and as translations which recreate the French text that they interpret. My thesis is an investigation and evaluation of how specific contexts of production, reception, and circulation shape, and are in turn shaped by, the aforementioned corpus texts. As part of the investigation and evaluation of these contexts, Petruccioli's experience as a translator of Djian's texts is explored. My findings are supported by secondary sources and my own original research. Both Petruccioli and the translator in general are perceived as creators and "performers" of texts in translation. Literary translation is regarded in the context of this thesis as a complex textual performance which combines elements of creativity with intercultural and interlingual skills and sensibilities.

Ultimately, it is argued that whilst Buten's 1988 English translation is commendable in many respects, it also contains some questionable elements, including examples of domestication, omissions, and mistranslations. I propose these can be avoided with the adoption of a semantic approach underpinned by a pro-foreignisation ethos. Although I critique some of the more significant omissions and mistranslations in Buten's text, the main thrust of my argument focuses on an evaluation of the strong domestication tendency evident throughout it. This tendency is presented as the fundamental reason that underpins the call for a retranslation of Djian's *37, 2° Le matin* in English advanced herein. In addition to translation theory, my claims draw upon and are principally supported by postmodernist perspectives on

interpretation, authorship, and the creation of meaning, and Lawrence Venuti's foreignisation

and domestication paradigm as well as *skopos* theory. This last paradigm is developed and

outlined by Katharina Reiss, Hans Vermeer, and Christiane Nord.

Statement of Candidate:

I certify that the work in this thesis entitled "***37, 2• Le matin in Translation: Interpreting and Transforming the Voice of the Other in Literary Translation***" has not previously been submitted for a degree nor has it been submitted as part of requirements for a degree to any other university or institution other than Macquarie University.

I also certify that the thesis is an original piece of research and it has been written by me. Any help and
assistance that I have received in my research work and the preparation of the thesis itself have been
appropriately acknowledged.
In addition, I certify that all information sources and literature used are indicated in the thesis.

The research presented in this thesis was approved by Macquarie University Ethics Review Committee,
reference number: **5201100313(D)** on **21 April** 2011.

Estelle Hélène Borrey (**40740633**)

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Part 1: The Literary Work – Its Authors and Translators

Chapter 1: Introducing A Case Study of *37, 2• Le matin* in Translation – Calling for a New English Translation

This thesis is a case study of works in translation, examining translation as both a process and product which is negotiated in and through the operations of the author of a literary text, the translator of that text, and the readership of what is traditionally called the original or Source Text (ST) and the translation or Target Text (TT). As such, the case study focuses on the comparative analysis and evaluation of Philippe Djian's 1985 French cult classic and bestseller *37, 2° Le matin,* published by Éditions Barrault*,* with two translations.

These translations are Howard Buten's 1988 English translation known as *Betty Blue: The Story of a Passion*, published by Weidenfeld and Nicolson, and Daniele Petruccioli's 2010 Italian translation entitled *37° 2 al mattino*, published by Edizioni Voland. These translations, or, as I shall argue below, interpretations and transformations of the French novel are compared to the text they recreate, and they are also compared to each other. Passages of particular interest or significance are analysed and discussed. The analysis includes my alternative renderings of certain passages in order to provide and support insights into particular elements of the translations and the novel that they recreate.

Ultimately, the thesis calls for a new English translation of Djian's bestseller. This is because, despite the fact that Buten's TT includes many commendable passages, which give the reader valid and valuable insight into Djian's narrative concerns and style of writing, there are also omissions, mistranslations, and instances of domestication that counterbalance the translation's strengths. Such questionable elements distort the textual detail of the narrative, as they negatively affect Buten's TT with respect to either intertextual or intratextual

1

coherence between ST and TT, and sometimes simultaneously affect both. The domestication tendency Americanises Djian's narrative universe whereas in the foreign narrative this universe is intended to be as culturally unmarked as possible, and yet even so contains details which stamp it with a distinctly French or at best, a more general European influence and atmosphere.

Whilst some of the more significant omissions and mistranslations of Buten's TT are evaluated in terms of their potential effects on the reader's interpretation of Djian's novel, my analysis principally focuses on the effects instances of domestication may have in this regard. This is because the claim that Buten's strong domestication tendency is questionable and unnecessary is the mainstay of my argument for a retranslation of the work into English underpinned by a pro-foreignisation ethos. I have attempted to support these propositions with detailed analysis and comparison of the foreign text and Buten's translation, and also by comparing these texts with Petruccioli's Italian TT.

The study investigates perceptions of translation and its practitioners, and sees fidelity as a crucial and ever-present issue that underpins discussions of translation as a complex and problematic linguistic act. In general, this thesis seeks to provide an example of how translations can be constructively analysed and evaluated in the context of a perspective which provides a nuanced view of the translator as textual performer and cultural mediator. It must be stressed that the theoretical frameworks and paradigms that I propose are only one possible combination of analytical perspectives, which can provide insight into the nature of language and its interpretation.

As a case study of literature in translation, which incorporates comparative translation analysis, this thesis positions itself broadly within the domain of Translation Studies, and more specifically within the sub-discipline of descriptive translation analysis. It is interdisciplinary however, because an in-depth analysis of literary translation as an object of

2

study is opened up through the cross-fertilisation of fields, such as literary criticism, literature, philosophy, semiotics, and translation theory, organised around the perception of language as an infinitely deferred system of signs positioned within the system of literature. Literary translation can best be understood by drawing on concepts, paradigms, and perspectives from the aforementioned domains.

Postmodernist and poststructuralist conceptions of communication and information transfer, creative writing, authorship, and translation—and the relationship between these different yet often partially overlapping practices, skills, and roles—colour my perception of translation. This perspective is combined with functional skopos theory, informed principally by Hans Vermeer, Katharina Reiss, and Christiane Nord, and Lawrence Venuti's foreignisation and domestication paradigm. (This last conceptual framework is also influenced by postmodernist and poststructuralist concepts and ideologies) (Schäffner, 1998, 235-238; Venuti, 1998, 240-244). My analysis also draws upon Peter Newmark's classification of overall translation strategies as well as Sándor Hervey and Ian Higgins' description of cultural transposition techniques used in translation, identifying and commenting upon these features and their effects in Buten's and Petruccioli's TTs (Newmark, 1988a, 45-49, 1993, 36-37, 1998, 101; Hervey and Higgins, 2002, 33-38). These concepts, paradigms, and perspectives underpin the exploration of translation as process and product, and the roles, capacities, and responsibilities of actors who are engaged in it or affected by it, which is developed herein and will be outlined and examined in this thesis.

Broadly speaking, the core of this thesis relates to the construction and perception of meaning within particular social, historical, and cultural contexts. The theoretical basis of the thesis extends beyond literary criticism, as well as individual linguistic, semiotic, and translational perspectives, all of which offer insights in relation to this issue, to embrace postmodernist and poststructuralist epistemological paradigms. Together, postmodernism and

poststructuralism form the over-arching and non-essentialist experimental lens through which the nature of language and meaning in general, and more specifically, the constraints and conditions of translation and textual interpretation are investigated.

As language is the fundamental material through which translation becomes possible, and as the paradigms of modernism and structuralism can be considered points of departure for postmodernism and poststructuralism respectively, it is necessary to begin exploring translation as a process of communication and signification from a structuralist linguistic perspective. In Chapter 2, a structuralist definition of translation along with the deconstruction of the essentialist conduit theory is explored. The limitations of the essentialist conduit theory and its relevance to translation as a communicative process are made clear. Essentialism is the cornerstone that underpins traditional conceptions of communication, signification, and interpretation, and of translation as an instance of these processes in linguistic and translation theory, and this is problematised. It is established that only the non-essentialist paradigms of postmodernism and poststructuralism overcome the limitations of these perspectives and account for the complexity of communication, signification, and translation processes, viewing translation as a postmodernist phenomenon par excellence.

Following this criticism of the essentialist conduit theory, an overview of the main characteristics of postmodernism, poststructuralism, and structuralism is given. This involves positioning the aforementioned paradigms in relation to each other, and in relation to translation theory and practice. Knowledge of the main tenets of structuralism provides the basis for understanding poststructuralism, and so these are outlined at this juncture. Developed by Ferdinand de Saussure, founder of structuralist linguistics, these principles include the perception of language as characterised by the principles of identity and difference, in addition to the interrelated concepts of sign, *langue* and *parole*. Derrida's paradigm of language as non-originary writing characterised by the principle of *différance*

and his deconstruction of binary oppositions is then presented. These concepts are seen as emerging out of Derrida's extension and modification of the aforementioned Saussurian concepts. The Derridean perspective of language proves to be the basis for Barthes and Foucault's analysis and deconstruction of the author versus reader dualism. The main points of this postmodernist and poststructuralist operation are outlined, and then related back to the translator, who is placed on the same level as the marginalised reader. These theories lead into an exploration of reception theory, and how it perceives and describes the act of textual interpretation or the construction of meaning, as being essentially driven and shaped in and through the reader, and by extension, the translator's engagement with the text. My discussion of this "readerly" perspective is informed by the theories of Umberto Eco, Wolfgang Iser, and Stanley Fish. Finally, I problematise the traditional labels currently used in translation theory, Source Text (ST) and Target Text (TT), which respectively refer to the foreign text on which a given translation is based, and the translation itself. I propose to use a new terminology to refer to these texts, giving a full explanation of why I see fit to do so and how these new terms are used in Section 2.8.

Following is a brief outline of the thesis as a whole, along with a preview of each thesis chapter. The thesis is divided into two separate yet interconnecting parts. The first five chapters following Chapters 1 and 2 of Part 1 constitute an investigation into the contexts of production, circulation, and reception of the French text, and the two translations respectively. Chapter 3 presents Phillippe Djian as the author of a considerable body of work of which *37, 2° Le matin* is only a part. The chapter explores Djian's career as an author who initially challenged the conventions of the French literary establishment before becoming accepted as part of it. Hallmarks of his writing style, such as his frequent use of colloquial language, his transgression of register and accepted norms of syntax, the recurring imagery and symbolism of his work, his predilection for experimentation with literary genres, and his overall view of

5

the role of a literary author in society are discussed. Chapter 3 concludes with an evaluation of what Djian's works in translation can offer potential readers.

Chapter 4 focuses on Howard Buten as the translator who first introduced Djian to the Anglophone world through his translation of *37, 2° Le matin*, entitled *Betty Blue: The Story of a Passion.* Conditions and contextual factors that may have influenced particular features in the translation and Buten's overall translation strategy with regards to the novel are explored. Chapter 5 sketches out the conditions and contextual factors which influenced Daniele Petruccioli's Italian translation of the novel, entitled *37° 2 al mattino*. Petruccioli's career as a professional translator, his views on translation as product and process, in addition to various issues relating specifically to the aforementioned translation, are discussed and the contexts of production, circulation, and reception relating to the Italian TM are examined. This focus on translation practice is combined with a perception of translation as creative textual performance, and of the translator acting simultaneously as textual performer and cultural mediator with loyalty to key parties in the translation process. The perception of the translator's dual and overlapping function as textual performer and cultural mediator is grounded in theory imbued by a postmodernist and poststructuralist ethos, and functional *skopos* theory. The marginalisation of translation and translators is discussed and demonstrated with particular reference to the situation of the translator in Italy, and in the broader context of Europe. In the last section of Chapter 5, specific textual features of Petruccioli's translation are discussed and analysed in depth.

Chapter 6 explores the purpose and consequences of retranslation, how translations can be evaluated in a constructive and balanced way and the benefits of such an evaluation for translators and readers of literary texts alike. The final section of Chapter 6 considers how Djian is perceived as a literary author in Italy, and what factors have influenced the development of this perception.

Chapter 7 discusses the limitations of the essentialist view of language, communication, and translation that informs traditional translation theory. The relationship of translation theory and practice is examined. Finally, it is proposed that whilst theory is indeed a useful and arguably essential supplement and complement to translation practice, the multifaceted and unique nature of each instance of literary translation cannot be bounded by a prescriptive, essentialist theory which seeks to define a limited number of valid translation methods and scenarios. The challenge is to ensure that the field of translation practice can benefit from the insights of theoretical frameworks and principles, and yet is not dominated by prescriptive, essentialist, and absolutist tendencies that inherently underpin the construction and application of all theory. Chapter 7 builds a case to support the postmodernist view that although general theoretical principles can and should inform translation practice, they ought to guide the practice of translators, rather than dictate a set of definitive, absolutist methods that can and should be followed in any translation scenario. Theory should accommodate and adapt itself to translation practice, as opposed to placing itself above and outside the latter. It can and should support and inform rather than regulate and limit translation practice. The theory cannot and should not be separated from actual translation practice and should always be viewed and evaluated in the light of it, keeping in mind that theory, like translation itself, is a socio-culturally embedded practice impacted by contextual factors. This is why neither translators nor theorists can claim to be neutral and transparent conveyors of linguistic meaning, or proponents of theories that are objective and neutral, respectively (Arrojo, 1998, 39). The informed views of translators concerning their work should be heeded and evaluated when considering translation as process and product in general, or when investigating a particular instance of translation. In light of this philosophy, an approach that takes into account a range of potential and actual contextual factors and influences in each instance of translation, evaluates translations on a case-by-case basis, and incorporates the views of translators where possible rather than relying solely on a general

7

prescriptive framework is advocated in this thesis. The final section of Chapter 7 showcases the infinite potential for variety in terms of translation situations, focusing on the issue of potential creative liaison between translator and author. Chapter 7 demonstrates and emphasises that translation as process and product is shaped by an infinite number of variables, which must be explored on a case-by-case basis if translation considered as product and process is to be evaluated, and if constructive insights are to be gained from the study of translation. Many of the findings and observations presented throughout the thesis, and particularly those in Chapters 5, 6, and 7, are supported by original research based on information elicited from Petruccioli through questionnaires.

Part Two focuses on the corpus text analysis, which compares Djian's foreign text with Petruccioli's, Buten's, and my own suggested translation solutions where appropriate. Chapter 8 is an introduction to this comparative translation analysis. The terms, concepts, and paradigms in translation theory which will underpin this analysis, namely *skopos* theory, Venuti's foreignisation and domestication paradigm, Peter Newmark's translation methods, and the techniques of cultural transposition outlined by Sándor Hervey and Ian Higgins are explained in detail herein. Relevant issues, factors, and perspectives relating to *37, 2° Le matin*, and its potential translation, as well as the actual translation produced by Buten are explored in Chapter 8. The critical reception of Buten's translation, broached in Chapter 6, is also discussed in this chapter.

The comparative translation analysis proper is contained in Chapters 9 to 11. Chapter 9 focuses on selected passages of Buten's translation that can be perceived as commendable because they exhibit a high degree of intertextual and intratextual coherence. Chapter 10 focuses on a selection of mistranslations, omissions, and unnecessary instances of domestication or Americanisation, which diminish the adherence of Buten's TM to principles of intertextual and intratextual coherence. Chapter 11 analyses and evaluates significant or

otherwise interesting features of Petruccioli's interpretation in light of the aforementioned *skopos* defined for this particular case of literary translation, referring again to the rules of intertextual and intratextual coherence. Among these are elements underpinned by either foreignisation or domestication tendencies, or a combination of both, which can potentially significantly affect the reader's interpretation or engagement with the text in some way. Chapter 12 concludes the study and sums up the findings of the corpus text analysis, supported by the investigation of the contexts out of which Djian's FM and the English and Italian TMs emerged. A conclusive answer to the central question of this thesis, that of whether a new English translation of Djian's *37, 2° Le matin* is warranted, is established and supported by the arguments herein.

Chapter 2: *37, 2• Le matin* in Translation – Theoretical Frameworks

2.1 Defining Translation, Notions of Subjectivity and Objectivity, and the Limitations of the Essentialist Conduit Model of Communication in Regard to Translation

Translation from one language into another is a writing process in which the form and content of a given text is recreated in another language to a greater or lesser extent, so that it can be interpreted in a meaningful way by readers in a different social, cultural, and historical context. Considered as product and process, translation between languages is both similar to and fundamentally different from any other type of writing or text. It is similar in that as with any type of writing, a translation involves the construction and perception of meaning which always occurs in an in-between space. This in-between space can be defined as the unstable site of meaning, the point at which potential textual meanings are created, negotiated, and ultimately either validated or rejected. This space is located at the edges of meaning construction, perception, and consciousness and is beyond the text, whilst at the same time being inextricably linked to it. Marked by hybridity, fragmentation, rupture, and liminality, this is the place where the meaning of textual elements and the relationship between them is in constant flux, where the roles of writer, reader, and translator merge into each other following the dissolving of boundaries between these roles. The in-between space is where meaning is brought into being. It is a state that exists before meanings are determined and finalised, a realm of potentiality that reveals itself in the interstices between contexts, meanings, and meaning-making actors (cf. Bhabha 1994, 1996).

If the text does not involve translation between languages, the main actors involved in this meaning-making process are typically the author of the text, and the readers who interpret it. In cases where the text is recreated for a foreign readership, author, reader, and translator all take a hand in the continual negotiation, creation, and validation of potential textual meanings. The in-between space is an important catalyst for and backdrop to the creation, interpretation, and negotiation of meanings of all texts, whether they are translations from one language into another or not; however in the former case, the in-between space takes on added significance. This is because translation between languages is the very model of the in-between space, given that the translator must operate in between two different sociocultural contexts, that of the foreign culture and that of the translating culture. Such a scenario is doubly accentuated by hybridity, fragmentation, rupture and liminality, and the resulting interpretation of the foreign text is neither completely of the translating culture, nor completely of the foreign culture. In this way, translation between languages and its practitioners are always situated in the in-between space. The above-mentioned characteristics entailed by the in-between space are particularly, although by no means exclusively, evident in literary translation.

Several elements of a given foreign text are recreated, echoed, and transformed in translation. Most importantly, the text produced by the translator is recognised as a translation by members of the translating culture, and is typically always associated with the foreign text upon which it draws. These features define it as a translation and validate its position in relation to the foreign text. A translation is never exactly identical to the foreign text, and can never be so because it comes into contact with another language, another set of social, historical, and cultural contingencies through which meaning is constructed. These differences are superimposed upon the meanings which are activated and actualised in the foreign text, overlapping with them. This alters the way in which a translation is interpreted, particularly since any act of interpretation is subjective, being filtered through and shaped by

12

the knowledge, assumptions, and competencies that both reader and translator bring to the text.

According to structuralist linguist Roman Jakobson, "the meaning of any linguistic sign is its translation into some further, alternative sign, especially a sign "'in which it is more fully developed'" (1966, 232-233, citing Peirce). Indeed, he notes that "translation" can be broadly understood as any communicative (and therefore semiotic) act which seeks to convey the meaning of any other sign, through any number of different forms. Meaning is always deferred, and not inherent in the sign itself. Writing any text always involves referring back to a mental image or abstract concept (Charles Peirce's "interpretant") that cannot be directly accessed and "translating" this into linguistic signs for the reader (Eco, 1979, 193). In a sense, it can therefore be said that all writing and signification comes under the broad banner of translation. Jakobson outlines three types of translation. These include intersemiotic translation, in which a sign expressed in one semiotic system is translated by means of a different sign system, and intralingual translation, in which a sign's meaning is drawn out and reformulated by means of other signs in the same language. These two broad categories are distinguished from the third narrower, more conventional definition of "translation proper" or interlingual translation, that describes the process in which texts are conveyed from one language into another (Jakobson, 1966, 232-233). This thesis comprises an investigation into a specific instance of interlingual translation, although the other strands of Jakobson's definition are relevant in relation to the question of what communicative acts come under the heading of translation more generally. Both the broad and narrow senses of the term "translation" are inextricably linked to notions of subjectivity and belie the fiction of objectivity, because translation is the indispensable medium through which reality is accessed.

13

Perspectives focusing on textual interpretation generally seek to explain what the activities of reading and writing entail and how writers and readers participate in textual interpretation, affecting the form and perception of texts in different contexts. Notions of objectivity and subjectivity underpin the analysis and construction of discourse in general. As such, objectivity and subjectivity are also fundamental to concepts of translation as a communicative act and a form of discourse. My perception of meaning embraces a postmodernist and poststructuralist view of meaning and of language as the medium of meaning. In accordance with these paradigms, I regard language and meaning, which constitute discourse, as being inherently subjective, unstable, pluralistic, and as influenced by or even dependent on a wide range of contextual factors. Of course, the degree of influence which these factors have or are perceived to have upon discourse will vary because of the complex interplay of conditions, participants, and perspectives in each case, or put simply, because of the way in which a particular discourse is shaped in and through contexts of production, dissemination, and reception.

Objectivity, which supposedly establishes a neutral view of discourse by attempting to divorce it from its context, is really a long-standing and useful illusion, which, like all illusions, serves a variety of purposes and may be perceived as valid within certain contexts or at certain levels of analysis. It is a myth that serves to repress the interests and voices of certain parties in discourse, whilst simultaneously validating those of others. Nowhere is this more apparent than in translation as process and product, particularly literary translation, a vehicle through which the plurality of meaning and language may be simultaneously highlighted and repressed. My argument that literary translation is an inherently subjective and creative endeavour is supported by an in-depth exploration of translation practice with particular reference to contexts of production, circulation, and reception and the experiences of the translators Howard Buten and Daniele Petruccioli. What is left however, after objectivity is reconfigured as a myth, and becomes instead just one possible truth among

14

many, to be accepted or rejected? There is a gap in theory and methodology when the absolute reality and truth of the objectivity myth is dethroned and questioned. This gap is filled by the postmodernist solution to this problem: self-reflexivity in theory and practice. Developing reflexive theory and practice in the context of translation and also in relation to the production, dissemination, and reception of discourse more generally, is the next best thing to objectivity. Indeed, it is the only choice available to us in a world where language, meaning, and representation are inescapably mediated and constructed, a condition which makes objectivity essentially unattainable.

Taking the following explanations as a general guide, the word "objective" can be applied to something which is independent of and uninfluenced by "[...] personal opinions or prejudices […] relating to external facts, etc as opposed to internal thoughts or feelings" or as something which exists outside the mind (Chambers Giant Dictionary and Thesaurus, 2007). "Subjective" generally describes the antithesis of this attitude, something which is "based on personal opinion, thoughts, feelings etc; not impartial." "Biased, prejudiced, personal, individual, idiosyncratic, emotional, intuitive" and "instinctive" are also given as words which relate to this sense of "subjective" (Chambers Giant Dictionary and Thesaurus, 2007).

Objectivity and subjectivity are cultural concepts in the sense that these notions develop over time and are imbued with different values to promote the interests and serve the purposes of different parties in various contexts. The point is that they are part of a contextually embedded view of the world that does not come untainted by value judgements. Thus, those who embrace supposedly objective perspectives with regard to a specific field or line of enquiry cannot avoid taking a particular position with regard to that field or line of enquiry, however much objective theory and methodology claim to foster a neutral, detached, comprehensive, complete, stable, and non-fragmented perception of things (Montuschi, 2004, 110).

Rather, the subjectivity of any scientific enquiry is downplayed or concealed, in order to confer on it the authority and credibility that stems from fulfilling the ideal standards of objectivity described above. In other words, analytical and methodological tools select and design facets of the phenomena they investigate; they influence its shaping and configuration, how it is perceived. This assumption challenges the established and widely accepted belief in the existence of "…a sort of 'ground-zero' description, which reproduces things as they really are" (Montuschi, 2004, 110). The notion of absolutely objective knowledge is in fact paradoxical and can never be fully realised because if such a view is to be comprehensive and neutral rather than partial and subjective, it must include all potential perspectives of the world and ways of knowing and experiencing existence (Megill 1994, 2).[1]

The conduit or bucket theory of the mind has influenced traditional perspectives on textual interpretation that are prevalent in literary and translation theory. The misconception that information can be conveyed and accessed in a vacuum and can thus be divorced from contextual factors is pervasive, and is encapsulated in the empirical conduit or "bucket theory of mind". It influences common, oversimplified perceptions of how the communication and reception of knowledge functions as a process, and fosters the idea that objective knowledge, uncontaminated by human subjectivity, can be cultivated. According to the conduit theory, the mind is a container into which sense perceptions and knowledge flow from external stimuli, providing us with an accurate, unambiguous, and transcendental reflection of the real

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[1] Allan Megill distinguishes four strands of objectivity which come into play in the context of academic discourse that are worth keeping in mind. The tradition of absolute objectivity emerges from the central modern philosophical ideal of representing phenomena as they truly are. It holds that knowledge is or should be an undistorted reflection of one true reality, which all those who inquire in good faith will come to recognise and accept as valid. Disciplinary objectivity creates workable standards of objectivity based on the consensus of researchers within specific fields of research. Different definitions and procedures distinguish disciplines from each other, underpin their structure and allow them to operate and interact with each other. Without consensus, research would be paralysed by subjective relativity. This kind of objectivity seeks to contain or flatten out subjectivity, while the first seeks to erase or ignore it. Dialectical objectivity claims that objects are constituted as such through interaction between subject and object, and that this allows for the influence of a knowing subject on the latter. Finally, procedural objectivity promotes "an impersonal method of investigation or administration" by minimising or erasing the personal, subjective dimension of research, thereby giving the impression that it is "'untouched by human hands'," i.e. that the limitations and idiosyncrasies of the individual researcher do not influence their research (Megill 1994, 1-2, 10).

world. The active sender creates and controls the message and the passive receiver decodes and processes it, exactly as it is meant to be understood.[2] This model presents communication as a decontextualised, linear, and stable transfer of information (Popper, 1979, 341-342). On the contrary, Karl Popper argues that knowledge is constructed through the subjective process of interpretation which is more complex than the oversimplistic "container" model of transference allows for (Bankier, 1996, 120; Carr, 1977, 216, 220). Rather, communication is inherently unstable, non-linear, context-dependent, and therefore subjective (Popper, 1979, 341-342).

All traditional essentialist or foundational philosophical and linguistic approaches to language and translation take a predominantly closed view of translation. As such, they are based on a number of artificial and superimposed assumptions. The conduit theory is one of these. Indeed, according to this theory, a translator must vainly attempt to be a transparent instrument, a conductor of information delivering *the* meaning(s), the ultimate secret of the text (Arrojo, 1998, 39-40; Littau, 1997, 82-83). The translator, like the reader, is perceived as a passive, mechanical decoder of a text, the transcendental meaning of which is contained in the text and controlled by the author. Translation is perceived as a process of transferral and restoration of meaning that is designed to prevent and mitigate translation loss, and aims to achieve an elusive equivalence. Distinct hierarchical binary oppositions at the heart of such discourses demarcate and define content and form, signified and signifier, the semantic and pragmatic levels of language, and therefore ultimately subscribe to the possibility of transcendental meaning which can be irrevocably fixed and is impervious to changing contexts (Arrojo, 1998, 27-28).

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[2] Consideration of the range of meanings signified by the word "translation," as recorded in *The Online Etymology Dictionary*, are useful to bear in mind at this point, as they reflect the idea that meaning is carried across as proposed by the conduit theory of language, rather than created. The connotations and implications of the English term are reflected in those of the Latin word *translationem* (nominative *translatio*) which signify "'a carrying across, removal, transporting; transfer of meaning'" (Harper, 2001-2014).

Postmodernist and poststructuralist principles challenge and deconstruct these dualisms and the concept of transcendental meaning which underpin the bucket theory of language. Stripped of the illusion of neutrality or objectivity, these are perceived as constructs that enable and legitimate powerplay by restricting and validating certain meanings and perspectives over others. Postmodernism and poststructuralism critically explore the construction and perception of meaning which is the bedrock of translation. This reflexive tendency is also at the heart of translation itself, a phenomenon that can be said to be inherently postmodernist and poststructuralist. This claim is further developed and supported in the following section.

2.2 Translation As Postmodernist Phenomenon *Par Excellence*

The product and process of translation is an excellent example of a social and cultural practice which is marked by the characteristics of the postmodern. Translation is the embodiment or manifestation of the postmodernist ethos. It is therefore easy to see why a postmodernist approach is useful when it comes to exploring the complexities of language, its manipulation and rewriting with regards to literary writing in general, and to translation as a specific type of literary writing. Translation is a privileged site for postmodernity because it entails intercultural exchange and cultural dislocation and because it is a process of interpretation which leads to the blurring of divisions between texts, languages, traditions, cultures, and peoples (Littau, 1997, 81).

This breakdown of distinctions and boundaries occurs because translation negotiates different social, cultural, and sometimes historical contexts. TL readerships do not belong to the interpretive community for which the literary text was first written, and are therefore isolated from this community to a greater or lesser degree. The end goal of translation therefore is to produce a literary text which resonates with the text upon which it draws and yet takes into account the cultural, social, and historical profile of the target readership, and

18

how this profile affects the way the target readership relates to and understands the foreign text. The translator has to demonstrate an awareness of the different sets of cultural values which he inscribes and manipulates in the translated text. He attempts to achieve these two somewhat contradictory goals simultaneously by implementing particular strategies and decisions in the writing process. As a result, a new text comes into being which is never equivalent to its counterpart, even though it is treated as such by the communities within which it circulates (Venuti, 2008, 7, 13).

Notions of fidelity are also historically and culturally dependent, and for this reason also, translations cannot be equivalent to the foreign text they recreate. Historical, cultural, ideological, and institutional norms govern the translation strategies adopted and influence the choices made by the translator. All writing, including literary translation, is shaped by the larger context of these norms and how they are negotiated. Bankier comments that when comparing or discussing translations, we are not merely dealing with the content and style of texts, but with how they are interpreted and reconstructed. Attention must be given not just to the discovery of "empirical 'facts' and their causes but to the way in which what passes for 'fact' is 'selected, arranged and above all *interpreted*'" (Bankier, 1996, 119, emphasis in text). Translation thus makes us doubly aware of the constructed and ideologically charged nature of reality, which is often presented as a series of supposedly transparent facts. It can be seen as an ideal tool with which to investigate how information is constructed, selected, and arranged in literature to express certain cultural and political ideologies, and the potential effects or consequences of this. In addition, the translation process can also act as a catalyst and facilitator for this filtering tendency.

It follows then that the translation process is one of transformation. There are not only lexical and grammatical differences between two languages to contend with, but also the rules and conventions, the traditions according to which two communities produce and

decode or interpret texts. The cultural assumptions and knowledge which readers as members of different interpretive communities bring to the task of decoding texts will play a role in shaping their interpretations, even if readers are unaware of this. "Cultural context will bend the text to its own uses, will read it in the light of its own prejudices, assumptions and values" (Bankier, 1996, 120). This cultural relativism is always at work.

Like postmodernism then, translation is characterised by an "in-betweenness," seeking to balance or at least strike a compromise between the demands of the two readerships. As a practice, it does open battle with the instability of signification and meaning; the product and process of translation belies the myth that literary creation is original, uncontaminated by outside influence, the pure fruit of a single individual, transparently unveiled in and through signs to readerships.

My translation analysis attempts to trace these overlapping influences on the translated text, and takes them into account when evaluating corpus texts. Given these complex circumstances, it is clear that there can be no absolute faithfulness of representation. Once again, distortion in literary writing and particularly in translation is an inevitable characteristic that postmodernism, with its anti-essentialist bent, does not dismiss as a flaw, as essentialist linguistic paradigms tend to do.

A translation is singular in that unlike the literary text it draws on, it does not hide the fact that it contains traces of other texts, and most notably those of the literary text it seeks to recreate. It undermines the myth that texts and language in general have "fallen from the sky" (Derrida, 1982, 11). Translation strikes at the heart of assumptions that sustain and validate the misleading concept that language and meaning are initially pure and transparent phenomena, that can be transferred free from interference. It showcases the uncomfortable collision of languages and puts the reader, in the shape of the translator, at the heart of the signification process. The medium of the translator reminds us that unmediated, non-

pluralised access to texts is impossible and this realisation is more acute with translation than with other types of literary writing.

The condition of perfect semantic equivalence and of identically constructed interpretations, accepted without question by essentialist paradigms, therefore does not exist according to postmodern and poststructuralist perspectives (Arrojo, 1998, 28, 39-40). The process of translation, understood here as referring to both the broad sense of a general interpretation and the narrow sense of interlingual translation or translation proper, is inextricably linked to the processes of reading, writing, and interpretation. Consequently, it is difficult to distinguish between the voices or traces of actors inscribed within translated texts (Eco, 1979, 7-8, 35). These include the author, the translator, and the readerships of both foreign and translated texts.The blending and blurring of definitions and roles can perhaps best be understood by postmodernist and poststructuralist paradigms which positively acknowledge the characteristics of the postmodern condition as being inherent in both translation proper and translation in the more general sense of meaning deferral.

Finally, another reason why translation and writing in general benefit from being examined through the lens of postmodernism and poststructuralism, rather than remaining the sole province of the science of linguistics, stems from the ambiguous nature of translation itself. The question of whether it should be treated as an art or science may perhaps never be conclusively resolved. Rosemary Arrojo observes that according to theorist Peter Newmark, translation theory should offer a framework of principles, restrictive rules, and suggestions for translating texts and critiquing translations. It should suggest definite and infallible solutions to overcome the perennial problem of translation loss that should be applicable across a wide range of areas to several different types of translation (Arrojo, 1998, 29). In summary, translation theory should provide guidelines for problem-solving, which is at the heart of translation as practice and theory (Newmark, 1988b, 19). Even the most rigorous descriptive

model of translations, however, cannot hope to account for all possible types of translation, interacting with all possible contexts. Consequently, Arrojo declares that a universal, definitive translation theory is an unrealistic project to aspire to (1998, 29, 37-38).

In addition, the scientific rigour of linguistic theory claims to take an objective view of translation theory and practice, to position itself outside and above translation as a practice. It purports to allow the translator to perform his role 'correctly'—that is, to translate "independently of his preconceptions, biases, or personal preferences" (Fish, 1989, 335). However, as has been demonstrated earlier on, translation and interpretation are fundamentally and necessarily subjective processes, as it is impossible to totally eliminate the translator's voice from the text, achieving complete transparency. From the superior vantage point of supposing objectivity, theoretical frameworks reserve the right to prescribe general translation conventions in an effort to control, understand, and ultimately tame the enigmatical, contradictory, and unpredictable nature of translation (Arrojo, 1998, 25-26, 28).

Ironically, translation theories which aim to be objective, all-encompassing, and to inform translation practice, are removed from their object of study. As a result, the anecdotes of translators in relation to the practice of their craft are typically viewed as amateurish, inconsistent, and unsuitable for inclusion in general theories. Practice is relegated to the fringes of the field, possibly because the very complexity and diversity of translation undermines the coherence and relevance of proposed theories. In certain contexts, such theory may tend to reject, downplay, and exclude difference, an element that is at the core of translation, as demonstrated below (Arrojo, 1998, 29-36).

Although it has been pointed out that the study of translation cannot and should not be confined to the province of linguistic theory, linguistic theory and particularly the theories advanced by Ferdinand de Saussure regarding the nature of the sign and of language in general provide a useful starting point and framework within which these issues can be

investigated. Perhaps most importantly, it is Saussurian theories which provide the impetus for the development of Barthes, Derrida, and Foucault's poststructuralist frameworks and concepts. The paradigms of these three philosophers are an extension and revision of Saussurian concepts, and therefore I now outline fundamental precepts of Saussure's structuralist model of language.

2.3 Saussure and Structuralism: Sowing the Seeds of the Poststructuralist View of Language Based on the Principles of Identity and Difference

Saussure's linguistic model was superseded by the poststructuralist philosophies of Derrida, Barthes, and Foucault, whose contributions to the understanding of language, writing, authorship, and translation are examined in the following sections. To understand these perspectives it is necessary to outline Saussure's linguistic model, to present it and structuralism in general as a point of departure from which the various critical paradigms can be understood.

Structuralism, when related to language, refers to "work based on the metaphor model of a linguistic system" (Jameson, 1972, ix). As a theoretical framework, structuralism became increasingly prominent after the publication of Claude Lévi-Strauss's *Tristes Tropiques* in 1955, Jacques Lacan's *Écrits* and texts by Derrida. Derrida's contributions to this field include seminal treatises such as *Of Grammatology*, *Writing and Difference*, *Dissemination*, *Margins of Philosophy,* and *Positions* (Jameson, 1972, ix). Unlike postmodernism, where the development of the paradigm cannot be linked to only one major work or one particular point in time, the structuralist model of language can be traced to Saussure's treatise *Course in General Linguistics*. Published in 1916, after Saussure's death, the work was a reaction against and stood in opposition to the philological principles and methods espoused by the

Neo-Grammarians, whose ideas were generally accepted at the time Saussure entered the field (Jameson, 1972, 4-5).

The Neo-Grammarian perspective was solely diachronic, focusing on documenting language patterns and changes in them over time. For these categorised distinctions to be meaningful, Saussure felt that language should be considered in a contemporary, synchronic dimension as well as a diachronic one. To wit, language must be studied in terms of how it is used in the context of the individual speaker, independent of historical developments in the language. Synchronic analysis occurs when an outside observer compares one moment of lived experience with another and sees linguistic change in terms of intellectual continuity. Diachronic analysis is based on an examination of language in a larger framework that is outside the limits of individual perception. This dimension focuses on patterns of historical development and change and the connections between them, rather than the immediate lived experience of the individual speaker. (Jameson, 1972, 5-6, 7, 12-13). .

Saussure perceived that language was not a neutral or transparent vehicle for the dissemination of information, but a site where terms were charged with ideological value and potential conflict. Language resisted attempts to be broken down into separate components which united to make a perfect whole. Following this realisation, Saussure disavowed paradigms which defined language in terms of substances, entities and units. Substance, in a philosophical context, refers to a self-sufficient entity or thing which exists independently of spatio-temporal contexts and persists as itself, despite accidental changes which do not fundamentally affect its being. Substance is the most fundamental category of Being and can be simply defined as "what a thing is made of, hence the underlying being" ("Substance," Free Online Dictionary of Philosophy, 2002). Entity is similar to substance denoting the fact of existence, presence, Being as opposed to non-Being, existence as opposed to non-existence

("Entity," The Wordsmyth English Dictionary-Thesaurus, 2011). A unit is "a segment of a spoken sequence which corresponds to a certain concept" (Saussure, 1983, 119).

In the context of Saussure's system then, the linguistic model is shifted to a new conceptual plane to develop a more flexible view of language as a relational phenomenon, shaped by principles of identity and difference. This change in the perception of language aims to account for the ambiguities and the complexities of language which are just outside the limits of individual perception. Saussure looked upon language as a unique structure with twin facets of thought and sound which are inextricably linked and defined by each other Saussure, 1983, 111). He determined that linguistics operates in the indefinable space where sound and thought mingle with each other and become intertwined, affirming that the contact between them "*gives rise to a form, not a substance*" (Saussure, 1983, 111, emphasis in text).

Saussure's paradigm is dialectical as its relational nature refutes the isolation of any single and ostensibly freestanding element. Instead, it seeks to reveal the hidden connections, the dynamics of relationships between elements in the system. Thus the definition of any basic unit of language is less significant than understanding the dynamics of the relationship between various elements in the system (Jameson, 1972, 24-25). The system is also dialectical because it recognises that language itself is inherently dialectical. This is demonstrated by the presence of binary oppositions based on the principles of identity and difference in language, which Saussure identifies as a fundamental organisational principle of language (1983, 118).

Saussure explains that the logic of difference is one of opposition. Consequently, there is always a state of power-play between signs (1983, 119). He makes the point that both units and values are therefore characterised by difference, and that when the principle of differentiation is applied to linguistic units "*[t]he characteristics of the unit merge with the unit itself.* [...] Difference is what makes characteristics, just as it makes values and units" (1983, 119, emphasis in text).

25

The dominant binary construction in Saussure's linguistic system is the opposition between *langue* and *parole*. *Langue* consists of the total abstract system of a language, its shared language laws and combinations, and its system of meaningful distinctions or binary oppositions (Jameson, 1972, 22). Saussure points out that *langue* can be accessed by any speaker of a given language, and is common to all speakers of that language, but cannot be significantly altered or tampered with by any individual because linguistic forms are not fixed by individuals as conventions, but by a linguistic community which is outside the individual (1983, 19). *Langue* is concerned with the comprehension of speech, rather than with its articulation or reception (Jameson, 1972, 26). As such it is a passive dimension of language, which Saussure considers to be the proper object of linguistic study, and to which *parole*, the element of speech, is subordinate (1983, 20).

Parole then is the active dimension, the application of language laws to form an individual utterance or text. It is the actualisation of possibilities that exist within the system of *langue* and the site of individual difference, personality and style in language, the dimension of reception and articulation (Jameson, 1972, 25-26). *Parole* and *langue* are linked to sound and thought respectively, the dual facets of language and more specifically of the sign that were evoked earlier on (Saussure, 1983, 19).

Jameson observes that it is misleading to conceive of the relationship of *parole to langue* as being that of member to class, part to whole or centre to margin, along the lines of the traditional organic model of phenomena. To do so would be to re-establish the positivistic model of the Neo-Grammarians that Saussure set out to challenge. The concept of language as a circuit of discourse which is established between two members of the same linguistic community (expressed in speech or writing), overcomes this problem. The circuit of discourse draws attention to the fact that linguistic forms and habits or conventions do not originate

fully formed from the mind of the individual. Their source is outside the individual user, who interiorises them for use and reference in everyday communication (Jameson, 1972, 25-26).

Following on from this description of the fundamental characteristics of language, a general definition of language as a concept must be established. Saussure defines language as "a system of signs expressing ideas..." which is the most important of all sign systems (1983, 15). He then breaks down the sign into components using the formula sign = signifier plus signified. The signifier is a sequence of sounds or a sound-image, which evokes a concept or signified in the mind of an interlocutor. The link between signifier and signified is arbitrary, because the link between concept and sign is arbitrary (Saussure, 1983, 66-70). Any sign is a further translation of a concept.

An understanding of Saussure's conception of language as a system of signs characterised by identity and difference is fundamental because it offers insight into the nature of language and its workings, and also because Saussure's conceptions of sign, *langue* and *parole* inform and are extended, reused, and re-examined in the theories of Derrida, Barthes, and Foucault. The concepts of these aforementioned theorists are examined respectively as they relate to language, writing, communication, and translation in the following two sections.

2.4 Derrida's Poststructuralist Reconceptualisation of Language, Writing and Translation: Différance, the Deconstruction of Dualisms and Opening up the Play of Signification

Before examining the innovative contributions of Derrida's theories to concepts of language, writing, and translation, it is helpful to examine the main aims and precepts of European structuralism as a theoretical paradigm which guided his writings and those of other poststructuralists. This is because, in my view, the significance of Derrida's work may perhaps best be understood in relation to this movement, by considering the nature of Derrida's relationship to structuralism, his position in regards to the movement.

27

Gayatri Spivak comments that broadly speaking, structuralist perspectives are part of the Western metaphysical heritage bequeathed to the social sciences by Plato and Aristotle. The tradition of modern structuralism in the field of linguistics is commonly thought to begin with the theories of Russian Formalists such as Roman Jakobson, Nikolai Troubetskoy and of course the principal exponent of European structuralism, Saussure, to name only a few of the most important theorists. As might be expected from a philosopher whose writings concerning language and literature hinge on contradiction, instability, and antinomy, Derrida's position is simultaneously inside and outside structuralism. According to Spivak, his deconstructive approach questions and, at its most advanced point, dismantles structuralism, erasing its aims (1976, lvii). The work of Derrida picks up where structuralism and Saussure left off, and thus constitutes a progression and modification of structuralist principles in his new conceptualisation of language as writing (Spivak, 1976, lviii-lix; Derrida, 1981, 12-13).

If the aim of linguistic structuralism is to provide objective, unified descriptions of language structures which are based on a metaphysics of presence, this aim is undermined by Derrida's dismissal of the notion of objectivity and his insistence that perceptions of objects of study are inevitably coloured by the trace of the observer (Spivak, 1976, lvii; Guillemette and Cossette, 2006). Structuralist analysis is founded on clear distinctions between subject and object, in which the nature of the object is revealed by the subject. Derrida overcomes this gap between objectivity in principle and subjectivity in practice by erasing the artificial distinction between subject and object. This is achieved by reconceiving the text as a field marked by the play of presence and absence. In Derrida's poststructuralist framework, both subject and object are perceived as textual constructions and merge into one. The deconstructionist must disentangle the trace of the investigating subject on the text and evaluate its impact. It is towards this goal that Derrida turns his efforts, rather than to providing supposedly "objective" descriptions of objects of study, since he demonstrates that this is impossible (Spivak, 1976, lvii).

28

Another problematic concept with which Derrida's approach is at odds is the structuralist notion of communication, which supports the idea that subjects and objects are unified and separate entities. Communication is thought of as an "organic totality" rather than as a fluid, decentred exchange (Derrida, 1981, 23-24). In a broader sense, Derridean language theory runs counter to the very thing that defines structuralism as a paradigm, namely "the structurality of structure" (Derrida, 1978, 278). This refers to the tendency of structuralism to compartmentalise diverse elements in a given structure, and to define these elements by way of their relationship to this structure and their submission to concepts of centre and margin.

Derrida objects to these concepts because the superimposed organisation of language which they entail limits the understanding and interpretation of language. In addition, it reduces potential associations between different linguistic structures. Consequently, marginalised elements cannot come to the fore in hitherto unprecedented or unexpected ways. Thus the imposition of centre and margin on a structure is perceived as a repressive, controlling operation. Structuralism validates powerplay (Derrida, 1978, 278-279). Derrida's conception of language is based on absence rather than presence, and the disruption and rejection of any neat pinpointing of transcendental meanings and their locus as a general rule in Saussure's structuralist system (Derrida, 1982, 20). His perspective therefore overturns and reconceptualises key Saussurian structuralist notions such as the nature of the sign, its division into signifier and signified, the relationship of signifier to signified and the posited superiority of speech over writing, or *langue* over *parole*. These binary oppositions at the heart of structuralist conceptions of language are deconstructed and revealed to be ultimately untenable (Derrida, 1981, 18-20, 35).

In general, the neat separation of signifier and signified is impossible because meaning is informed by and created through the context-specific assumptions and experiences of the language user, which vary from person to person, and also between different linguistic

communities. According to Derrida, the thing to which a sign refers (its referent) cannot be reached through the sign because the latter does not indicate presence but rather absence. Meaning is therefore subject to constant revision and is only provisionally fixed in the course of the semiotic process, being based on socially shared notions of concepts which are created and agreed upon by different linguistic communities. Eco concludes that meaning is not inscribed prior to the process of negotiating signification, but instead must be considered "as a possible and transitory end" to every negotiation of meaning (1990, 41).

The invalidation, reversal, and subsequent neutralisation of the writing/speech dualism and the separation of signifier and signified is the initial phase of Derrida's deconstruction process (cf. Derrida, 1982, 12; Guillemette and Cossette, 2006; Derrida, 1981, 25). Some form of delimitation is needed however to maintain and enable the perception of language as characterised by difference, and to emphasise this defining aspect. If signification is to be considered beyond the limits of a metaphysics of presence or absence, there must be some way to distinguish speech from writing, to see language as a disparate mix of graphic and phonic elements in which neither speech nor writing is privileged (Derrida, 1981, 25-27).

Enter the notion of *différance* which encompasses Derrida's reconceptualisation of the sign as signifier and signified. It enacts and facilitates the deconstruction or unravelling of binary oppositions and the opening up of meaning in general (Guillemette and Cossette, 2006). *Différance* refers to "the systematic play of differences, of the traces of differences, of the *spacing* by means of which elements are related to each other" in texts (Derrida, 1981, 27, emphasis in text). In short, writing is characterised by *différance* which is perceived as "a constitutive, productive, and originary causality, the process of scission and division which would produce or constitute different things or differences" (Derrida, 1982, 9).

Différance is a postmodernist and poststructuralist concept in that it is inherently contradictory and unpredictable, inhabiting an in-between space, being the indecisive play of

meaning, movement, and signification. As such, it is not based on a founding axiom, nor regulated by a controlling principle. Similarly, it does not seek to govern, repress, or regulate discussions of language and textuality by proclaiming itself as an absolute and transcendental principle (Derrida, 1982, 6-7).

The term *différance* itself evokes two different strands of meaning. It thus embodies and merges the two principal senses and applications of Derrida's paradigm which operate within the dimensions of temporisation (deferral of meaning) and spacing (polemical difference of Self versus Other). Consequently, *différance* refers to a play of movement and meaning, which is simultaneously deferring and differing (Derrida, 1982, 14). The paradigm of *différance* builds upon the synchronic and diachronic dimensions of structuralism outlined by Saussure. This second sense or application of the word brings marginalised elements to the fore which are referenced in the term Other, as seen from the perspective of Self. It blurs the distinction between the two and points toward the impossibility of origin in a provocative move (Guillemette and Cossette, 2006).

As might be expected, however, since *différance* inhabits an in-between space, it cannot conclusively refer to either of the senses outlined above. It cannot connote deferral or the sense of a polemical difference of opposition, which implies that a term actively differs with someone or something. The word compensates for this neutralisation of meaning and its subsequent loss because *différance* refers "simultaneously to the entire configuration of its meanings," as it is "immediately and irreducibly polysemic" (Derrida, 1982, 8).

On account of its polysemy and in-betweeness, *différance* is unique, idiosyncratic and yet at the same time it behaves like any other word, deferring to the discourse or interpretive context in which it is used. However, the "a" which gives it its graphological distinctness once again draws attention to the process of deferral, and to the fact that the term defers more readily and immediately as opposed to others, being the very model of the deferral it evokes.

31

It therefore differs and defers itself. In the context of this paradigm, the concept of presence is reconceived of as *différance* differed-and-deferring (Derrida, 1982, 14). The ending *–ance* signals that the term is characterised by an in-betweeness, which is neither active nor passive. *Différance* is inherently philosophical, expanding the limits of the field through deconstruction and neutralisation of the passive/active opposition, as well as binary oppositions in general (Derrida, 1982, 9). Subjectivity and objectivity are effects of *différance*, inscribed in a system of *différance*. By extension, the subject is constituted in and through the system of differences and the play of *différance*. The subject is therefore also "different-and-deferred," being manifested and defined by its relationship to the Other, to what is different from it. This demonstrates that language which is inherently differential, is outside the speaking subject and does not originate with it (Derrida, 1981, 29).

Différance and the chain of signifiers which it produces, destabilises and undermines all metaphysical binary oppositions, making them ultimately irrelevant. This is because they are underpinned by a philosophy of Being or Presence which runs counter to the idea of the differing and deferring sign as non-present, being infinitely deferred as an effect of *différance* and having no transcendental signified (Derrida, 1981, 29). Any signifier can therefore trigger an infinite series of signifieds that are always indefinite and provisional. This deconstructive drift creates and drives the play of meaning which "opens the text, displaces it, sets it in motion" (Guillemette and Cossette, 2006).

In line with the postmodernist ethos, *différance* is located in an in-between space on other levels as well. It eludes traditional metaphysical concepts of origin, presence and absence, past, present and future. As was mentioned earlier, Derrida deconstructed the hierarchical dualism of speech/writing, concluding that language should be reconceived as writing. For him, writing is not simply the *graphie* or written form of language, but the "articulation and inscription of the trace" (Guillemette and Cossette, 2006). The term was

introduced into the paradigm of grammatology to refer to effects produced by *différance* that are not caused by some type of Being such as a subject or substance, and which therefore escape the play of difference in the sense that they cannot be described by it. Consequently, traces are ephemeral in that they are present but always incomplete, and cannot give rise to a transgression or effect on their own (Derrida, 1982, 12).

As a term, the trace dethrones the speech-oriented conception of the *sign*, putting the phonological aspect on the same level as *graphie* and counterbalancing it by emphasising the traditionally neglected graphic nature of texts (Derrida, 1981, 27). The trace is part of the flux of signification, and it is paradoxically carried within and exists before the *graphie* (which relies on it for meaning), comes into being. It is the possibility of meaning, and is the resulting mark and consequence of deconstructive drift, being "constituted on the basis of the trace within it of the other elements of the chain or system. This interweaving, this textile is the *text* produced only in the transformation of another text" (Derrida, 1981, 26; Derrida, 1976, 46). Therefore, *différance* can also be seen as the play of the trace (Derrida, 1982, 22).

The trace cannot take on the form of Presence because it is always under erasure. As such, it is perpetually differing and deferring, concealing its true nature (Derrida, 1982, 25). Its disappearance can be seen in the dissolving of binary distinctions and the distinctions of presence in general (Derrida, 1982, 24). It is an unstable simulacrum of presence that is perpetually dislocated and displaced. The trace is the absolute origin of all meaning or signification and opens up or dissolves the distinction between appearance and signification (Derrida, 1976, 65). The non-origin of origin, it is self-referential. Rather, repetition is the origin of all writing, and therefore all texts. Language users are not the origin of their writings, because they merely borrow expressions from the system of *langue*, the abstract totality of language defined by Saussure. The act of reading creates the possibility of text and writing, and is in many ways analogous to writing. This is implied in Derrida's term *arche-*

33

writing which designates a reading practice that incorporates a simultaneous writing or rewriting (Guillemette and Cossette, 2006). The Derridean view on this point is similar to that of Roland Barthes, whose "Death of the Author Theory" is the focus of the next section. The process of reading-writing is explored further on in this chapter in connection with concepts developed by Umberto Eco, Wolfgang Iser, and Stanley Fish.

If the trace were not subject to disappearance and erasure, it would not be a trace, but an important value or substance. The very act of erasure is what allows it to be identified. Paradoxically, then, it retains what it has deferred and lost. This means the trace always brings with it a trace of its own erasure (Derrida, 1982, 24). The trace of *différance* is an elusive non-presence. It is a mirage, a text which has no voice, since it cannot produce an effect by itself, instead relying on another signifier to lend it meaning in the differed-and deferred chain of deconstructive drift (Derrida, 1982, 24).

Finally, the paradigm of *différance* calls into question the authority of consciousness. Thus, all breaches with regards to the production of unconscious traces and their inscription can be doubly perceived as moments of *différance* in terms of delaying, deferring and relaying (Derrida, 1982, 18). *Différance* is also "the economy of death" (Derrida, 1982, 4) which refers to the capacity of signs to continually and infinitely reveal and defer their meaning by means of an endless chain of signifiers. It is impossible to grasp the full meaning of a sign or trace, however as the unconscious trace embodies a certain alterity which always eludes recovery and apprehension. In this way, the sign aims to preserve against death and closure (Derrida, 1982, 20).

In addition, the difference underpinning the unconscious means that in order to describe and analyse the trace and *différance*, we must conceive of a perpetually deferred present that flows on from the past, resisting fixed meanings (Derrida, 1982, 21; Guillemette and Cossette, 2006). Derrida sees this notion of textuality as being characteristic of writing

(Guillemette and Cossette, 2006). The mission of deconstruction is to open up the meanings of texts, to free them from transcendental or final meanings imposed by the restrictions of centre and origin. Derrida's paradigm achieves this in and through its reconceptualisation of language described above and of the field of language. Language is described as being finite and yet inexhaustible, resisting totalisation (Derrida, 1978, 289).

Derrida makes the point that representation is infinite because of the endless chain of signifiers that make up deconstructive drift. That being said, in order for signs or traces to function in given contexts, their meaning potential needs to be limited within a circuit of discourse so that they can be distinguished from one another. There needs to be a continual movement of play between closure and non-closure. The stage of distinction and opposition is crucial so that the meaning of signs can be opened up in and through methods of deconstruction (Derrida, 1976, 250).

It is clear that play is a pivotal concept of Derrida's understanding of language and how to exploit and uncover its meaning potential. It is an important feature in the field of textuality, allowing him to turn the metaphysics of presence and absence on its head (Derrida, 1978, 292). Derrida's deconstructive method highlights and destabilises implicit or explicit ideological codes behind texts and thereby enables play. It consists of two moves, reversal and neutralisation. Reversal involves removing the implicit hierarchical ranking of the two opposing terms in a dualism, each of which contains a trace of the other and defines itself by its relationship to the other. The reversal phase ends the powerplay that this hierarchy entails and so the traditionally marginalised term is temporarily privileged and dominates. The neutralisation phase then merges the two terms so that their interrelationship is no longer defined or restricted by binary logic. Both terms therefore become unclassifiable and undecidable. The process of deconstruction is a subversive manoeuvre, ideal for destabilising fixed concepts (Derrida, 1978, 281; Guillemette and Cossette, 2006).

35

The paradigms of structuralism and grammatology embrace diametrically opposed and fundamentally irreconcilable views concerning the notion of play. Structuralism, subscribing to metaphysical notions of absence and presence, transcendental signified, portable meaning, and the possibility of objectivity, sees play as a negative tendency. Within a structuralist perspective, a substantialist, essentialist conceptual plane is adopted and texts are regarded as a means of recovering a hidden truth or origin that escapes play and the ambiguities of the sign. The grammatological paradigm however does not perceive the absence of centre as a significant loss, but rather a liberation, and rejoices in the insecure adventure of the trace and the sign. The grammatologist embraces the existence of "a world of signs without fault, without truth, and without origin which is offered to an active interpretation" (Derrida, 1978, 292).

The grammatology perspective enables me to see beyond the traditional perspectives and perceptions of author and translator and the texts which they write. This is because the principles of *différance* and deconstruction are the catalyst for a reconceptualisation of the translator's function in the translation process, and of his relationship to the author of the so-called original text. The concept of *différance* allows me to problematise and subvert the dualisms of translator/author and original text/translated text which are problematic as they entail and validate the marginalisation of the translator and his work. This move opens up potential perspectives of the translator and his work so that he can be perceived as an author in his own right, a writer-reader. *Différance* is a useful concept as it undermines the controversial theory of equivalence in translation which holds that translation involves finding equivalent substitutions. Instead, *différance* endorses the idea of non-synonymous substitutions where appropriate (Derrida, 1982, 12). Translation is always transformation, regulated by the play of difference, absence and presence and thus the text is always subjectively interpreted, deconstructed and reconstructed (Derrida, 1981, 20). As such,

36

translation "*practices the difference between signified and signifier*" (Derrida, 1981, 20, emphasis mine).

Finally, Derrida's poststructuralist framework of grammatology and all of the aforementioned concepts and principles have influenced Venuti's view of literature, the writing-translation process, the actors who engage in it and their roles, as explored in his foreignisation and domestication theory, another theoretical cornerstone of this case study in translation. The Derridean perspective on writing, translation, and semiology thus underpins and informs my own perspective on writing in general, translation as writing, and writing as translation.

2.5 Roland Barthes and Michel Foucault: Problematising the Author-God and Asserting the Reader-Translator's Right to Interpret

Following on from Derrida, I turn to Roland Barthes and Michel Foucault's poststructuralist problematisation and deconstruction of traditional perceptions of text, work, author and reader. As is to be expected, these writings outline similar conceptualisations of text and author to Derrida. The concepts which they elaborate have significant implications and ramifications for the concept of translation, perceived both as process and product.

Indeed, clear distinctions between the practices of reading, writing, and translation are difficult to maintain, since author, translator, and reader all engage in them to some degree. At some point, it may be necessary and desirable to regard these practices as merging into one, considering each term in both a general and a more specific sense. All authors are translators in the sense that they continually defer or develop unstable meanings. Similarly, all translators are authors, being engaged in a similar process of writing to bridge the cultural, social, historical, and linguistic divide that makes languages what they are. Both translator and author are readers, reinterpreting and rewriting texts, manipulating linguistic resources to

37

combine them in an original and distinctive manner. In reality, neither translator nor author can lay claim to complete originality, since both are always manipulating other texts to create intertexts (Barthes, 1986, 53). To understand Barthes' claim, the widely used and ambiguous concept of intertextuality, coined by Julia Kristeva in 1966, must be explored and defined (Törnqvist, 2001, 25).

Intertextuality calls into question the construct of the "original" individual author championed by intentionalist approaches, that portrays the author as a repository of original meaning and as the sole yardstick by which textual meanings should be evaluated. Despite this, intertextuality is a problematic term because it has a wide variety of applications, and can be used by intentionalists and anti-intentionalists alike as a synonym for "allusion" and "reference". In a general sense, it has displaced these more traditional terms (Irwin, 2004, 227-228). As a result, the notion is frequently misunderstood. To avoid confusion between the general meaning attributed to "intertextuality" and the narrower, more specific notion fostered by poststructuralism, Kristeva eventually substituted "intertextuality" with "transposition" (Irwin, 2004, 229-230). This restricted sense of "intertextuality", implied by the term "transposition", is used by theorists such as Roland Barthes, among others.

Intertextuality, then, as defined by Kristeva, denotes an ideological mode of interpretation, capable of neutralising the powerplay inherent in the construction and circulation of texts. It achieves this by highlighting and re-evaluating the role of hitherto marginalised actors in text production, as well as marginal elements within texts. The hierarchy is reversed and the traditionally marginalised reader is privileged over the writer as a key part of the productive process, the lines between the two activities being blurred once and for all (Irwin, 2004, 229-230).

38

The intertextual condition characterises all texts, not only those which are labelled as postmodernist. Concomitantly, a broader notion of "text" is developed in the poststructuralist paradigms of Barthes and Kristeva. For them, almost any phenomenon can be considered a text. In addition a text cannot be separated from the social, cultural, and historical context in which it is produced. Rather, context and text are woven together to form a "tapestry" (Irwin, 2004, 229). All texts can be considered intertexts in relation to others. As such, the concept of intertextuality is inherently postmodernist, because it denies that meaning can be traced to different and particular sources of origin. Kristeva points out that due to intertextuality, the temporarily fixed meanings of textual content will be "neither the original source nor any one of the possible meanings taken on in the text, but will be, rather, a continuous movement back and forth in the space between the origin and all the possible connotative meanings" (Guberman, 1996, 191).[3]

To return to the issue of writerly relationships to texts, which the notion of intertextuality outlined above can illuminate, translators have a different relationship to the foreign text and any prospective readerships as compared to the author. Although a translator's reading of a foreign text is validated upon publication, all credit for the work goes to the author, and not to the instrument which carried meanings across the cultural divide (Venuti, 1992, 2). The translation is treated as an equivalent to the foreign text in the receiving culture, and yet is perceived as non-original, "derivative" or "a copy of a copy" rather than as a literary text in its own right. This is because, according to Romantic conceptions of textuality, the translation cannot offer transparent and unmediated access to the work of the author in the same way as the foreign text supposedly does, since, unlike the foreign text, the translation is not perceived as true to the intentions and personality of the

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[3] For more details concerning the poststructuralist concept of intertextuality as defined by Barthes and Kristeva, and the more general notion of intertextuality against which it is contrasted and defined, cf. Törnqvist, 2001, Farrell, 2005, Irwin, 2004, Guberman, 1996.

author. In other words, the TT is not endowed with authorial resemblance (Venuti, 1992, 3). Indeed, the very presence of the translator makes this impossible. According to traditional paradigms based on the concept of semantic equivalence, the best a translation can achieve under these circumstances is to produce the effect of transparency, thereby recreating "the individualistic illusion of authorial presence" (Venuti, 1992, 4).

All readers are both translators and writers, constructing the text in accordance with their own assumptions and competencies, to arrive at different or similar interpretations as compared to other reader-writers of the text (Eco, 1979, 7-8, 22, 35). These readings may be wholly or partially validated or refuted (Eco, 1979, 32; Eco, 1990, 6). Who is the reader, the translator, the writer? All three merge in the right context and circumstances to become one and the same.

Barthes and Foucault are perhaps best known for writing two controversial articles that set the tone for the poststructuralist approach to literary criticism in the 1970s, embodied in deconstructive textual analysis. Foucault's article was simply called "What Is An Author?" whilst Barthes' was more provocatively titled "The Death of the Author". Both texts outlined their position against predominant currents in literary history and criticism that sought to link literary texts and developments in literature to specific authors, and to insist that texts be considered exclusively in terms of the relation they have to their author. Literary texts were perceived to be the direct expression of their authors, and therefore, this was the yardstick by which all interpretations were measured. The task of both students of literature and critics was to decipher or "find out" the limited range of acceptable meanings that were thought to be fixed and waiting to be discovered. This was achieved through investigation and illumination of the historical, social, and cultural context of the author, and the conditions in which a particular work or body of works was created (Compagnon, 2011).

This conception of literary creation and of authorship underpinned the principal method of literary criticism as practised in French universities at the end of the nineteenth century. It was known as "l'explication du texte". Pioneered by Gustave Lanson, the goal of this strategy was, as its name suggests, to "explain" the workings of a particular text, being predicated on the idea that a text was the author's property and the chosen vessel of his intentions. Prior to Lanson, these traditional notions were inspired by the Romantic movement and were developed by Charles Augustin Sainte-Beuve, whose creative and selective critical analyses focused on sketching a "portrait" of a given author, drawing upon that author's works, memoirs, and biographical information in order to do so (Compagnon, 2011; Harland, 1999, 78).

Both Barthes and Foucault challenge the grand narrative or metanarrative of the author who has sole control of the meanings of his texts. According to Barthes, the modernist myth of the author as an individual who produces works of original, unrepeatable genius, and who confides in the reader through transparent texts, emerged in the Middle Ages. It was further developed by a belief in the "prestige of the individual", associated with the doctrines of English empiricism, French rationalism, and the ideal of personal faith espoused by the Protestant Reformation (Barthes, 1986, 49). Consequently, literary discourse was dominated by a positivist ethos, being "tyrannically centered" on the figure of the author and investigating his historical, social, and cultural background, his tastes and temperament (Barthes, 1986, 50).

Texts, conceived as direct expressions of their author, are evaluated as either triumphs or failures of the individual (Barthes, 1986, 49-50). It follows that the relationship of an author to his body of work is the locus of power in the hierarchical and prescriptive domain of literary discourse. This privileged relationship underpinned the hierarchy which favours the author over the reader when it comes to matters of interpretation. The author as owner and

41

producer of a unified body of work and its "*author*ised" meanings is a traditional perspective which postmodernism and poststructuralism seek to call into question and ultimately undo.

In line with this perspective, the author is thought to precede his text, to exist before it and to have absolute *author*ity and control over its meanings, to be the Author-God. To impose an author upon a text, "to furnish it with a final signified" or ultimate meaning is to close off meaning, to limit the potential for interpretation and writing (Barthes, 1986, 52-53). Barthes explains that the author's dominance is inextricably linked with the triumph of the critic, whose job it is to discover and decipher textual meanings located in the so-called "original" persona of the author. It is he who "explains" the text, and how and why it is to be appreciated and valued. The role of the critic becomes unsettled if the place and power of the author are questioned.

The traditional view of text, author, reader, and of how they interact with each other in the field of literary discourse acts as a tool of repression and powerplay. This is because it maintains the privileged roles and the power of author and critic, limiting the intervention and contribution of the reader (Barthes, 1986, 52-53). Barthes argues that the nature and role of texts, those of the actors involved in the interpretation process, and their interrelationship with each other must be recast, for only then will the interpretation process be truly engaged in and liberated from the confines of its circular discourse.

He proposes the Author be replaced by the Scriptor, who, being born only at the time of writing, neither precedes nor exceeds the text. The text then becomes an ensemble of signs eternally inscribed in the present. The writing process no longer produces a fixed text that is a reflection or representation, a transparent recording of reality. The Scriptor/Author inscribes the text in a space with no origin. This is because as a member of a speech community, the author can only imitate what has come before, and so his work can never be truly original. His genius lies in the fact that he can mingle and transform writings in order to make them his

42

own, thus contributing to what has already been said. He does this by borrowing from a ready-made lexicon which is outside of himself. Here we come back to the structuralist notion of language as a system of signs which can only be infinitely deferred and translated by the author into some other sign (Barthes, 1986, 52-53). Coming after the author has been dethroned, the Scriptor does not entertain individual feelings or characteristics, but is rather a detached, disembodied figure who assembles a text, that, according to Barthes, is a "multi-dimensional space in which are married and contested several writings, none of which is original: the text is a fabric of quotations, resulting from a thousand sources of culture" (1986, 53). Therefore, meaning evaporates, even as it is posited, because it is perpetually deferred by the Scriptor and thus the author retreats into the distance. We must always look to language to unravel the text, not the Author-Scriptor (Barthes, 1986, 50, 52-54).

The distancing of the author entails a reassessment of the reader's place in the interpretation process. The reader is not the passive recipient of an ultimate set of meanings, but rather a participant in the construction of a multiplicity of readings. The true site where meanings are inscribed is therefore not the author but the reader (Barthes, 1986, 54). The poststructuralist paradigm holds that for literary criticism to remain relevant and useful, it must open up new ways of interpretation, rather than simply protect established positions. The translator interprets a text on behalf of the target audience, and therefore acts as a close reader of the text. Like the reader, the translator is traditionally marginalised in literary discourse, although this situation is changing. Thus, the death of the Author-God entails not only the birth of the reader, but also that of the translator.

Michel Foucault's notions of text, work, author, and reader follow on from Barthes' Death of the Author theory. In his 1969 conference address to the French Society of Philosophy entitled "What Is an Author?", Foucault outlines the general attributes of literature as perceived and constructed in and through literary discourse. He unmasks how the system

43

functions, its effects, and the principles upon which it is based. In addition, he proposes that the defining ethical principle of contemporary writing is that of indifference to the metaphysics of presence and absence in that it is not limited or bound by either presence or absence, but transcends and exceeds both poles of this dualism. Such writing, although it takes on characteristics of both absence and presence (sometimes simultaneously), and is always shifting in between them is not regulated by either.

In the wake of postmodernist reconceptualisations of Author and Reader, the role and function of these actors, constructed in and through discourse, must be re-examined and pinpointed. The empty spaces in which these functions play out are simultaneously indifferent and constraining, and must be identified if they are to be understood. Foucault emphasises the importance of measuring the functions, implications, and consequences of discourse, particularly in literary discourse, when perceived as a unified whole. It is therefore fundamental to look behind discursive metatext, to see how it can be identified, analysed, described, and challenged (Foucault 1994, 789-790, 792).

Foucault explains that these functions are connected with the name of the author, the author's appropriation of both his body of work as a whole and the single texts which make it up, the attribution of works to the author and the position of the author, both in his texts and in different types of discourse more generally. Prior to examining these issues however, Foucault discusses a few pertinent observations relating to the traditional discursive construction of the author, and the central concepts which underpin its organisation. The notion of author strengthens the trend towards individualisation which can be identified in many fields such as the history of thought, of knowledge, of diverse literatures, and the history of philosophy and science. This means that achievement in these domains is usually linked to one individual, one originator, one author. Although the histories of a given concept, genre, or type of philosophy are perceived as unified discourses which contribute to the

organisation of literature as a system, these elements are of secondary importance compared to the fundamental and interlinked organisational principles of the author figure, and the body of work or *œuvre* which the author produces or gives birth to according to the Romantic view endorsed in traditional literary criticism. The author closes off potential meanings of the text, and validates accepted interpretations of it (Foucault, 1994, 792). The name accumulates new meaning and significance over time. Once the author is replaced by the Scriptor, who is detached from the texts he inscribes, his name can no longer have this function, but neither can it be treated as an ordinary proper name (Foucault, 1994, 789).

First however, Foucault summarises the fundamental ethical principle which underpins poststructuralist conceptions of writing as a product and process, and the system of literature. He speaks again of the neutral stance of indifference, which goes beyond the metaphysics of absence and presence, as a peculiar blurring of borders which is always taken up yet never wholly applied, and does not characterise the text so much as the practice of writing itself (Foucault, 1994, 792). Two major aspects of this principle of indifference are now explained which are central to Barthes' *Death of the Author* essay discussed above.

Writing has liberated itself from being explicitly defined as the expression of its author. Consequently, it only refers to itself, and is not a transparent representation of an author's inner feelings; writing does not convey an interiority, and can be interpreted on the basis of its surface or its exterior. In other words, the organisation and interpretation of writing is based less on the content which it signifies rather than the very nature of the text as signifier. This is another way of saying that the practice of writing naturally blurs the distinctions between signifier and signified, but this regular pattern in writing is always experimented with and pushed to its limits. Writing is perpetually transgressing and reversing this regularity which animates it, and which it only nominally accepts. This is because it always plays outside its own rules, going beyond them. In the text, the act of writing is not

45

shown or exalted, and the text's subject is not pinned down or contained in a language. On the contrary, it is a question of opening a space where the writing subject retreats and disappears, rather than remaining an omnipresent or all-important point of reference in the interpretation or reading of the text (Foucault, 1994, 792-793).

The second aspect or major theme of the indifference principle is that writing and death are interlinked. As we have seen, the liberation of interpretation leads to the author relinquishing absolute control over the meanings of his texts, and this is what is meant by his "death". This contradicts the older, classical notion which held that writing guaranteed its author immortality. In the context of postmodern and poststructuralist theory however, writing is effacement, being not only represented in the works or *œuvre* of an author but in the very disappearance of the author figure.

The relationship of writing to effacement or death can also be perceived in the very words that the Scriptor writes: with all the differing and deferring delays and traces which the writer establishes between himself as an individual and what he writes, the presence of the Author fragments, evaporates, and becomes absent from his text (Foucault, 1994, 792-793). So far, Foucault has echoed the arguments of Barthes and Derrida.

He points out that certain notions, namely the construct of *œuvre*, and even the idea of writing (*l'écriture)* itself hinder a full appreciation of what the marginalisation of the author figure entails. Indeed, Foucault proposes that because of the way in which these notions have been conceived, all the consequences of this opening up of the text have not been fully grasped or exploited (Foucault, 1994, 793-794). These problematic concepts are examined below, along with the four features mentioned above: the name of the author, the author's appropriation of texts and works, the attribution of works to him, and the position of the author in his own texts and in literary discourse more broadly.

46

Foucault posits that the chief objective of literary critique is not to analyse the links between *œuvre* and author, nor to reconstitute the thoughts and experiences of the writer, allowing transparent access to them. Rather, literary criticism should analyse the structure of the *œuvre* itself perceived as a complete and unified whole, its intrinsic nature, and the play of its internal relations. How are texts positioned within an Author or Scriptor's body of work and in relation to each other? What is the position of these texts in the authorial canon as a whole, how is the *œuvre* defined and who makes these decisions? Of course, there is no theory of the *œuvre* which could act as a universal and eternally fixed guideline. Indeed, the endeavour to devise one would be perpetually paralysed, because it could never be exhaustive and take into account the full range of texts that could be considered as *œuvres* (Foucault, 1994, 794). Clearly, such a theory would be hampered by the same limitations as translation theory because it is difficult to generalise the rules and principles of translation, to establish what translation is or is not, and how it should be defined as an object of study. This problematic aspect of translation theory was pointed out by Rosemary Arrojo and discussed earlier on in this chapter.

These considerations and the above questions raised by Foucault emphasise the fact that such definitions are always provisional and subjective constructs, since they are determined by interpretive communities or communities of reader-writers. The interlinked notions of Author and *œuvre* are based on the dynamic of inclusion and exclusion, operated and regulated by such communities. In other words, these entities decide which texts should be included, excluded, or attributed to a given author, and for what reasons. The poststructuralist perspective acknowledges that this construction and interpretation process is closely related to and influenced by the way in which the community uses the notion of *œuvre* as an element which explains and contributes to their view of a given author. The link between interpretation and explanation has particular significance in the poststructuralist

framework, and will be useful to consider in my own analysis of texts (Foucault, 1994, 814-815).

The concept of interpretive community is examined in the following section which discusses the pertinence of Umberto Eco, Wolfgang Iser, and Stanley Fish's reception theory to my corpus text analysis. Foucault draws attention to the assumptions and preconceptions behind the notion of a supposedly unified *œuvre* and reveals that the deconstruction of the Author necessarily entails the deconstruction and problematisation of the *œuvre* as related to authorship (Foucault, 1994, 794-795).

In addition, Foucault argues that even the poststructuralist conception of writing is problematic, and risks, if overly simplified, to re-establish transcendental notions of writing as the seat of a creative, sanctified originality which should not be tampered with or opened up to highlight marginalised elements and the meaning potential of different interpretations. This perspective encourages a generalised view of the text, and whilst it does advocate the elimination of the author, it is based on misleading premises. In the words of Foucault, it "…still preserves the existence of the author" (1994, 795). In this way, the traditional characteristics associated with the Author, in particular the Author's transcendental status, are transferred to the text. To say that writing is subject to repression and erasure, on account of the very history which it has made possible, is to imply that there are hidden meanings which must necessarily be discovered and interpreted. To identify implicit and ambiguous significations and silences in a text is to assign them importance, and necessarily to comment upon them (Foucault, 1994, 795).

Finally, the conceptualisation of writing in terms of absence and erasure can endorse a misleading view of writing as a sacred practice, in which both the process itself and the meanings it deploys are eternally fixed, and yet never fully realised or actualised. This perspective also re-establishes the notion of the work's survival, its transcendence and final

48

victory over death. The work is also described as exceeding its author, but this does not imply that the work should enjoy a transcendental status in the same way as the Author concept does, prior to its poststructuralist unravelling (Foucault, 1994, 795).

Perceiving writing as effacement and absence binds critical analysis to the historically rooted philosophical framework of transcendentalism, and ensures that transcendental notions underpin and organise the analysis of texts. On the contrary, both Foucault and Derrida acknowledge that this limited perspective must be superseded, and is not suited to the description or analysis of writing as product and process. The reduction of the poststructuralist view of writing is a development that should be guarded against in order to avoid inadvertently re-establishing the notions which poststructuralist theories of text, work, and author call into question and subvert. This occurs because the subtle and misleading implications discussed above maintain the privileges of the Author, by relying on *a priori* notions of how author, work, and text relate to each other and can be defined, and how they operate. This means that these ideas are not based on textual experimentation or experience but rather on a fixed set of rules or hypotheses which subsequent investigations attempt to validate. According to deconstructive and poststructuralist paradigms, the rules should be written *a posteriori* instead, after the textual investigation and experimentation phase (Foucault, 1994, 795-796).

Foucault urges that the perception of writing as effacement and absence should be viewed as suspect, and that such assumptions should be questioned and unmasked and recognised as a set of representations from which the author's image is moulded. The role of these preconceptions in shaping the parameters, objectives, and ideologies which underpin textual analysis and examination must be accounted for (Foucault, 1994, 796). Once again, it is not enough to proclaim the disappearance of the author, and by extension, transcendental meaning. Now that this subversive notion has been digested, its consequences need to be

49

exploited further. The empty spaces left by the displacement of these concepts must be identified, the new fields of investigation which this move opens up, as well as the new functions which it makes appear must be taken into account (Foucault, 1994, 796). Foucault advocates a method of "reading between the lines", marking the hidden distribution of power and its consequences in the system of literary criticism. To begin with, he focuses on the functions of the author's name in this system.

A proper noun, particularly an author's name, is not just an indicator, but a description of its referent. When a proper noun is used as a name, it is the equivalent of a description. Moreover, the meaning potential of the name will not change if the person who uses it to refer to a given author discovers new facts about them in relation to their works. Thus, the proper noun and the name of the author are situated in between the two poles of description and designation. They have an obvious link with who they refer to, but a link which is neither simply a designation, nor simply a description. In this sense, the proper noun both in general and as the name of an author has a specific and unique link to its referent. Difficulties are caused by the fact that the linking of proper name and referent and the linking of the name of the author with who is being described function in different ways (Foucault, 1994, 796-797).

Proposing that a given author has not written the works attributed to him, or that he has written works traditionally credited to another author significantly alters the author-function in the context of literary discourse (Foucault, 1994, 797). This is because an author's name, unlike that of a non-author, is not simply a discursive element. It has a classificatory role in relation to the discourse in which it circulates – a given name allows a number of texts to be grouped together, to form an *œuvre*, to be defined against works by others, and to be delimited. In this way, an author's name establishes the relationship of texts to each other in the discursive context. The author-function allows different positions concerning texts to be temporarily fixed, and to change within the circuit of discourse. Placing several texts under

one and the same name indicates a relationship of homogeneity or affiliation between them. The author-name also acts as a stamp of authenticity. Some texts are authenticated by their inclusion in a particular literary canon because of their relationship with others which are recognised as "authentic" (Foucault, 1994, 798). As might be expected, authentication and authenticity are value charged terms linked to concepts of authorial originality, and so lay themselves open to problematisation, deconstruction, and neutralisation in the context of poststructuralist discourse.

The author-name can also indicate a symbiotic relationship of "reciprocal explanation" in which two or more texts are illuminated and defined in and through their relationship with other texts. In this case, the texts depend on each other for definition, and one of their important functions is to explain each other. The author-name indicates these relationships, and is employed for these and other uses. It also identifies texts and labels them as part of literary discourse. As literary texts, they are addressed to specific readerships and must be received and constructed in a certain way, in order to be understood and respected for what they are. By being marked as "literary," a particular status, defined by and manipulated within the confines of a particular culture, is conferred upon a text (Foucault, 1994, 798).

As a label, the author-name establishes the nature and structure of a given text, and in turn is sustained and shaped by the text, which defines its place in the circuit of literary discourse and its relationship to other elements within it. In short, it marks a text as belonging to a certain type of collectively established discourse, and refers to the status of this discourse within a specific society and culture. The author-name is played out and established in the rupture, the space which differentiates and distinguishes one type of discourse from another (Foucault, 1994, 798). Clearly, the differentiating-and-deferring paradigm of *différance* elaborated by Derrida is at work here.

51

Foucault observes that consequently, literary texts are endowed with the author-function whilst non-literary texts are not. The author-function thus characterises and indicates a particular discourse's mode of existence, its circulation, and the function or role it plays within the confines of society and culture (Foucault, 1994, 798). But in Western culture, what characterises a discourse that is endowed with an author-function, and how is it distinct from other discourses? In the case of novels and other literary texts, four significant features among others identify it as such.

Discourses endowed with the author-function are subject to appropriation. Texts are traditionally treated and perceived as the property of the author (Foucault, 1994, 799). Another feature of the author-function is that it is not enacted in a universal and constant fashion on all discourses. The attribution of the author-function is context-bound and subjective, depending on the purpose of the text in question, and on the desire of the interpretive community to label it as the property of an author. Some texts, such as scientific works, tend to regard the author-function not as an underpinning organisational principle, but rather as no more than a guarantee of authority and reliability. In the past, this could also be true for literary texts. Nowadays however, the literary text is rarely received or accepted as such without the author-function. If a given text is deprived of an author's signature, the quest of literary criticism is to recover and restore it to the text, although more recently, as is demonstrated by poststructuralist, postmodernist, and other critical approaches, the focus has shifted away from the author. Alternative textual paradigms often classify by genre, and by identifying recurrent elements in texts (Foucault, 1994, 799-800).

The author-function is not constructed spontaneously, in the same way that a given discourse is attributed to an individual. The author-function is the result of a complex operation, which produces a certain image of the author as a rational being, whose works are intentionally created, and who therefore is the original source of meanings to be discovered

and validated in his writing. In fact, what defines an individual as an author in a particular society and culture is only the psychological projection of how that culture treats and uses authorial texts. It is important that the analyst be aware of the lines along which textual analysis operates in the social, cultural, and historical contexts where the texts in question are assembled and disentangled. What kind of similarities and links between texts come into play, what details are perceived as relevant? What continuities are sanctioned and what inclusions or exclusions are practised in the context of analysis? (Foucault, 1994, 800-801). This is particularly significant when examining the double-coded act of translation, in both an interlingual and intralingual sense. This is because in the translation process, several contextual layers come into contact with each other, and modify the prism through which the text is simultaneously deconstructed, disentangled, and reconstituted or reinscribed with meaning.

Of course these context-dependent operations are only ever provisionally fixed, varying from one historical period to another, and even from one literary text to another. Despite these differences, Foucault argues that there are certain invariable factors which guide the construction of the author figure in the domain of literary criticism, and that these take their lead from the analytical frameworks of the Christian tradition. The aim of these approaches was to argue that the value of a sacred text was proportionate to the sanctity of its author (Foucault, 1994, 801).

In *De Virus Illustribus*, Saint Jerome explained that attributing works to an author solely on the basis that these works bear the same authorial signature is flawed, because several individuals can have the same name or an individual may fraudulently publish works under another author's name. To distinguish whether a given text can be attributed to one or many authors, he outlined four main criteria. If a particular text attributed to an author is perceived as inferior to, or contradicts other texts signed by the author, the text should be

53

withdrawn from the literary canon of the author in question. Similarly, if an attributed text differs from the style which the author is known to cultivate, this difference also justifies its exclusion. Any authorial texts which relate to events occurring or people acting after the author's death are described as interpolated. Taken as a whole, these criteria hold up the author as the yardstick against which value can be measured and determined. The author figure is perceived as a total unit, a unifying force which guarantees conceptual, theoretical, and stylistic coherence and consistency. By virtue of interpolation, the author is seen to embody a certain historical period and is perceived as the point where historical events meet and overlap. The author construct explains the presence, transformation, deformation, and modification of historical events. This is achieved by referring to the author's biography, his idiosyncratic worldview, and engaging in an analysis of his social position, as well as explaining the underlying objectives of his writings, and how they are used to fulfil these and other aims (Foucault, 1994, 801-802).

In this way, the author construct is a unifying principle of literary discourse, and therefore by extension, simultaneously entails a repression of difference. The projection of the author overcomes contradictions existing between a number of texts, and endorses the idea that all irreconcilable elements will be resolved at some point in the writings, where the possibility of linking incompatible elements together will be revealed, or alternatively, that these elements will be organised around some fundamental or originary contradiction (1994, 802).

The author construct is the vehicle for a certain type of discourse which manifests itself equally, and with the same value in any type of authorial text. The four criteria outlined above by Saint Jerome determine textual authenticity and underpin the four different modalities used in modern literary criticism. These modalities are the discursive limits which

54

guide the construction and enactment of the author principle, and mark out the space in which this construct is played out (Foucault, 1994, 802).

The author-function is also enacted in and through signs in texts which refer or relate back to the author. These signs include personal pronouns, adverbs of time and place, and the conjugation of verbs. However, these elements do not have the same function or effect in discourse that has no author-function. In discourses of this type, such markers refer back to a "real" one-dimensional speaker and the spatiotemporal context of the discourse in question.

When dealing with an author, the play and role of these markers becomes more complex and variable (Foucault, 1994, 802-803). For example, when texts are narrated in the first person, first person pronouns, the present tense, and other indicators of time and place never refer exactly to the Author, to the moment in which he writes, or even to the act of writing. Instead, they refer to a fragmented, pluralised alter-ego, or to several distinct alter-egos which always maintain a degree of distance from the persona of the author. The degree of resemblance or affinity with the author can vary between texts in the *œuvre* or body of work or even in the course of a single text. It is misleading to search for the author in this fictional counterpart, because the author-function is inscribed and played out in an in-between space, in the space of separation and affinity between the author and the projected alter-ego. (Foucault, 1994, 803).

Foucault observes that four alter-egos can be distinguished in a literary text. The narrator of a novel who uses the first person can be equated neither with the author as an individual, nor with the author who drafts and writes the literary text. This makes three separate alter-egos: the author, the narrator, and the writer engaged in textual composition. A fourth can be identified in the projected construct of the author who makes critical observations relating to his works. This fourth alter-ego is played out in the space prior to the act of writing or following it. The operation of the author-function does not depend upon

55

privileging the authorial alter-ego at the expense of the others, but rather maintains the state of play which results in the dispersion of these simultaneously enacted egos. These egos are in fact several subject positions that different types of individuals can fill (Foucault, 1994, 803-804).

Foucault neatly summarises the four characteristics of the author-function explained above. The author-function construct is linked to the legal and institutional system which delimits and regulates, determines and articulates the universe of discourse. It varies in terms of its application and effects because it is context-bound. As such, it does not function in the same way or to the same degree for all possible texts in all historical, social, and cultural contexts. It is defined and enacted through a series of complex and specific operations, rather than through the spontaneous attribution of a discourse to the individual who produced it.

The schizophrenic and androgynous nature of writing and authorship is emphasised by both Derrida and Foucault, and is doubly highlighted in the process and product of translation. In a comparative analysis of translation as a specific type of literary writing, it is necessary to outline the main characteristics of the author-function explored above, the conditions which give rise to it, and how it affects and relates to other elements in literary texts as the governing principle of literary discourse. Other considerations pertaining to the author-function, its place in literary discourse and how it works are synthesised below. Significantly, Foucault explores the nature of discursivity itself by analysing the workings of discursive developments, and the conditions in which different types of discursive developments emerge. Drawing on these discussions, it is possible to identify how the field of poststructuralist thought, to which the theories of Derrida, Barthes, and Foucault belong, functions as discourse, and in particular how such discourse can be perceived as a development and transformation of structuralism.

To begin with, Foucault distinguishes between a category of authors he calls "founders of discursivity" and authors of prominent literary, scientific, and sacred canonical writings

56

(1994, 804-805). "Founders of discursivity" are more than just the writers of texts attributed to them, as their authorial influence extends beyond their own corpus. They can be trend-setters, founders of alternative literary styles and traditions. The models for particular themes, techniques, stylistic elements, and analogies as well as relationships are drawn from the work of this category of authors (Foucault, 1994, 805).

According to the above description, the "founders of discursivity" category includes authors whose writings present alternatives to literature that cleaves to the norms of established literary systems. On these grounds, Philippe Djian, author of *37, 2° Le matin*, could be considered as a founder of discursivity, particularly at the beginning of his literary career in the 1980s. His early works are especially recognised for introducing an alternative style of writing to the domain of French literature. This style was perceived as "Americanised". Unsurprisingly, it was typically characterised as Other and even as antipathetic in relation to traditionally established and accepted styles of writing, particularly by conservative elements of French literary criticism. These perceptions are explored in the following chapter devoted to exploring Djian's literary career and the conditions which impacted upon the composition of his works.

A founder of discursivity is more than simply the author of an *œuvre* or of individual texts, however. They affect the discursive field in an entirely different way to authors who are not founders of discursivity. Their seminal texts establish possibilities of investigation and rules of formation for other texts, thereby opening up infinite discursive possibilities. This is in contrast to the more restricted sense of renewal and openness cultivated by less important authors. In addition to paving the way for innovative analogies and styles like their less distinguished colleagues, founders of discursivity also establish a certain number of differences which are absorbed into the discipline, fundamentally contributing to and

transforming its underpinning modes of operation and perception as a whole, the way it defines itself and perceives its objects of study (Foucault, 1994, 805-806).

Due to space constraints, I will not explain all the differences between the two types of discursive developments presented by Foucault. It suffices to say that the first type maintains and triggers paradigm shifts in the sciences, and commonly involves what Foucault terms the processes of "rediscovery" and "reactualisation". "Rediscovery" denotes the process where the effects of analogy and isomorphism, enacted in relation to the current state of knowledge, make a particular characteristic of a given object of study, that was hitherto blurred, undefined, or invisible, emerge. The object of study becomes perceptible as it comes within the realm of consciousness of a discipline's investigation of the object. "Reactualisation" denotes the re-insertion of a particular discourse in a context of generalisation, application, and transformation, which is new for that discourse. An example of this would be the application of postmodernist and poststructuralist principles in areas where these principles had been hitherto untried and untested.

The second type of discursive development characterises the very development of the movement of discourse itself. As such, it is a move entailing a "return to" principles and methods of analysis which were validated in previous discursive stages but have been intentionally forgotten. This forgetfulness is part of the very nature of discourse itself, an essential and constitutive act. How this forgetfulness manifests itself and what derives from this conscious act of omission are simultaneously what establishes and betrays the difference or the gap between the previous discursive stage and the current one. The cycle of forgetfulness and remembrance is the unwritten law or operational principle which underpins the movement of discourse. This principle is the *raison d'être* of discursivity, that which permits the opening up and transformation of discourse. The period of conscious forgetfulness

which impedes a return to a previous stage of understanding can only be overcome by implementing that self-same return (Foucault, 1994, 808).

This return focuses on what is present in the text, or rather, it comes back to the text itself, and to its marginalised elements. It highlights what is at the fringes of perception, what presents itself as absent, or as a lacuna in the text. There is an emptiness that the stage of conscious forgetfulness attempts "to cover up with a false plenitude" (Foucault, 1994, 808). The aim of the return phase is to rediscover and expose this. These discursive developments are thus engaged in constant play. Foucault observes that this aspect of discourse is again characterised by schizophrenia. It is a game which, on the one hand, posits that all possible significations are there in the text to be disentangled by the alert reader, and on the other, that these meanings are evasive, and cannot be grasped through the act of reading, or indeed any act which relies on the senses. Instead, it is crucial to examine what is behind words and their meanings, to see how spacing and distance (that is, how certain words stand in relation to others), contributes to the inscription of meaning (Foucault, 1994, 808). This reiterates and demonstrates the deconstruction of the binary opposition of sense/intellect discussed earlier on.

Naturally this "return" move is not supplementary to the discourse in question but becomes an essential part of it, being a necessary trigger for significant discursive transformations. As a phase, the "return" does not entail transformation of the object of study itself, but rather transforms the way that the object is perceived and understood. Somewhat paradoxically, it also brings about a move toward the author, binding them and their *œuvre* closer together in a mysterious way. Indeed, because a given text can have a developmental value in the context of discourse, it is important to return to the author, to take their perspective into account. Because of this return phase, a different kind of relationship is established between founders of discursivity, or individuals who open up and contribute to a

discursive field, compared to the relationship which exists between an ordinary author and their texts. As these discursive developments are difficult to locate within a single text or the entire corpus of an author, it is important to investigate the author-function in a broader framework. This may include analysing the position and emergence of the author-function in groups of *œuvres* by several authors, or in an entire discipline as a separate level of analysis (Foucault, 1994, 809).

The author-function sheds light on the relationship that exists between a given text and its author or authors, and also conversely its lack of an author. It reveals how these two possible relationships evidently constitute one of its discursive properties. Leading on from this, Foucault proposes that an analysis of the author-function could serve as the first step towards the historical analysis of different discourses. He suggests that it is no longer justifiable to focus only on the expressive value or the formal transformations which are apparent in discourse. Studying discourse reveals more about the interpretation and evaluation of texts (as texts are always discursive entities) by investigating the way in which texts and discourse in general are formed and circulate among different interpretive communities, impacting upon them and constructing their view of various phenomena (Foucault, 1994, 810).

It is important to explore how texts and discourses in general are circulated, validated, attributed, and appropriated by such communities. Discourse is context-dependent, simultaneously shaping and being shaped by the environment in which it emerges. It therefore varies from culture to culture, and from moment to moment. Being shaped by contextual variables, discursive modification takes place within the cultural, historical, and social spaces where it circulates. The way in which discourse interacts with other elements can be analysed in a more direct way by investigating the play of the author-function and its transformations,

as opposed to themes or concepts that the author-function brings into play (Foucault, 1994, 810).

These analyses also allow for a re-examination of the discursive subject and its privileged status. Undertaking an internal analysis of a given construct, and neutralising the importance accorded to information relating to the author, already calls into question the fixed and essentialist definition of the subject. It also contests the traditional view that the author is the repository of meaning for his texts, and by extension, the absolute yardstick against which interpretations of these texts should be measured (Foucault, 1994, 810).

On the contrary, the issue of the author as sole owner and producer of texts and their meanings should be revisited from a different angle, one that emphasises the constructed nature of discourse. It is no longer a question of reversing the traditional perspective, of turning it inside out. Instead of looking for an originary subject in the shape of the writer, it is important to grasp how and why the author construct is inserted within particular discourses. For what purposes is it manipulated and how does it operate? On what does it depend and how does it relate to other elements of discourse more generally? It is important to look beyond the author-subject itself and see the strings that regulate its functioning. The focus must be on the conditions which regulate the construction and emergence of a subject, and the forms which it assumes as a constitutive part of the discursive order. The rules which determine its position and underpin its functioning must be distinguished. As a whole, this deconstructive method must deny the author-subject, and its substitute, the authorial text, the role of transcendental signified, of originary and original status. The deconstructive approach thereby avoids the closure and protection of the text, and allows the subject to be analysed as a complex and variable discursive function. This indifference towards the author-subject leaves room for other lines of enquiry which aim to uncover how perspectives are

61

constructed, the principles which they hinge upon, and the conditions under which they are formed (Foucault, 1994, 810-812).

By pursuing this alternative avenue of investigation, the author is not regarded as an absolute truth which has been rendered null and void in the wake of poststructuralism. Rather, the author-construct is examined for the role that it plays in determining and organising Western literary discourse since the eighteenth century (Foucault, 1994, 817). Consequently, textual analysis has more depth, and there is increased potential to make fruitful observations regarding the nature of language, textuality, the processes of writing-reading, and of translation proper as a special type of literary writing. The approach also lends itself to pertinent and in-depth examinations of the linguistic and literary systems in which these processes occur. In conclusion, the dismantling approach favoured by Foucault, Derrida, and Barthes, as representatives of postmodernist and poststructuralist discourse, allows the investigator to gain a broad and detailed understanding of the phenomena under examination. As a result, a more informed and relativistic picture is given of the nature of textuality as well as of the effects and consequences which the processes of writing-reading and translation proper give rise to.

2.6 Eco, Iser, and Fish: The Construction of Meaning and the Limits of Interpretation

Barthes and Foucault were concerned with the problematisation of the Author-God as a construct which underpinned and unified the construction of literary canons, and limited meaning potential in texts. The writings of Umberto Eco, Stanley Fish, and Wolfgang Iser examine how readers construct and negotiate meaning within texts, and as such, their texts form part of reader reception theory. The following perspectives guide and underpin my view of the interpretation and construction of meaning, and of the translator as an interpreter whose

interlingual and intercultural competencies equip him to be a Model Reader and interpreter of foreign texts.

Eco significantly equates the Model Reader with the translator, saying that choices made by the translator indicate how the intended reader is expected to engage with the text (1979, 20, 257). Considering the translator as Model Reader emphasises the translator's important role in constructing meaning. In this way, to liberate the Reader is also simultaneously to liberate the translator. In fact the latter could perhaps best be described as translator-cum-reader-cum-author. First and foremost however, translating effectively requires the translator to exercise the capacities of a close, critical reader. Critical reading of the foreign text allows the translator to identify textual mechanisms and strategies and how they push the reader to make predetemined interpretive choices which are pluralised but not infinite. Furthermore, in every instance of reception, the work is seen from a different angle and accumulates new meaning (Eco, 1979, 49).

Poststructuralist and postmodernist theory in general sees reading as an active process of reconstruction and recreation. Eco posits that texts are generated by the reader working in cooperation with or against textual codes which are consciously or unconsciously inscribed in the text (Eco, 1979, 4, 7, 23). The model or ideal reader is able to actualise all potential meanings of a text and their cooperation is "expected and elicited" by the text (Eco, 1979, 11). A well-organised text simultaneously draws upon assumptions and knowledge that readers bring to the text, reinforcing and contributing to them (Eco, 1979, 7-8). The reader fills in gaps to activate meanings within the text, engaging in the continual interplay of inductive and deductive processes (Eco, 1979, 4; Iser, 1974, 287).

63

The gaps in texts create opportunities for the reader to exercise his imagination, and allow for a degree of collaboration between author and reader. However, this freedom does not result in anarchy because the Author/Scriptor retains some control over the interpretation of his narrative. He does this by setting the boundaries for the prospective readership's imagination and by employing strategies that readers must respect if they are to harness a text's full potential as a springboard for their imaginations. These mechanisms shape and impinge upon the reader's freedom to varying degrees. It is this balance between authorial collaboration and readerly freedom which breathes life into texts (Eco, 1979, 4, 7).

Eco argues that a reader's interpretive freedom must coincide with the rights of the text, which are not the same as the rights of the author. Furthermore, although deconstruction as a non-essentialist perspective opens up texts to new interpretations, *this does not mean* that interpretations have *no* limits (Eco, 1979, 9-10). For one thing, Stanley Fish observes that interpretations are superimposed upon texts by interpretive communities from outside the texts themselves. Consequently, a reader's interpretation of a text is already shaped to some extent by the frames of reference, worldview, and knowledge which he has acquired and developed as a member of a particular interpretive community (1980, 168-169, 171).

Eco's insistence that the reader must respect the "rights of the text" is the principle which maintains these limits and protects them. A misreading is an interpretation which does not coincide with that text, or is not supported by other parts of that same text (1979, 9-10). Eco concludes that readings cannot legitimately distort the nature of the text, and that readers must play the game according to the rules of the text if they are to gain satisfaction by engaging with it. Readers, authors, and translators must exercise their power respectfully, taking into account the rights and constraints of the text in the communication process.

2.7 The ST and TT Recast as FM and TM

 In light of the above theoretical frameworks, I propose the newly devised terms Foreign Metatext (FM) and Translated Metatext (TM) as alternatives for Source Text (ST) and Target Text (TT). As Venuti explains, the descriptions "original authorial text" versus "derivative translation" set up a classic hierarchical binary opposition (2008, 6). This is reflected in the labels ST for Source Text and TT for Target Text which are traditionally used within translation theory and the translation industry. "ST" implies that the "Source Text" is the locus of pure, original authorial genius and fixed meanings conveyed to the reader directly from the author's mind. The term "Target Text" implies that translations lack authority and credibility, particularly when juxtaposed with "Source Text." The word "source" connoting authority and primacy also obscures the fact that language and texts in general have no source or origin from which authority of meaning and interpretation springs. Every text is metatextual, and that is the very condition of their existence.[4] Moreover, "Target Text" suggests that textual influence only travels from source to target text, whereas in reality, target texts can influence other texts, and be considered as texts in their own right in certain situations. The biased misrepresentation of interpretive and creative processes latent in these terms begs that they be replaced with ones which refute these oversimplications.

The terms Foreign Metatext (FM), and Translated Metatext (TM) reflect this important shift of focus from a prescriptive critical framework which rests upon flawed conceptions of the writing-reading process and overemphasises the importance of textual originality, a spurious

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[4] Although some may contend that the metatextual condition of all texts legitimates the use of the term Text as opposed to Metatext, I prefer to use the former term as it explicitly acknowledges the metatextual dimension of texts, unlike the latter. Furthermore, the explicit reference to metatextuality draws attention to the fact that translation and foreign text merge into one, particularly as the translation can be considered a metatext in the sense that it interprets, reflects, comments upon, and explains the foreign text for readers of the translating culture. Similarly, as the foreign text always grounds the translation to a greater or lesser extent, elements of the foreign text reflect the translation and can provide insight into particular features of the translation and their genesis. Note that I do not advocate the indiscriminate use of the terms FM and TM, nor that these be considered as replacements for the traditional labels of ST and TT in all contexts where they could be used; in certain situations it may be more appropriate to refer to foreign text and translation as ST and TT.

claim at best. Rather, these new names highlight the metatextual condition of all writing and

neutralise the hierarchy attached to the ST and TT labels, which implicitly devalues

translation. For these reasons, FM and TM will be used forthwith where appropriate.

Chapter 3: Philippe Djian's Weltanschauung – The Experimental Writings of an Established Rebel

3.1 Philippe Djian's Career: Storming the Literary Fortress

Born in Paris in 1949, Philippe Djian's literary career began in 1981 with the publication of *50 Contre 1*, a collection of short stories, by Éditions Bernard-Fixot Barrault (BFB), after it was rejected by Gallimard. This and his later work reached a limited readership until the resounding international success of *37, 2° Le matin* in 1985, which became a cult novel and bestseller and was adapted for the screen by Jean-Jacques Beineix in 1986. The popularity of the novel and of its English counterpart was undoubtedly fuelled by the equally phenomenal success of the film. Djian now has more than twenty literary works to his credit including *Incidences* (2010), *Vengeances* (2011) and *«Oh...»* (2012). His most recent publication is *Love Song* (2013). He has also collaborated with singer Stephan Eicher as a *parolier* or lyricist and has translated plays by Martin Crimp and Harold Pinter, both British playwrights, from English into French (Evene-Biographies, 2010[5]; Heliot, 2012; "Philippe Djian – Bibliographie", 2014).

Djian is often given the epithet "l'écrivain rock" or "rock writer" in the French press (Crom, 2005, 14; de Caunes and Bouldouyre, 2010, 156). This nickname is presumably associated with him because many of his major literary inspirations, such as Ernest Hemingway, Richard Brautigan, Jack Kerouac, and Jerome David Salinger, are American. However, his list of influential writers also includes French authors Louis-Ferdinand Céline and Blaise Cendrars, as well as Lao-Tzu, founder of the Chinese philosophy of Taoism (Le Fol, 2002, 2; Djian, 2002, 10). Possibly, the nickname also reflects the idea that Djian's writings were associated with rebellion, on both a stylistic and thematic level, at least from the

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[5] For the majority of in-text citations, I follow MLA conventions when referencing the author of the sources used herein. Where there is no attributable author, I refer to the source's title or publisher.

point of view of many who were part of the traditional French establishment and literary

system in the early 1980s. It makes sense then to link the author to the American rock 'n' roll

movement, a symbol of youthful rebellion and change, particularly when Djian himself felt

strong sympathies for songsmiths like Bob Dylan and the Beatles, as well as Anglophone

culture in general (de Caunes and Bouldouyre, 2010, 151-153). This link between Djian and

rock 'n' roll is consecrated by Djian's inclusion in the rock 'n' roll reference book written by

Antoine de Caunes, a friend of the author.

However, the name can be perceived as a reductive label imposed upon him by the

literary system, a restrictive burden for someone who resists being pigeonholed into a category.

Mohamed Boudjedra asserts that from the time of his first novel, the epithet has been used by

the press to categorise Djian and his writings. In fact, both the author's musical tastes and the

role which music plays in the writing of his works, his relationship to the field of music as a

whole, is one of the most patent misunderstandings concerning Djian's work. His musical

preferences are more eclectic and discerning, his manipulation of musical elements in the

writing process more subtle than the overly simplistic rocker stereotype implies (Boudjedra,

1992, 128-129, 132). Djian himself sees the epithet as "horrible", belonging to a generation that

promoted individualism: "I'm like a [Native American] Indian, alone with his wife and his gun"

(Garault, 2010).[6] He is aware of the power of this media stereotype, and at times seems to

manipulate it, at least according to critics such as Ezine. Particularly, early on in his career,

Djian seems content to shroud his literary and personal identity in mystery and not to reveal the

complexity of his writings. Accordingly, he prefers to be absent from literary discussions and

events hosted by the establishment, to distance himself from such platforms (Djian and Ezine,

1996, 13; *Aujourd'hui en France*, 2007, 24). At times he lets the revolutionary rocker image be

used as a decoy to satisfy the needs and desires of those who subscribe to it, such as the

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[6] All translations are mine, unless otherwise indicated. All sources in languages other than English are either
paraphrased or directly quoted.

68

soixante-huitards[7] who hailed him as an idol (Djian and Ezine, 1996, 8). Nevertheless, he regards this stereotype as separate from himself, an illusion which reflects a simplified caricature of his persona as an author.

Djian's works, particularly during his early career, have not always been unanimously lauded by academics and book reviewers, despite the fact that he enjoys widespread popularity within France and in other European countries like Germany and the United Kingdom (Lapaire, 2000). He articulates a mildly anarchic worldview and displays an "impressive command of contemporary reference" (Platten, 1995, 1). His laconic, realistic yet hopeful worldview is embodied in his accessible writing style, which incorporates a creative use of *argot* or slang that would be familiar to readers with an affinity for or interest in French youth culture, particularly that of the 1980s (Platten, 1995, 18, 27). His authorial voice is also marked by transgressions of linguistic register and grammatical correctness. Such features constitute a rupture with "high culture novelistic norms" (Platten, 1995, 27) and the strictly correct usage of French.

For example, at one point in *37, 2° Le matin*, the narration of a sex scene between the narrator and his girlfriend Betty is interspersed with colloquial language, contractions and frequent omissions of double negation. Typically associated with French oral discourse, these features contrast starkly with the ironically elevated register of the scene. This is triggered by the use of the past historic or the *passé simple* in French, a tense reminiscent of literary styles that are often exclusively used in written texts and formal contexts (Djian, 1985, 54-55). This passage is examined in more detail in Chapter 11.

The mixing of formal and colloquial registers also occurs when the narrator receives a rejection letter from a publisher written in exaggerated elegant and formal language

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[7] The term *soixante-huitard* designates someone who participated in the student revolts of 1968 that swept across France. As might be expected, this group is characterised as being anti-establishment ("Soixante-huitard, Soixante-huitarde", Larousse French-English Dictionary, 2008).

Referring to his addressee's writing as monstrous, the publisher proclaims "*La Nature engendrant parfois des choses monstrueuses, vous conviendrez avec moi qu'il est du devoir d'un honnête homme de mettre fin à de telles anomalies*" (Djian, 1985, 114, emphasis in text). Aside from the mixing of registers, a noteworthy element in this sentence is the publisher's use of the expression "un honnête homme". Although it can be translated literally in most instances where it appears as "an honest man", in this context, the idiom evokes particular connotations for a reader with knowledge of the historical development of French literary and cultural traditions. Here the publisher alludes to the bourgeois ideal of "honnêteté", which emerged in the 1650s. This aristocratic concept encapsulated a moral and social code adopted by noblemen who aspired to establish a reputation as gentlemen of refined and cultivated tastes. To fulfil this ideal, the "honnête homme" had a broad knowledge of the arts, including literature, as well as the domains of religion and politics. The breadth and depth of their knowledge meant that these "honnêtes hommes" were hailed as arbiters of taste. Their inclinations and views both shaped and were in turn shaped by the moral, social, and cultural conventions of society (Buss, 2015; Larochelle and Rossbach, 2000-2015).

The publisher rejects the narrator's writing on the grounds that it is an aberration which violates the norms of French literary tradition, one that any cultivated person or "honnête homme" must consider their duty to stamp out. By expressing these sentiments, the publisher aligns himself with this elite group of "gatekeepers" of the literary system. As such, he legitimises the right to privilege certain conceptions of what is literature and what is not over others, to define standards of good taste and enforce them by dismissing texts that do not meet them in his estimation. A potential rendering of this sentence which highlights these nuances and connotations is "When Nature gives birth to monstrosities on occasion, you will doubtless agree with me that it is the duty of any man of refined tastes and sensibilities to put an end to such anomalies". The pompous tone and verbosity of the publisher's letter contrasts with the

informal register and colloquial language used by the narrator and other characters in the novel.

A hallmark feature of Djian's literary texts is the lack of reference to specific geographical and cultural settings. In several of his books such as *37, 2° Le matin*, *Zone Érogène,* and *Maudit Manège*, the landscape is one of sunburnt deserts and wide open spaces, and is equally reminiscent of the south of France and of Southern California. Character names like Betty, Ned**,** Bob, Eddie, and Marjorie contribute to the illusion that Djian's stories unfold in an American setting. In addition, there are few specifically French cultural references (Noreiko, 1991, 185). Djian comments that the landscapes depicted are not supposed to be an accurate reflection of a particular area, although it is fair enough to assume that they are inspired by the many places in which he has lived: "In fact, I can't say that my narratives take place in one place rather than another. It's a landscape that is in my mind. A landscape that is everywhere and nowhere" (Djian and Ezine, 1996, 40).

The popular elements of his style and the strong anti-American sentiment that has characterised the French intelligentsia may be the reason behind why Djian was, and still is to some extent, treated with "mild condescension" by established literary critics (Platten, 1995, 1). Indeed, a publisher's assertion that Djian "is not an author who is much read by intellectuals" (Noreiko, 1991, 183) reflects this marginalised status. In an interview, Djian explains his disillusionment with the French literary scene and distances himself from it: "I can't stand the literary world in Paris [...] It is too small for me. They only talk of their own work and that is all. It is a conversation between deaf people" (Greenwood, 1999, 11). Djian criticises the establishment for endorsing a view of language that is too restrictive and blinkered, thereby creating an atmosphere in which literary genres and linguistic traditions cannot be subverted or altered, because experimentation is frowned upon: "For French critics, there is only one way to write; if you take another way, it is like Americans, it is folklore. The language is like a piece of ice—you can't touch anything" (Greenwood, 1999, 11).

71

Consequently, in Djian's view, writers embraced by the establishment are untouchable, almost godlike. Journalist Helen Greenwood concludes that his mission is "to bring the writing gods down the mountain. He does so by refusing to live the archetypal writer's life in Paris. And by what he chooses to write about" (1999, 11). However, it can be argued that over time the distinction between rebel writer and author accepted by the establishment has become somewhat blurred. This is because despite his initial outsider status, Djian has become accepted on the French literary scene, thanks to his large readership and a small body of partial critics, journalists and academics. This change in perspective is demonstrated by the evaluation of Djian as a significant author within the French literary polysystem.[8] Corpataux observes: "...Djian is no longer a novelty act. Over the years, he has written quite a substantial number of works, and continues to do so, becoming in the process the equal of those writers who thrilled him" (2010, 31). He is invited to literary conferences and celebrations of French language and culture (Hulmann, 2010). In one article, Philippe Djian's novel is recognised as a literary text "that will still be read when the ruins of civilisation are rebuilt" (Busnel, 2010, 5). These comments demonstrate that Djian's works are now recognised as being part of modern French literary culture. Indeed, it seems that Djian's attitude towards the traditional literary establishment has softened over the years and is no longer imbued with such a rigid "us and them" oppositional mentality, as was the case at the start of his career (Djian and Ezine, 1996, 120). He is now (perhaps a little grudgingly) part of the establishment and therefore is no longer on the periphery of the literary polysystem. That said, his position is that of a self-styled

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[8] Itamar Even-Zohar's concept of a literary polysystem underpins references herein to bodies of literature and literary practices, known as "(poly)systems" which can be examined as a whole and are maintained by specific socio-cultural groups. The system is a dynamic one, where the relationships between elements and practices affect their value within the system. There is continual exchange between marginal or peripheral elements and the more dominant elements of the centre. The status of elements and practices within the system continually shifts, and therefore dominant elements can be displaced by marginal ones, which may or may not become dominant in their turn due to a variety of factors.

Most importantly, the polysystem does not view the literary system, or indeed any other sociocultural phenomenon, as operating in isolation; rather all systems are linked to and interact with other sociocultural systems, although on certain levels and for certain purposes it may be necessary to maintain distinctions between them. All systems therefore feed into and are affected by each other, sometimes in obvious ways, and sometimes in a more latent fashion. The latent effects can sometimes shed light on the appearance of certain phenomena or practices within the system, for which no adequate explanation has been provided (Even-Zohar, 1990, 9-14).

rebel within the establishment, questioning the norms of literary production and cultural hierarchy, opening up the literary sphere to change, and new ways of understanding and producing literary texts.

3.2 The Importance of Style over Story: Lexicon and Register

Djian's preferred topics include relationships between men and women, and most particularly the sexual aspects of such relationships (Platten, 1995, 7). His narratives also examine intergenerational conflict, transsexuality and androgyny (Boudjedra, 1992, 28-31). Recurring themes include a man's quest for a woman, friendships which appear to be directed by destiny, and the experience of ageing and death (Boudjedra, 1992, 35). In *37, 2° Le matin*, the sexual antics of Betty and the narrator and their intimacy are frequently depicted (Djian, 1985, 19-20, 22, 32, 54-55, 283). The theme of androgyny also briefly features in the novel when the narrator disguises himself as a woman in order to commit armed robbery (Djian, 1985, 294-296). The narrator also disguises himself as a woman when he puts an end to Betty's life as he cannot bear the thought of her ending her days as a vegetable in a psychiatric ward (Djian, 1985, 341). *37, 2° Le matin* is completely focused on the friendship and love that exists between the pair, and death is a theme of the narrative. There is the tragic death of Betty, and both Betty and the narrator attend the funeral of their friend Eddie's mother (Djian, 1985, 342-344, 143-144 respectively). A constantly recurring theme is the existential agony of the writing profession, as well as the question of how a writer can successfully achieve that crucial balance between a devotion to writing and a commitment to relationships with various people in his life, the most important of which are amorous attachments. Except for Betty, who protects the author and encourages him to pursue his writing career, most other female characters are hostile to the male narrator and distract him from writing (Platten, 1995, 5-7; Boudjedra, 97-98; Djian and Flohic, 2000, 127, 129).

73

Most of the narrators in Djian's books are male authors who enter into some kind of relationship with the literary establishment. In *37, 2° Le matin*, not only is the narrator an aspiring author, but so is the policeman who arrested Betty for assaulting a publisher who rejected her boyfriend's—the narrator's—manuscript. The officer admits that his manuscript has been refused for publication twenty-seven times (Djian, 1985, 122). The many aspiring authors in his fiction offer Djian numerous opportunities to reflect on the craft of writing, and to explore how authors should approach the task of literary writing and developing a unique style, and the types of relationships they should maintain with critics and readers (Djian, 1985, 281, 322). However, these observations can also be appreciated on a universal level according to Djian, because these reflections are fundamentally concerned with the perspective an individual develops *vis-a-vis* the world in which he lives, and how he understands and relates to others and himself (Djian and Moreau, 1999, 16-22). It is not surprising then that Djian draws on his own experiences as material for his novels and feels that there is no great rupture between his personal life and the fiction he writes: "I don't write about stuff that I have read in newspapers. It's me. Even the locations are mine. [...] It belongs to me" (Djian and Ezine, 1996, 40). More recently however, he has moved away from the intense personal focus of his earlier works with the Doggy Bag trilogy for example, which is modelled on the reality television genre, and with his latest novel *«Oh...»* where he writes in the first person as a woman called Michèle (Brocas, 2012). Catherine Moreau describes the "I" of his narratives as simultaneously singular and plural. This statement makes sense when it is considered together with the author's remark that he understands himself through his interaction with others, and sees himself reflected in the perspective of the Other (Djian and Moreau, 1999, 21-22).

At the beginning of his career, Boudjedra notes that the unique literary landscape which he created, populated by stereotypical characters representing certain types of men and women, and combined with fast paced action and crime, set him up to become "one of the most well-known exponents of the French crime novel, a spicier and more intense reincarnation of the

detective novel" (1992, 21). He could have carved out a literary space and built a reputation for himself based on these formulaic elements. This was not to be however, since he was to extend and diversify his writing style, his intertextual references and his themes, becoming more melodramatic and reflective. Aside from being his most well-known novel, *37, 2° Le matin* can be considered as the one which laid the foundation for and expressed the universe which became a motif in his later works, with its recurring topics, issues and archetypal characters (Boudjedra, 1992, 22-23, 44). The diversification of his literary style and concerns meant that he no longer fitted neatly into any literary category. Indeed, honing his writing style and experimenting with it has become and was perhaps always the chief object of any literary project he has undertaken.

For Djian, writing style is all important as it is closely linked to an individual's worldview or outlook on life: "Style is a way of looking at things, a sort of attitude if you like, or even a way of being, or a *point of view*, in the sense that you must choose the position, the angle from which you will observe the world" (2002, 30, emphasis in foreign text). He explains that style and language are elements an author must work at developing, as it is these aspects which frame the author's worldview and the pulse of the modern world that he has a duty to share with readers (Crom, 2005, 14). Djian considers it as infinitely more important than concocting an original plot. He is even dismissive of such concerns, explaining:

> I have never begun writing a novel with an idea in mind. [Louis-Ferdinand] Céline said that ideas were vulgar, and that you only have to read the newspaper to find them. I would add that ideas always come into play at one time or another, and it is therefore useless to worry about them beforehand, because doing this means that you run the risk of transforming the novel into a forum for the exchange of ideas and the author into a philosopher, historian, psychoanalyst or theorist. However, these are not the roles of an author. (2001, 7)

75

For him, the relationship between narrative elements on the micro-level, how words and phrases stand in relationship to one another, the syntax and punctuation of the narrative, the rhythm and flow of sentences both on an individual and a holistic level, is more important than the plot (*L'Hebdo*, 2003, 96). Elsewhere, he says that any ideas he has about a given narrative prior to writing are extremely vague, and that when it comes to storylines, he does not care too much about them (Djian and Ezine, 1996, 62). Developing a distinct style is a long and arduous journey for any writer, one that only few individuals really attempt; indeed, Djian sees it as the only proper concern of the literary author (Djian, 2002, 25). It is therefore evident that the author's style plays a fundamental role both in this novel and in Djian's writing in general, and that therefore this facet of the narrative cannot be neglected.

Syntax, lexicon, register, and rhythm all play a role in conveying the characteristics of Djian's particular style and his most important literary influences are reflected therein. Traces of the 1950s Beat literary style on his "authorial voice" are particularly evident and are demonstrated by the intensely subjective identification between the author and the first-person narrator who appears in most of his novels. This feature is present in the writings of Céline, whose works also influenced Beat literature (Platten, 1995, 11).

The close association of the author with the first-person narrator, the similarities between characters in Jack Kerouac's fiction and those present in Djian's output, and the development of a "semi-conversational, semi-memoir style" which is akin to Kerouac's idiosyncratic and colloquial "spontaneous prose" are evidence of how the Beat literary style has shaped Djian's works (Platten, 1995, 11). Like Djian, Kerouac explores his concerns through the subjective perspective of the first person narrator. This is a feature of many of Djian novels, including *37, 2° Le matin*, *Maudit Manège* (1986) and *Impardonnables* (2009). In the works of both Djian and Kerouac, the close association of the author with the narrator occurs because the narrators are often authors themselves who are similar in age and

temperament to their respective creators, and because their experiences and opinions often coincide with and reflect the experiences and opinions of their creators. At times, this also occurs with other prominent characters. According to Platten, Kerouac is a major influence on *37, 2° Le matin* (Platten, 1995, 11-12).

Djian has adapted and transferred the features of Kerouac's colloquial "spontaneous prose", incorporating them into his own works. For example, Djian's prose attempts to recreate "standard speech patterns" (Platten, 1995, 27), mimicking the bad grammar and the idiosyncratic accents or pronunciation habits of certain characters. His texts are therefore dominated by oral speech markers, interspersed with more poetic and formal registers. Mimicking contemporary speech patterns and familiarity also reflects Djian's conviction that language is a living thing, and that while the rules that govern its use may be useful to apply in certain contexts, they are not transcendental. On the contrary, he sees language as evolving independently of language users and canons of taste. According to Djian, ontemporary authors should take this into account and take pleasure in manipulating and stretching the boundaries of the flexible and rich resource which is language; in this way, they will achieve what Djian sees as the ultimate goal of literary writing, which is to offer the reader a new and exciting worldview (Djian and Flohic, 2000, 112-113; *L'Hebdo*, 2003, 96).

Djian mixes formal registers and expressions, tenses and moods which are characteristic of elegant literary writing with everyday language, in an attempt to push the boundaries of style and to experiment with the literary resources at his disposal (Platten, 1995, 27). The mixing of verbs in the past subjunctive and other elegant phrases in a narrative characterised by orality can be seen as a parodic pastiche of styles. Djian's writing is interspersed with archaic constructions and formal registers, but is dominated by a familiar register. This feature can give the narrative an ironic tone, as it highlights Djian's rejection of the elitist norms of the establishment, couched in its unnecessarily rigid and overblown

linguistic conventions (Boudjedra, 1992, 74). Such an attitude is exemplified by Djian's comment that he would like to be remembered as "the exterminating angel of the point-virgule or semicolon", a typically French grammatical feature. Its use often indicates that a given text conforms to the norms and ideals of conventional, elegant and elevated French literary discourse (Henley and Edemariam, 2008, 5). This precious style is what Platten describes as "flabbiness" of "'correct' French expression" (1995, 27).

3.3 Syntax and Rhythm

The overabundance of conjunctions and conversational expressions like *un peu, enfin* and *justement* indicate that the narrative is unfolding in the present moment. To the reader it seems as if the present moment of the narrative is directly accessible and it is markers such as these which create this illusion (Platten, 1995, 27). Sometimes they are meaningless, being merely empty locutions in the flow of natural conversation. *Enfin* placed at the end of a sentence can indicate a frustrated or annoyed response to the actions or words of another speaker, or can add emphasis to a speaker's remark. *Justement* can be used to emphasise or further specify a speaker's remark.

Djian follows the rules of colloquial speech, frequently omitting the *ne* particle that is present in most negative sentences in French which are typically characterised by the use of double negatives. These omissions occur throughout *37, 2° Le matin*, in addition to contractions of the second person singular subject pronoun when it is followed by a verb. These two features are present in the following line of dialogue spoken by Betty: "Me dis pas que t'allais t'envoyer un Chili à toi tout seul..."[9] (Djian, 1985, 12). Furthermore, the use of a preposition followed by a disjunctive pronoun ("à toi") is redundant here, as its function is already performed by the indirect object pronoun that precedes "envoyer". "À toi" used in this context is therefore an

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[9] This could be translated as "Don't tell me you were going to eat that chilli all by yourself..."

78

example of an empty locution used primarily in conversation, and the "à toi tout seul" emphasises the fact that the narrator made chilli just for himself and no one else. Betty could have said "Ne me dis pas que tu allais t'envoyer un Chili" and strictly adhered to the norms of correct French grammar, but given that she is speaking, and that conversational, colloquial language is an important element of Djian's narratives, the aforementioned features in Betty's sentence are appropriate and consistent with the overall style of the novel.

Platten points out that up until the publication of the novel *Échine* (1988), the perfect tense and the omission of the subject-verb inversion which customarily follows direct speech were features that frequently appeared in Djian's writing (1995, 27). Djian manipulates parts of speech such as relative and demonstrative pronouns in a unique and unprecedented way. Platten explains "The salient feature is the frequent replacement of *ceux/celles* with the ungendered *des*, which [...] may be coupled by a Germanic banishment of the main verb to the end of the sentence..." (1995, 28). There are a few examples in *37, 2° Le matin* where the main verb of a sentence or clause appears at the end of that sentence or clause. The passage "Et pendant un bon moment, le ciel j'en ai plus du tout entendu parler..." (Djian, 1985, 283) is an example of this.[10] Syntactically, the segment is unusual because of its unorthodox construction, which is admissible only in colloquial and spoken discourse. A grammatically correct arrangement of the sentence would be "Et pendant un bon moment, je n'ai plus du tout entendu parler du ciel". As it appears in the text however, the main verb "entendre parler" appears at the end of the sentence, while the object of the verb appears at the beginning of the sentence's main clause.

In addition, Djian's writing betrays a predilection for the simpler, more direct prose style of English as opposed to the polished elegance of French literary discourse (Platten, 1995,

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[10] Here the narrator's implication is that his sexual prowess caused Betty to forget her fixation with the stars that she sees streak across the sky as they are having sex. This segment potentially translates as "And I heard nothing more on the subject of the sky for a good while..."

27-28). According to Boudjedra, Djian's texts read in French as if they had been translated from an Anglo-Saxon or Germanic language, or perhaps even a dead language (1992, 74). Djian frequently insists that his stories are simple, perhaps even transparent. It is difficult to take this claim at face value since he also adds that a writer must work on developing their own style in order to examine issues of importance within contemporary society and the trappings of the modern world. He conveys the impression that the unique literary style or "voice" of the author is not a gift given to a select few but a skill which must be honed (Djian, 2002, 25-27). He does not believe in appreciating art solely for its aesthetic value, but rather focuses on the practical truths that it can illuminate or mystify with regards to the world and how one lives within it. He remarks: "I try to aim for simplicity. It's more difficult to write simply. Many think that writing involves executing a complicated tightrope act. I find all that stuff wearisome" (Djian and Ezine 1996, 27-28).

In response to queries about where he finds ideas for his texts, the image of a spool of thread unwinding over a certain period of time is often compared to the unfolding of a narrative in his mind. Djian imagines that "...a bit of thread is sticking out of the ground, and that, if I act adroitly and with patience, I will be able to pull on the spool of thread and unwind it without breaking anything" (2001, 3). The Romantic concept of authorial inspiration is discredited, since for him, the text always already exists before he has written it. Djian confides that he does not make preliminary drafts of his narrative or cut the text after reading it through and he makes almost no corrections. All the elements of the text come forth in a flow of writing that he consciously filters, guides and restricts as little as possible (Djian and Ezine, 1996, 60-61; Garault, 2010). These techniques are responsible for the opinions held by some critics that his writing style is slapdash, casual and detached, that Djian is not a serious author because to write with no precise direction or aim in mind, to write in an offhand way leaving the process to unfold by chance, defies conventional dictates regarding literary creation (Boudjedra, 1992, 32). On the contrary, Boudjedra proclaims that "Nothing is more carefully

80

constructed than Philippe Djian's literary texts" (1992, 32). Djian himself observes "...I take control over the words, I don't just let them come to mind and arrange themselves haphazardly" (Garault, 2010). By endorsing and circulating these myths or grand narratives (in the Foucauldian sense) regarding the personal journey of literary creation which he undertakes and his singular creative impulses, by contenting himself with giving a general description in this way, he ironically shrouds the writing process in mystery, hiding much more than he chooses to reveal behind the illusion of simplicity.

By saying that his writing style is characterised by a tendency for simplicity, Djian means that it is minimalist, stripped back. He tries to rid it of non-essential details, to get as close as possible to the moment he is describing in a narrative. This does not entail a compromise with regard to detail, but makes his style lighter, purer, and more intense, precisely because it evokes layers of ideas and sensations in the reader's mind, rather than denuding them or exposing them completely to the reader (Djian and Moreau, 1999, 46-49). Djian alludes to Hemingway's image of the iceberg:

> ...you only see a little bit of its surface, but the more important the hidden layers that are below the surface to the story in question, the more the visible parts of the narrative are endowed with strength...[You have] to make it so that what is hidden is still present elsewhere, at different points in the narrative. (Djian and Moreau, 1999, 47)

For example, he describes only essential characteristics of his narrative locations, such as the type of natural light, a particular smell or colour present, leaving the reader to evoke what is unsaid on the basis of these clues, to fill in the gaps for himself (Djian and Flohic, 2000, 163). His writing style is empty on the surface, yet dense and concise at its heart. The lack of superfluous narrative detail gives the issues and themes explored universal relevance and significance (Djian and Moreau, 1999, 49).

81

In Djian's narratives, the syntax and layout of the text are also important elements which contribute to the narrative's sonority and rhythm. The text is discussed as a physical and concrete object, and the author is seen as an artisan who moulds the primary material into shape, or even as a manual labourer, like a plumber, who oversees the smooth functioning of the text and who can relate to the text as if it were a living organism. The author therefore approaches the narrative from a physical point of view (Djian and Flohic 2000, 113, 115-116). The qualities of sonority and rhythm, as well as the visual aspect are of equal if not more value to the creation of textual meaning in the eyes of the author because they impact upon the text at both an individual and holistic level. Faced with a choice between privileging the sense or the sound of a word, Djian will often opt for sound over sense (Crom, 2005, 14). His interest in music and writing song lyrics feeds into and influences his preoccupation with sound and rhythm in his longer compositions. This is seen in titles like the alliterative *Maudit Manège* which he chose both for the sound and the pleasing visual aspect created by the combination of words (Djian and Moreau, 1999, 32). His stream-of-consciousness narrative approach, inspired by Kerouac's "spontaneous prose", is supported and liberated by the text's layout. There is no margin and chunks of texts are separated by "simple line spacing" (Djian and Flohic, 2000, 115). In addition, many long run-on sentences recreate the flow of stream-of-consciousness thinking. Similarly capital letters, italics, phonetic writing, and exclamation marks emulate the rhythm, intonation, emphasis, and energy of speech (Boudjedra, 1992, 69; Richard, 1990, 145-146). The following run-on sentence is just one of many such long sentences in *37, 2° Le matin*: "Je plaisantais, mais d'un autre côté je savais pas du tout ce que j'allais pouvoir mettre dessus, sur mon genou s'entend, il y avait rien qui ressemblait à un baume universel dans l'armoire à pharmacie" (Djian, 1985, 186).[11] Capital letters and punctuation are often used by

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[11] This potentially translates as: "I was kidding, but, on the other hand, I had no idea what I was going to put on it, my knee I mean, as there was nothing that looked like a universal balm in the medicine cupboard".

Djian to convey the dynamics of conversation, as an extract, taken from an argument between Betty and the narrator, illustrates. The dialogue runs as follows:

> Betty: [...] Et tu trouves pas qu'elle a du pot, ma copine, tu trouves pas qu'elle a de quoi se payer un BEAU SOURIRE…??!!
>
> Narrator: — Ah merde, Betty, recommençons pas...
>
> [...]
>
> Betty: — Bon Dieu, est-ce que tu t'imagines un peu la vie dans les îles...?
>
> Narrator: — MERDE…! j'ai gueulé. ME FAIS PAS MARRER AVEC TES ÎLES…!!![12]
> (Djian, 1985, 27, 30)

The focus on the visual and phonic aspects of texts can even justify the frequent use of "malgré que" instead of "bien que" in defiance of the norms of grammatical correctness. The choice is defended on the grounds that the former construction sounded "stronger, both in terms of meaning and in terms of the sound it created" (Djian and Moreau, 1999, 24). In addition, the two terms do not have the same meaning, at least according to Djian. It is observed that if writing was just a simple case of applying predetermined rules, there would be nothing to question or to explore and its ultimate purpose would be defeated. This attitude seems particularly postmodernist in spirit. Djian acutely observes that the right to manipulate norms and traditions is a privilege granted to those who are accepted over the course of time

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[12] A potential translation of this passage may run as follows:

Betty: […] "And don't you think my friend has a fantastic piece of luck, huh, don't you think she can afford to SMILE...??!!"

Narrator: "Shit, Betty, don't let's start that again..."

[…]

Betty: "God, can't you just picture life in the islands...?"

Narrator: "OH SHIT...!" I yelled. "GIVE IT A REST WITH YOUR ISLANDS...!!!"

into the literary establishment, and not to newcomers. In Djian's opinion, this powerplay explains why he has been censured for using "malgré que" when literary giants like André Gide have done likewise and have excited no negative critical reaction (Djian and Moreau, 1999, 24).

Djian refuses to see a text as abstract as he perceives that it is the physical proximity and relation of words and sentences to each other which generates the energy and momentum of the text. It is on this level that significant effects and revelations of meaning occur, rather than on the level of the storyline (Djian and Ezine, 1996, 63-64). Djian likens writing to music, explaining, "What I am looking for on the level of words is the sound imprint which they have on one's consciousness, their resonance, echo and volume" (Djian and Ezine, 1996, 80).

The rhythm of Djian's narratives is most frequently one of discontinuity and rupture. In addition to the clashing of registers, there is also a great amount of variation in terms of narrative pace and tone. The narratives are characterised by a certain fluidity or liquidity. This change of tone can occur gradually but is often sudden and unexpected. The many peaks and troughs in Djian's texts are typical of his writing. Serious events, crises, and tragedies, accidents and physical debilitation are recurring themes in his works. The characters frequently meditate on the meaning and effect that such trials have in their lives. In these situations, it would be easy to indulge in overdramatic pathos, thereby endowing the text with a preciousness and artificiality which may isolate the reader. This risk is averted however by Djian's injection of frequently ironic and humorous overtones into the narration. The event in question is thus deflated because of the narrator's tendency to laugh at himself and his weaknesses and failings. Conversely, where serious occurrences are "taken down a peg", mundane ones are often heightened and intensified by means of hyperbole and superlatives.

The narrator of *37, 2° Le matin* confides that a walk with Betty is such a momentous event that it alone can fill a lifetime, and his description of it is heightened by a kind of

spiritual intensity (Djian, 1985, 203). This passage is examined in detail in Chapter 10. In another part of the novel, where the narrator commits armed robbery, the tension and violence of the scene as well as the serious nature of the crime are deflated by the humorous element of the security guard who is smitten by the narrator when the latter is disguised as an attractive woman called Joséphine to mask his true identity (Djian, 1985, 289-294).

On the one hand, the narrative rhythm is a concatenation of crises and excitement, rapidly unfolding; on the other, it is punctuated by long periods of intense happiness and calm reflection wherein the simple pleasures of everyday life are appreciated. The incompatibility of these rapidly changing narrative tones does not lead to a dislocation or weakening of the narrative discourse as might be expected. The stability and authority of the narrative voice, with its characteristic familiarity and sincerity anchors the narrative and keeps it together, in spite of conflicting registers and tones (Richard, 1990, 143-145). Djian's authorial style has influenced successful French writers such as Michel Houellebecq and Frédéric Beigbeder, and is admired by French novelist Olivier Adam and British author R.J. Dent (Joanin, 2010; Dent, 2008; *L'Express*, 2009).

3.4   The "Symbolic Forest" of Djian's Writing

Every action or occurrence, even the most commonplace, like listening to the radio while driving, or picking out a simple tune on the piano with Betty, can trigger intense emotions, as well as spiritual and metaphysical reflections in the mind of the narrator (Djian, 1985, 141-142, 146-147). Such mundane actions foreshadow or emphasise significant developments in the novel, as well as reflecting the moods of the characters involved.

Symbolism is also a crucial feature of Djian's writings, one which almost always impregnates his narratives. Djian prefers the subtlety of allusion to the clarity of explanation, the development of ambiguous imagery to spelling out potential meanings for his audience ; rather the reader must fill in the gaps of the text for himself. Djian's use of recurring

85

intertextual and textual symbols allows him to construct an idiosyncratic and personal narrative world, guided and brought into being by his own perception or "vision" of the world in which he lives. The symbols mark hidden depths of the narrative, and moments when conscious and unconscious perceptions become intertwined. They can reveal different facets of important themes explored in his texts, such as literary writing and relationships with others, as well as providing insight into experiences which the narrator cannot quite grasp, as they are at the edge of his powers of perception, and fall into the realm of the unconscious, the unrepresentable (Moreau, 2000, 97-98).

Djian has a predilection for the four principal elements of nature, namely earth, water, fire, and air, which are incorporated in various traditional mythologies. However, in his adaptation of the symbolic system, the earth element is symbolised by the tree and that of the air by the sky and its natural light or lack thereof (Moreau, 2000, 99). Nothing is clear-cut and static in Djian's symbolic system; every symbol has shifting values, and can be endowed with positive or negative connotations or both depending on its context. Each symbol can also be taken to represent some aspect of the writing process.

The presence of natural elements indicates pantheistic sympathies, which Djian shares with some of his literary models, such as Walt Whitman and Robert Frost. The tree is a frequently recurring motif of crucial importance in his body of work (Boudjedra, 1992, 95). For Djian, trees are both a positive and a negative symbol, although they are most often evoked as a forbidding image of nature's potential to threaten human life and to place constraints on human will, which individuals must challenge and resist (Moreau, 2000, 103). For example, in *Maudit Manège* a tree falls on the house of the main female character, Edith, due to a storm, and this also occurs with the house of an editor at the end of the novel (Boudjedra, 1992, 95-96). The tree represents the precarious condition of man. The positive facet of the tree in Djian's narrative world is conveyed through personification, where it represents the human

condition as well as a force which can threaten its very existence. Its verticality, and even its shape resemble that of a human figure, representing strength and a source of support to others, particularly in relation to literary writing. The tree, its many branches, and the forest are the reification of Djian's and the narrator's notion that a writer belongs to a literary clan or family. Nature and writing become one and the same (Moreau, 2000, 104-105, 107-109; Boudjedra, 1992, 96-97). Several of his characters are composites of literary authors whom Djian admires and act as literary advisors to his fictional narrators. The narrator of *Maudit Manège* says of his friend Henri, based on Henry Miller: "I needed Henri in the same way that trees need the earth in which they take root" (Boudjedra, 1992, 97). Given that the tree frequently appears in Djian's works as a symbol of life and hope, it is significant that in *37, 2° Le matin*, the narrator and Betty decide to save and nurture a rubber plant which has been discarded by the side of the road (Djian, 1985, 204). As a symbol, however, the tree does not appear so frequently in the aforementioned novel as in Djian's other books.

Water, like the tree, is a symbol of life, rebirth and its flipside, destruction and death, in Djian's narrative universe. There are countless floods, storms and deluges in his stories. For example, the country retreat shared by Betty and the narrator in *37, 2° Le matin* is destroyed by the sudden onset of a storm (Djian, 1985, 215-218). There is always an opposition between "water from on high" and "water from below"—water from the sky is a destructive force, while water constrained by the lay of the earth takes on traditional connotations of femininity, purity, purification and passivity, and is represented by streams, rivers and lakes. The symbol of water is often linked to the female lovers that the narrator is nearly always in search of by means of metaphor or simile, and also to the practice of literary writing, which, according to one conception, must be fluid, natural, clear and transparent, like the worldview it seeks to offer the reader. On the other hand, the water may be murky at the bottom of a body of water. Therefore, as with other elements, water, and by extension writing, cannot remain a static and unambiguous matter, but must be one of evolution, of flow. Like other forces of nature in

87

Djian's world, a calm body of water may seem controlled and innocuous, when in fact it may conceal dangerous depths. The element of water represents infinite possibilities (Moreau, 2000, 109-110, 112-120, 124).

The element of fire often plays against that of water at many points in Djian's works. At times, the two even lose the values imposed by binary opposition and blend into one due to the fact that they share many of the same properties. On closer inspection, it is easy to see that the dualism which regulates how they are perceived and understood can be dissolved to reveal hidden similarities as well as obvious differences. Fire and heat are also vital life giving, purifying elements, and yet they can be destructive; they traditionally symbolise both passion and anger and therefore can have both positive and negative values (Moreau, 2000, 125). In Djian's universe, fire and water are linked to the traditional issue of the opposition of the sexes, and are superficially perceived as antagonistic to one another. Traditionally, the man is associated with fire and the woman with water, but this inversion in his fiction may be an allusion to the instability of this artificial construction of the feminine and masculine. After all, transsexuality and androgyny are themes in his work.

Women are often associated both metaphorically and concretely with fire. Fire and water, man and woman are always in a relationship with one another, and one would be devoid of some power without the other. The male narrator-writer is typically linked to water, passivity and liquidity and plays against his female lover, who belongs to the realm of fire, energy and light. Djian's descriptions often blur the boundaries between the two substances and sexes, seeking to unite them (Richard, 1990, 137-138, 140; Moreau, 2000, 126-128; Boudjedra, 1992, 28-30).

There are details in *37, 2° Le matin* which connect the narrator, his lover Betty and another female character to the natural elements of water and fire respectively, and reveal the superficial oppositions between their feminine and masculine natures which can potentially

dissolve, allowing the two elements to merge into one. It is surely no coincidence that the narrator works as a plumber (a job that often involves controlling and restoring water flow) to support himself. Betty, representing the element of fire, has a natural antipathy to this occupation, complaining that it is undignified and even degrading work for a writer. She says that to see him come home from work with his toolbox makes her mood plunge to an all-time low (Djian, 1985, 76-77). The narrator has a nature which resembles a placid body of water, and is more laid-back than either his girlfriend Betty, or Annie, who is the wife of his friend Bob. The stoic, placid and cautious nature of the narrator comes to the surface in his resistance to Betty's passionate attempts to make him embrace change and to accept his identity as an author (Djian, 1985, 145, 148-149). The narrator's placid nature also comes through when he continually deflects Annie's attempts to induce him to have sex with her. At times Annie's insatiable sexual desire makes her violent, or at least bewildered because she cannot comprehend the narrator's resistance to natural impulses (Djian, 1985, 198-200, 325-326). Annie and Betty both have fiery tempers, as demonstrated by their heated arguments and their tendency to violently throw objects around or at people they are angry with (Djian, 1985, 46, 322-324). Betty is most obviously linked to the element of fire, as it is she who purposely burns down the bungalow where she lives with the narrator, to force him to leave his dead-end job and stagnant life behind him (Djian, 1985, 59).

Fire is also linked to the writing process and entails transformation. In *37, 2° Le matin,* Betty pushes the narrator to affirm his identity as an author, and the process of writing represents an ordeal which takes its toll on the author, a trial by fire through which both reader and author-narrator are transformed and purified for the better. Elsewhere, the author describes the writing process as creating fire with the energy of words by strategically placing them so they brush up against one another and create sparks (Moreau, 2000, 129-130, 133-137).

The last important feature is the inclusion of natural light, or the lack of it as a distinctive stylistic trait in Djian's texts. Although characters and settings are minimally described, natural light and characters' sensitivities to it are explored with a photographer's eye. Djian became "…the incomparable painter of the different qualities of light and the varying intensities of night" (Boudjedra, 1992, 24). The sky is vividly painted as blue, pink, yellow and a kaleidoscope of other shades, which reflect characters' moods, and are inextricably intertwined with its transformation. Golden light is a particular sign of physical and spiritual well-being, life, peace and hope, and is symbolic of knowledge, illumination and spirit. Its association with these phenomena is apparently universal.

In *37, 2° Le matin*, the presence or absence of natural light, and a description of the weather in general features prominently in several passages. The first chapter of the book opens with a description of fine weather, and a forecast of late afternoon storms (Djian, 1985, 9). The qualities of natural light are frequently described, as in the scene where Betty and the narrator go to the races with their friends Eddie and Lisa. On this occasion, the twilight sky is described as "presque rose" or "almost pink" (Djian, 1985, 85). When the narrator buys Betty a cabin and a piece of land in honour of her birthday, he comments: "Si j'avais voulu faire tomber la nuit à ce moment-là ou me payer un ciel à rayures, j'aurais pas eu le moindre problème, je faisais ce que je voulais" (Djian, 1985, 206). This potentially translates as "Had I wanted night to fall at that moment or felt like treating myself to a cloud streaked sky, I would have accomplished it without the slightest difficulty. I felt I could do anything I wanted". Evidently, natural light and weather conditions are indicative of characters' moods.

As Boudjedra asserts, golden light mirrors feelings of bliss and happiness which Djian's characters experience. This particular example of pathetic fallacy occurs when the narrator is outside the cabin he bought Betty as a present, and is watching the sun's rays make the terrain around him sparkle. The narrator describes the effect of this as follows: "Sous le

soleil rasant, le terrain s'est mis à scintiller comme une robe de princesse" (Djian, 1985, 210). A potential translation of this sentence is: "As the sun swept the earth with its rays, the ground sparkled like a princess's gown". Conversely, an absence of light is emphasised in negative situations, and reflects the pessimistic mood of the characters involved in them. Betty's murder is carried out on a dark, stormy night. Here again the weather mirrors the desperation and depression of the narrator who carries it out, in addition to the tragedy of Betty succumbing to mental illness, a circumstance which dooms and ultimately brings about the end of her relationship with the narrator.

Finally, light has been traditionally connected to emergence from the "darkness" of ignorance, and therefore to the activities of speech and writing (Moreau, 2000, 137-139). Djian maintains this association in his fictional discourse on literary creation, qualifying style with adjectives such as "purity" and "intensity". The writer is characterised as one who lights a fire, whose words generate passion, heat, and of course, light. The absence of light is emphasised in other novels such as *Assassins,* and this change was noticed by both critics and readers, which demonstrates that the symbolic description and use of light is a well-known characteristic of Djian's texts. The presence of shadow signals the loss of life, hope, destruction and death, the flipside of light. Writing and communication are not seen as being separate from style, from an outlook or worldview, the framework through which we can make sense of existence. Light is life, writing and style, and the boundaries between them are forever blurred in Djian's works (Moreau, 2000 142-144).

3.5 Breaking the Mould: Experimenting with Genre

Djian's literary works are not simply experimental in terms of mixing a variety of lexicons and registers. Djian deals with societal taboos, most notably in his 2012 novel *«Oh...»* which explores the rape of a woman and the effect of that experience on her relationships. He has also written about paedophilia (Djian and Homes, 2010). His texts are attempts to create new modes

of literary expression, to mix popular genres with traditional literary narratives. This is most evident in Djian's *Doggy Bag* trilogy, which tells the story of the Sollens family, or more specifically that of two brothers who work in a garage (Glaiman, 2008). Inspired by popular American television series like *Six Feet Under* and *The Sopranos*, it was written to demonstrate that a literary series created in the mould of these popular shows could compete with the se programs on the market, and more broadly, with cinema as a narrative medium. Djian compares writing a literary series like this to the works of the canonical French author and playwright, Honoré de Balzac. This comparison between what would traditionally be called an example of "high" as opposed to "low" or "popular" culture would be frowned upon and perceived as outrageous by the traditional bastion of the French literary establishment. The author justifies it by rejecting the hierarchical system of this establishment, which ranks the artistic merit of cultural productions by classifying them as belonging to major or minor genres. He aims to break down and manipulate these conventions which are a means of excluding genres which do not fit prescriptive and elitist norms. Such categorisation of phenomena is a practice that works to maintain the status quo (Joanin, 2010).

Djian admires the format of popular American TV sagas because it offers another vehicle with which to explore human relationships and one's own identity in a flexible and dynamic way that emphasises the relational shifts between the characters in a situation (Glaiman, 2008). He also praises the medium for offering examples of good writing, acting and cinematography. As an author, he has become aware that this form of entertainment attracts audiences, and that in general, the number of readers is in decline. He therefore considers it the duty of authors to take note of popular trends and to try to adapt literature accordingly, so as to make literary genres more relevant and attractive to potential readerships, with the ultimate goal of reviving general interest in the literary medium. Unlike many, Djian does not assume that aiming to satisfy a broad cross-section of society necessarily entails a compromise with regards to the quality of writing; rather he asserts that it is when aiming to please the majority that the author

should be at his best. He also considers the perversion and manipulation of genres to be a stimulating exercise, and sees it as a factor which will help maintain his reputation as a popular author, of which he is proud (Djian and Homes, 2010; Joanin, 2010).

3.6 Djian's Literary Legacy: A Candidate For Translation?

In conclusion, Philippe Djian is a literary author who, although initially rejected by most critics of the French literary establishment in the 1980s, now enjoys a solid reputation and boasts a regular output of published works. A small but significant number of studies are dedicated to exploring various facets of Djian's work, and critical interest in his writing continues. Despite his general acceptance however, he continues to challenge and manipulate literary conventions from his vantage point inside the polysystem. Now as an established author he is allowed greater licence in this respect than he was as a newcomer to the literary system.

It is clear that Djian makes use of linguistic resources, such as register and lexicon, syntax and rhythm, imagery and symbolism to create his own idiosyncratic literary "voice". In so doing, he perverts traditional regulating norms and taboos, which would limit the variety of his language and its ability to effectively achieve the aims that Djian believes constitute the *raison d'être* of literature. These include developing a style that captures the pulse and the realities which shape the modern world in order to offer readers perspectives and experiences that will help them appreciate and better understand their era, themselves, and their interactions with others. For Djian, language is a communicative and pragmatic tool, a living phenomenon which can and should be infinitely manipulated to achieve this purpose. Boundaries and taboos must be challenged if language is to evolve over time. For him, considerations of aesthetic beauty are at best issues of secondary importance. Djian's credo with regard to writing can therefore perhaps be resumed in the cliché "the end justifies the means" particularly in a context where people are generally less inclined to read than in the past, and literature must compete with an ever-increasing range of mediums, genres and modes of text production.

His works explore universal themes and are created with the intention of relating to the broadest possible cross-section of society. Anglophone readers familiar with Djian's literary models may appreciate how their influence has been artfully woven into Djian's writings and how different literary genres can be reinterpreted within different cultural contexts. For all the reasons cited above, Djian is a good candidate for translation into English and other languages.

Philippe Djian's career as author of the bestseller *37, 2° Le matin* and many other works—in addition to the broader contexts of production, circulation, and reception, as these contexts pertain to the aforementioned novel—have been the focus of this chapter. In the following chapter, the background of Howard Buten, translator of the 1988 English TM of *37, 2° Le matin* is examined, as are a range of other factors which may have influenced the English translation, considered as either process or product. The analytical focus in the next chapter shifts to the contexts of production, circulation, and reception as they relate to this English TM.

Chapter 4: Howard Buten – Clinical Psychologist, Clown and One-Time Translator

4.1 Howard Buten as Djian's first English "Voice" and Model Reader

Howard Buten was the first person to introduce Djian's work to Anglophone readers through his translation of *37, 2° Le matin*, known as *Betty Blue: The Story of a Passion*.[13] As a translator, Buten can be seen as a "model reader", a "performer" of Djian's text, who is "supposedly able to deal interpretatively with the expressions in the same way as the author deals generatively with them" (Eco, 1979, 7). In other words, it was his role to recreate the potential meanings of the codes and conventions present in Djian's French novel, based on his subjective interpretation of them. Some of these codes and conventions may be consciously worked into the text by the Scriptor/Author, while others are superimposed on the text or activated independently of the writer's desire and his vision for the work in question, and are therefore ultimately outside his control (Eco, 1979, 5, 7-8). Buten produced an interpretation on behalf of the monolingual Anglophone public, who of course would be unable to interpret the French text without his mediation.

In the course of my research I have found no evidence to suggest that he has translated other novels besides *37, 2° Le matin.* This state of affairs suggests he is an amateur literary translator rather than a professional one. However, despite this, he does appear to be an ideal choice in many ways. Born in 1950, he is an American living in Paris, an author himself who has had a long and diverse career working also as a musician and as a clinical psychologist specialising in childhood autism. He is perhaps best known in France as a novelist and as the creator of a unique stage persona, the clown Buffo (Buten and Aubonnet, 1998, 18). Buten

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[13] So far, apart from Buten's translation of *37, 2° Le matin*, only two other works by Djian have been translated into English. In 2010, Euan Cameron translated Djian's 2009 novel *Impardonnable*s under the title *Unforgivable: a novel.* In 2013, Bruce Benderson's translation of Djian's 2010 novel *Incidences* was published as *Consequences*.

often appears as Buffo on stages in Paris and other European capital cities—as well as in Canada and Africa—developing his clown act, which began in 1974. In 1998, the Buffo spectacle was awarded the Molière prize for the best one man show ("Tout Buffo", 2005). Buffo's character and his comic routines are influenced by the music-hall tradition, and draw particularly on the antics of the famous Swiss clown Charles Adrien Wettach and his onstage alter-ego Grock ("Buffo: Howard Buten au Rond-Point", 2008). The Buffo character has become so well-known that it was mentioned in the 2003 edition of *Télérama*, a French entertainment magazine, and many newcomers to professional clowning cite Buten as a formative influence on their routines ("Tout Buffo", 2005).

As an author, he has written at least six novels published by Éditions du Seuil and Gallimard, which have had more success in France than in his home country (Buten and Aubonnet, 1998, 18; Whitaker, 2000, X14). According to Rick Whitaker, Buten's first novel, published in 1981 under its original title of *Burt*, made little impact in America as it was initially marketed to young adults. Later that year, it was translated into French by Jean-Pierre Carrasso and then sold one million copies in the French language version, which was aimed at an adult readership (Whitaker, 2000, X14). It is likely the success of the French version is due to the fact that an adult readership was able to appreciate the complex themes of childhood sexuality and autism, as opposed to the teenage audience that the American publisher envisioned would relate to the narrative. In 2000, it was republished in English under the title *When I Was Five, I Killed Myself*, a translation of the French title *Quand j'avais cinq ans, je m'ai tué* (Whitaker, 2000, X14). His novels translated into French include *Le cœur sous le rouleau compresseur, Il faudra bien te couvrir* and *Monsieur Butterfly* to name just a few (Buten and Aubonnet, 1998, 19). In 1991, Buten was made a Chevalier des Arts et des Lettres for his services to literature and the arts, an honour which Whitaker describes as "France's highest literary commendation" (2000, X14).

French journalist Brigitte Aubonnet interviewed Buten about various aspects of his career and his works. It is interesting and significant that in some ways Buten's career seems to parallel that of Djian. For example, Aubonnet says that at the beginning of his career his writing style could be described as "experimental" (Buten and Aubonnet, 1998, 18). Buten's ideas on the subject of literary style are also similar to Djian's in some ways. When asked whether he likes to play around with language, words and sounds, Buten replies "C'est une histoire d'émotion, il faut que les mots aient une sonorité, à l'œil aussi, pas seulement à l'oreille, pour que l'émotion passe. C'est une sorte de peinture verbale"[14] (Buten and Aubonnet, 1998, 18). Buten's comment about the importance of rhythm and sonority in writing echoes both Djian's predilection for privileging the sonority of a particular word rather than its sense (mentioned in Chapter 3), and Petruccioli's comments about the importance of the rhythm and sonority of translations further on. Buten's skill as a musician may influence the flow and sonority of his writings, and it likely serves him well as a translator. Petruccioli's remark that translation, being a musical art, calls upon musical competencies, particularly in regard to finding and honing the translator's voice, strengthens this supposition. Aubonnet goes on to say that Buten aims to convey content through elements of style, and Buten agrees with her statement. He adds "...je cherche aussi à écrire dans des styles différents"[15] (Buten and Aubonnet, 1998, 18). Djian also speaks about the importance of writing in different genres and experimenting with non-literary formats such as the reality TV series (Djian and Homes, 2010).

Buten and Djian also share similar literary tastes. This is apparent when Buten mentions his love of authors such as J.D. Salinger, Louis-Ferdinand Céline and Raymond Carver, who have influenced Djian's writing (Buten and Aubonnet, 1998, 19). Aubonnet asks whether

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[14] "It's a question of emotion. The words must have a certain visual sonority in print too, not only arresting the ear but also the eye so that the emotion is conveyed to the reader. It's a kind of aural, verbal painting."

[15] "I also try to write in different styles."

97

Buten always writes in English and he replies that he generally prefers to do so. In fact, all his works are initially written in English and are then translated by Carasso, except *Ces enfants qui ne viennent pas d'une autre planète,* a book on the subject of autism, which Buten wrote with Carasso's assistance. Buten concludes that Carasso is faithful because he can take on or adopt the personality of the author he translates (Buten and Aubonnet, 1998, 19).

Interestingly, in Buten's description of the translation process in relation to his own novels, the stereotype of the invisible translator who represses his own individuality and subjectivity, passing himself off as the author, comes to the fore once again. Buten certainly has a dialogic relationship with his translator, explaining to Aubonnet: "Je fais lire mes manuscrits en cours d'écriture à des copains dont Jean-Pierre Carasso. Quand il traduit, il me pose des questions pour préciser ce que je veux dire mais jamais beaucoup car Jean-Pierre Carasso est capable de chausser la personnalité de l'auteur qu'il traduit" (1998, 19).[16] This comment indicates that Buten is aware of the creative potential that resides in the act of translation and is happy to work closely with the translator. As we shall see in the next chapter, this is different from the scenario in which Petruccioli translated: he worked on his translation of Djian's novel without contacting the author, deeming it to be unnecessary.

Unfortunately, more details regarding Buten's views on translation in general, or information on his translation of Djian's novel and the context in which it was written, are difficult to obtain. I attempted to contact Buten directly via email and post for more information regarding the aforementioned issues, but was not successful. Given these circumstances, I was unable to investigate and comment upon the context and conditions in which the English translation was produced with the same depth of analysis that characterises my observations concerning

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[16] "During the writing process, I get my friends, including Jean-Pierre Carasso, to read my manuscripts. When he translates, he asks me questions in order to clarify what I want to say, but never many because Jean-Pierre Carasso is adept at inhabiting the personality of the author he translates."

Petruccioli's translation. Failing this, I have outlined Buten's varied career path and included relevant comments about his own literary works.

What is known is that Buten translated *37, 2° Le matin* for Weidenfeld and Nicolson. Both Weidenfeld and Nicolson and its American counterpart were independent medium-size companies. Weidenfeld and Nicolson in New York branched out from a small literary imprint, Grove Press, that published translations among its literary titles. Weidenfeld and Nicolson adopted the philosophy of Grove Press and established the new imprint's reputation as a literary publisher with an impressive backlist. Both Grove Press and Weidenfeld and Nicolson gained a reputation for taking risks as its staff negotiated with and signed literary authors whom they wooed with generous advances in hopes of hitting upon a bestseller. In the 1980s, Weidenfeld and Nicolson's catalogue included several foreign authors such as the Czech born Milan Kundera and French writers Marguerite Duras and Michel Tournier (Begley, 1989).

Given this context, it makes sense to infer that, in deciding to publish *37, 2° Le matin* in translation, Weidenfeld and Nicolson were acting in accordance with this reputation. [17] Publishing any translation is a commercial risk, especially when it is the work of an author who is unknown to the Anglophone audience as yet, as was the case with Philippe Djian in 1986. It is probable however that the publisher looked upon Djian's novel as a safer bet compared to other literary translations, because it was a bestseller in France, and the success of the film based on the novel meant that readers were more likely to be interested in the translation. Even if readers were unaware of Djian as an author, the translation could still be expected to generate profit, as it was associated with Jean-Jacques Beineix's film adaptation.

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[17] Further research with regard to the development and ethos of Weidenfeld and Nicolson in both Britain and the United States needs to be undertaken in order to gain a more complete understanding of how the production, circulation, and reception of Buten's TM may have been shaped by the practices, expectations, and overall philosophy of this publishing house. In-depth investigation of these issues is beyond the scope of this thesis; it is possible however to do justice to them by exploring them separately in an article or book section at a later date.

99

These circumstances were part of the embedded sociocultural context that influenced the production, circulation, and reception of Buten's English TM. The context within which Petruccioli's Italian TM was produced, circulated and received is the focus of the following chapter, Chapter 5. In this next chapter, the experience of translation as seen through the eyes of Petruccioli is explored, both in relation to the specific task of translating *37, 2° Le matin*, and to his experience as a professional translator more generally. In addition, the non-essentialist perception of the translator as a creative textual performer and cultural mediator is examined. The nuanced and empowering portrayal of translation and translators which this view supports is explored and embraced.

Chapter 5: Daniele Petruccioli – A Visible "Performer" of Texts In Translation

This chapter explores various aspects relating to the 2010 Italian translation by Daniele Petruccioli entitled *37° 2 al mattino* (TM) of the 1985 novel and bestseller *37, 2° Le matin* (FM) by Philippe Djian.[18] The next section focuses particularly on the context in which Petruccioli's TM was undertaken and will consider how contextual factors may have affected both the translation process and the end product. The issue of readership reception is explored in relation to *37° 2 al mattino* and some of his other translations. It is often difficult to gauge readership responses to translations however, as substantial information concerning them is often scarce and consequently such evaluations are mostly brief and vague.

5.1 The Context in which *37° 2 al mattino* was Written

In publications dedicated to literature in translation, Italy is characterised as having an "enormous appetite for English-language books, making it one of the leading translating nations" (Lottman, 2000, 65). When comparing Italian and Anglo-Saxon publishing contexts, John Sutherland comments: "Italy, for reasons obscure to me, has a voracious appetite for translated books. It sucks in reading matter from abroad and Italianises it. The cultivated Italian is well read in many literatures but, typically, only one language. Anglo-Saxon reading publics do not have the same appetite for foreign wares" (Sutherland, 2004, 26). Biswas paints a similar picture of the current European publishing scene and its favourable attitude to translated literature, observing that "...the international title translations market is thriving in countries like France, Italy, Russia, China, Poland..." (Biswas, 2010). In a report on the publication of Chinese literature in the UK, data gathered in 2005 on the estimated number of translations published each year by a range of European countries is compared with United

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[18] It is the second Italian version of the novel, as it was first translated into the language by Gaspare Bona. Bona's TM was published in 1986 by De Agostini.

101

Kingdom figures for publishing in translation. The report concludes that of the 206,000 new titles and editions published in 2005 in the United Kingdom, less than 3% were translations. The author concludes "In comparison, European figures for total translations run at 5 to 10 times that number, estimated, for example, at 27% in Italy..." (Barry, 2007, 194). According to 2008 industry statistics, Anglophone translations accounted for just over 2% of total annual book output, whereas in Italy in 2008 49,767 adult titles were published and 20.1% of these were translations (Venuti, 2013, 158, 200). Such general publishing trends continue to the present day. These statistics demonstrate that compared to its Anglophone counterpart, the Italian publishing industry is open to and relies heavily upon literature in translation, which comprises a significant and well-established section of the industry.

In his article, Lottman sketches an outline of the Italian book publishing industry, in which he describes the most influential players. Edizioni Voland, the publisher of *37° 2 al mattino* is one of these. Founded in 1995 by Claudio Maria Messina, it is described by him as a small printing press and "...a fiction imprint for Italian and foreign authors, but with some French and Brazilian signatures, too" (Lottman, 2000, 65). Whilst not in favour of foreignisation strategies at any cost, Petruccioli does argue that translation strategies should take the mechanics of the foreign text as their point of departure. He writes: "Le tecniche di traduzione, credo, devono essere definite in base alle tecniche del romanzo che si sta traducendo, e tutte (dico tutte) sono buone purché atte a raggiungere lo scopo" (Petruccioli, 2009).[19]

Online, the company's catalogue is described as featuring authors that are "non-scontati" ("Voland", 2009-2013), a term which can mean "unpredictable" or "controversial" in this context. An article on *Tropico del Libro*, a website dedicated to literature, speaks of

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[19] "I think that translation techniques should be elaborated, defined and guided by techniques identified in the novel you are translating, and all [translation techniques] and I do mean all, are appropriate, provided they fulfil the [text's] purpose". French or Italian sources are either paraphrased or directly quoted. Direct quotations are in inverted commas and all translations are my own.

Voland's commitment to training aspiring translators, and offers a "bottega di traduzione" or a "translation workshop". Translators like Petruccioli, as well as the head of the publishing house, Daniele Di Sora, provide experience and guidance to these new recruits as they enter the profession (Martini, 2012; "Voland", 2009-2013). Included in the course are sessions devoted to the revision and correction of draft translation manuscripts, and the scouting tactics publishing houses employ to find translators. Petruccioli therefore contributes to his craft by teaching it, as well as practising it.

Petruccioli explains "Voland fa raramente americani, di solito preferisce letterature più defilate" (Petruccioli, 2008, 71)[20] and says the publisher supported him in his work by providing him with useful resources and that they were considerate of his needs. Petruccioli describes Voland as "a small publisher" working with several external collaborators, but with only four office staff. The atmosphere is positive overall, "very informal", "quite collaborative" and as Voland is expanding rapidly, the publisher provides a considerable amount of work for translators ("Interview", 2011).[21]

5.2 Daniele Petruccioli's Profile

In addition to examining the working environment of the translator, it is important to analyse the individual translator's status, his profile and experience within the field of literary translation, as these factors can significantly impact upon the style and quality of a translation. Like Howard Buten and many other translators, Petruccioli's experiences are not limited to the field of translation, but also include skills learned in other professional contexts. In 1985,

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[20] "Voland rarely publishes American authors, as [the publishing house] usually prefers writers who are representative of less mainstream literatures."

[21] These questionnaires, completed in 2011, 2012 and 2014, provide valuable insights relating to the professional environment in which Petruccioli translates, the concerns which he faces as a professional literary translator and his approach to translation and translation issues in general. His responses also shed light on motivations underpinning his translation of specific passages in *37, 2° Le matin*. In our correspondence, Petruccioli explained he was concerned that his use of language may not be as clear or as conventional as that of a native speaker. He therefore gave me leave to alter or correct elements in his questionnaire responses that might impede understanding: "Please feel free to cut it or correct my English should it look a little rusty to you". I use square brackets to distinguish such alterations.

he established himself as an actor, training in classical mime and acrobatics. He was part of the avant-garde theatre movement, specialising in pantomime and experimental theatre, and was accepted by the Silvio D'Amico National Academy of Dramatic Arts. It is interesting that Petruccioli and Buten share a similar initial career path, particularly in terms of their experiences with experimental theatre and mime. These predilections and skills are key ingredients in Buten's performances as Buffo the clown, and no doubt influence both Petruccioli's and Buten's view of what translation involves. Petruccioli's experience as an actor is confirmed by the long list of projects he has participated in, which are available on the *Agenzia di Isabella Gullo* website (Agenzia Isabella Gullo, 2009).

Dissatisfied with the financial insecurity of the acting profession Petruccioli decided that a career as a literary translator was a viable career alternative, particularly since he had qualifications in Portuguese and Brazilian language and translation from l'Università Degli Studi di Viterbo and a degree in languages from l'Universita Della Tuscia (Etruscus, 2011; Agenzia Isabella Gullo, 2009; Petruccioli, 2009). Entering into the profession at the age of 35, Petruccioli has worked with many different publishing houses (Etruscus, 2001; Petruccioli, 2009), and has translated several authors, including Philippe Djian, for whom he is the "nuova voce" or "new voice" in Italy (Bozzi, 2010, 40). Some of the other authors he has translated include Mia Couto, Jean-Philippe Blondel, Ndumiso Ngobo, and Lisa Gardner. Petruccioli also works as a scout for several publishing companies (Petruccioli, 2011). He translates from Portuguese, French and English into Italian, specialises in Francophone literature, and is described as a trilingual translator with extensive professional experience (Bozzi, 2010, 40; Martini, 2012). During his career as a translator, Petruccioli, as a native Italian speaker and linguist has and will continue to amass considerable cultural, linguistic and institutional capital,[22] becoming increasingly familiar with the cultural and linguistic nuances of the

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[22] The term "cultural capital", along with that of "habitus", with which it is often associated, is useful for our purposes when it is understood as part of Pierre Bourdieu's and Jean-Claude Passeron's sociological framework. The pair first introduced the term in an educational context as a tool to explain the composition of the French

104

languages at his command. These resources must be taken into account in any evaluation of his translations.

Petruccioli's profile appears to differ markedly in one crucial respect from that of Howard Buten, translator-author of the only existing English version of *37, 2° Le matin*. Information pertaining to Buten's career, the conditions in which his only translation was produced, and critical evaluations of it tend to support the assumption that Buten, unlike Petruccioli, is not a professional translator. This contextual and circumstantial disparity should be investigated as far as possible because it undoubtedly affected the perceived quality and features of the two translations. In addition, this contextual difference related to the level of professionalism attained by Buten and Petruccioli most likely played a role in forming the translators' individual views regarding the aims and achievements of translation, as well as of the translation process and the completed translation.

As a non-professional translator writing in the 1980s, Buten would probably not have had access to a wide range of resources or to the same degree of support granted Petruccioli, who is by contrast an experienced in-house translator, writing in the modern age which

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class system, as well as how and why it exists and reproduces itself. Bourdieu later distinguished three main forms of cultural capital i.e. economic, social and cultural capital. These include respectively: forms of capital that can be directly converted into money and property, membership of social networks and involvement in various forms of group recognition, and indirectly transmitted knowledge and competencies which one receives as a member of a particular cultural or socio-economic group (Power, 2011). Cultural capital is comprised primarily of broad-ranging linguistic and cultural competencies (Dumais, 2002, 44). Bourdieu also differentiated three main types of cultural capital, namely, objectified, institutionalised and embodied. The objectified type refers to cultural goods, the institutionalised to academic credentials and job qualifications, and the embodied to "the long-term disposition of the mind and body" (Power, 2011). As a translator, Petruccioli's most valuable asset is his embodied cultural capital, or more specifically his identity as a trilingual native Italian speaker with a high level of linguistic expertise and cultural competency. Any prizes or similar acknowledgements garnered in his capacity as a translator are examples of institutionalised capital.

Habitus refers to a particular disposition and acquired sets of habits, that are cemented and reproduced by the social structure which frames and grounds an individual or a community's "being-in-the-world" (Gaddis, 2013, 2; Gogolin, 2001). It is a series of "structured structures, which are suitable to function and work as structuring structures" (Bourdieu, 1979, 167 cited by Gogolin, 2001) and which encompass "one's view of the world and ones place in it" (Dumais, 2002, 45). It is defined as "a system of lasting, transposable dispositions which, integrating past experiences and actions, functions at every moment as a *matrix of perceptions, appreciation and actions*" (Bourdieu, 1977, 82-83, emphasis in text). Familiarity with the rules and characteristics of one's habitus is acquired through socialisation and is an essential prerequisite for engaging in social activities successfully (Gogolin, 2001). Capital is embedded in, generates, and is itself generated by the habitus of both individuals and their communities. Habitus and capital are bound up together in an inextricable and symbiotic relationship.

abounds in increasingly advanced linguistic resources and tools for translators. For example, there is a proliferation of linguistic and cultural websites that offer valuable resources on particular cultural customs and terminology which did not exist in the past. In the 1980s, the discipline of Translation Studies as an independent field of academic research was in its infancy, and although the profile and condition, the concerns and activities of the translator had by this time garnered some attention in academic circles, these issues were not at the forefront of the public consciousness at that time. Today however, it is fair to say that the translator's craft, status, and the rights he is entitled to are more generally recognised in commercial contexts than hitherto, although the extent to which this occurs varies. As Buten translated in the 1980s, he would not have enjoyed the increased support for or interest in his work that stems from such developments. Buten is the first English translator of Djian, which gives him the status of a pioneer because he sets the benchmark for translating Djian into an Anglophone cultural context. Readers and reader-translators rely upon the first translator's interpretation as a yardstick by which to judge subsequent translations.

It is difficult to pinpoint exactly how these contextual differences are manifested in a case study of translation such as this, particularly when it has not been possible to include Buten's thoughts on translation practice. Despite the difficulty of mapping out these contextual and circumstantial disparities and the possible consequences they entail, these elements must at least be generally acknowledged in the context of a comparative study of translation, because they surely have significant yet partially indefinable effects on the writing of translations, and the attitudes of the translator-reader who produces them.

In general, the quality of Petruccioli's translations is praised in book reviews. In a review of his translation of *Impardonnables*, another work by Djian, his ability to act as Djian's "voice" in Italy is commended (Bosco, 2009, 6; Bozzi, 2010, 40). Here the remark seems to refer both to the translation of the novel *Impardonnables*, and to Petruccioli's skill at

translating Djian in general. An interviewer describes him as "una persona che lo conosce molto da vicino" that is, as someone who has intimate knowledge of Djian's writing style ("Voland e la Riscoperta di Philippe Djian", 2010). His skill is further validated by the fact that Petruccioli was awarded the Premio Bianciardi prize in recognition of his interpretation of *Ella Minnow Pea* by Mark Dunn ("Premio Bianciardi a Ciurans e Petruccioli", 2010).

He also writes articles for online magazines such as *Traducendo Mondi* and participates in activities in which he reflects on his own experiences as a literary translator, and on the process of translation in general. Petruccioli makes himself visible by participating in discussions of the literary texts he translates, often alongside the authors of the foreign texts. He did this with author José Luandino Vieira, when the translation of one of his novels, known in Italian as *Di fiumi anziani e guerriglieri* was published ("Torino: José Luandino Vieira al Salone Internazionale del Libro", 2010). He also acted as interpreter for Djian at the request of Edizioni Voland on a few occasions ("Interview", 2011).

Another example of Petruccioli boosting his visibility as a translator, and by extension, that of translation as a profession, is his contribution to a blog section created in 2011, entitled *La Stanza del traduttore* or *The Room of the Translator*. Herta Elena Rudolph and Tiziana Cavasino are its creators, inspired by the "Writers' Rooms" section in The Guardian and the page headed "*Le stanze dei nostri scrittori*" or "The rooms of our authors" in the Caltari Archive (Rudolph, 2011). According to its homepage, the blog's aim is to let literary translators share their experiences of translation with others, through description and comments on their individual workspace. In this way, it is hoped that the reader will realise that translated literature is marked by the presence of a literary mediator (Rudolph, 2011). The initiative makes literary translators or "invisible authors" who "work behind the scenes" more visible and Petruccioli's thoughts on the environment in which he translates is a step in this direction (Rudolph, 2011). Indeed, any medium (including this thesis) in which Petruccioli

107

shares his thoughts on his professional experiences and environment, contributes to the

increasing reflexivity of Translation Studies as a discipline, and of translation as a profession.

He is a member of the "No Peanuts!" movement created in 2010, which, in the manner

of a trade union, works to defend the integrity of the translating profession, and most

especially the rights of translators to earn a decent living wage (Ricketts, 2010). Petruccioli is

also one of the directors of "La Sezione Traduttori Del Sindacato Nazionale Scrittori". This

suborganisation within the Italian national writers' guild deals specifically with concerns

relating to translation and translators. In addition, Petruccioli is responsible for the

communication and public relations aspect of the organisation. Founded in 2002, its mission

statement is to reinforce the presence of translators on the Italian publishing scene, an

environment which is increasingly amenable to the publication of foreign authors. The

organisation sees itself as playing a vital role in the publishing industry as it gives translators

a voice in a professional environment which is perceived to be "molto precaria" or "very

precarious" (Sindacato Nazionale Scrittori – Sezione Traduttori, 2010). This negative

judgement of the professional environment most likely alludes to the financial instability, the

unreasonable workload, the lack of recognition accorded translators in exchange for quality

work, and other regrettable conditions experienced by translators in the industry.

Petruccioli's many activities and the roles he plays in various organisations associated

with translation are evidence that he consciously promotes the implementation of professional

standards and training within the field ("Interview", 2012). This contributes to the visibility

and the appreciation of translation as a profession, a trend which has been on the rise over the

past twenty years. He uses Internet resources to advertise his qualifications and experience

within the field to the wider community. He explains on LinkedIn, a professional networking

site, that he specialises in "Any kind of translation having to do with transcultural subjects,

linguistic games, children's stories, limericks and such" (Petruccioli, "Daniele Petruccioli –

Italia, LinkedIn, 2010"). Such a description emphasises Petruccioli's creativity as a translator. This ensures that the work of the translator remains visible and significant within the collective consciousness.

His actions and philosophy as a translator counteract the Anglo-American tradition of the "invisible translator" discussed at length by Lawrence Venuti (2008). The crux of the argument here is that within this tradition the visibility of translators and the acknowledgement of their work has been systematically repressed and denied. This is because translations are seen as "derivative, fake" and "potentially false" (Venuti, 2008, 6) when they are compared with the corresponding FM, which is often viewed as the only acceptable vehicle for the author's voice, because it is "original" and "authentic". This juxtaposition owes much to the Romantic concept of an author's output as being writing that is completely original and authentic, or "unmediated by trans-individual determinants (linguistic, cultural, social) which might complicate authorial originality" (Venuti, 2008, 6).

Put simply, according to this myth of originality, the FM was created in a vacuum, and was not influenced by any elements that did not originate purely from the author's powers of perception and invention. The deconstruction of the Author-God grand narrative and the concomitant bucket theory of language upon which the Author-God paradigm rests and the closure of meaning which these myths entail is at the core of much writing on translation, authorship, and the interweaving and overlapping relationships between author, translator and reader. These topics are explored in my analysis of the work of Popper, Barthes, Foucault, Eco, Iser, and Fish as well as in my discussion of Derrida's deconstruction of dualisms which underpins these issues, all of which are part of Chapter 2. The "translator-author as reader" perspective explored in Chapter 2 represents a useful way of overcoming the imperfections and rigidity of the Author-God myth because it allows for a more flexible and realistic

reconceptualisation of the relationship between foreign text and translation, and the role of the reader-translator in interpretation.

5.3 Translation As Derivative Copy or Constrained Performance

In the final analysis, what is translation? An art or a science? Embracing postmodernist and deconstructionist perspectives, I am attracted to Zongxin's view, which embraces multiplicity and avoids making an "either/or" choice, preferring to establish a middle way. This is fitting for an examination of the translator's role as a communicator operating in an in-between space. Translators must concern themselves with syntactic and grammatical issues, re-creating the text both semantically and pragmatically. This is the so-called "mechanical" part of the task. As re-writers and co-creators they must also simultaneously take the foreign text and its author into account, making assumptions about the typical TM reader's knowledge of the text, the competencies which readers will bring to the text, the communicative intentions of the FM, levels of implicitness and explicitness and so on. These insights underlie every grammatical and lexical element of the translation produced. This second dimension is a performative one, more creative than the first: it goes beyond pragmatics and semantics, from the page to the stage, as it were. Both dimensions are fundamental to a translation's success and so translation can be considered as both science and art (Zongxin, 2003, 51).

Petruccioli explicitly disagrees with the narrow Romantic essentialist conceptualisation of reading and writing based on false assumptions, and like Venuti, holds it responsible for the difficult condition of the translator in contemporary society. Venuti observes that the conception of the Author-God inspired by Romantic perspectives and upheld by traditional literary theory stigmatises the translator, because it sees the translator as only capable of producing an imperfect, derivative copy of original, authorial genius. This is not to say that translatorial authorship is the same as or can be equated with an author's claim to his writings, but it would seem necessary and useful to consider a "translatorial" authorship
110

alongside that of the author. As it is, the conceptualisation of this second type of authorship remains "unformulated" (Venuti, 2008, 6).

Petruccioli is aware of the problematic nature of traditional views on authorial originality versus the perceived derivative nature of translation and accordingly subscribes to an alternative conception of the author-translator relationship. Asked whether he agreed with the widely held perception of translation as a traditionally undervalued and "invisible" practice and if so, what conditions contributed to this situation, he replied in the affirmative, observing:

> […] So it is seen. We could call it a repression of literature. I think this has to do with Romantic idealisation of the author as a creator. You can't have two creators for a single work. In this Romantic ideology, there's just not enough room for both. This is why I try to explain and define my work as that of an 'interpreter' (in the sense of a pianist, for example), although I am very aware that, such interpretation being interlinguistic and not intersemiotic [...] the acceptability of this definition remains quite controversial. Nevertheless I stick to it: it looks to me [like] the most suitable method to explain translators' work without touching the authors' ivory tower… ("Interview", 2012)

Petruccioli is inclined to view translation as an artform "in the sense of the interpreter of a musical play" rather than as a scientific process ("Interview", 2012). This liberating perspective highlights the subjectivity of translational activity and the willing participation of the translator in the recreation of a text. Like the performer, the translator cannot lay claim to the composer's text, which is nevertheless marked by his influence. To acknowledge translators as performing artists boosts the status of the profession, and indicates that translation is a complex activity, which requires a wide range of skills and demands respect.

Confirmation that translators are first and foremost creative performers, and a clearer picture of what occurs in translation, comes into focus when the translation process is

111

considered in relation to the creativity action theory proposed by Hans Joas. The theory outlines three types of creativity: "...(1) 'primary creativity' related to the freeing of the 'primary processes' of the mind, (2) 'secondary creativity', which involves rational problem-solving; and (3) 'integrated creativity', where the need for self-expression is checked by the need for self-control" (Munday, 2009, 251). It is the author's prerogative to indulge in the first type of creative endeavour, but translators must engage in a more hybrid and nuanced task, which combines problem-solving with "…a form of integrated creativity [...], transformative of form and voice both of the source text (by creating a new or parallel text in the target culture) and of the target language" (Munday, 2009, 251).

Considering translators as "performers" implies that translation cannot be described as a simple mechanical process. If it were, why would translators care about how their translations are received? Translators want to justify and defend their choices, and this is illustrated when a poetry translator tells of her grapple with texts:

> I was and am more possessive about my translations than I tend to be about my own poems. As poets, we are used to letting our poems loose in the world to find hearers and readers—or not!—and be heard or misheard, as the case may be. But my instinct as a translator was to defend every decision quite fiercely. Hadn't I thought about this very problem? Hadn't I weighed up the relative importance of two mutually exclusive requirements to the poem's overall meaning? I had, of course. But so had my poet-translator-colleagues—and they had come to different conclusions. (Wicks, 2012)

Concerns about creative ownership come to the fore when Petruccioli speaks of the relationship between author and translator. He recommends collaboration between the two only in cases where a translator is confronted with a knotty textual problem, as he is afraid of excessive authorial intervention. Petruccioli's attitude highlights the personal and subjective nature of translation. It is a creative process, in which collaboration between author and

112

translator is not regarded as a key ingredient which will necessarily ensure a translation's success, even though it may in some cases be an asset, even an essential one ("Interview", 2011). Petruccioli comments on collaboration between author and translator, and their relationship to each other:

> In a general way, I don't believe in [...] strong contact between author and translator. I think that the author has better to do on [the] one hand, than to soothe his translators' worries, and on the other hand I am afraid of his possible excess of intervention in a language that he doesn't know enough. Of course, if the author is alive and I have some particular problem in translating his work, I ask the publishing house to put me in contact with him or her, but only towards the end of my work on the book, and only [where I confront] very particular issues. ("Interview," 2011)

Such issues did not come up in the course of translating *37, 2° Le matin*, and so Petruccioli deemed frequent contact with Djian during the translation process to be unnecessary ("Interview," 2011). Speaking of two instances where he turned to authors for help when translating other texts, Petruccioli explains:

> In both cases the relationship has been not only rich but very intimate, helpful and even kind of warm. I was lucky in finding very sensitive people and in having done [...] work that they seemed to appreciate quite a lot. But as I said these were very particular cases. Normally, I think it better for each one to stick to his work. Of course, it always depends on what kind of author and/or translator one is. ("Interview", 2011)

These comments and the protective attitude which Wicks and Petruccioli display towards their work as translators highlight the personal and subjective nature of translation, considered as both process and product. Translation is a creative process, which can be marked by collaboration between author and translator, but, at least in the case of Petruccioli, this is the exception rather than the rule. Translation is a "performance" that can be constrained in a variety of ways, to a greater or lesser extent.

113

5.4 The Effect of the Author-God Myth on the Translation Industry

Reconceptualising the relationship between translator and author and their respective roles is not a theoretical exercise that has no bearing on the fortunes of translators or their prospective readerships. To subscribe to the traditional Romantic view of the Author-God and the superiority of the supposedly original authorial text over the derivative, second-rate translation is to engage in a policy of repression towards individuals who provide an indispensable cultural service: translators themselves. If their work is perceived as derivative, the translation process is reduced to the level of substitution which requires little skill or effort. This attitude breeds what Petruccioli calls the "misconception" that his vocation is "…less a work than a mechanical process, to achieve which no great skills are needed; and that translators are not professionals, but more often bored, rich dames, that need not be [paid] for what they do" ("Interview", 2012). Not surprisingly, these misguided assumptions affect the development of translation as a professional sector, and the financial, social and professional circumstances of translators as a whole.

The accounts of the general working conditions of translators in newspaper articles illustrate the negative impact the Author-God image has on the translator. This image reinforces the view that as compared to the Author, the translator is considered to be derivative, false, even a potential betrayer of the so-called "original" text. These entrenched perceptions legitimise the low pay rates, exploitative work contracts and other unfavourable conditions which many translators experience at some time during their careers. Concerns about these popular conceptions of translation and translators are shared by qualified translators in general (Tosun and Kabukcik, 2012, 301-302). Discrediting these myths and regarding translators as "communication experts" increases the profession's standing and allows translators to claim rights and standards of quality on an equal footing with other professionals (Tosun and Kabukcik, 2012, 303).

As Venuti explains, the notion of "original authorial text" versus "derivative translation" sets up a classic hierarchical binary opposition, which is reflected in the labels ST for Source Text and TT for Target Text, that are traditionally used within translation theory and the translation industry. Within the ethnocentric, predominantly domesticating Anglophone translation tradition, Venuti observes that a good translation is an invisible one which erases its own nature, passing for the original work. It purports to offer a transparent window that looks directly into a foreign language and culture. A typical translation (at least in Anglophone culture) seeks not only to overcome barriers of cultural and linguistic difference but to dispel them entirely, creating the illusion that they are non-existent. To give credence to this masquerade most translators are expected to adhere to unrealistic criteria: to produce fluid, domesticated and transparent translations which subjugate the alien Other, or the "foreignness" of the authorial text to target language ideologies. In fact, many translators, some of whom may be unconscious of the imperialist tendencies behind fluency and transparency strategies when used in certain contexts, express the desire to adhere to these standards (Venuti, 2008, 4-7).

The biased binary opposition of author versus translator privileges the former over the latter. Concretely, this leaves the translator's legal status open to exploitation. Indeed, it has allowed the formulation of copyright laws that prejudice the translator, preventing them from owning even limited rights to their textual performances. In both Britain and America, contracts define translations as "adaptations" or "derivative works" based on "original works of authorship". The copyright of these translations and the right to prepare them is vested primarily in the author. However, these contracts still recognise the translator as a secondary author since the law perceives authorship as "the creation of a form or medium of expression, not an idea, as originality of language, not thought"(Venuti, 2008, 8). From a legal perspective, a translation involves interpreting a foreign text into another language. The translation is perceived as a new medium of expression, displaying innovation on the level of

115

language, if not on the level of conceptual originality. Translators are therefore both authors and non-authors. In this way, translators are once again placed in an ill-defined, inbetween space, since in copyright law, they are excluded from authorship, and yet are still defined as a secondary author, for lack of another appropriate term to describe their unique and complex situation. Despite being defined as a secondary author (a condition which allows translations to be copyrighted in the translator's name), a translator's authorial status is traditionally rarely recognised in the translation industry. Often, this is due to the unquestioned transcendence of author over translator. This unenviable position results in translators being excluded from rights ownership and being recipients of paltry earnings, especially when compared to the potential income the author receives from book sales and subsidiary rights (Venuti, 2008, 8-9).

Venuti does admit that conditions for Anglophone translators have improved somewhat since the 1980s. For example, contracts show an increasing recognition of a translator's authorial status by copyrighting the translation in his name, and referring to him as "the author" or "the translator". Experienced translators may receive an advance against royalties and a portion of the subsidiary rights. This illustrates that some progress is being made towards recognising the translator as an author in the Anglophone publishing industry. Despite this however, it is still difficult for translation work alone to provide a stable income, and any royalties the translator gets will most likely be relatively insignificant. This is because a first print run for literary translation is usually only 5000 copies. Moreover, few translations are likely to be reprinted and even fewer become bestsellers since Anglophone publishing habit is, for the most part, recalcitrant when it comes to promoting literature in translation (Venuti 2008, 10-11).

And what of the Italian publishing landscape and its attitude toward literary translation? It appears to be no better than its Anglophone counterpart on the whole. Ida Bozzi

comments that translators in Italy are "co-autori troppo spesso invisibili" or "co-authors who are invisible all too often" in this landscape for reasons discussed above (Bozzi, 2012). The figures speak for themselves, with literary translators on average receiving €12 to €15 before tax for translations of approximately 2000 words, with the minimum flat fee being €7 before tax. Elisabetta Ambrosi observes that the minimum fee per "cartella"[23] is €11.35, but currently remains fixed at €12 to €13, while averages are significantly higher in other European countries like Germany, France, Great Britain, Norway, and Sweden (2012, 12). On average, Italian translators also translate more than their European counterparts, producing more than 1056 portfolios, the average figure for translations produced across Europe (Ambrosi, 2012, 12). The fees of the Italian translator are about half those received by German and French translators, and 20–30% lower than those of Spanish ones ("Interview", 2012). Fees are an unequivocal reflection of the value placed on certain professions and are therefore closely intertwined with acknowledgement. According to the literature, these difficulties are felt by many translators to varying degrees, but it seems that they are more acutely felt by Italian translators than many of their European counterparts.

Acknowledgement and recognition of the broad range of competencies which the successful translator must acquire, will therefore contribute to a rise in fees ("Interview", 2012). The skills that the translator requires are outlined by Tosun and Kabukcik, and include a sound knowledge of foreign languages, expertise in text types, creative and analytical ability, knowledge of translation theory and wide ranging cross-cultural knowledge (2012, 303). It is due to society's failure to acknowledge such capabilities, and the consequent lack

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[23] Ambrosi uses the ambiguous term "cartella" employed in the sphere of Italian translation and publishing to indicate a unit of text. She implies that texts are divided and measured on the basis of the latter unit, which is limited and defined by a predetermined number of words. However, there appears to be no general consensus as to what the number of words that makes up a "cartella" is, even among translators. Some insist the term has gone out of fashion and that now Italian translators are paid per page or "pagina" and some say that it is equivalent to 1500 words. For our purposes, it is simpler to assume that a "cartella" is about 1500 words. See http://forum.wordreference.com/showthread.php?t=590098 for a discussion of this controversial unit of measurement for texts.

of a decent living wage that "...the best translators often give up and leave literary translation to beginners and amateurs" ("Interview", 2012).

Difficulties arise as there is often little distinction between qualified and unqualified professionals, which feeds and maintains the common misconception that translating is a mechanical job that does not require specific qualifications (Tosun and Kabukcik, 2012, 307). Unqualified translators pressure their professional counterparts and low rates compel "translators to work at impossible speed[s] which [...] may affect quality [...] and also create dumping from non professionals [...] [who] take advantage of their other incomes to accept low [...] fees for a work which they consider purely [a] matter of prestige" ("Interview", 2012).

Fees and acknowledgement are in turn linked to copyright, the legal instrument that stamps a given translation as an authorised interpretation of a foreign author's text. The practice of copyright law regulates the otherwise unimpeded flow of interpretation by preventing the widespread diffusion of unauthorised non-copyrighted versions in the commercial arena. However, this is only a temporary curb and repression of potential and competing interpretations, since copyright typically expires seventy years after an author's death (Hermans, 2007, 121-122). Italian law, like its Anglophone counterpart, sees the translator as a secondary author (Venuti, 2008, 8-9; Bozzi, 2012). This status is increasingly acknowledged as a result of the struggle of Italian translators to be more visible as such; for example, some Italian publishers include the translator's name on the cover of translations ("Interview", 2012).

Yet this recognition is not reflected in the assignment of copyright, which is often represented as a single "monolithic right" instead of as an entitlement to be split up into several different rights, of which translators can claim a portion. Many translators are prevented from making such claims because contracts do not allow rights to be apportioned to

118

translators. Translators may be unaware they are entitled to certain rights since most "relinquish them wholesale" (Bozzi, 2012). However, the assignment of rights to the translator is standard practice elsewhere according to Petruccioli (Bozzi, 2012). He explains that even the lifting of authorial copyright restrictions, which results in an opening up of the free flow of interpretations does not usually lead to the Italian translator reclaiming control over their work: "...no publishing house gives them copyright of any kind (except in very rare cases), and sometimes translators don't even get back the property of their intellectual work after the 20 years lap[se] established by Italian law on copyright" ("Interview", 2012).

President of the Italian Association of Translators and Interpreters (AITI), Sandra Bertolini believes that the root of the translator's difficulty lies in the fact that the profession remains unregulated. Translators are forbidden to publish their rates and are forced to work in a competitive free-market economy. In theory, according to Bertolini, the translator should propose his rates to the editor, but in practice this rarely happens, as the right to do so is not enshrined in a standard national contract (Bozzi, 2012). Marina Rullo, president of the Italian Translators Union, which caters specifically to the needs of in-house as opposed to freelance translators, observes that due to the lack of a standard contract, the low fees of translators are not compensated for by royalties. Moreover, governmental and other institutions do not contribute financially towards the translation sector by means of study grants, scholarships or funded translator training programs (Ambrosi, 2012, 12).

Another problem is that there is no national standard for translator training. Ilide Carmignani explains that the profession suffers from a great and seemingly irreducible inequality when it comes to training resources (Bozzi, 2012). There will always be a certain level of disparity in the expertise of individual translators; however, this does not negate the need for a consensus regarding national translator training. Tosun and Kabukcik conclude "...unless there is a standard for the quality and the profession, neither the value people give to

translators, nor the value translators give to the works to be translated will change" (2012, 302). Finally, there are no national standard social security provisions or healthcare policies for translators. They must once again pay for rights—which most workers expect—out of their own pocket, with no government assistance (Ambrosi, 2012, 12).

These accounts clearly illustrate that while the profile of the translation profession is changing from "invisible" to "visible", progress in this area is slow. The economic hardship and deprivation that can be indirectly attributed to the timeless prejudice of the "invisible, derivative, faithless" translator as opposed to the "original genius" of the Author-God resurfaces in many different cultural, social and historical contexts, challenging the everyday life of the translator.

5.5 Translating *37, 2° Le matin*: Decisions, Decisions, Decisions!

The specifics of Petruccioli's experience of translation and the ethos that underlies his general practice of translation must now be broached. These aspects are significant because they are shaped or impacted by the professional context of the translator as described above, and they in turn shape and influence the self-same professional context out of which they arise and with which they interact. Exploring them will clarify Petruccioli's position with regards to the nature, role and relationship of foreign text, translation, author and translator. Does he subscribe to the traditional critical view of how these elements are perceived, how they stand in relationship to one another and what they bring to the process of translation? The answer to this question will help construct a necessarily partial picture of the kind of translator Petruccioli is and shed light on some of the overall translation strategies and decisions of detail present in his version of *37, 2° Le matin*. It is interesting to note that Djian as an author and especially *37, 2° Le matin*, his most famous novel, were probably considered profit generating candidates for translation into Italian, given Venuti's comment that literature associated with the Beat generation, or which explores nonconformist lifestyles in the United

120

States is an established and popular part of the Italian literary canon. Self-expression, freedom from social constraints, bourgeois rules and respectability and reflecting these values in non-standard language appeals to Italian literary tastes according to Venuti; and so the likely attraction of Djian (who is frequently hailed as a literary descendant of the Beat writers) for Italians may have influenced the decision to translate Djian's novels (Venuti, 2013, 201-202). This is not mentioned by Petruccioli, however.

With most journeys of discovery it is sensible to begin at the beginning, with details of how Petruccioli came to translate Philippe Djian, and his initial impressions of the challenging task that lay ahead. He explains that he was commissioned to translate Djian's novels almost by chance:

> ...Voland decided in 2008 to buy all Philippe Djian's new production rights for Italy, plus the rights of a few classics among his earlier work. I [had] already worked for Voland [for a few years] and I probably just [was lucky enough] to pass by while chief editor Daniela di Sora and [...] Valentina Parlato [(responsible for matters relating to copyright)] were discussing which translator would be able to give this author his best Italian voice. They both happened to look at me kind of absent-mindedly, then asked if I [would feel] like it. I was flattered, though a little scared due to Djian's stylistic cunningness, but decided to give it a try.
> ("Interview", 2011)

The first book Petruccioli translated was *Impardonnables*, published in 2009, followed by *37, 2° Le matin* ("Interview", 2011). Petruccioli's comments on translation as process and product reveal that he regards interlingual translation as a creative yet constrained interpretation of the FM, subscribing to the widely accepted view that the translator must determine which important features of the foreign text should be recreated through certain overall translation strategies, particular decisions of detail and instances of compensation.[24] Petruccioli explains

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[24] Compensation involves applying a particular decision of detail in order to recreate or approximate an important detail of the foreign text that cannot be easily evoked by other more common translation strategies. A

121

that he does not believe in a "one size fits all" approach to translation, commenting: "It always depends on the source book and on what you decide, by your interpretation, should not by any means get lost in the translation process. [...] But then this will only be my interpretation of the book" ("Interview", 2011).

A text can be seen as a mosaic composed of the author's thoughts and any number of outside influences on the author, which is cobbled together in a unique way by him. This is the "originality" of authorship, given that any text cannot come directly from the author. The power to recreate, re-write or activate the meanings within a text is left to the ability and willingness of that text's readership (Barthes, 1986, 52-55). Power shifts to the reader and to the translator, who can be considered a close reader and interpreter of the text. Gregory Rabassa, a translator of Latin American literature, expands on this idea, explaining: "It is a common notion to say that if a work has 10,000 readers it becomes 10,000 different books. The translator is only one of those readers and yet he must read the book in such a way that he will be reading the Spanish into English as he goes along, with the result that his reading is also writing" (2005, 8). It would make sense then to say that just as there are as many different books as there are potential readers, there are as many translations as there are translators.

Due to the inherent subjectivity of the translation and interpretation process outlined in Chapter 2, different translators may emphasise or downplay different features of the FM: in other words, approaches to the translation of a particular text will likely vary from one translator to the next. The way in which concepts are presented and re-presented in the

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translator may not be able to reproduce a play on words in exactly the same way or in the same place in the translation, but in an effective translation the feature should be included in another place, perhaps slightly modified so that some approximation of the feature's meaning in the foreign text can be activated by readers of the translation. Sándor Hervey and Ian Higgins define compensation as: "a technique of mitigating translation loss: where any conventional translation (however literal or free) will entail an unacceptable translation loss, this loss is mitigated by deliberately introducing a less unacceptable one, important ST features being approximated in the TT through means other than those used in the ST. NB Unlike e.g. an unavoidable, conventional grammatical transposition or communicative translation, compensation is not forced on the translator by the constraints of TL structures – it is a conscious, careful, free, one-off choice" (2002, 268).

process of both interlingual translation and writing in general necessarily affects the content of the concepts which are thus translated. Although it may be useful in some situations to distinguish between content and form and to treat the two as separate aspects of a sign (as in Ferdinand de Saussure's famous formula "sign = signifier + signified") such a distinction reveals the artificial and false assumptions behind it in the context of the translation process (Saussure, 1983, 66-67). Derrida, in particular, insists on merging the two aspects of the sign, namely "signifier" and "signified", blurring the long-held distinction between the two (Guillemette and Cossette, 2006; Derrida, 1978, 281).

Petruccioli comments on the features which he deems characteristic of Djian's distinctive style and which therefore ought to be recreated in translation. For him, these features include a strong conversational or "oral rhythm and syntax, particularly [when it comes to] obscene language and characteristics such as parataxis, repetitions, the very creative use of French's *que* (relative pronoun and subordinating particle)" ("Interview", 2011, emphasis in text). Indeed, the idiosyncratic and non-conventional oral character of Djian's narrative was an aspect Petruccioli needed to defend against Italian publishing conventions: "…Djian in *37, 2° Le matin*, uses all oral techniques to outline the main characters of the book" ("Interview", 2011). However, Italian publishing habit is traditionally opposed to "what is considered obscene and/or too 'oral-like'" ("Interview", 2011). The reluctance to publish narratives with an oral flavour is due chiefly to the historical development of the Italian language and "...partly to the leftovers of a conservative mentality" ("Interview", 2011). Petruccioli sheds light on the unique situation of the translating language in question:

> Italian has a very anciently regulated written language, but without strong national language institutions able to standardise its evolution. Furthermore, it only recently achieved an oral standard valid for the whole of the nation (up till [the] late 20th century [in the] '50s, Italian oral language practically didn't exist and was substituted by [many] dialects). Therefore it is

123

always very difficult, in my language, to write in an oral, fairly informal way without using diatopic variants. ("Interview", 2011)

He comments that because of these conditions:

It has been [...] fairly difficult to convince my editor that almost everything that sounded obscene, strange, too oral or utterly incorrect in my translation was not due to my scarce effort as a translator, but represented the very soul of the language of the book. I had to comply to soften some of it, so as to avoid the risk that an Italian reader should find the result too sloppy, but I kept firm on the general issue that the language should reflect strong oral traits, lest we'd betray the inner structure of the text. ("Interview", 2011)

Petruccioli observes that Djian's idiosyncratic syntax is "the first characteristic of his style: seemingly plain, fluent and easy to translate, but in fact very elaborate, resulting from the work of a master of style and language manipulation. The translator must display a matching effort to recreate the same kind of effect in the target language" ("Interview", 2011). For Petruccioli, Djian has much to offer Italian readers as his work fosters knowledge of a practical experience of the world, particularly with regards to interactions and relationships with others. Petruccioli comments that Djian's writings expose the Italian reader to a style of writing with which they may be unfamiliar, and therefore add something new to the receiving culture's conception of literature. He explains:

…Djian [...] has this incredible talent in using French style and work on the sentence at its best, in the tradition of Flaubert and sometimes even Proust, although using literature in a very pragmatic sense of being useful to life, the sense American literature had to him when he first [encountered] it (as he once said). His stories are very simple, often quite violent and [...] always very well narrated, with the classic beginning-middle-end structure, but this in some way doesn't seem enough to him. The writing is much more important than the story (I am using his own words). His use of narration techniques is never an end in itself. Italian readers

are not very much used to this, and they can learn a lot from his very free way of joining refined style and perfect narrating mechanisms. ("Interview", 2011)

Petruccioli's outlook with regards to translation as practice and process clearly illustrates that he views translation as an act of constrained creativity, or in other words as "creativity on a leash". He also sees it as an activity that can be considered in some ways, under certain circumstances, as a creative act in its own right. At any rate, even if translations cannot stand apart from the foreign texts upon which they are based, it can boost the profile of the profession if a translator is regarded as an author of sorts, with a claim to a type of creator status which is different from the one that pertains to traditional concepts of authorship and authorial originality.

Petruccioli speaks of his "voice" as a creative, idiosyncratic presence and identity that may be construed as representing the translator's position, imprint or influence on the translation that he produces. As mediator, he cannot escape reconstructing the text from a specific subjective vantage point because no one can be "voiceless" in their oral or textual productions.[25] For our purposes, taking Venuti's lead, the concept of voice may simply be defined as "the translator's discursive presence in a translated text" (Jiang, 2012, 366). Lawrence Venuti states "the voice that the reader hears in any translation [...] is always recognised as the author's, never as a translator's nor even as some hybrid of the two" (Jiang, 2012, 369). However, this is only the illusion of the author in the reader's mind, and like most voices that are reconstituted by the reading subject, they are not pure or single, but plural and fragmented. This is even more the case with the translator's voice as opposed to other textual "presences" because the translator may be influenced by editors, advisers, and the like. Originally defined by Venuti, the translator's voice is typically perceived as being eclipsed by

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[25] The concept of the translator's voice is problematic, because, like many concepts in Translation Studies, it is not clearly defined. The characteristics of the latter and how it is to be uncovered, analysed and treated in translated texts are not notions that have been consensually agreed upon or ratified in the field (Jiang, 2012, 369, 371-374).

125

entrenched translational norms of domestication, transparency and fluency. Therefore, in the context of his paradigm a translator's voice is recognisable as such only in resistant translations. However, this assumption paradoxically limits the choices of translators and silences their voices: a translator's voice can also be expressed in their choice of domesticating, transparent and fluent strategies (Jiang, 2012, 369, 378).

Petruccioli frequently describes his "voice" as an element that endows the TM with his creative presence and is indicative of it. Asked whether his rendering of Djian's *37, 2° Le matin* was influenced by Gaspare Bona's 1986 Italian translation, entitled *Betty Blue*, or any other version of the book, Petruccioli declared that as a professional translator he felt the need to shelter his voice from interference, particularly as he was in the early stages of his career. He explains that he felt it was:

> ...imperative for me to find my own voice in translating this book. I don't feel enough of a translator yet to confront my translation with others, while it's still in progress. I need to create silence within myself, so as to [attune] my ear as keen[ly] as I can [to] the author's voice. Other interpretations (regardless of their quality) might make me lose concentration on the original. But I'm the inadequate one, not other translators or translations. ("Interview", 2011)

Speaking of comparing his translation with other versions, he concludes, "I will grow and learn to do it, I believe. But not yet" ("Interview", 2011).

Petruccioli sees the translator's voice as significantly determined by the "voice" of the author as it is perceived by the translator-reader, and as a faculty which is strengthened by the authorial voice as it is reconstructed in and through the subjective view of the translator-reader. Describing the essential qualities and skills of a competent translator, he explains:

> Apart from the obvious very good knowledge both of source and target language (*and* cultures), I believe everyone has his or her own. My—very personal—opinion, though, is that the most important quality of a competent translator (which also can and should be developed

126

as a skill) is to have an ear for music. Each text has its rhythm, its music, made both of words and syntax, as well as of the author's use of the various figures of speech. This makes what we call the voice of an author, and what I like to refer to as the *sound* of a novel. The first [step I take] as a translator is to listen carefully to the text, so as to let it talk to my ear. After this, [...] there is the need to verify these first impressions with an analysis of the various elements the text is made of (syntax, terminology, tone, repetitions, alliterative elements, rhymes, possible quotes, intertextuality, and so on). These are skills, to be developed by means of study and experience. Translating has much less to do with the meaning of words than with the rendering of the *sound* of the written work of art. This is why I tend to look at translation as a musical art, that involves musical skills (to be translated into elements of speech).

("Interview", 2012, emphasis in text)

Clearly, Petruccioli is very aware of and takes pride in the individualised, performative aspect of translation, which he regards as an essential component of the phenomenon, considered as activity and product. Both Petruccioli and Buten's experiences as actors most likely heightened their awareness of the performative quality of literary interpretation. This aspect is seen in compensation strategies and is often stimulated by and perceived as a response to a lack of fit between FM, TM and their respective cultures. It is because equivalence is impossible in translation that creative solutions abound, which attempt to trigger "similar" sound(s) in the TM to those found in the FM.

127

Chapter 6: The Purpose of Retranslation, Translation Evaluation and the Position of Philippe Djian in the Receiving Culture

6.1 The Purpose of Retranslation and Translation Evaluation

What are the purposes and consequences of retranslation? Walter Benjamin's idiosyncratic perspective proposes that a translation or TM takes on a new life which is distinct from the original. This view represents a shift away from perennial debates about the issues of authorial originality, and conceptualisations of texts based on "polemical determinism (meaning, message, content)" (Flèche, 1999, 96). Benjamin writes,

> Just as the manifestations of life are intimately connected with the phenomenon of life without being of importance to it, a translation issues from the original—not so much from its life as from its afterlife. For a translation comes later than the original, and since the important works of world literature never find their chosen translators at the time of their origin, their translation marks their stage of continued life (1970, 71).

The translation is seen to outlive or "survive" the original, and in a sense to prolong the original's lifespan. Consequently the translation has vitality and power, which it takes away from the original, diminishing it in a sense (Flèche, 1999, 96-97). Thus, there exists a power struggle between original and translation, which the translation ultimately vanquishes: "The process of translation, if we can call it a process, is one of change and of motion that has the appearance of life, but [of] life as an afterlife, because translation also reveals the death of the original" (Paul de Man, qtd. by Flèche, 1999, 97). Benjamin's view of movement from translation to original is "dialectical rather than organic, discontinuous and interruptive rather than progressive" (Flèche, 1999, 97). Translations and texts in general are perceived as fragmented particles that can be connected in various ways. These particles are "fluid"

129

because of the active, structured, and yet idiosyncratic, subjective nature of the reading process as described by Barthes and Eco (Flèche, 1999, 101).

Fixed meanings within a text do not exist because textual interpretations are constantly disentangled, made and unmade, and consequently textual elements are continually "on the move" (Flèche, 1999, 101). Benjamin embraces a postmodernist and poststructuralist perspective, which emphasises the instability and indeterminacy of language and meaning. He does this by means of his own opaque writing style, which forces the reader to continually revise and transform their understanding of his texts. He argues that "foreignness is internally constituted in production, that translation is a reproduction that can never be a replication" (Flèche, 1999, 102). This move of revision and the adjustment of the perspectives that it entails occur to some degree in all texts. Most importantly in Benjamin's view, the translation is privileged over the original, as the translation is now perceived as the site of the original's afterlife. Following on from this perspective, everything external to the translation, that is the author of the original text, the original text itself, and even the translator, has no part to play in the translation's mysterious afterlife, the consequences of which are difficult to predict, document, or map out, simply because the concept of a translation's afterlife is neither clearly nor fully defined and perhaps can never be so.

By divesting author, translator and reader of their traditional claims upon the text, Benjamin, like Barthes and Derrida, breaks open the blinkered binary oppositions author/translator and original/translation. In this way, the critical interpretation of texts further illuminates the nature of translation as both process and product, and the effects that different aspects of the phenomenon can have in different contexts. Gone are privileged vantage points of authority and the purpose of translation is reconceived without the reader (Flèche, 1999, 97, 102).

A concrete example of how a translation can challenge, renew, and augment the language system of which it is a part is Petruccioli's attempt to recreate the distinctive oral character of Djian's narrative, complete with idiosyncratic syntax where possible ("Interview", 2011). Petruccioli challenged and supplemented the linguistic resources of Italian in order to accommodate Djian's style and to approximate his flexible approach to and mastery of language. In this respect, his translation of *37, 2° Le matin* renewed and augmented the existing resources of the Italian linguistic system.

Petruccioli rejects the idea that a translation can and should be judged on its own terms. Rather he perceives translations as being inextricably linked to a foreign text because they are interpretations of that text. For him, the translation is always dependent upon and guided by the foreign text ("Interview", 2012). Translating in a professional context, Petruccioli cannot afford to isolate the translation from the foreign text or to dismiss the intended readership of his translations, unlike Benjamin. Indeed, he sees the needs of potential readerships as being inextricably linked to the issue of retranslation. In his view, the capacities of these readerships, their needs and expectations are key factors which determine if a text is retranslated, as well as the specific strategies and decisions which structure the new translation. Retranslation is seen as necessary because it ensures that texts remain accessible to readers by overcoming historical and cultural barriers that previous translations may present to contemporary readers who are divorced from the original contexts in which these older translations were written.

Both Benjamin and Petruccioli seem to agree, however, that a text's lack of accessibility may lead to misinterpretation of translation effects on the part of the reader in some cases. The former puts it succinctly, commenting that "[t]he obvious tendency of a writer's literary style may in time wither away, only to give rise to immanent tendencies in the

131

literary creation. What sounded fresh once may sound hackneyed later: what was once current may someday sound quaint" (Benjamin, 1970, 73). Petruccioli comments:

> I think [retranslation] is always useful. First of all [a] translation['s] language 'expires'. My foreign [...] classics in Italian translation—which I read during the 70s and 80s [...]—were all written in a 1930s/40s Italian. Therefore, even if [...] the translators' purpose had been to write in a modern, brisk language, it necessarily sounded to my ears [like] old Italian (40, 50 years had passed); and if his or her purpose was to write in an ancient language, I couldn't see the difference anymore. ("Interview", 2012)

Even foreign texts do not necessarily remain unmodified, since authors frequently revise and update works, sometimes producing several versions of the same text which coexist with each other.

Petruccioli welcomes the appearance and coexistence of various translations of the same text. This view has developed from his conception of translation as a subjective and creative textual performance. Each translation presents the opportunity to explore new aspects of a given foreign text or at least the same aspects of that text in a different way. He advocates retranslation, not in a prescriptive attempt to correct the faults of previous translations, but rather because he believes that a plurality of interpretations allows readers to enjoy different aspects of the foreign narrative. Taken as a whole, many translations of the same text can help critics and readers gain a more complete picture of it, perhaps bringing certain aspects to the fore and downplaying others ("Interview", 2012). Christiane Nord agrees, arguing that plurality is a natural characteristic of a healthy, evolving literary sphere: "The complex process of text comprehension and interpretation inevitably leads to different results by different translators. To my mind this is not such a bad thing. Since different readers will interpret the original differently, translators should have the right to translate *their*interpretation of the text (after thorough investigation of course)" (Nord, 1997, 89-90, emphasis in text). After all, as Eco has proposed, translators can be considered as Model

132

Readers of a given text who are at least ideally capable of responding to the text on a variety of levels. At this point, it is important to clarify what the limits of interpretive freedom are, if we wish to say that a given text is an interpretation of another. To avoid getting entangled in the debate concerning the issue of fidelity or faithfulness to the text, it is enough to say that an interpretation of a text can only be considered and evaluated as such if it is guided by a text of departure, whether or not the preceding text in question still exists.

Petruccioli concludes that there can be no "definitive translation" because language, the raw material from which all texts, including translations, are constructed, cannot be definitively fixed. He argues that the term "definitive" is an inadequate and blinkered description of language based on false assumptions because "There is nothing definitive in our human world" ("Interview", 2012). Incidentally, this is because the world, or reality, can only be accessed through language. The lack of a definitive quality is especially true "in domains where this world tries to imitate the other, such as art, and much more when, in doing this, it uses the most ephemeral human tool: language" ("Interview", 2012).

Husain Haddawy, in the introduction to his 1995 English translation entitled *Sindbad and Other Stories from the Arabian Nights* appears to share Petruccioli's views about retranslation and the impossibility of producing a "definitive" translation, as well as Benjamin's perspective that translation guarantees the afterlife of foreign texts. His comments on the status of his translations of classic Arabic fiction suggest this:

> Finally, I am presenting these four stories without any special claim to authenticity or uniqueness. My sole aim in offering this volume is to fill a literary gap and [...] to entertain the reader in the hope that, in time, others will do the same, with versions of their own, more suited to their time, 'that thereby beauty's rose might never die'. (Haddawy, 1995, xix)

It is clear then, that due to the ever-changing conditions of our world, retranslations and rewritings of texts in general are here to stay. They will continue to destabilise definitive

133

notions of text, culture, and interpretation, as they will serve the capacities, needs, and expectations of a wide range of different readerships. These new translations sustain and point to reciprocal relationships between different language systems and promote the growth of all linguistic and cultural systems involved. When compared with previous translations it is best to see new interpretations not as exercises in rectifying the faults of earlier versions, but as co-existing perspectives, which highlight different aspects of the Foreign Metatext in new and exciting ways. In this way, retranslation contributes to further understanding of authorial texts, their meaning potentialities, and how these can be actualised.

6.2 Translation Evaluation: The Last Word Goes to the Translator-Reader!

The question of how translations can or should be evaluated is as complex as the analysis of the unstable phenomenon of translation itself. Indeed, it would not be an exaggeration to say that there can be as many evaluations as translations! This is particularly true in the literary sphere, where translations can be considered as creative re-writings or interpretations of texts to a greater degree than their functional counterparts. Translation evaluation may open up new paths for research on translation, once traditional debates about the fidelity of the translator to the foreign text which hinge on the problematic notion of equivalence are put aside. It can also help to cement perception of the translator as a socio-pragmatic cultural and textual expert, a member of the socio-literary system who participates in canon formation and affects how communities and individuals perceive texts, authors, and canons. This counters the mistaken conception of the translator as a mechanical conduit of foreign literature in the eyes of others (Zongxin, 2003, 49; "Interview", 2012).

In order to reinforce this nuanced perspective, translation critics would do well to conceive of translations as individualised artistic performances, and to emphasise the role of both the FM author and the translator as performers, in addition to analysing linguistic

134

elements of these texts such as syntax and grammar. Critics should consider the relationship between an FM and its translations as similar to that existing between "an invariable drama text and its variable theatrical performances…" (Zongxin, 2003, 51) and recognise that the conversion of linguistic elements by the translator goes hand-in-hand with their role as performative co-creator. As Zongxin explains:

> It follows that translation critics should go from page to stage in their treatment of both the original and the target-language texts, and back from stage to page for an evaluation of their functional equivalence. Critical Translation Studies is better served with focusing on stage rather than on page. (2003, 51-52)

Evaluations of individual translators' styles across a large corpus of translated material, similar to those of Mona Baker, lead to the identification of the distinct discursive presence of individual translators in TMs, how they are manifested and affect readers. It can also heighten the appreciation of translators as artistic performers, since critics will learn to identify particular "voices" in translation. Once critics determine the dynamics of translations, "...a critic should be free to have his or her preferences, just as one might prefer Glenn [Gould] and another Maurizio Pollini" ("Interview", 2012). In this sense, critics can appreciate a translation independently of its relationship to the original, as a new text circulating in the target culture. Where possible, critics should investigate and take into account the contextual factors and working conditions that impact upon the specific translation situations they investigate.

Not all subjective views are equal however, and a sense of this inequality keeps criticism from falling prey to unchecked relativism, which paralyses critical apparatus as effectively as do paradigms that are too prescriptive. To produce a justifiable and well considered view, the critic must cultivate an awareness of the limitations, assumptions, and bias of their own perspective and acknowledge how these elements shape and influence the

construction of their view, rather than ignore or attempt to repress them. In this way, just as with epistemology, there is never only one transcendental view of a phenomenon, only many views, which, if sufficiently justified, attain the status of "truths". A justified perspective then is just one context-dependent truth among many, which an individual can partially or wholly accept or reject.

Aware of this, Petruccioli proposes that there should not be only one principle by which to judge translations (nor could there be in the multifaceted, shifting domain of language). He diplomatically suggests "Maybe the last judgement should be left to the reader. If he finds it beautiful, then the translation is good" ("Interview", 2011). This remark demonstrates that Petruccioli's perspective is strongly reader-oriented and organic,[26] as might be expected from a professional translator writing for a publisher with the prospective reader or client in mind. This "readerly" perspective is also brought to the surface when Petruccioli discusses possible editorial constraints on the translator:

> I think there always is a certain amount of constraint upon the translator on the publisher's part. As long as it isn't meant to change the structure or the style of the book (or if it is, then the editing should be done with the author's agreement), as long as it is meant to inform the translator of the kind of reader the publisher has bought it for, of the launch strategies and the effect on the target culture the publishing house expects the book to have, then I find [editorial constraints] not only helpful but necessary. ("Interview", 2011)

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[26] James S. Holmes identifies four conventional approaches to literary translation prevalent in the Western translation tradition. They are: the mimetic, analogical, extraneous, and organic approaches. The mimetic approach retains the form and purpose of the original text as much as the translating or target language will allow. The analogical strategy adopts a target language form that fulfils a parallel function in the translating culture to that fulfilled by the original in its sociocultural context. The extraneous approach casts the text into a form that is not implicit in either the form or the content of the foreign text. The organic approach used by Petruccioli, like the extraneous, is not form-derivative, but rather content-derivative (Holmes, 1970, 95-97). In this case then, the translator "…does not take the form of the original as his starting point, fitting the content into a mimetic or analogical form as best he can, but starts from the semantic material, allowing [the text] to take on its own unique [...] shape as the translation develops" (Holmes, 1970, 96). Content-derivative forms are widely used by translators today as opposed to the form-derivative.

The constraints faced by translators may even stimulate creativity in the execution of their work according to Jeremy Munday, and help the translator position foreign texts so the target readership can relate to it, in addition to giving their creativity boundaries and purpose (2009, 250). It is important to stress, however, that a reader-oriented perspective does not necessarily entail compromises with regards to textual fidelity. This view is embodied in Christiane Nord's concept of loyalty to the text which is a crucial component of the functional *skopos* translation paradigm. The loyalty principle essentially guards against the possibility of a translator producing an interpretation which, although it works well in the receiving context, is "too free" because it unjustifiably deviates from the conventions and features of the foreign text. After all, the target readership will most likely never find out if the translator has violated textual conventions, whether the translator does so inadvertently or intentionally, and the "reader will be deceived without realizing it" (Nord, 1991, 94). Nord argues that in this case even if a text meets the needs of the receiving context in other respects "the communicative act cannot be regarded as 'functional'", being "based on a false assumption" (1991, 94).

If the translator adheres to the loyalty principle it means that he "is committed bilaterally to the source and the target situations and is responsible to both the ST sender (or the initiator, if he is the one who takes the sender's part) and the TT recipient" (Nord, 1991, 94). In order to fulfil these conditions the translator must consider conventional conceptions of translation in order to determine what other partners in the translation process expect from the translated text in a particular instance of translation. As part of this duty, Petruccioli argues that translation briefs from publishers and editors would be useful to guide translation approaches. According to him, the ideal brief focuses on issues such as why the foreign text is chosen for translation at a particular point in time, what type of readership the translation is aimed at, what the client values in the book and wants to preserve, and what features the client noticed which may not transfer effectively into the translating language and culture

137

("Interview", 2012). He admits though that briefs are rare in the world of literary translation, concluding:

> Usually it is the translator who begs the publisher to have at least some information on what is expected from him. Usually, translators get only vague answers, if any, and simply have to guess. It could help a lot though, if translators could share [expectations about] their work *before* they do it. ("Interview", 2012, emphasis in text)

It does not follow however that the translator is obliged to satisfy all partners in the process—they may decide that to fulfil the obligation of loyalty to the text certain conventions must be disregarded. Whatever the case, the translator has a duty to inform their partners of the decisions they make and to justify them (Nord, 1991, 95).

Umberto Eco also argues that although deconstructionists and other non-essentialist perspectives open up texts to new interpretations, *this does not mean* that interpretations have *no* limits. His insistence that the reader must respect the "rights of the text" is a principle which maintains these limits and protects them. Eco points out that readers can produce aberrant readings by distorting or ignoring textual mechanisms which suggest that a given text could or should be interpreted differently. However, such readings do not render the text as it is; rather the text collapses because it cannot support the misreading imposed upon it. Where this occurs, the text cannot remain what it is (or was originally), becoming instead a text other than the text it is supposed to convey. A misreading can be identified as an interpretation which does not coincide with that text, or is not supported by other parts of that same text (Eco, 1979, 9-10). Eco concludes that readings cannot legitimately distort the nature of the text and that readers must play the game according to the rules of the text if they are to gain satisfaction by engaging with it:

> Even the most radical deconstructionists accept the idea that there are interpretations which are blatantly unacceptable. This means that the interpreted text imposes some constraints upon

its interpreters. The limits of interpretation coincide with the rights of the text (which does not mean with the rights of the author). (Eco, 1990, 6)

Translation evaluation and analysis highlights the importance of translation in general, and helps critics, readers, and translators understand the complexity of the decision-making process and the justifications behind it. Evaluations enable them to appreciate facets of a foreign text which a given translation reveals or hides, and to understand why this is so. This concealing and revealing potential exists because a text's meaning potential is inexhaustible. This notion is easy to grasp if translation is conceived of as a prism in which texts and concepts can be refracted or modified, or if translation is perceived as a dynamic and renewable passage of energy, similar to a mechanical wave, which arises out of its context and simultaneously influences this context. The impact of translation is therefore not unidirectional, linear, or predictable (Henitiuk, 2012, 3-5).

Furthermore, the analysis and evaluation of translations can reveal potentially fruitful insights into how cultural institutions function, the myths they sustain or challenge, and how they impinge upon particular elements of a given sociocultural environment. Examining the quantity and nature of existing translations of an author's works can also indicate how that author is perceived in the receiving culture, as well as the factors which influence these evolving perceptions. Any translation of a foreign text is one example of a path or "elliptical turning" which that foreign text can take, and any social and cultural ties it has become increasingly diffused and refracted with each new version (Henitiuk, 2012, 19). Finally, the translation process stamps foreign literature with prestige, as national literature becomes world literature and is therefore accessible to a broader readership. The sum of "translative refractions" (i.e. authorised translations) is what constitutes world literature and the elevation and integration of foreign texts in translation into this category is another promising perspective to investigate by means of translation analysis and evaluation (Henitiuk, 2012, 18).

139

TMs can also be analysed and evaluated on both the micro and macroscale. TMs, whether analysed as the work of individuals in a particular social, cultural, and political context or as part of a representative corpus of translation trends at a particular point in time, signal the translator's alignment with or rejection of both present and past norms, strategies, conventions, and rules of the profession which are negotiated in and through translation discourse. Therefore translations document the evolution of translation theory and practice, and consequently are also valuable in and of themselves as discursive narratives (Hermans, 2007, 120-121).

Petruccioli's remarks concerning his translation strategies indicate that he adheres to concepts of textual loyalty similar to those outlined by Nord and Eco. When asked what influenced his approach to translating *37, 2° Le matin* and Djian's other writings, he replies:

> The text itself. I never let anything external influence my work (except of course possible [...] strategies [suggested by publishers that are aimed at] market and target reader: if my interpretation of the text—that I always read at least once—matches with them, I start to translate straight away; if not, if I think that the publisher is asking me what might look to me like a betrayal of the text's inner qualities, or if what is expected from the translator looks to me too far from the kind of talent I'm able to display, then I consider refusing the work). ("Interview", 2011)

It is clear that Petruccioli sees the text and the reader responses that it elicits as the most solid anchor for his interpretations, and privileges the text over considerations of authorial status and profile, the constraints and wishes of the publisher, or any expectations created by the film adaptation of the novel directed by Jean-Jacques Beineix ("Interview", 2011). In cases where loyalty to the text is unlikely to significantly clash with the target reader's understanding of the text and what it aims to achieve,, the concept of textual loyalty and an awareness of the limits of interpretation are sound principles that effectively guide the translation process.

140

According to Petruccioli, it is impossible to judge whether loyalty demands a free translation approach or one that is more constrained and literal, or even whether a balance between the two is the best option for all translators in any context because translation is context-bound. The fidelity issue also cannot be considered in general terms because a single translation often requires a mixed approach. In addition, these decisions typically do not rest solely with the translator, as the translation process involves making choices that depend on the publisher, often in relation to the impact the translation should have on its intended readership ("Interview", 2012).

Linguistic fidelity being untenable, perhaps the alternative is to see the ideal translator as a responsible individual who is conscious of the demands of his profession. As such, he is faithful to specific tasks of translation and makes a bilateral commitment to reconcile and negotiate the needs and desires of key parties, including his own as a performer of translated texts (Tosun and Kabukcik, 2012, 305). Petruccioli sums up: "If I am a good performer, I will of course be faithful, both to myself *and* to what I have to perform" ("Interview", 2012, emphasis in text).

When evaluating his translation of *37, 2° Le matin* Petruccioli says it has been "generally well received, both by critics and public, but not as a translated work" ("Interview", 2012). Speaking of his work, Petruccioli explains the conditions under which it is evaluated:

> Italy ([like] many a country, [...]) still has a long way to go in achieving consciousness that when reading a translated work what we read is an interpretation, [...] a mixture of languages, or a recreation of one, if you wish. My translation (apart from specialised reviews, where I was usually asked to speak about my work, [...] instead of having it judged by colleagues or specialists), has been therefore considered exclusively as Djian's work. Suits [...] me, by the way: it means that I worked well. ("Interview", 2012)

Petruccioli generally feels that a good translator, like an actor, must adopt the persona of the author. Venuti mentions that similarly many translators try to repress their own personalities in order to embody that of an author, and to identify with that author psychologically (Venuti, 2008, 6-7).

That said, as a translator who wishes to boost the profile of his profession, Petruccioli represents the inherent contradiction of the translator. On the one hand, in order to do his best work, he puts all his art into breathing life into a text which must not be disturbed by the translator's presence, according to traditional theories of translation. On the other, he seeks to increase the visibility of translation and the translator's practice within society. The two poles of visibility and invisibility clash: the fact that he is able to pass off his work as being "equivalent" to Djian's writings is the measure of his success, and yet he wants to break that illusion by establishing himself as a translator with a distinct practice and presence in the text. This desire is expressed when he affirms that translation critiques can help literary theorists, critics of translated texts, and readers appreciate the challenges involved in translation.

It is time for critics in the popular press and academics working in Translation Studies to take into consideration more complete perspectives with regard to how translators engage with their texts, and what it means to be a translator or a literary creator who, despite being bound to work within certain constraints, has a degree of licence which varies according to the translation situation in question, as well as a distinctive textual presence or "voice" which should be recognised. Critics must explore the specific nature of the constraints and challenges which translators face in each individual case, and then evaluate their work in this context. In order to have detailed knowledge of the translations which they analyse, they may find it advisable to research specific translation processes and strategies, as well as other contextual information which relates to these translations. New directions for critical

142

investigation should include liaising with translators themselves, who may be happy to share their experiences with others.

Before setting aside this evaluation of the context in which Petruccioli's translation *37° 2 al mattino* was written, there are two further aspects relating to the analysis of Daniele Petruccioli and Howard Buten's translations which must be broached. In my corpus text analysis—which is the focus of Chapters 8 to 11 of this thesis—both Petruccioli and Buten's translations are compared with my own suggested English renderings where appropriate. Another significant point, which relates both to the aforementioned TMs and to the process and product which is translation more generally, is that the features and the quality of translations are likely to be affected by the way in which the author is presented to the TM readership. This could in turn affect how the author is viewed by members of the literary community such as editors, publishers, translators, and other authors, as well as by readers of the receiving culture more generally.

6.3 The Position and Status of Djian in the Receiving Culture

Not surprisingly, Djian's position and status in the Anglophone and Italian receiving cultures was marked by contrasts, at least when Buten's and Petruccioli's translations of his work were published. Buten's translation of *37, 2° Le matin* was the first of his books to be published in English. Entering the Anglophone culture in 1988 thanks to this translation, Djian was a young writer who was unknown to the Anglophone public. Peter Goodman, a publisher for Stone Bridge Press, explores how trade publishers distinguish commercially viable fiction from fiction that is "a hard sell" (1999). In 1986, Djian was a "first fiction author" which meant that he belonged to the category which includes "editors' favourites, hot topics, but basically unknown writers making a debut" (Goodman, 1999). Typically, works in this category sell poorly in translation, leaving the publisher reluctant to promote it following slow sales (Goodman, 1999). Moreover, as explained further on in Chapter 8, Pierre Lapaire

143

and Stephen Noreiko suggest that Buten's translation was quickly written to cash in on the widespread success of Beineix's film adaptation of the book (Lapaire, 2000; Noreiko, 1991, 183). Given this situation, the novel was probably classed as a book that would sell by virtue of its association with Beineix's film, rather than as a serious work by an author who was making his mark and challenging the conventions of French literature.

This context is quite different from the one in which Petruccioli translated the novel. For one thing, *37, 2° Le matin* had already been translated by Gaspare Bona in 1986 for the Italian publisher De Agostini and for a long time Bona's version remained the only Italian translation of his work. By the time Petruccioli translated the novel in 2010, Djian was an established part of the French literary scene. Many Italian articles on Djian show an awareness of his controversial reputation and treat him as a prominent literary figure (for example the 2010 article written by Daria Galateria). Reviews refer to him as "uno scrittore fuori del genere"[27] and as an "erede francese della beat generation"[28] (Piccino, 2010, 7; Bucci, 2010, 12). The nature of these different contexts and how they can potentially affect the translation process, the translations as literary texts, and how these translations are interpreted and received by readers, must be considered in any comparative case study of these rewritings and the foreign text that guides them.

The last significant point can be formulated as follows: any proponent of a particular translation method or strategy which sees the method or strategy in question as a formula which produces supposedly "ideal" translations must be aware that their view privileges certain notions relating to the purpose of translations and simultaneously excludes others. For example, a tertiary-educated critic with an interest in literature and foreign languages would probably argue that ideal translations privilege the cultural, social, and personal idiosyncrasies

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[27] "a writer who is mould-breaking."

[28] "a French descendant of the Beat generation."

of the author and the foreign elements of a narrative. Translation for this person involves bringing the reader to the culture, rather than the other way around.

Any perspective gives only a relative and subjective view of the potential aims which translation can fulfil in different contexts where clients may have different priorities and uses for the translated text. Different translations serve different purposes. For instance, the rationale for Buten's translation could have been to tell a good story that had caught the general public's imagination, rather than to introduce Djian as a controversial newcomer to the French literary scene. After all, translators are wage earners, producers of commodified texts, elements in a chain of supply and demand over which they do not have total control, and it is sometimes helpful and necessary to see them as such. As skilled workers who sell their services, it is reasonable to expect that the first priority of most translators is to satisfy the needs and demands of their clients, rather than to endanger professional opportunities by pursuing worthy, yet radical ideals, in a bid to bring about long-lasting, widespread change to the translation industry. This practical viewpoint injects a dose of reality into what would otherwise be an impossibly idealistic picture of the contemporary translator's position in the literary sphere (Bennett, 2004, 3-8).

Petruccioli is an example of a translator who attempts to successfully balance ethical concerns with practical realities and constraints. His flexible and contextually conscious approach to translation, his perception of the translator as performer and his dedication to the ongoing development of his field help to deconstruct misleading essentialist myths concerning the nature of language and translation, and the role of authors, translators, and readers in the process of creation and interpretation.

No longer can the translator be legitimately perceived as an inert carrier of information whose decisions do not affect the texts he moulds or "performs". With a rising profile and an empowered status in contemporary society, the translator is acknowledged as a powerful

145

player in the shifting game of language. The judicious and ethically conscious translator knows that they have the right and the capacity to make their voice heard where it counts most and also the responsibility, as intercultural mediator, to guide target readers' interpretations of foreign texts.

Chapter 7: Essentialism and Non-Essentialism – Which Perspective Holds Promise for Translation?

7.1 The Limitations of All-Encompassing Essentialist Theories of Language, Meaning and Translation

At this point, it is useful to examine the aims and underlying principles of both essentialist translation theory and essentialist theoretical frameworks in general. This will clarify the ways in which translation theory misunderstands and distorts the actualities of translation. Upon what premises are translation theory and theoretical frameworks in general constructed? How do they influence perceptions of the object of study that they are designed to explore and define? What are the aims, goals, restrictions, and assumptions behind them? Most importantly, how do these premises accommodate the nature of translation as both process and product?

To begin with, the very definition of translation is subjective, relativistic, and contested, and therefore any essentialist translation theory is necessarily partial and cannot sustain its own underlying claim that it presents a "comprehensive", "neutral", and "rational" account of translation, offering a supposedly objective vantage point from somewhere outside translation practice (Arrojo, 1998, 29-30, 37, 39). Translation is an ideologically bounded activity, and essentialist translation theory, as Venuti explains, tries to conceal this fact by supporting the myth of the "invisible translator" who (ideally) produces supposedly transparent translations. This myth belies the true nature of translation as a contingent and context-dependent process.

This provisional quality stems from the ephemeral nature of language (the raw material of translation), and the infinite variety of potential translation situations. These conditions mean that all translation scenarios cannot be regulated by a specific, universally

defined set of principles, no matter how general or all encompassing. Arrojo sums up the implications of the inherent provisionality of language, commenting:

> If we take the fundamentally non-essentialist argument to its last consequences, that is, if meaning is not a stable entity that could be forever stored and protected by the rules and conventions of language, [laying dormant as it were within language itself] and if it is inevitably always the product of social and cultural constraints, then there is no level of meaning that could transcend such constraints as there is no place or position which one could occupy outside or above ideology. (1998, 39)

Consequently, linguistic meaning is not, as essentialist theory proposes, a stable entity which can be transferred intact and uncontaminated by the necessarily subjective position of the translator, since the text is neither produced nor circulated in a contextual vacuum.

It follows then that the essentialist view of translation as an achievement of linguistic equivalence by means of the translator's "transparent" intervention cannot hold water. This is because exact equivalence between texts is impossible as a consequence of texts being embedded in specific socio-historical contexts that can never be wholly reconciled with each other (Arrojo, 1998, 40). Walter Benjamin also discredits the notion of equivalence, commenting, "Fidelity in the translation of individual words can almost never fully reproduce the meaning they have in the original. For sense in its poetic significance is not limited to meaning, but derived from the connotations conveyed by the word chosen to express it" (1970, 78). In other words, context carries meaning, and there is inevitably a loss of meaning in translation because in order to function as a translation for readers in the receiving culture, it must inevitably divorce the foreign text from its primary context and reinscribe or recreate the text to fit the receiving context.

Indeed, the best that can be hoped in this situation is that translators use their bilingual talents and knowledge of the texts with which they are confronted in a particular translation

scenario to create "equivalent effects". Haddawy, the translator of tales from *The Arabian Nights* referred to earlier on, explains that he adopted this approach in his translation of them:

> …on the one hand, I have endeavoured to be as literal as possible within the limits of idiomatic English and, on the other, *that I have used a style designed to produce on the English reader as much as possible the aesthetic effect produced on the Arabic reader by the original*. (1995, xviii, emphasis mine)

The principle might cautiously be given the name of standard translation practice. Peter Newmark outlines the basic tendencies and features of this practice:

> There is wide but not universal agreement that the main aim of the translator is to produce as nearly as possible the same effect on his readers as was produced on the readers of the original (see Rieu, 1953). The principle is variously referred to as the principle of similar or equivalent response or effect, or functional or dynamic (Nida) equivalence. It bypasses and supersedes the nineteenth-century controversy about whether a translation should incline towards the source or the target language, and the consequent faithful versus beautiful, literal versus free, form versus content disputes. The principle demands a considerable imaginative or intuitive effect from the translator, since he must not identify himself with the reader of the original, but must empathize with him, recognizing that he may have reactions and sympathies alien to his own. The emphasis of this principle is rightly on communication, on the third term in the translation relationship, on the reader [...] The translator should produce a different type of translation of the same text for a different type of audience. The principle emphasizes the importance of the psychological factor—it is mentalistic—its success can hardly be verified. (1988b, 10)

Incidentally, the mentalistic aspect of translation is what makes translation effects such a difficult phenomenon to study. Their ephemeral and spontaneous nature means it is difficult to elicit them, much less describe, classify, or analyse the kind of stimulus that may trigger particular effects with any regulated and rigorous methodology, or indeed any certainty.

149

Due to the characteristics described above which, it can reasonably be argued, capture the essence of the nature of translation, and particularly because the nature of this phenomenon entails a divorce between cultural matter (which is part and parcel of any given text) and the original context(s) which shaped the cultural matter in question, translation cannot be viewed as a simple and neutral transfer of words and the ideas which they represent. There is no such thing as "transparent" communication because reading does not operate according to a series of fixed, predetermined, and universal choices and assumptions made by the reader, but is an idiosyncratic individualist process of rewriting. After the separation of this cultural matter, cultural components are then forcibly reappropriated within another cultural context.

Examples of dualisms (mentioned earlier on in connection with Derrida's principle of différance) relevant to translation include the author/translator and the related original/translation dualisms as well as the gap or distinction between theory and practice. The theory and practice opposition or distinction is a significant general feature in the context of contemporary translation. The relationship of theory and practice, and the significance of theory for practising translators, is a key focus of this section.

Non-essentialist postmodern and poststructuralist paradigms make allowances for the ambiguous and indeterminate nature of linguistic meaning in signification processes such as translation and are therefore more suitable frameworks for exploring this phenomenon than traditional essentialist theory which is based on the erroneous "container" model of language and the concomitant equivalence theory of translation. The tendency of postmodern, poststructuralist perspectives to merge binary oppositions such as those mentioned above, highlights the artificial nature of these dualisms. In the final analysis, they are constructs designed to privilege or highlight characteristics of one term over the other, rather than inherent characteristics of the concepts themselves.

The personal and subjective nature of translation is what makes the phenomenon difficult to grasp. Such characteristics also mean that translation as process and product is difficult to classify and analyse, let alone govern by means of the rigid application of general rules and theories. This is because each instance of translation is affected by unique sets of cultural, social, and historical factors which cannot be pinpointed or adequately described by general theories of translation, even those that are quite comprehensive with regard to the type of situations which they allow for (Arrojo, 1998, 37). Under these circumstances, an attempt to create an absolute theoretical framework for translation based on an essentialist outlook is a paralysing and "mercilessly excluding" task (1998, 39). Rosemary Arrojo has gone so far as to suggest whether the principles and purposes of translation as a practice are a suitable object for theoretical exploration (1998, 31, 37).

It is not only that the precepts of traditional (read essentialist) translation theory are misleading, but also the way in which essentialist theories in general are constructed and applied which makes them ill-suited to understanding the ephemeral and multilayered practice of translation. According to Newmark, translation theory proposes "to determine appropriate translation methods for the widest possible range of texts or text-categories. Further, it provides a framework of principles, restricted rules and hints for translating texts and criticising translations, a background for problem-solving" (1988b, 19). The operative word here is "restricted". Theory can be perceived as part of what Derrida calls "the instruments of traditional criticism" and as such is "an indispensable guard-rail" of interpretation, which "always only *protected*" literary criticism from succumbing to the paralysis of unbridled relativity yet has "…never *opened [...]* a reading" (1976, xlix, emphasis in text). Theoretical models in general, with their inclusive/exclusive ethos are, for all the guidance and insight they can offer, tools of repression.

151

Stanley Fish exposes the repressive tendency that lies behind Newmark's seemingly neutral statement of the objectives of translation theory. What Fish calls "theory hope" justifies the construction of essentialist or foundationalist models of practice. These models hold that the quest for deeper knowledge and understanding is only fulfilled on a higher plane than that of "mere belief or unexamined practice" (Fish, 1989, 342). Theory seeks to displace these features because they are deemed to be lacking in credibility. This is because individual beliefs and unexamined practice, documented in a solely empirical fashion, do not possess the stamp of consensus and objectivity, and are not easily reconciled with the qualities of absolutism, objectivity, invariability, unity, homogeneity, and rigour which would validate them in the context of the Western scientific tradition, which is supposedly the only reliable, comprehensive, and meaningful way of studying phenomena (Fish, 1989, 342-343; Arrojo, 1998, 29, 30-31, 34-35).

Foundationalist theory, imbued with the aforementioned qualities, is objective in the sense that it rises above particular instances of interpretation, privileging general aspects and trends as opposed to specific ones (Arrojo, 1998, 29-30). It can be described as "'an abstract or algorithmic formulation that guides or governs practice from a position outside any particular conception of practice'" (Fish, 1989, 378) and as "'[...] something a practitioner should ideally consult 'when he wishes to perform correctly, with the term 'correctly' here understood as meaning independently of his preconceptions, biases, or personal preferences'" (Fish, 1989, 335). Successful essentialist theories must first identify a "ground" under the heading of which "certain related characteristics" can be grouped together or classified (Fish, 1989, 343). Fish explains that the ground keeps the idiosyncrasies of individual interpretations in check. It is invariable "across contexts and even cultures; it must stand apart from political, partisan, and 'subjective' concerns in relation to which it must act as a constraint; and it must provide a reference point or checkpoint against which claims to knowledge and success can be measured and adjudicated" (1989, 343). This belief in the existence of a number of

152

grounds inspires the building of universal models in the attempt to keep "subjectivity and the undesirable interference of circumstances" at bay (Arrojo, 1998, 30). Finally, any essentialist theory must offer practitioners a methodical approach, "…a recipe with premeasured ingredients which when ordered and combined according to absolutely explicit instructions—and the possibility of explicitness is another foundationalist assumption—will *produce*, all by itself, the correct result" (Fish, 1989, 343, emphasis in text). In cases where a certain method is not followed absolutely to the letter, its essential features must be at least respected.

It is easy to see why foundationalist or essentialist theoretical frameworks can be deemed "mercilessly excluding". They tend to be controlling and authoritarian in nature, flattening out, downplaying or concealing difference, and impose homogenous and universal laws and conditions upon practices that they define and analyse (Arrojo, 1998, 30). Essentialist paradigms are inadequate vehicles with which to describe and explore the complexities of translation because they conceal, undermine, and clash with the very nature of translation and linguistic meaning, and with the actual positions and capacities of translator, author, and reader, when they are engaged in interpretation and translation processes. Translation as a signification process, as well as the role and nature of the actors who engage in it, will only be misunderstood and constrained by essentialist perspectives. These elements shift and change constantly depending on the vantage point of the viewer and a host of other contextual factors, which come into being in and through ambiguity and indeterminacy.

There is no need to advocate the death of theory however, as it can and does serve a purpose in the context of translation. Theory, informed by postmodernist and poststructuralist conceptions of language, text, and translation that act as a check and balance to its underlying essentialist, prescriptive, and generalising tendencies is necessary to complement and inform translation practice. An argument which demonstrates and acknowledges the usefulness of theoretical approaches and their place in the context of contemporary translation practice,

153

provided they are treated as optional guidelines or resources for the translator to turn to, rather than as definitive rules valid in every context, is the focus of the following section.

7.2 The Purpose and Place of Translation Theory in the Marketplace of Literary Translation

For any theoretical framework to be of value, certain parts of it must be applicable or at least adaptable to the contemporary context of the professional translator, and the situations that they are likely to encounter. The relationship between theory and practice is an issue worthy of reflection, since practice is (or at least should be) considered the *raison d'être* of theory. Such a topic is all the more pertinent because there is a seemingly irreconcilable gap between the two camps which bears examination (Bennett, 2004, 1-2). It is important to take note of how these two aspects can contribute to and strengthen each other. At any rate, they are inextricably linked and, for better or for worse, each aspect will always exercise a certain degree of influence over the development and direction of the other.

Karen Bennett notes that since the impact of Itamar Even-Zohar's Polysystems Theory on conceptions of translation as process and product in the 1970s, the status and ideological power of the translator, whose work plays a decisive and significant role in shaping canons and other literary systems, has been acknowledged. She points out that contemporary translation theorists such as Susan Bassnett, Anthony Lefevère, and of course Lawrence Venuti, emphasise the potential that particular translation approaches and strategies have as "a means of intervention in the world" (Bennett, 2004, 2). Whilst Bennett does not deny the legitimacy of these claims and the value of the perspectives that they promote, she questions whether they are entirely relevant or accessible to the average professional translator (2004, 2-3).

It is suggested that the position and practices of literary translators are a chief area of interest for most theoretical frameworks of translation. Issues relating to authorial status, and
154

to how the translator should negotiate their position in relation to the foreign text and within the literary system more generally, as well as the concealed or evident nature of the translator's "voice" in translated texts, are usually exclusively relevant to literary as opposed to technical translators. This is because, in the context of technical and general translation, the issue of authorship and translator status is for the most part a non-issue:

> The technical translator does not really have status as such, or at least, no more or less than anyone else in the supply chain: they have no rights over their text; they don't sign them; their work is effectively invisible. But then […] authorship is not an issue either. These are functional texts, not expressive ones, and the original document is often not signed, nor perceived as the property of any individual. (Bennett, 2004, 5)

Both functional and professional non-academic literary translators are in an entirely different working environment as compared to the academically minded literary theorist who is free to try out his own radical translations, secure in the knowledge that they are not dependent on the commercial success of their translations for their salary. Bennett argues that literary theorists who comment on the professional translation environment from the "ivory tower" (2004, 3) of this privileged vantage point would do well to consider the constraints and conditions that literary and non-literary translators face. Exploring the practical aspects of translation can render theoretical propositions more effective, because they take into consideration market forces which are often neglected in perspectives that emphasise the ideological power of translation. Bennett observes that translation theory can "gain by perceiving translation as a *market-driven* activity, in which translators are neither *slaves* nor *prophets* but rather elements in a supply chain and subject to the same kinds of market forces as operate upon all other goods and services" (2004, 3, emphasis in text).

Consider the different motivations that animate an academic who is also a professional translator and a professional translator who has to earn a living wage solely from translation.

155

The latter is always "heavily constrained by market forces" (Bennett, 2004, 7) and has to weigh up the relative importance of factors such as the type of client who is paying for the translation and their needs and aims. The professional translator has to balance the competing demands of various parties who are engaged in or affected by the translation process in the most effective way possible (Bennett, 2004, 7-8). Recreation of the features of a foreign text, which gives the receiving readership a sense of that text's style and content, is undoubtedly a key consideration in literary translation; however, non-literary translators will undoubtedly differ in the degree to which they prioritise textual fidelity, or indeed prioritise a different set of elements altogether depending on their specific situations. It is likely that due to the irrelevance of the literary issues mentioned above for functional translation, the faithful/free debate would not be the chief concern of a functional translator.

The golden rule for any translator therefore might be formulated as "All strategies and translation approaches depend on the particular exigencies or specific conditions of the contexts of production and reception". In concrete terms, this means that for each translation situation, the translator, faced with selecting particular strategies to guide and underpin the translation process, will intuitively "...assess the relationship between the supplier of the text (the writer) and the receiver (the reader) to determine who has the power in that particular transaction, and will translate accordingly" (Bennett, 2004, 5).

Although the points Bennett raises are valid, the rather sweeping claim that "…the translation market is not yet ready for interventionism" as "the process of change is very slow, and it is not the professional translator with her mortgage to pay and children to raise that will be the person to implement it" (Bennett, 2004, 8) is questionable. In my opinion, the competencies of professional translators are informed and reinforced by their engagement with diverse theoretical paradigms and perspectives on translation. This is borne out by Daniele Petruccioli's comments:

156

Contemporary translation studies (e.g. Lefevere's, Bassnett's, Venuti's work) can be very useful. Even-Zohar's concept of "literary polysystem" helped me a lot in defining and adjusting the language(s) I use so as to (try) to stay [in] the polysystem I work within, but without letting my work be swallowed up by it. Post-colonial and gender studies helped me refine an auto-analysis and sharpen a consciousness of my own language(s) and the use of it (them) so as to better serve my interpretation of the author I translate. Haroldo de Campos' idea of "transculturation" and "transcreation" helped me to better define my idea of the translator as interpreter while keeping an eye on my [E]urocentrism. ("Interview", 2012)

It is clear that as a professional translator, Petruccioli takes a conscious ethical stance to protect the integrity of the foreign text and that of all parties involved in a given translation process. When speaking of a hypothetical situation in which the essential characteristics of a foreign text would be distorted by the imposition of certain editorial constraints on the translator, Petruccioli's view of what the translator should do in such a case brings this ethical perspective to the fore. He argues:

[…] if the publisher wants to transform an experimental postcolonial novel in[to] a YA bestseller[29] for example, then I think it is a translator's moral duty to point out the error the publisher is falling into, refuse the translation and maybe even inform the author [about] what is happening to his book. Books are goods all right, but culture should not be manipulated. ("Interview", 2011)

According to Petruccioli, theory is of no use if it remains a series of dry propositions, detached from reality. It is only when it is integrated into the context of professional translation with its specific constraints and conditions that it has value for him, because only then can theory be understood and applied in a way that benefits his understanding of texts and translation approaches, as well as his conception of translation more generally. Petruccioli concludes "Theory comes afterward", observing that he would not have gained insight from

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[29] "YA" = Young Adult fiction, with an intended readership of approximately 14–21 years old.

any of the theories he mentioned if he was not confronted with translation scenarios, and able to relate these paradigms to his work as a translator ("Interview", 2012).

7.3 As Many Translations As Translators: from Buten to Carasso, to Rabassa and Petruccioli

In the last part of this chapter, it is important to reiterate that Petruccioli's translation of Djian's *37, 2° Le matin*, and the decisions and circumstances which shaped it, represent and hold the key to only one creative trajectory among many other potential ones open to the literary translator. The exploration of different types of creative liaison between author and translator is briefly acknowledged in the following comparison of Gregory Rabassa's translation practice with both that of Daniele Petruccioli and of Howard Buten's translator, Jean-Pierre Carasso.

Rabassa specialises in literary translation from Spanish and Portuguese to English, and has translated more than thirty literary works from these languages, becoming in the process perhaps the best-known translator of Latin American writers into English. He has acted as the English voice of such well-known authors as Julio Cortázar, Mario Vargas Llosa, Octavio Paz, Jorge Amado, and Gabriel García Márquez (Rivera, 1999, 66). In the course of his work, Rabassa has formed many close relationships with the authors whom he translates, similar to that existing between Buten and Carasso. However, both Rabassa himself and the critics of his translations note that close contact between author and translator is not an essential or necessary ingredient in the translation process. At any rate, such contact does not guarantee a translation's success. Rabassa explains "My contacts have been personal with some [authors], by correspondence with others, and in the cases of Machado de Assis and Vinicíus de Moraes regretfully only through their work..." (2005, 50). It is known that Rabassa enjoyed several close relationships with the authors he translated such as Julio Cortázar, Luis Rafael Sánchez and Demetrio Aguilera-Malta, but that he "...also produced brilliant translations without developing any relationship with the author" (Bast, 2004).

158

Petruccioli's comments on author-translator contact in Chapter 5 likewise suggest that such contact is not an indispensable requirement for translation, although he agrees it may be fruitful in some instances. Rabassa, like Petruccioli, also maintains a fierce independence and pride in being the main creative force behind his interpretations or translations of authorial texts, and seems to imply that it can be as helpful for authors to leave translators to manage the translation process on their own, and confine themselves to the domain of authorial writing, as it can be for them to be involved in the translation of their texts. Rabassa's comment about authorial involvement in translation suggests that under certain circumstances, too much authorial input in the translation process can be damaging since authors are inexperienced when it comes to translation, even though it is a profession that overlaps with creative writing. He says "Some writers just don't realize what translation is all about. Julio Cortázar was very helpful. Gabriel García Márquez, too. They left me alone" (Brown, 2006).

For Rabassa, this lack of interference leads to a corresponding increase in the translator's freedom and their ownership of the translation as creative literature, as a text, which in some ways differs from and yet overlaps with the authorial text which the translator keeps in view. Discussing a specific incident which occurred during his translation of Cortázar's writings, Rabassa demonstrates the high degree of creative freedom he enjoyed in partnership with Cortázar:

> Of all "my" authors he was the one who came closest to what might be called collaboration. His marginal notes were well taken and sometimes he would even alter his text to better fit the English. In one case the change was due to my typewriter's intransigence [...] The sentence was describing a fried egg that had been left in a pan on the stove for a week or two. For its sins my machine had typed "fired egg" instead of "fried egg". Julio said, "I like it. Let's keep it." He'd spotted the ceramic state of an egg left to idle that long. (2005, 43-44)

159

It must be stressed that Rabassa's great degree of licence is the exception rather than the rule in most translation scenarios, but this certainly shows that the translator can be, and often is, a significant creative force alongside the author. In this scenario, Rabassa is almost a secondary creative partner with Cortázar, since his "fired egg" contribution introduced a new element into the translation, which almost certainly would not have been included had he not been involved. In cases where the translator is allowed such licence, the distinction between author and translator that had previously seemed clear-cut dissolves, and the notion of the author as the sole owner and producer of the text attributed to him is invalidated. This makes a strong case for treating translators as a special type of literary creator with their own status and identity.

Like Petruccioli, Rabassa has amassed considerable institutional and cultural capital in his capacity as a professional translator. Petruccioli's translations are favourably reviewed for the most part, as has been demonstrated earlier on. As for Rabassa, he has also accumulated considerable cultural and institutional capital during his career that spans at least fifty years. For instance, it is well known that Gabriel García Márquez praised Rabassa's translation of his novel *Cien años de soledad* for "improving the original" and declared that Rabassa was "the best Latin American writer in the English language" (Bach, 2005, 22). Although Rabassa himself declared that the author's avowed preference for his English translation over the Spanish original was "outlandish", favourable feedback such as this enhanced Rabassa's professional standing, thereby increasing his institutional capital (Rabassa, 2005, 96). Another example of this increase is when Julio Cortázar convinced Márquez to hold off the English translation of his work until Rabassa was available to translate, saying that Rabassa's skill would prove to be worth the wait (Rabassa, 2005, 51). For his translation of Cortázar's first novel, entitled *Hopscotch* in English, he received the 1967 National Book Award for translation, which incidentally was the first of its kind (Bast, 2004).

160

Another point of comparison is that both Rabassa and Petruccioli pay particular attention to the sound of the translation they create and the supposed voice of the author/translator that exists as a result of this. The two translators evince an "…ingrained sensitivity for language and fondness for word play, nonsensical terms, puns, nicknames, and just the song of foreign tongues that born linguists seem to possess" (Bach, 2005, 24). Petruccioli and Rabassa agree that translation is an art that is based to some extent on instinct.

Although Rabassa does not deny that general approaches to translation and skills useful for translation can be cultivated, he places more importance on the role of the translator's linguistic and cultural instincts, which emerge from their ever-increasing stock of linguistic and cultural capital, as opposed to familiarity with translation theory or adherence to particular translation paradigms. He makes the distinction that translation is an art and not a craft because it cannot be taught, concluding "You can teach Picasso how to mix his paints but you cannot teach him how to paint his demoiselles" (2005, 3) and that "so much of it should be based on an acquired instinct, like the one we rely on to drive a car…" (2005, 9). In Rabassa's opinion, the private sphere of the translator holds the key to "the deepest instincts we put to use when we translate, before we lard it over with reason and its concomitant rational attributes. These latter, of course, are absolutely essential to our craft, yet as in life itself, a balance must be maintained" (2005, 35). When asked to elaborate further on his theory of translation, Rabassa declares "With reason, I might kill it!", underlining the fact that for him translation practice cannot be reduced to the level of theory or encompassed by it (Bach, 2005, 27). His comments emphasise that for him translation is a natural competence, and the practitioner is most rewarded by following his first instincts (Bach, 2005, 27). Rabassa's translation approach, and his general attitude to translation theory avoids embracing limiting and supposedly clear-cut dichotomies such as source and target text, faithful and unfaithful translations, or privileging one term in these dichotomies over the other. His philosophy "reveals a clear break with functional theories of language. Ultimately, language for Rabassa cannot be identified with

161

mere communication" (Fochi, 2011, 56-57). For him language, and therefore translation, represents something more than the fulfilment of the *skopos* paradigm which is effective communication. Language is culture, and these two aspects are inextricably linked. Listening to, interpreting, and recreating the pulses of culture in a text appropriately through translation is unquestionably an art and not a science according to Rabassa.

Petruccioli allows that the natural instincts and competencies which predispose an individual to translation can be strengthened and complemented by contact with other professional translators and formal training, although he is unsure whether such training is essential. He reflects: "I always feel inadequate when I teach. But pupils seem very happy with it, so I try [to] carry on. Maybe my enthusiasm, my shared passion I should say, for what I do is the best thing I have to pass over. Added, perhaps, to a great respect for the translator's work" ("Interview", 2012). As we have seen earlier, he also agrees that translation theory can buttress the translator's practice and is useful as a resource for the translator, but that its significance and potential as such can only be understood within the context of translation practice, when the translator is confronted with and manipulates various texts.

Both Petruccioli and Rabassa appear to share a contradiction common to many translators: that of wanting to be simultaneously visible, independent from the author and acknowledged as translators, and yet anonymous, maintaining the illusion of authorial voice in their translations. For all Rabassa's affirmation that translation is a creative process that is ultimately controlled by him, he shrouds it with mystery, and effaces his own involvement in the process. Allison Fagan notes "Rabassa works to erase any association between himself and the very words he chooses in his translation..." (2008, 48). He attempts to downplay his own involvement, and suggests his translation is a transparent rendering of the author's thoughts, with comments such as "My mystical feeling [...] is that Gabo already had the English words hiding behind the Spanish and all I had to do was tease them out" (Rabassa, 2005, 43). For

162

Rabassa, the translation is already there, and only requires someone to sniff it out and string the words together. He even disavows any responsibility for what is written in his version of the foreign text, arguing that "…a good translation is essentially a good reading; if we know how to read as we should we will be able to put down what we are reading in another language into our own. I might have said into our own words, but these, even in English, belong to the author who indirectly thought them up" (Rabassa, 2005, 49-50). These self-deprecating words echo those of Petruccioli who notes that his Italian translations are most often evaluated as interpretations of an authorial text, rather than as literary texts in their own right. Petruccioli says that this does not displease him since he takes this as a sign that "he worked well" ("Interview", 2012); i.e. that he successfully passed his own "voice" or textual presence off as that of the author.

Related to the conundrum of visibility and invisibility that translators must negotiate is another contradictory goal that both Petruccioli and Rabassa aim to fulfil. They wish to be loyal to the text that they are translating and yet want to remain loyal to themselves as creative writers with their own distinctive translation practice. Rabassa often reiterates his belief that the translator must remain true to his interpretations of literary texts, and be prepared to implement and justify his own translation decisions, cultivating a confidence in his own abilities and expertise (2005, 8-9). He affirms that the most regrettable treason that the translator can commit is "betrayal of himself". To avoid this, Rabassa recommends that the translator stick to his choices despite criticism from various quarters and remain watchful that he does not "betray his own hunches" or doubt his opinion as to how a particular translation should be written (Rabassa, 2005, 8-9). In other words, a translator must take ownership of his art and pride in his profession. Similarly, Petruccioli emphasises that a competent literary translator simultaneously remains true to his own ideals, and to the texts he translates ("Interview", 2012).

163

Finally, Petruccioli and Rabassa both contribute to the development of translation as a discipline and profession, the former by teaching translation, and the latter by teaching the Comparative Literature in Translation course, as well as other literary and language classes, at Queens College (Hoeksema, 1978). Anna Fochi says the following of Rabassa: "Albeit not a theorist, Rabassa proves to be a translator who does not limit himself to mere practice, but, on the basis of his immense experience, mulls over problems in order to develop a more systematic approach to translation, and to take a stand in the crowded arena of translation studies" (2011, 56). Both individuals illuminate the problems and contradictions of translation practice by reflecting on issues relating to translation, using a variety of media to do so. It is clear that the translation practice of Jean-Pierre Carasso, (Howard Buten's translator), Gregory Rabassa and Daniele Petruccioli, share points of similarity and difference.

The comparison of the practices of these translators demonstrates and hints at the infinite variety of existing and potential translation practices, approaches, and philosophies, and how each is inherently subjective and idiosyncratic, being driven by the preferences, positions, and opinions of the translator in each case. This multifaceted nature of translation being what it is, translation as product and process cannot be adequately comprehended in isolation from the sociocultural habitus in which it takes place. Once again, it is clear that translation practice cannot be accounted for in any comprehensive way by a universally defined and all encompassing set of principles, but must be examined on its own terms and within its own context as far as possible.

In conclusion, the concept of a theory that would provide a general, one-size-fits-all guideline valid in all translation scenarios will forever remain unfulfilled. Indeed, subscribing to rigidly essentialist theoretical models which promote absolutist, prescriptive tendencies ultimately leads to a misunderstanding of the nature of translation as a process of signification, and also of language. Despite these reservations, theory can still be a useful and indispensable

164

complement to the practice of professional literary translators if it is imbued with and balanced by an awareness of the merits of non-essentialist conceptions of language and translation. After all, translation theory, with its diverse range of conceptualisations, descriptions, and analyses of translation as both process and product, enables translators to make informed decisions about possible translation approaches to particular texts as much as any other available resource.

Part 2: Corpus Text Analysis

Chapter 8: Introduction to Corpus Text Analysis

8.1 Shifts in Translation

The detailed comparative textual analysis which underpins and supports the core arguments of this thesis focuses on three main texts: the 1985 FM or French text *37, 2° Le matin* by Philippe Djian, the Italian TM entitled *37° 2 al mattino* translated by Daniele Petruccioli and the 1988 English TM known as *Betty Blue: The Story of a Passion*, translated by Howard Buten.[30]

My chosen excerpts for analysis deal with shift changes. The term refers to "changes which occur or may occur in the process of translating" (Bakker, Koster and Leuven-Zwart, 2013, 226) which are related to the domain of linguistic performance as opposed to that of linguistic competence. Shifts are "departures from formal correspondence in the process of going from the SL to the TL" and can be perceived as either negative or positive, based on whether they are deemed unnecessary or indispensable (Catford, 1965, 73; Bakker, Koster and Leuven-Zwart, 2013, 227).

When shifts are viewed in a positive light, they are accepted as required features at specific semiotic levels because they allow translators to overcome deeply rooted systemic differences between foreign languages which could not be overcome as effectively by other means. They denote inevitable modification and yet paradoxically, whilst they are representative of change on one level, they will benefit a close reconstruction of the source text on another level. This means that one or more invariant aspects are sacrificed to preserve

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[30] In the context of traditional essentialist translation theory, "ST" refers to Source Text, "TT" to Target Text whilst "TL" refers to Target Language and SL to Source Language. In line with my non-essentialist approach to communication, interpretation, and translation however, it must be remembered that, in my own explanation and analysis, "ST" and "TT" are replaced by "FM" (Foreign Metatext) and "TM" (Translated Metatext) with "TL" and "SL" being replaced by "FL" (Foreign Language) and "TL" (Translating Language).

other, usually more important or indispensable aspects in translation (Bakker, Koster and Leuven-Zwart, 2013, 226-228). Shifts of translation can be explained as follows:

> Since shifts are [...] seen as unnecessary deviations from the due course of the translation process, the concept could be said to operate within a restricted theory of translatability [...] This theory, while being derived from the source text, to a certain variable extent already allows for systemic differences between the source and target languages: the source-text based theory is modified to accommodate target-language possibilities and impossibilities, whether only linguistic, or textual and cultural as well. Consequently, shifts are shifts with respect to a specific translation ideal and some postulated concept of equivalence. If, for instance, it is stipulated as an invariance condition that the translation be (at least) the maximal reconstruction of the conceptual semantic meaning of the source text, any deviation from this potential reconstruction will be marked as a shift. (Bakker, Koster and Leuven-Zwart, 2013, 227)

Shifts can be **obligatory** due to irreducible differences between the foreign languages in question, or **optional**, the latter reflecting changes opted for by the translator on the basis of particular stylistic, ideological, or cultural reasons. The type and degree of divergences between formal correspondence and attempts to create similar or equivalent effects in translation is also described in terms of shifts. John Catford maintains that a:

> translation between the levels of phonology and graphology—or between either of these levels and the levels of grammar and lexis—is impossible. Translation between these levels is absolutely ruled out by our theory, which posits 'relationship to the same substance' as the necessary condition of translation equivalence. We are left, then, with shifts from *grammar* to *lexis* and vice-versa as the only possible level-shifts in translation; and such shifts are, of course, quite common. (1965, 73, emphasis in text)

Catford distinguishes between two main types of linguistic shifts. The first type is **level shifts**, which denote a situation where an FL item at one level cannot be recreated at the

168

same level in translation. This loss is compensated for by an equivalent at another level of translation, for example when a grammatical element in the foreign text is compensated for by a lexical element in the translation, as the former cannot be recreated in the target language (Catford, 1965, 73; Leonardi, 2000). The second are **category shifts**. Unbounded translation refers to textual features analysed at the level of a sentence and may be cautiously referred to as "normal" or "free" translation in which FL or TL "equivalences" are organised at whatever rank is considered appropriate for the translation situation in question. This type of translation is usually analysed at sentence level but in a text, equivalences may "shift up and down the rank-scale, often being established at ranks below the sentence" (Catford, 1965, 75-76). When dealing with translation at sentence level, translation equivalence or rather the (re)creation of similar effects in translation may occur between sentences, clauses, groups, and occasionally morphemes. In some translation scenarios, equivalence can be established at all levels and ranks, but this is rare. More often however, simple equivalence cannot be established between the foreign text and the translation; for example, the effect of individual words in the foreign text may be recreated through a clause instead of through single words.

Category shifts include many subdivisions of modifications. The most common noted by Catford include structure-shifts, class-shifts, unit-shifts or rank-changes and intra-system-shifts. **Structure-shifts** are the most frequent type of category shifts and can be present at all ranks in translation (Catford, 1965, 77). They are related to elements of syntax and this means they "involve a grammatical change between the structure of the ST and that of the TT" (Leonardi, 2000). Catford's description of class-shifts implies an understanding of the function of a given part of speech, and follows Michael Halliday's definition of a class as "that grouping of members of a given unit [or segment of speech] which is defined by operation in the structure of the unit next above" (1965, 78). Class-shift occurs when the translation equivalent of a particular feature in a foreign text belongs to a different class than the corresponding feature it attempts to convey. An example of this is when a verb is

169

translated by a noun (Catford, 1965, 78; Leonardi, 2000). Unit-shifts relate to "changes of rank" or deviations from formal correspondence and occur when a foreign language text and its translation equivalent are of a different rank (Catford, 1965, 79). For example, a class-shift occurs if a whole sentence is translated by one clause.

Finally, intra-system shifts occur internally, within a system; e.g. in cases where the foreign language and the language of translation "possess systems which correspond formally as to their constitution, but when translation involves selection of a non-corresponding term in the TL system" (Catford, 1965, 80). An example of an intra-system shift is when a noun in the foreign language becomes plural in the language of translation (Leonardi, 2000). The various categories of shifts, although different from each other, are often intertwined and one category shift tends to trigger another. It is not uncommon for structure-shifts to entail class-shifts, which can in turn entail intra-system shifts, due to "the logical dependence of class on structure" and of systems on class-shifts and unit-shifts (Catford, 1965, 78-79).

It is important to note here that I only wish to use Catford's categorical and linguistic approach to translation to assist me in my translation analysis when it comes to distinguishing relevant and significant features in my corpus texts and speaking of their function and composition within these texts. I do not intend for his system of analysis to be a fundamental cornerstone of my thesis but rather an auxiliary theory. This is because his system focuses exclusively on the linguistic aspects of texts. It is therefore rather limited in its scope and is ultimately unsuited to exploring the various factors (which are perhaps more significant in some ways than the linguistic features of the texts in question) that influence the phenomenon of translation, whether considered as process or product. Mary Snell-Hornby criticises Catford's approach strongly, on the grounds that it considers translation solely from a linguistic perspective underpinned by the problematic concept of "equivalence." Snell-Hornby claims that the traditional notion of equivalence is an illusion and a fallacy as it "presupposes

a degree of symmetry between languages which makes the postulated equivalence possible" (Snell-Hornby, 1995, 16) In fact, perfect one-to-one correspondence between linguistic elements is rare outside the limited domain of standardised terminology (Snell-Hornby, 1995, 17-18). On the contrary, between two supposedly equivalent terms "subtle but crucial differences emerge [...] so that they should rather be considered as warning examples of the treacherous *illusion* of equivalence that typifies interlingual relationships" (Snell-Hornby, 1995, 17-18, emphasis in text). Traditional linguistic perspectives cannot and do not account for these subtle yet important differences in translation because they fail to consider the different textual, cultural, and situational contexts out of which such differences arise. My thesis explores cultural, textual, and situational aspects connected with my corpus texts as these aspects simultaneously influence and are in turn influenced by all acts of interpretation and translation, writing and recreation. Indeed, as Venuti explains, the construction of meaning is ill-suited to concepts of one-to-one correspondence or "equivalence" because "meaning is a plural and contingent relation, not a unified essence" (2008, 13) capable of transcending particularities of space and time. Meaning and the yardsticks by which translations are evaluated as faithful, free, and effective are historically and provisionally determined and the viability of a translation is established by its relationship to the cultural and social conditions under which it is produced and read (Venuti, 2008, 13). Snell-Hornby contends that Catford's approach overlooks contextual conditions that generate differences in favour of the assumption of equivalence, which effectively masks those differences. This contention lies at the root of her criticisms of Catford's theory. For example, Snell-Hornby remarks that Catford's theory gives competent bilingual informants or translators the authority to determine textual equivalents and that this is "hopelessly inadequate" (1995, 19-20) since the opinions of competent translators as to what constitutes a textual equivalent "can diverge considerably" (1995, 19). Moreover, Snell-Hornby argues that the sentence examples

171

from which Catford derives his translation rules are "isolated and even absurdly simplistic" (1995, 20), due to the failure to account for the complexities of real-life translation scenarios.

Whilst I accept Snell-Hornby's claim that the notion of one-to-one correspondence or equivalence is an illusion to a degree, since wholesale equivalence in translation is neither possible nor desirable and is not necessarily a yardstick by which translations should be judged, I believe equivalence is still a useful myth with which translators and the general public feel comfortable. For instance, translations are frequently regarded as equivalent to the original text by the target readership for which they are created. In this context, I think that a weaker notion of equivalence which does not necessarily imply rigid and prescriptive formal correspondence is more amenable. This type of equivalence is realised by the constrained creative and interpretive skills of the translator, and may or may not display formal equivalence at various levels. In this cross-cultural scenario, what is important is whether a translation fulfils its target-oriented purpose or *skopos*. If it achieves this as a result of the translator-reader acting as an intercultural mediator who accommodates and balances the needs and desires of all parties involved, the translation can be called a functional equivalent of the foreign text. In my opinion, this functional view of equivalence is more flexible than Catford's purely linguistic perspective because it takes into account the complex and diverse realities of translation as process and product.

For reasons of clarity and simplicity, I will only use Catford's shift designations in my corpus text analysis where it is relevant to specifically mention the linguistic categories into which translation shifts can be classified.

Due to constraints of space, I only include those corpus text examples and suggested translations that are most interesting for various reasons. These often, but not exclusively, include examples which have significant or far-reaching consequences with regards to the interpretation of Petruccioli's, Buten's, and my suggested TM renderings, considered either as

independent texts unconnected with Djian's French narrative, or in terms of comparison with this narrative. It is important to reiterate that passages in literary translation frequently support a variety of alternative renderings, and that because of this inherently pluralistic quality, there is no such thing as a definitive one-to-one correspondence or match between foreign text and translated text. Taking this into account, it is possible to provide evidence for why some renderings can be improved upon, and to point out the merits and disadvantages of choosing a particular interpretation over another. This is the underlying aim of the text analysis portion of my thesis, in the course of which Buten's, Petruccioli's, and finally, my own interpretations of the French text are examined either singly or as part of a comparative analysis with translations and with the original. It is fair to point out that there are many commendable passages in Buten's translation which could be included in Chapter 9; however, since I argue that a new English translation of Djian's bestseller could provide a useful and necessary supplement to Buten's reading of it, I devote more time to explaining why I believe this is so, and how this could be achieved, rather than commenting on passages where these issues do not come to the fore.

Lastly, it must be remembered that although all decisions and features of a translation are attributed to the translators, it is unlikely that all decisions of detail and translation strategies or approaches are solely a translator's responsibility. In these conditions, translated texts cannot remain untouched by outside influences or the considerations of other interested parties such as editors, authors, and advisers. As it is difficult to pinpoint the exact contribution of these often-invisible participants, responsibility for the translation in all its particulars is attributed to the translator.

173

8.2 Perspectives on Buten's Translation of *37, 2*• *Le matin*

Prior to embarking on the corpus text analysis, other issues, some relating specifically to Buten's *Betty Blue* and others to translation as a process and product in general must be explored. This section examines how Buten's translation has been received by the author.

In many translation situations, authors are unable to comment about whether translations of their work trigger similar or equivalent effects in the minds of their intended readerships. In the case of Buten's translation of *37, 2° Le matin* however, Djian does briefly offer his opinion on Buten's interpretation of the novel in some interviews. Helen Greenwood explains, "It's the only one of his novels translated into English—and not very well, he says: 'They cut my sentences to make them shorter. My work on language is very subtle. It is difficult for the translation to keep that'" (1999, 11). As an author who has tried his hand at translation from English to French, most notably with his interpretations of Martin Crimp's plays, he is aware of his limitations and abilities when it comes to evaluating how others have translated his work.

Speaking of his ability to put his finger on the melody and the rhythm of the French language, and that of manipulating these subtle aspects to create particular effects, Djian says that this talent (which he deems an essential part of his work as an author) is inextricably linked to his intimate knowledge of the French language. He remarks that when his words are translated into those of a foreign language, "...je suis obligé de faire vraiment, vraiment confiance au traducteur et je sais pas comment il fait...avec l'anglais, je sens un petit peu quand..."[31] (Djian and Homes, 2010). He says that when *37, 2° Le matin* was being translated

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[31] This is an interview that took place in the context of the PEN World Festival of International Literature. Questions were put in English to Djian by American author Amy M. Homes, who hosted the event at which Djian was invited to speak. His responses were expressed in English via an interpreter, whose name it is difficult to hear on the YouTube video recording of the event. Some of the English translations of the excerpts from this interview given herein are based on my transcription of the interpreter's translation of Djian's answers, and some are based on my own transcriptions of his answers in French. Djian's observations here translate as: [When it comes to the translation of my work into foreign languages], "I have no choice but to really put my trust in the translator, and I am unfamiliar with how he works, what he does …When it comes to English, I do get a general

174

into English by Howard Buten in the 1980s "...j'étais beaucoup plus jeune comme auteur et j'étais si content d'être traduit en anglais que je n'ai pas fait trop de remarques mais je sais que le traducteur, il prenait les phrases et il les coupait en deux ou trois pour faire plus *rock n'roll* ...je ne sais pas trop ce qu'il voulait, mais euh ...c'est très très difficile de..."[32] In Chapter 10 it becomes clear in the discussion of the domestication tendency apparent in Buten's interpretation, that Djian definitely rejects the potential Americanisation of the novel, although the extent to which his level of English and his knowledge of the differences between British and American culture would enable him to assess Buten's Americanisation of it is unclear.

It is fair to counter that unlike a translator, an author does not usually have the requisite linguistic and intercultural skills to judge the quality of a translation, and the impact it can have on readers in the target culture. That said, because Djian has practised literary translation himself, and has some degree of fluency in English, his views can perhaps be attributed more weight than the views of other authors who have not had similar experiences and some exposure to English. Radio National's Mireille Vignol introduces the topic of Buten's translation as follows in the context of her interview with Djian: "Philippe Djian said he'd read the beginning of the English version but he didn't finish it for two reasons. Firstly, he wrote the book [...] and secondly the translation was very bizarre" (1999).

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feel when..." Here Djian breaks off his reflection, but it is reasonable to infer that he meant something like "I do get a general feel..." [of whether the author has captured the style or substance of the narrative in question.]

[32] I was much younger then, just at the beginning of my career as an author, and I was so happy to be translated into English that I didn't make that many comments [about the translation] but I know that the translator cut the sentences into two or three shorter ones to make the story snappier...I don't really know what he was trying to achieve, but ...it's very difficult to..." Here Djian trails off again but it is reasonable to assume that he implied something like ["to judge the quality of translations"]. Later on, Djian explains that he feels unqualified to comment on the translation of his books into languages other than English because he is unfamiliar with the rhythm of languages other than French, and, to a lesser degree, English, and the effects they can have on language speakers and readers. Djian's comments regarding the cuts in the Buten translation seem to imply a degree of negativity, or at least doubt, which suggests that perhaps it would have been useful if contact between author and translator had been facilitated in this case, so that Buten and Djian could have discussed the translation process.

But what of the views of other critics? Criticisms of translations, whether favourable or otherwise, are often few and far between, yet some have briefly commented on Buten's TM. There has been some praise for Buten's version of the narrative. David Platten, author of a student's guide in English which explores the themes, plot, and characters of *37, 2° Le matin*, as well as the background of Philippe Djian, says that Buten's interpretation reflects the "transatlantic cultural affinities" of the author through his use of predominantly American slang, and that his version is therefore preferable to a translation of the novel which adopts Anglo-Saxon alternatives (1995, 84). R.J. Dent has also commended Buten's translation; according to his own blog, he is "a novelist, poet, translator, essayist, blogger and short story writer" (Dent, 2013). His knowledge of French is evident since he has produced translations of Charles Baudelaire and Le Comte De Lautréamont (Dent, 2013). In his short review of *Betty Blue: The Story of a Passion* on You Tube, Dent says that he is aware that some people object to Buten's translation of the novel into American English, but that he thought it was "quite a nice style, a bit Kerouac really in a lot of ways, very loose, very informal but it seemed to work" (Dent, 2012). It is clear that there are those such as Platten and Dent who approve of the Americanisation of the novel. I argue in Chapter 10 that although this view is subjective, as is the opposing view against the use of American slang, there are valid reasons why the use of American slang in the novel should be questioned, even if Djian is an author who emphasised his affinity with and liking for American literature and culture, particularly in the early stages of his career. In one translation critique, despite getting the translator's name wrong, the reviewer says that, "Howard Butler [*sic*] [...] has managed to keep true to the spirit of the original" (*Sunday Times Books*, January 1, 1990, H13, qtd. by Nord, 1991, 104).

Buten's interpretation of the novel is not flawless in the eyes of some who have knowledge of French. In the footnote of an academic article on the film adaptation of *37, 2° Le matin* Pierre Lapaire describes Buten's English interpretation of the novel as "a rapid translation" (2000). Another academic, Stephen Noreiko, puts it more bluntly when he says

176

that Djian has been translated into English "rather badly", concluding, "One assumes that the translation, by an American living in Paris, was a rush job, to cash in on the vogue of the film" (1991, 183). It is likely that the popularity of Jean-Jacques Beineix's film adaptation of the novel pushed publishers to organise an English translation of it because they expected it to sell well due to its association with the film. Although this claim cannot be confirmed, it is significant that out of all of Djian's works, *37, 2° Le matin* was the first to be published in translation, appearing in 1988, while none of Djian's other books were available in English until *Impardonnables* was translated by Euan Cameron as *Unforgivable: a novel* in 2010. Buten may have been under strict time constraints because of the publisher's view that it was best to capitalise as soon as possible on the popularity of the film.

Whilst I acknowledge several positive aspects of Buten's interpretation, I wish to demonstrate that many aspects of it can be improved upon and supplemented by a new English translation, that is, another perspective from an experienced cultural mediator. I shall now recapitulate and emphasise some key principles of the functionalist *skopos* model which underpin my analysis and evaluation of Buten's, Petruccioli's, and my own alternative renderings in the environment within which they circulate, namely that of the target culture.

8.3 Buten's Translation Through the Lens of the *Skopos* Model

My text analysis approach is underpinned by the concept of the translator as a creative "performer" of texts in translation. As such, the translator is conscious of the potential power and responsibility which their position as elected Model Reader of a literary text confers upon them. However, my perspective also takes into account that the creativity of the translator is and must necessarily be more constrained and different from that of the author, who does not need to cultivate interlingual and intercultural competencies in order to write. The performer of texts in translation, despite having a primary influence on the translation process, does not

177

have the luxury of prioritising his vantage point above those of others, as authors who assume the bulk of creative control over their projects often do.

Skopos theory is put forward as a functional "corrective for both equivalence-based and [traditional] functional theories" (Nord, 2006, 662). It is a mistake to think that translation practice can be reduced to either a simple one-to-one correspondence between units of language, or that translations should only be considered in terms of how they function within the target culture, as linguistic and traditional functional theory claim respectively. The translator acts as a mediator of texts embedded in cultural systems, and must take these systems into account.Anthropologist Clifford Geertz offers a broad yet succinct semiotic conception of culture, defining the phenomenon as

> an historically transmitted pattern of meanings embodied in symbols, a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life. As interworked systems of construable signs [...] culture is not a power, something to which social events, behaviours, institutions, or processes can be casually attributed; it is a context, something within which they can be intelligibly [...] described. (1973, 89, 14)

The above explanation complements and expands upon the way in which culture is conceived of within the framework of a functional approach to translation. Within this framework, culture is perceived as:

> a shared mental model or map of the world [...] The model is a system of congruent and interrelated beliefs, values, strategies and cognitive environments which guide the shared basis of behaviour. Each aspect of culture is linked in a system to form a unifying context of culture which identifies a person and his or her culture. (Katan, 1999, 17)

The combined insights of Geertz and David Katan with regard to the definition of culture are generally valid for many analytical frameworks, such as those pertaining to

178

skopos theory, (examined in this section), to Venuti's foreignisation and domestication

paradigm, and to aspects of translation theory. These last two theoretical perspectives

are outlined further on in support of my thesis arguments and corpus text analysis.

The translator's cultural and linguistic sensibilities allow them to evaluate how best to

negotiate between different sociocultural contexts, implementing strategies according to the

requirements and features of a particular instance of translation. The translator also

simultaneously acts as a key participant in a chain of supply and demand, in the context of

which the diverse needs and desires of other actors and interested parties must be considered

and weighed up. This may include the perspectives of the FM author, the TM's publishers and

editors, as well as those of the TM and FM readerships. As Nord explains:

> ...in the translation process, the translator's decisions are no longer guided by the linguistic and
>
> stylistic characteristics of the source text but by the constellation of participants and conditions
>
> of the communicative system for which it is produced. Instead of equivalence between source
>
> and target texts, the aim is adequacy for the translation purpose. (2006, 663)

Translation is perceived as a culturally embedded purposeful human action which occurs in a

given situation, with action being defined as a "behaviour intended to change a state of

affairs" (Nord, 2006, 662). As a culturally embedded action, translation is part of unfolding

social contexts and simultaneously impacts upon them. Following on from this, evaluations of

translation scenarios and TTs themselves depend on the status of these elements in specific

cultural systems (Nord, 2006, 662).

According to this theory, translation is defined by its *skopos* (its purpose or aim within

the target culture) which "determines the choice of translation method and strategy" which is

set out, either implicitly or explicitly, in the translation brief created by the client or

commissioner of the work in collaboration or with the input of the translator (Nord 2006, 663;

Vermeer, 1996, 6-7, 79). The translator therefore chooses between various possible

179

translation solutions being "guided by an intersubjective[33] criterion that, in the functionalist framework, is provided by the communicative function or functions for which the target text is needed" (Nord, 2006, 663). A functional translation adequately fulfils the requirements of the brief. To achieve this, a translator must skilfully evaluate not only the perspective of the foreign author and culture, given in the foreign text, but also the intended readership's potential for cooperation and comprehension during the reading of the text, the way in which individual social and cultural competencies may influence readers' reactions to it, as well as the likely effects of certain renderings and textual features on readers. This last aspect particularly comes to the fore in relation to the way in which foreign cultural items are conveyed in the TM (Bedeker and Feinauer, 2006, 135-136). Function is itself a continually shifting concept shaped by the readers' responses to and internalisation of differences and similarities between sociocultural environments. This accounts for the potentially infinite number of readings of a text which can be developed by the same person at different moments in time, or by different people who may or may not live in a similar milieu. Moreover, although the functions of foreign texts and target texts frequently overlap or coincide with each other, this is not necessarily always the case (Nord, 2006, 663-664).[34]

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[33] Something intersubjective can be defined as that which is "accessible to or capable of being established for two or more subjects" or alternatively for "separate conscious minds" ("intersubjective", *Merriam-Webster.com*. Merriam-Webster, 2013). For example, describing one's perception of the world as being coloured by the "intersubjective reality of the physical world" means that our worldview is shaped or otherwise affected to a certain extent by shared perceptions of the world. These are based on a degree of consensus or agreement reached about particular aspects of the world between the members of the community(ies) to which we belong. The intersubjective criterion mentioned here which influences a translator's interpretation of a foreign text is, simply put, generally agreed upon and established by other actors and interested parties involved in the translation process.

[34] Nord distinguishes four potential communicative functions of texts, whether they are FMs or TMs. These are as follows: "[1] Referential (refers to objects and phenomena in real or fictitious worlds), with the sub-functions informative, metalinguistic, instructive or didactic; [2] Expressive (refers to the sender's attitude towards objects and phenomena in the world), which includes emotive and evaluative sub-functions; [3] Appellative (aimed at the receiver's sensitivity or willingness to react in a certain manner), with the sub-functions [of appealing to] the receiver's experience or knowledge, an appeal to the receiver's sensitivity and desires, an appeal to the receiver's needs and an appeal to the receiver's receptivity to ethical and moral principles; and [4] Phatic (aimed at establishing, maintaining or ending contact between the sender and receiver" (Bedeker and Feinauer, 2006, 136-137).

180

The move away from linguistic fidelity in the *skopos* paradigm is sometimes criticised for perpetuating the notion that the "end justifies the means". However, fidelity to the elements of a literary text can be and often is a legitimate *skopos*, particularly in literary translation (Nord, 1997, 32). Nord advocates that the overarching principle or strategy which should guide the translation of literature involves "interpreting the source text in relation to its situation in the target culture, interpreting the function of the target text in the target culture and finally assessing the compatibility of the target text with this function" (Bedeker and Feinauer, 2006, 135).

There are also three elements that guard against the unjustifiable manipulation of the foreign text in Hans Vermeer, Katharina Reiss, and Christiane Nord's *skopos* framework. Unjustifiable manipulation of the FM is that which compromises and distorts the features of the Foreign Metatext or the perspective of the FM author for the sake of the TM and its intended readership. These elements are Nord's loyalty principle, combined with the principles of intratextual and intertextual coherence. Mentioned earlier on in the context of Petruccioli's perspective on literary translation, Nord's loyalty principle refers to an interpersonal relationship which focuses on ties of loyalty between individuals involved in the translation process, rather than the traditional yardstick of linguistic fidelity which has served to evaluate translation quality. The translator is the cultural and linguistic mediator *par excellence*. He seeks to satisfy the claims of the main parties in the translation process if this is possible whilst simultaneously respecting the views of each, and refusing to privilege one set of claims or to impose the needs and desires of any single actor upon the other participants in the negotiation process which is at the heart of translation practice. A translator's interpretation which is not supported or reflected in some way by the foreign text may still make sense as a stand-alone text but cannot be considered a translation, and therefore would be deficient in one major respect, unless the author explicitly allows for significant deviations from the foreign text, having discussed these changes and their implementation with the

181

translator (Nord, 2006, 664). Nord concludes the loyalty principle is a crucial element in the *skopos* paradigm,

> [b]ecause it obliges the translator to take account of the difference between culture-specific concepts of translation prevailing in the two cultures involved in the translation process, it turns skopos theory into an anti-universalist model, and because it induces the translator to respect the sender's individual communicative intentions, as far as they can be elicited, it reduces the prescriptiveness of 'radical' functionalism. The first basic principle of functional translation theory [...] should, therefore, be complemented by the following limitation: The acceptability of translation purposes is limited by the translator's responsibility with regard to her or his partners in the cooperative activity of translation. (2006, 664-665)

The coherence and fidelity rules, also known as intratextual and intertextual coherence respectively, like the loyalty principle, facilitate the evaluation of the effectiveness and function of a given TM. If it is deemed intratextually coherent it should be comprehensible to the intended target readership in the translation scenario. This is a significant feature which must be present if readers are to engage with the text and develop meaningful and consistent interpretations of it. The fidelity rule stipulates the need for intertextual coherence if a TM is to fulfil its purpose as a translation. Nord states that it is "expected to bear some kind of relationship with the corresponding source text" (1997, 32) with its form depending on both the *skopos* of the TM in question and the translator's interpretation and creative spin on the information being presented (1997, 32). The translator's "creativity on a leash" is displayed through various linguistic features and techniques, such as compensation, calque, and others which recreate similar effects in translation.

These features which together constitute the *skopos* framework are suitable tools with which to underpin my analysis of Buten's, Petruccioli's and my own proposed renderings of certain passages within Djian's *37, 2° Le matin*. How far does each interpretation adhere to the principles of loyalty, coherence and fidelity, and what are the consequences of these

182

decisions? Is it a necessary, desirable, or inevitable decision to privilege one aspect over the other in literary translation? Some excerpts may display particular features in an attempt to adhere to some or all these features simultaneously, using various strategies and the creative forces of the translator, which are awakened by the challenge of accounting for them.

These considerations simultaneously constitute and provide the impetus for the special brand of "creativity with constraint" shouldered proudly by the literary translator, whose main goal should ideally be to introduce "difference" in the shape of a foreign narrative to the reader. Therefore, maximal loyalty to the foreign text within the limits of the target language system is an important *skopos* for those literary translators who are attempting to offer an interpretation of Djian's narrative universe, which recreates and reflects its most significant strands of meaning potential for the target readership to unravel. In this case, fidelity to the French text is a key goal which should underpin the overall translation strategy which the translator chooses to adopt. In some cases, target language resources may be creatively stretched when dealing with lexicon, syntax, register, or other textual features. Most importantly, such manipulation is only acceptable providing it does not impede the target readership's comprehension of the text as read in its target culture environment, as the translation would then not satisfy the coherence criteria within the *skopos* framework. An inaccessible interpretation would also obviously defeat the purpose of the translation act. Nor should creative manipulation be adopted for its own sake. Rather, it should only function as a necessary ingredient in the recreation of similar effects in the TM.

At this point, it must be emphasised that the principles of intertextual and intratextual coherence serve as yardsticks to determine fidelity to the text. However, it is important to recognise that fidelity to the TM is not always the overriding skopos when it comes to translating bestsellers (cf. Ding n.d. and Venuti 2002, 124-157). Professional translator,

183

Daniel Hahn, describes one of the constraints on translators working in a commercial publishing context:

> I have had publishers say very specifically, they've given me a Spanish novel and said, "Ken Follett is basically what we want it to end up like". This might actually mean if there are certain things you are going to change, like make the sentences shorter or longer or whatever, but that is the kind of bestseller we want it to be and they decide. They decide that something is going to be a bestseller in a sense. (*Translating Bestsellers,* 2013)

8.4 The Methods and Cultural Transposition Techniques of the Translator: Negotiating Freedom, Creativity and Ideology

Freedom, ideology, and creativity are closely intertwined facets of translation which feed into each other and are reflected in the translation methods and cultural transposition techniques explained by prominent translation theorists. Generalised translation methods and principles relating to degrees of freedom, the principle of equivalent effect and cultural transposition are discussed below, as they are useful in describing and analysing the decisions of detail and the overall strategies adopted by translators, as well as the possibilities and consequences these can have. Relevant terms relating to these concepts will be used to identify and analyse textual features in Buten's, Petruccioli's, and my own renderings of passages from *37, 2° Le matin*.

Freedom, creativity, ideology, and equivalent effect are all elements of a translation approach that are underpinned by the particular *skopos* of the translation in question. As such, these elements motivate both decisions of detail and those of overall translation strategy (Hatim and Mason, 1997, 11-12, 145). The notion of degrees of freedom can be defined as the "amount of latitude" which characterises a translator's approach and is represented by the literal versus free and the form versus content dichotomies (Shei and Pain, 2002, 323; Hatim

and Mason, 1997, 11). The way in which the degrees of freedom have been defined and classified by Peter Newmark as translation methods is contentious, but whatever their shortcomings his classification of these terms along a graded continuum is generally accepted. Newmark distinguishes these degrees of freedom or translation methods along the scale according to whether they reflect target or source linguistic and cultural bias. Word-for-word, literal, faithful and semantic methods reflect the foreign language, while communicative, idiomatic, free, and adaptive translations are imbued with the emphasis of the translating language. Hatim and Mason emphasise that "Whatever the value of these distinctions, it is important to regard them as representing the opposite ends of a continuum, different translation strategies being more or less appropriate according to different translation situations" (1997, 11). Something to keep in mind also is that these classifications are not watertight in all translation situations, and they do not always represent "mutually exclusive alternatives", or indeed an "initial, free choice" made by the translator (Hatim and Mason, 1997, 11). For example, Sándor Hervey and Ian Higgins point out that certain idioms can only be rendered by their corresponding equivalent in the target language, which may seem like a loose or free translation, but is in fact the only possible way to render it so that it is understandable to target language readers (2002, 17). With regard to these translation methods, it is often necessary to set in motion more than one in any single text. This is particularly true of literary texts, which may require a combination of these alternatives to produce an adequate TM that fulfils a given *skopos*.

Now I turn to the task of defining them, beginning from the method with the strongest FL focus and going through to that with the weakest. Word-for-word translation preserves the word order of the foreign text and words are translated singly by their most common meanings, independent of their context, as if from a dictionary. Literal translation occurs when FL grammatical constructions are rendered by their nearest TL equivalents but lexical

185

words are translated singly, out of context.[35] Faithful translation transfers cultural words and attempts to retain the degree of grammatical and lexical deviation from the norms of the foreign language in translation and in so doing be completely faithful to the intentions and text-realisation of the foreign author (Newmark, 1988a, 45-46). Newmark explains that this translation type "attempts to reproduce the precise contextual meaning of the original within the constraints of the TL grammatical structures" (1988a, 46). Slight but important distinctions exist between faithful and semantic translation. This is evident in Newmark's description of the latter:

> [Semantic translation] must take more account of the aesthetic value (that is, the beautiful and natural sound) of the SL text, compromising on 'meaning' where appropriate so that no assonance, word-play or repetition jars in the finished version. Further, it may translate less important cultural words by culturally neutral third or functional terms but not by cultural equivalents [...] and it may make other small concessions to the readership. The distinction between 'faithful' and 'semantic' translation is that the first is uncompromising and dogmatic, while the second is more flexible, admits the creative exception to 100% fidelity and allows for the translator's intuitive empathy with the original. (1988a, 46)

The translator adopting a semantic approach must consider the readers as individual interpreters of the text, rather than simply as members of a larger social unit (i.e. the readership) with a shared background, sociocultural experiences and values. The translator, rather than focusing on the readership's needs and expectations as a key aspect that will inform their translation methods, attempts to convey their own personal interpretation of the foreign text, and to empathise with its author (Newmark, 1988a, 48-49).

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[35] The concepts of literal translation and literal meaning are problematic, giving rise to many varying definitions, which differ in terms of their scope and characteristics. This lack of academic consensus arises chiefly from the fact that researchers do not agree on all aspects of proposed definitions of literal meaning, "nor do they necessarily agree on which interpretations are to be classified as literal and which as nonliteral" (Ariel, 2002, 363). For our purposes, the literal, also known as the cognitive or denotative meaning of a lexical unit, is the appropriate, commonly encountered referential meaning of that unit, independent of any context-specific connotations or nuances (Hervey and Higgins, 2002, 15).

Let us turn now to the methods with a TL emphasis, beginning with the ones that are most strongly target-oriented, and proceeding to those that are less so. A communicative interpretation "attempts to render the exact contextual meaning of the original in such a way that both content and language are readily acceptable and comprehensible to the readership" (Newmark, 1988a, 47). Newmark has expressed concern that the communicative and semantic distinctions were applied too rigidly to texts, and so he has opted for what he calls "a sliding scale theory of translation" in which the nuances of communicative and semantic translation methods, as well as the contexts in which to favour either one are clarified (Newmark, 1998, 101; Newmark, 1993, 36). He stipulates two correlations and a rider attached to his description of communicative and semantic translation methods:

(a) the more important the language of a text, the more closely it should be translated. This is valid at every rank of the text [...]

Conversely, (b) the less important the language of a text or any unit of text at any rank, the less closely that too need be translated, and therefore it may be replaced by the appropriate normal social language. [...] Or again, the less important the nuances of meaning of the text, the more important the message to be communicated, the more justification for (smoother) undertranslation, which simplifies or clarifies the place (*Stelle*) in the translation.

But (c), and this is the rider, the better written a unit of the text, the more closely it too should be translated, whatever its degree of importance, provided there is identity of purpose[36] between author and translator, as well as a similar type of readership. If the details and nuances are clearly expressed, they should be translated closely, even though they could just as well be paraphrased. There seems no good reason not to reproduce the truth, even when the truth is not particularly important. (Newmark, 1993, 36-37, emphasis in text)

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[36] Identity of purpose exists between foreign text and translated metatext in cases where function and sender intention may be said to be very similar or identical to each other. In the context of *skopos* theory, Nord describes the requisite conditions for identity of intention and function between FM and TM: "The translator has interpreted the sender's intention correctly; the translator succeeds in verbalising this interpretation in such a way that it can, in turn, be interpreted correctly by the target receivers; and the background knowledge and expectations of the source-text addressees and the target addressees are identical or have been made to match by the translator" (1997, 86).

187

Moving on to idiomatic translation, this method reproduces the main thrust of the foreign text, but often distorts the FM's nuances by opting for colloquialisms and idioms where these are not present in the original text. Free translation reproduces content not form, usually a paraphrase that is longer than the foreign text itself. In some cases, it can be questioned whether free translation can be considered translation proper. Adaptation is the freest type of translation, and is usually adopted to present plays and poetry in a palatable form to a TL audience (Newmark, 1988a, 46-47). This type of translation is not dealt with in my analysis.

Following is one last observation with regard to texts in general. Texts can be described as either more or less static or dynamic, based on whether they adhere to cultural and textual norms, and fulfil the expectations of readers, or ultimately defy and reject them. The more dynamic or unconventional a text is, the more a translator's skills are challenged. As a general rule, the "literal" and "free" extremes of the translation scale discussed above and the degrees in between them parallel the degrees of potential stability and dynamism, with literality being an example of extreme stability, and free translation being an example of extreme dynamism (Hatim and Mason, 1997, 27-31). Most texts or communicative acts are a mixture of both since unvarying stability would fail to engage the receiver. Most texts are therefore characterised by a "constant removal and restoration of stability through disturbing and restoring the continuity of occurrences" (Beaugrande and Dressler qtd. by Hatim and Mason, 1997, 29). Negotiating these two extremes tests the translator's intercultural, linguistic and creative faculties.

At this juncture, it is appropriate to examine another closely intertwined and frequently overlapping facet of the translator's potential to interpret texts: the ideological aspect of translation and how it comes to the surface in the practice of cultural transposition. Ideology and discourse are intertextually established sociocultural phenomena that shape and

188

impact upon a variety of institutions and actors to a greater or lesser extent, and are in turn influenced by them (Hatim and Mason, 1997, 144). A working definition of these phenomena is provided by Hatim and Mason:

> Consequently, with Simpson [...], we shall define ideology as the tacit assumptions, beliefs and value systems which are shared collectively by social groups. Closely associated to this will be our use of the term 'discourse', as institutionalized modes of speaking and writing which give expression to particular attitudes towards areas of socio-cultural activity. (1997, 144)

Translation, then, like all forms of discourse, is far from being a neutral activity. The basic choices and orientations of translators can be perceived as at least implicitly, if not explicitly ideological. For example, the choice between a communicative or semantic rendering is partially determined by "orientation towards the social or the individual, that is, towards mass readership or towards the individual voice of the text producer" (Hatim and Mason, 1997, 145). Hatim and Mason distinguish between two different types of ideology that can be at work in translation: the translation of ideology and the ideology of translating. These two are distinctly separate practices but they can impact upon and shade into each other in certain translation situations. The translation of ideology consists in interpreting and recreating the ideological aspects of a foreign text in translation, while the ideology of translating is concerned with examining how particular translation choices can provide evidence of how the translator in question sees themselves, and their profession. Do translators see themselves as potentially powerful and visible sociocultural interpreters who can challenge or alternatively validate the dominant values of the target culture? Is there evidence in a particular translator's work that they have consciously taken advantage of this perspective? The ideology of translating focuses on the features which reveal the translator's ideological stance with regard to their role as a cultural mediator. The ideology of translating and the interrelationship and impact it has on the translation of ideology has been discussed

189

by many theorists, most notably Lawrence Venuti, who claimed that the Anglo-American penchant for domestication (i.e. the normalisation and neutralisation of textual features in translation) has contributed to the invisibility of the translator, and the assimilation to a dominant or hegemonic culture, all that is foreign to it or at odds with it (Hatim and Mason, 1997, 143, 145). As has been previously mentioned, this theory of foreignisation versus domestication is a cornerstone of my analysis.

An important point to remember about these two ideological extremes is that neither foreignisation nor domestication *per se* is:

> …ideologically slanted; rather, it is the effect of a particular strategy employed in a particular sociocultural situation which is likely to have ideological implications. The translator acts in a social context and is part of that context. It is in this sense, that translating, is, in itself, an ideological activity. (Hatim and Mason, 1997, 146)

Either foreignisation or domestication may be deemed a suitable translation approach depending on the particular *skopos* of a text in translation, and may be agreed upon by both the translator and the client, although as a general rule foreignisation may be preferable in literary translation given that it frequently aims to present a narrative universe which gives the target readership insight into a foreign culture or unfamiliar experiences and practices.

Once again, it is useful to discuss the varying degrees of foreignisation and domestication or cultural transposition as being part of a graded continuum. Hervey and Higgins note that:

> cultural transposition [describes] …the main types and degrees of departure from literal translation that may be resorted to in transferring the contents of an ST from one culture into another. Any degree of cultural transposition involves the choice of features indigenous to the TL and the target culture in preference to features with their roots in the source culture. The result is to reduce foreign features in the TT, thereby to some extent naturalising it into the TL and its cultural setting. (2002, 33)

190

Essentially, cultural transposition is just another aspect of freedom, similar to the freedom with regard to the translation methods outlined by Newmark. As with the translation methods explored earlier on, identifying these degrees of cultural transplantation and their associated techniques will allow me to analyse features in my corpus texts which are part of a foreignisation or domestication approach, and to perceive how these approaches can be enacted, as well as what consequences attend their implementation. They are briefly explained below, beginning from those with the strongest FM bias through to those with the weakest.

The highest degree of foreignisation can be classed as exoticism. A translation marked by exoticism incorporates grammatical, lexical, and cultural features of the foreign text into the translation, with minimal adaptation. These features constantly call attention to themselves by reason of their strangeness. Of course, the marked quality or exoticism of the translation would not be perceived by the FM readership, who would consider such features normal and natural. The next degree down from this level is calque. Calque introduces a temporarily foreign quality into the text and is an expression that "consists of TL words and is acceptable as TL syntax, but is unidiomatic in the TL because it is modelled on the structure of an SL expression" (Hervey and Higgins, 2002, 35). This unidiomatic quality may be restricted to the lexical aspect of the words used, or it may impinge upon the grammar of the resulting expression. An unsuccessful calque (one that does not achieve its *skopos*), imitates FM features rigidly, and is ungrammatical in the translating language, but a good one compromises between imitating FM features and stretching the rules of TL grammar (Hervey and Higgins, 2002, 35). Cultural borrowing occurs when the translator transfers an FM expression exactly as it is written into the TM. Here, there is no adaptation of the foreign text into TL forms involved, as there was with the two previous techniques. Cultural borrowing is frequently the last resort, when a translator cannot find an appropriate TL expression to render a particular foreign unit of text (Hervey and Higgins, 2002, 35).

191

A communicative translation, also included earlier on as a method of translation, has a cultural aspect and as we have seen is often used to render proverbs and idioms where appropriate. A communicative translation focuses on making the FM text more accessible to the translation's readers at the expense of attention to the semantic, grammatical, and other important levels of the FM text. It focuses on the foreign text's content, rather than its form. Finally, cultural transplantation involves the wholesale adaptation of a foreign text to the sociocultural context of the translating culture. This is appropriation, rather than translation, and it is usually best for a translated text to achieve a balance between the extremes of exoticism and cultural transplantation (Hervey and Higgins, 2002, 34, 36).

8.5 The Relationship Between the "Equivalent Effect" Principle and Freedom and Creativity in Translation

At this point in the chapter, I wish to explore the interrelationships between the equivalent effect principle in translation and the notion of the translator's freedom and creativity. In doing so, my understanding of this issue is informed by both traditional perspectives regarding the concept of equivalent or similar effect in translation and Lawrence Venuti's reflections on its problematic nature, the nature of translation in general, and the translator's role. I discuss the traditional view of these concepts first, and re-evaluate them in the light of Venuti's observations.

As with all other aspects of translation, the relationship between the equivalent or similar effect principle and notions of the translator's freedom and creativity, as well as the extent to which they are present in the TM, depends on the *skopos* of the translation in question. The principle of equivalent effect or equivalent response (also known as Nida's dynamic translation theory) is an important general aim for the translator to work towards when translating literature and is valid for many, although not all, possible text types in translation. To achieve equivalent effect, the TM must "produce the same effect (or one as

close as possible) on the readership of the translation as was obtained on the readership of the original" (Newmark, 1988a, 48). The creation of equivalent effect is hindered however by the layers of socio-contextual difference between the contexts of the foreign and target text readerships. These layers of socio-contextual difference come into being as a result of the irreducible differences that exist between languages used in the translation process. Consequently, any equivalent effect can never be perfectly or exactly replicated. In any case, the creation of any equivalent effect depends on how the individual reader interprets the translation, and this can vary from person to person, exactly as with readers of the foreign text.

Notwithstanding these provisos, it is generally held that the more a text is considered universally appealing in some respects, the more likely a broad equivalent effect can be established. Conversely, the more culturally specific a text's features and concerns are, the harder it will be to create such an effect unless the reader is unusually imaginative and attuned to the foreign culture in question (Newmark, 1988a, 49). To successfully create the illusion of equivalent effect the translator needs to bring his creative faculties into play, as well as expert knowledge of the linguistic and cultural differences and similarities he is working with, and how they can best be exploited if equivalent effect is deemed a desirable characteristic of the translation and falls within the range of the *skopos*. A familiarity with the concepts of translation loss and gain is also requisite. Translation loss is defined as the "non-replication of the ST in the TT— that is, the inevitable loss of culturally relevant features" (Hervey and Higgins, 2002, 21). The logic behind this concept is not to maximise sameness, but to minimise differences where possible and appropriate between the two texts. This is because translation loss at some level is inevitable since perfect and exact equivalence between two texts in different languages is not possible. The translator must devise creative solutions in order to preserve what they consider to be essential or otherwise significant features of the

foreign text in translation. For example, a loss at the lexical level could be recreated on another level through an instance of compensation (Hervey and Higgins, 2002, 20-22).

The concept of loss also includes the flip side of the coin: a translator's creativity can also lead to translation gains. This means that the translator may add elements to the translation that do not directly correspond to elements of the FM. For instance, where a particular rendering may constitute a loss in terms of textual fidelity, there may be a gain in terms of vividness or economy of expression. Of course, there is always some loss to accompany any gains (Hervey and Higgins, 2002, 22-23). The responsible translator must only implement these additions or gains where appropriate, with a view to fulfilling the *skopos* of the text, which may include a commitment to textual fidelity and the creation of equivalent effects, as is often the case in literary translation scenarios. Whether a translator's work involves mitigating translation loss or incorporating gains or compensation into their interpretation, one thing is certain: to produce an efficient and effective translation the translator must bring the creative skills of a writer and interpreter of texts into play.

Venuti's view of translation and the translator's role problematises the principle of equivalent effect, and the concomitant perceptions of translation loss and gain outlined above. He dismisses the instrumentalist view of communication and information transfer underlying the similar or equivalent effect principle which posits that "…an acceptable translation reproduces or transfers an invariant contained in or caused by the source text, whether its form, its meaning, or its effect, usually a combination of these features" (Venuti, 2013, 244). Translation is a hermeneutic, context-bound, purposeful act that imitates and exceeds the foreign text upon which it draws (Venuti, 2013, 35, 37, 55). As process and product, it is therefore inherently marked by destabilisation and difference as well as translation loss and gain because it does away with the materiality of the foreign text. Venuti describes translation as radically decontextualising and recontextualising because "it dismantles the context that is constitutive of that text" (2013, 35) and reconstructs it in the TM. Perfect equivalence cannot

194

exist because of the lack of fit between contexts and the fragmented and fundamentally indeterminate nature of the manipulation and interpretation of texts (Venuti, 2013, 244-245).

Nonetheless, the fact that translation involves transformation rather than unadulterated replication does not mean there is no formal and/or semantic correspondence between FM and TM. It must be remembered however, that these surface differences between texts are only the tip of the iceberg. As Venuti puts it "The point is rather that a literary work is much more than any such correspondence: it is a complex cultural artifact that never survives intact the move to another language and culture where it comes to signify, to be valued, and to function differently" (2013, 246). The TM's composition is therefore structured and influenced by various conventions, norms, and values (of which the translator may or may not be conscious) that should be considered in translation analysis. For instance, a single translation can influence a corpus of translations in a given culture which can in turn shape individual interpretations produced by translators. This aspect of translation practice is exemplified by Gideon Toury's systemic view, and can include exploration of the status of the foreign text within the TL culture and how translators position themselves in relation to translation norms and approaches (Venuti, 2013, 99, 199-200). The nexus of translational, sociocultural, and historical values and influences which mould and shape both a given foreign text and its potential interpretation(s) should always be considered when translating, reading, or critiquing a translation.

It is clear then that the nuances and connotations of the FM do not survive intact in translation. What substitutes them is a TM reconstructed and reinscribed with "intelligibilities and interests that are specific to the translating language and culture, even where the translator maintains a strict semantic correspondence and incorporates aspects of the cultural context in which the source text originated" (Venuti, 2013, 96). The needs and expectations of the TM readership take priority over FM intentions and purposes, and such inscription inevitably entails some translation loss and gain, or excess (Venuti, 2013, 109, 246). Venuti calls these

195

gains or excess effects that come about through a TM's creation and circulation in the translating culture, the "remainder" which he further defines as constituting:

> …linguistic forms and textual effects that simultaneously vary both the current standard dialect of the translating language and the formal and semantic dimensions of the source text. The variations that comprise the remainder complicate the establishment of a lexicographical equivalence with the source text because they work only in the translating language and culture and reflect the linguistic, cultural, and social conditions of the receptors. The remainder is the most visible sign of the domesticating process that always functions in translating, the assimilation of the source text to what is intelligible and interesting to readerships in the receiving culture. But the remainder can also be a significant point of foreignizing effects by deviating from the current standard dialect, the form of the translating language that is the most familiar to readers and the most frequently imposed on translators by editors. (2013, 37)

By balancing loss and gain in translation, the translator controls the "unavoidable release of meanings" embodied by the remainder. Translation can therefore be perceived as "an attempt to compensate for an irreparable loss by controlling an exorbitant gain" (Venuti, 2013, 110). The remainder can be deliberately implemented by the translator to achieve a particular effect or be unconsciously incorporated in the TM, as in the case of automatic or intuitive translation decisions (Venuti, 2013, 37-98, 99). The unconscious or unarticulated facet of translation is another reason why the translation process is not transparent; rather, it is complex and unpredictable. This strengthens the argument that translation effects cannot be considered similar or equivalent in any strict sense. Under these circumstances, perhaps the principle of equivalent or similar effect should be renamed "TL mediated effect". The use of this term in analysis draws attention to translation as a creative hermeneutic act, which inscribes FMs with TL ideology, and away from spurious notions of one-to-one

196

correspondence and the misleading idea that equivalent effects can be created in translation when irreducible contextual difference is an inherent part of the process.

In the context of his work, the translator is always negotiating different degrees of freedom or bias whether in terms of textual stability or dynamism, translation methods, or cultural transposition. The two concepts in the dualism mentioned above often come into play at the same time and must be considered simultaneously in the translation process. With regards to translation methods and cultural transposition, the translator as interpreter must gear his choices towards the author and the foreign linguistic and cultural context, or towards the TM readership and its linguistic and cultural context, or more commonly, find a balance between the two extremes. As explained previously, this occurs because to produce an appropriate translation, the translator must maintain loyalty to the foreign text as far as this is possible in the context of the *skopos*, and keep in mind the needs and expectations of all parties involved in the translation process. Some sort of compromise or balance is required to regulate the dynamics of many translation situations, and this factor gives rise to many of the complexities involved in translating. The translator's mission, broadly speaking, is summed up by the following observation:

> …one might define the task of the translator as a communicator as being one of seeking to maintain coherence by striking the appropriate balance between what is effective (i.e. will achieve its communicative goal) and what is efficient (i.e. will prove least taxing on users' resources) in a particular environment, for a particular purpose and for particular receivers.
>
> (Hatim and Mason, 1997, 12)

8.6 The Compatibility of FM and TM *Skopos* in the case of Djian's *37, 2° Le matin*

In light of the *skopos* paradigm, it is appropriate to briefly define and compare the *skopos* of Djian's *37, 2° Le matin* with that of a potential TM. Considerable overlap or identity of purpose is revealed when the context-defined *skopoi* of FM and potential TMs are considered.

197

Both the FM and any potential TMs are literary texts, considered as such in the context of literary translation. The function of the FM is expressive as it gives insight into the worldview, the writing style, the aesthetic capabilities and concerns of the French author, Philippe Djian, as these are presented in the novel, which is written primarily to entertain the TM reader. These features give it aesthetic value. The potential TM can and should have the same aims and values in relation to its intended readership as there is no significant incompatibility of FM and TM *skopoi* in the French or Anglophone cultures concerned (Bedeker and Feinauer, 2006, 137).

The aesthetic and literary nature of the text also influences translation decisions and the degree to which FM influences and perspectives are present in the text. In other words, these qualities influence the degree to which the translation in question registers elements of foreignness, as opposed to adapting, concealing, or downplaying them. These translation trends, known as foreignisation and domestication, are at the root of significant translation decisions and overall translation strategies on both the micro and macroscale. They are examined more closely in Chapter 10 of this thesis, where they are discussed in connection with Djian's French text and Buten's and Petruccioli's TMs. For the moment, it suffices to say that foreignisation is more appropriate in literary texts that on the whole are underpinned by an aesthetic, rather than a purely functional *skopos*. For example, unlike a more functionally oriented text such as a recipe, the literary text has no specific message, and its primary function does not involve the transmission of information (Wu, 2010, 27).

The literary text's function is primarily aesthetic, and therefore a certain fidelity to the aesthetic of the FM, the registering of foreign qualities within the limits of the target language is appropriate. Consequently, a higher degree of foreignisation is acceptable than in translations of texts that are purely functional. Furthermore, a literary work or text, valued for its aesthetic qualities, should renew, refresh, and challenge the perspective of the reader, offering them new and possibly alien or de-familiarising experiences. This can be

accommodated within the *skopos* translation model, with the translator reflecting and achieving this in the TM by means of foreignisation strategies, whilst simultaneously extending the linguistic resources of the translating language. The TL or translating language can thereby be enriched, as experimenting with ways of conveying foreign elements in the FM can open up new possibilities of emotional and expressive capacity, representation and complexity in the TL (Wu, 2010, 31-32). Wu emphasises that foreignisation strategies and decisions have the potential to enrich the TL by opening up possibilities for stylistic innovation; however, it is important to note that the same may be said of domestication strategies in certain contexts. For example, a translator may implement a domestication technique that modifies a particular concept or image, which, if left unmodified, would be incomprehensible to the TL reader since no equivalent or similar concept exists in the translating language. Such a transformation would undoubtedly require stylistic innovation and creativity on the part of the translator and broaden the translating language's range of linguistic resources.

Chapter 9: Passages Displaying Similar or TL Mediated Effects in Howard Buten's Translation

In this chapter, a selection of passages which I deem to be effectively recreated in Buten's translation of Djian's *37, 2° Le matin* is analysed and discussed. "Effective" is defined here as describing excerpts of translations where, it can be argued, the most important potential meanings are activated or at least registered in some way. The importance and place of these textual meanings should be considered in relation to four spatiotemporal dimensions. This includes how these meanings are likely to affect the immediate comprehension of both the unit of text in question and of the text segment of which they are part (whether this segment is seen to constitute a phrase, a sentence, or a larger unit of text such as a paragraph), how they affect the translation as a whole if considered as a stand-alone text without reference to the Foreign Metatext, and how they affect the translation when taking into account its relationship to the FM. In my view, the *skopos* paradigm and its principles of intertextual and intratextual coherence explained above are tools that can help evaluate, analyse, and explore the relationship between foreign text and translation.

Put simply, these commendable passages are at least effective to some degree as interpretations and translations of the foreign (meta)text because of their high degree of intertextual and intratextual coherence on at least one or more levels of text such as the sentence level, the grammatical or lexical level, and at levels below these. These effective renderings are often passages which recreate similar effects to those activated in reading their FM counterparts. This practice was established above as perhaps the most important guiding principle of literary translation, if indeed it is at all possible to speak of literary translation in

general terms. The examples discussed below are those which contain no significant[37] omissions and present commendable choices in terms of lexicon and/or rhythm, syntax, and register, taking them into account both as individual translation decisions, and as features which are part of an overall translation strategy. I mention Petruccioli's Italian rendering of passages in the French text if a comparison between Buten's English translation and Petruccioli's Italian one is particularly appropriate or enlightening.

The first passage for analysis is Betty's boyfriend's description of his reflection in the mirror after he has been hitchhiking with Betty: "J'avais une barbe de trois jours et les yeux cernés par la poussière, je me sentais les jambes molles, le style ange de la route dégommé par deux doigts de porto" (Djian, 1985, 63). Buten translates this as "I had a three-day beard and eyes circled with dust. I felt rubber-legged, sort of a street-angel-blitzed-on-two-fingers-of-rotgut thing" (1989, 54). The choice of lexicon and register in the phrase "sort of a street-angel-blitzed-on-two-fingers-of-rotgut thing" is appropriate overall, giving an approximation of the wild biker image that Djian evokes in a creative attempt to imitate the vibrant colloquial language used to express this imagery.

Two lexical nuances present in the phrase bear examination however. The first is the use of "street angel" to translate "ange de la route". "Route" can be translated as either "street" or "road" and often, as in this case, the context makes it clear which is the most appropriate choice. "Ange de la route" is an allusion to The Hells Angels who are called "les anges de l'enfer" in French, and a similar allusion or nuanced reference to the biker organisation is called for here. Although Buten attempts to recreate this nuance in his rendering of the name as "street angel", the pairing together of "street" and "angel" is at odds with the bikie image, since bikies are associated with the open road, while "street" suggests a tamer environment. Petruccioli translates the narrator's comparison of his own reflection to that of a biker as

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[37] In the context of this analysis, the term "significant omissions" refers to exclusions that are likely to considerably impact upon the TM readership's perception and comprehension of the meaning(s) of Buten's English translation and/or Djian's French text.

"Avevo una barba di tre giorni e gli occhi cerchiati di sporcizia, mi sentivo le gambe molli, stile angelo della strada steso da due dita di porto" (Djian, 2010, 61). Evidently, there is considerable similarity between Djian's French text and Petruccioli's translation of it with regard to syntax, lexicon, grammar, rhythm, and even assonance.

It must be noted at the outset of this analysis that French and Italian are closer to each other in terms of linguistic development and similarity in the aforementioned areas than English is to French. For one thing, French and Italian are members of the Romance or Italic language subgroup, and Italian features many lexical borrowings from French. English, whilst it is part of the larger Indo-European language family like French and Italian, has West Germanic roots and therefore differs from the two Italic languages to a greater degree than Italian differs from French (Thompson, "Indo-European Language Family", 2013; Thompson, "Italian", 2013). The greater degree of difference between English and French, as compared to that which separates Italian and French, exists despite the long-lasting influence of French on the development of English.[38] Consequently, it is generally easier for Petruccioli to recreate and accommodate linguistic, syntactic, grammatical, and other features in his Italian translation than it is for Buten to do so in English. Thus, Petruccioli uses the expression "angelo di strada" for "ange de la route" which recreates Djian's imagery with its connotations. An appropriate potential rendering of "ange de la route" in English, given the context it appears in the aforementioned French passage, might be "an angel of the open road". A potential semantic translation of the FM passage as a whole might run as follows: "I had a three-day beard and eyes ringed with dust. I felt rubber-legged, sort of an angel-of-the-open-road-blitzed-on-two-fingers-of-rotgut thing".

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[38] The influence of French upon the development of English was much more indelible and long-lasting than that of other languages, at least in the beginning of the process (Crystal, 2004, 144). Indeed, during the peak of lexical borrowing which occurred during the last quarter of the fourteenth century, over 2500 French words are identified in English according to the Oxford English Dictionary (OED), and by the end of the Middle English period (which the OED dates from 1150 to 1500) approximately 30% of English vocabulary is derived from French (Crystal, 2004, 154; Durkin, 2013).

The second less significant lexical nuance in this excerpt concerns Buten's substitution of "porto" or port wine with "rotgut". Although rotgut could plausibly be a drink of choice for a bikie, Djian mentions port, which is a more refined drink. The lexical difference is not hugely significant, but it is nevertheless unnecessary, and perhaps more humour is added to the narrative with the idea that a grizzled bikie could be demolished by two fingers of port. Buten's reasons for making the change are unclear. It would be strange to claim that it was because Americans are unfamiliar with port—even though it is a drink primarily consumed in Europe—as it is still exported to the US (Loureiro, 2011, 8). This could be seen as another attempt to mask the narrative's European influences and Americanise it, something which would be avoided in a translation underpinned by a foreignisation approach. This domestication tendency is examined in greater detail in the following chapter. Notwithstanding these two lexical peculiarities however, the passage is overall effectively translated.

The next example of commendable translation is an effective compensation strategy enacted by Buten. Here the narrator is recounting his reaction to the seemingly innocuous discovery that Betty has red paint on her hands when she comes home from a stroll. At first, her boyfriend thinks nothing of the bizarre detail, but his mind puts two and two together, noting her calm manner of brash defiance and her evasive replies to questions about her activities. He fears she has been bombing the facades of publishing offices with red paint, and this is confirmed a short while later.

The narrator's interior monologue describes the process of piecing together all the clues which lead to the horrible flash of realisation that Betty has indulged in painting the town red. He explains: "Un signal d'alarme a clignoté dans mon cerveau, comme qui dirait. Rictus total. J'ai eu la sensation que toute la machine commençait à s'emballer mais j'ai pas cherché le frein" (Djian, 1985, 104). Buten renders this as "Something like an alarm went off

in my brain. Somewhere a Cheshire cat was grinning. I felt the motor starting to go out of control, but I didn't put on the brakes" (Djian, 1989, 94). The compensation attempt features in Buten's translation of "rictus total" which describes the moment of realisation that the narrator experiences by giving the briefest image of a contorted, forced and fixed grin. The reader gets the sensation that this situation, while humorous on the one hand, is actually nothing to laugh at, and understands why the narrator reacts to it with an internal grimace. The brevity of the image, expressed in two words, is important because it mirrors the brevity and abrupt nature of a flash of realisation.

Buten could have opted for a brief rendering, but I think that in English at least, it would be difficult to convey a similar image as powerfully in few words. Translating this literally would not be the best option as "total/complete rictus" would arguably not create the same effect, and could easily be misunderstood by Anglophone readers. The moment of realisation expressed is not immediately clear with such a translation and the English-language reader may ponder why this strange image is included. Consequently, the image may likely not have the same impact. Buten's modifications to this sentence are an example of an optional but arguably necessary shift, and also constitute an instance of domestication. Although the brevity of the original image is sacrificed with the adoption of the Cheshire cat allusion, its focus is the grin, the trademark of the Cheshire cat, a character with which many Anglophone readers would be familiar from Lewis Carroll's *Alice's Adventures in Wonderland.* The cat is known for his sudden appearances and disappearances as well as his mocking humour, and so it is appropriate that his grin is likened to this flash of realisation and the sour laughter that Betty's revenge elicits.

Buten also captures the melancholy tone and detail of the narrator's description of Betty as wild and untamed. The passage below has particular significance and resonance for the reader given Betty's perpetual state of restlessness and her dissatisfaction with many

205

events in her life, which leads to her spiral into depression and ultimately her death. Betty's boyfriend explains: "Elle était comme un cheval sauvage qui s'est tranché les jarrets en franchissant une barrière de silex et qui essaie de se relever. Ce qu'elle avait pris pour une prairie ensoleillée n'était en fait qu'un enclos triste et sombre et elle connaissait rien du tout à l'immobilité, elle était pas faite pour ça" (Djian, 1985, 112). Buten's translation reads: "She was like a wild horse who's cut his hocks jumping over a flint wall and is trying to get back on his feet. What she thought to be a sunlit prairie had turned into a sad, dark corral, and she'd never known what it was to be confined; she wasn't built for it" (Djian, 1989, 102). Buten's translation even mimics the lengthy sentence structure where possible. Translating "faite" in this context as "made" rather than "built" would perhaps be a better lexical choice as the latter carries nuances of machinery, which is an unnecessary and jarring juxtaposition in a passage that describes Betty's physicality.

Buten often successfully recreates the colourful prosaic slang used by the novel's characters, as well as the more poetic musings of the nameless narrator, which are frequently interspersed or contrasted with colloquialisms. This mix of registers is a key facet of Djian's writing which Buten handles well on the whole. Commenting on his experience of writer's block and referring to himself in the third person as if he were an onlooker in his own life, the narrator concludes: "Il arrivait pas à remettre le doigt sur sa petite musique, ce con, il arrivait pas à en avoir vraiment envie. Et impossible de savoir pourquoi" (Djian, 1985, 79). In this passage, the narrator's inspiration to write is described as "sa petite musique". A communicative or semantic translation would render this as "his own music". The point is that he needs to put his finger on the little melody or tune, to find the catalyst that will unlock the flow of his ideas. This catalyst is represented by the notes of a musical tune, one that is unique to him. Buten could have retained the musical element but he chose not to, creatively substituting it instead with a reference to the muse's phone number. I think this works well, as similar effects are evoked, and no important nuances are overlooked: "He had lost his muse's

206

phone number, the poor jerk; he'd even lost his desire to call, and he didn't even know why" (Djian, 1989, 70).

Lastly, adventures such as the following one, shared by Eddie, Lisa, Betty, and her boyfriend are retold equally well in the English translation. The girls decide to feed the birds, and Eddie and the narrator join in:

> Comme par miracle, elles ont retrouvé un vieux paquet de gâteaux secs dans la boîte à gants, elles avaient les joues rouges et le sourire du Père Noël et que je te pousse des OH et des AH et que je t'écrase les petites galettes en mille miettes et que je t'en balance des poignées entières en plein ciel.
>
> [...]
>
> Eddie avait rejoint les filles et je les regardais en train de rigoler et balancer des tonnes de nourriture sur le crâne des petits malheureux, j'imaginais que chaque miette représentait l'équivalent d'un steak saignant garni de frites et peut-être qu'on pouvait les tuer en faisant un truc comme ça, il y en avait pour s'envoyer quinze ou vingt plats d'affilée et qui en redemandaient. (Djian, 1985, 134)

Buten's version reads:

> The girls miraculously managed to find some crackers in the glove compartment, and off they went, rosy-cheeked and Santa Claus-smiling. It was "Oh this" and "Ah that" and "Let's smash these crackers into a thousand crumbs and throw them in the air by the fistful."
>
> [...]
>
> I watched them all laughing, dumping tons of food on the poor birds' heads, imagining that each crumb represented the equivalent of a large steak and french fries and it occurred to me that you could probably kill them like that: force-feeding them fifteen or twenty main dishes in a row, things they'd never ordered. (Djian, 1989, 123-124)

207

Once again, Buten pays meticulous attention to detail in translation. The first two sentences recreate the colloquial tone of Djian's first sentence in the above excerpt. The translator deserves particular credit for skilfully handling the first sentence's unusual syntactical and grammatical structure. It begins conventionally by describing Betty and Lisa's excited faces, with the narrator saying "elles ont retrouvé" ("...The girls [...] managed to find...") and "elles avaient..." ("they had"). Here the repetition in the French text sounds clumsy if followed closely in English. Therefore, instead of giving a more literal interpretation of the French such as "they had red cheeks and a Santa Claus smile," Buten writes: "...and off they went, rosy-cheeked and Santa Claus-smiling" which presents all these details concisely, ensuring that the sentence flows naturally. This natural, flowing quality is important in a novel where much depends on the recreation of colloquial language.

There is a shift after "...le sourire du Père Noël..." ("Santa Claus-smiling"). Djian's narrator launches into "... et que je te pousse des OH et des AH et que je t'écrase les petites galettes en mille miettes et que je t'en balance des poignées entières en plein ciel". In my opinion, the colloquial construction "et que je te" has no specific nuances of meaning, other than to emphasise what is being described here, namely the actions of the girls as they exclaim in delight and throw crackers to the birds. The length of the sentence and the repetition of this construction in French builds up momentum and emphasises the excitement of the scene; however, it is difficult to translate "et que je te" in a way that makes sense in English. The decision to substitute this idiom with "It was 'Oh this' and 'Ah that' and [...] fistful'" is simple and the colloquial, oral quality of the narrative is evident elsewhere in the English translation.

The line beginning "I watched them all laughing..." and ending with "twenty main dishes in a row..." is a nuanced interpretation of the foreign text, recreating the humour and the detail marvellously. Rendering "balancer des tonnes de nourriture sur le crâne des petits

malheureux" as "dumping tons of food on the poor birds' heads" is an example of this. Buten provides a very loose rendering of "et qui en redemandaient", writing "things they'd never ordered". At first, the meaning of the French expression was not clear, but upon reflection, it could be interpreted as follows: "...there was enough there for fifteen or twenty main dishes in a row, including seconds of everything".

Overall, this rendering successfully recreates the FM passage to which it corresponds, and with it I bring this to a close. Notwithstanding the many questionable elements in Buten's TM, there are also passages where FM detail has been adequately rendered. The purpose of this chapter has been to give a detailed analysis of some of the strengths of this 1988 English version.

Chapter 10: Three Interpretations of *37, 2• Le matin* Compared: Buten, Petruccioli, and Borrey Renderings

10.1   The Underlying Assumptions of Retranslations and an Overview of the Buten, Petruccioli, and Borrey TTs

As has been shown, it is useful to take a systemic view of translation practice and to see translations as ideological vehicles, which are always linked to the TL historical, social, and cultural context, and the institutions in which they are produced and circulated. As they are TL mediated interpretations of foreign texts, TMs can partially or wholly reflect and maintain, or reject and subvert the hierarchical values of institutions which constantly change and develop over time (Venuti, 2013, 105-106). The underlying assumptions of TMs that are retranslations bear examination, not least because I argue in favour of a new English translation of Djian's *37, 2° Le matin*, but also because Petruccioli's *37° 2 al mattino* is a retranslation of the novel, given that Gaspare Bona translated it into Italian in 1986, several years before Petruccioli. Due to constraints of space, Bona's translation is not analysed as part of my comparative translation analysis.

Retranslations have an extra ideological dimension as compared to first translations. Retranslations, like first translations, are positioned in relation to translation norms, which, like ideologies, are in continual flux, with particular approaches being favoured, rejected, or eventually discarded and replaced with new ones. In addition to this, however, retranslations are also positioned in relation to previous interpretations of the foreign texts they recreate (Venuti, 2013, 96, 106). Even if a translation is produced with no awareness of existing translations, or if, as in the case of Petruccioli, a translator consciously decides to avoid being influenced by other TMs, translations can still be positioned in relation to and compared with each other. Venuti observes that retranslations are thus "…doubly bound to the receiving

situation, determined not only by the receptor values which the translator inscribes in the source text, but also by the values inscribed in a previous version" (Venuti, 2013, 96).

Every aspect of the translation process is TL mediated, if not predominantly TL-oriented. The intertextual and intercultural relations between FM and TM are fundamentally asymmetrical and hierarchical (Venuti, 2013, 193-194). The norms and values of the translating culture "...determine not only the selection of texts for translation, but also the strategies devised to translate them and the relations of equivalence established between the source and translated texts" (Venuti, 2013, 99). TL cultural and linguistic norms and values also underpin and direct the translation's purpose, as well as the FM's position and identity in the translating culture, which depends on the intertextual relationships and significance constructed for the FM in the TL culture. Ideally at least, the translator and the commissioner of the TM work together to create and consolidate this position, purpose, identity, and significance. They can do this by associating or linking the translation with specific phenomena (for example, movements, literary genres, paradigms, and authors) that may reasonably be expected to resonate with the intended readership (Venuti, 2013, 98, 193-194). However, it is important to realise that the translator's agency varies if translation is defined as an intended action which is performed amid "'unacknowledged conditions' and can cause 'unanticipated consequences' which can affect social reproduction, whether by maintaining the status quo or by leading to change" (Venuti, 2013, 99). One of these unacknowledged conditions is the unconscious decision-making process that translators engage in. Moreover, the translator, as well as other participants in the translation process such as editors and publishers, cannot always anticipate how a translation will be received or used. Therefore, intertextual relations may be to some extent outside the translator's conscious control, falling into the category of the unacknowledged conditions of the translation situation, or by being an unanticipated consequence of translation (Venuti, 2013, 99, 104).

Retranslations can be underpinned by several rationales and assumptions simultaneously. One aim of retranslation can be to modernise the language of the TM to make it more accessible to contemporary readerships, as compared to past interpretations, which have grown too remote to be intelligible or interesting to the modern reader (Venuti, 2013, 107). Retranslations inscribe foreign texts with different competing interpretations and can either validate or challenge traditional, accepted readings of these texts within the TL context (Venuti, 2013, 96-97). Different interpretations such as commercial and academic or feminist translations also attempt to fulfil a range of desires, needs, and purposes for different readerships with unique and specific values and priorities (Venuti, 2013, 96-97). In order to gain a more complete understanding of a given TM, its significance both in and apart from the context in which it is produced and circulated, its effects and features, and its underlying rationale must be investigated.

The motivations for my comparative translation analysis and the argument in favour of a new English translation are made explicit in the following observation by Venuti:

> Here the choice of the text for retranslation is premised on an interpretation that differs from that inscribed in a previous version, which is shown to be no longer acceptable because it has come to be judged as insufficient in some sense, perhaps erroneous, lacking linguistic correctness. The retranslation may claim to be more adequate to the source text in whole or in part, which is to say more complete or accurate in representing the text or some specific feature of it. Claims of greater adequacy, completeness or accuracy should be viewed critically, however, because they always depend on another category, usually an implicit basis of comparison between the source text and the translation which establishes the insufficiency and therefore serves as a standard of judgment [...]. (Venuti, 2013, 97)

Taking this into account, my advocacy of a new English interpretation of *37, 2° Le matin* is based on the premise that although Buten's 1988 TM undoubtedly has many efficient and effective features, certain aspects of it can be altered in order to provide a more complete

213

and accurate interpretation of the FM. In this chapter, I analyse what I feel are weaknesses in Buten's version, which consist of unnecessary domestication strategies, omissions, and mistranslations. As mentioned earlier on, the instances of domestication selected for analysis constitute the fundamental reason behind my call for the retranslation of Djian's narrative into English. These domestication examples are therefore the most important part of my comparative translation analysis, notwithstanding the significant effects that examples of omissions and mistranslations discussed in this chapter may have upon the Anglophone reader's interpretation of the foreign narrative.Petruccioli's TM displays a stronger foreignisation tendency than Buten's. If however, the FM cultural references in question are not crucial elements of textual or cultural detail and their inclusion in the TM risks compromising the reader's understanding of and interest in the text, these are either replaced by features that do not evoke associations with a particular nationality, or in a very few instances, they are domesticated. However, both of these options constitute the exception rather than the rule as foreign elements are most often included, with or without minimal modification. The strategy of making foreign cultural references European rather than French can be considered appropriate in light of the fact that Djian's narrative world is supposedly European rather than strongly marked by French culture, although the French influence is still present to a limited degree. As far as I can ascertain, in Petruccioli's TM, there are no significant mistranslations or omissions that compromise the *skopos* of remaining loyal to the author and the text, which is a valid goal in this literary translation scenario. The most important features of the foreign text are retained, transformed, and recreated by implementing creative translation solutions and tapping into the resources of the TL language.

In my alternative renderings, I hope to recreate TL mediated correspondences that reflect, recreate, and transform the semantic and stylistic features of the FM more effectively than Buten's interpretation does in some cases. My proposed renderings, like Petruccioli's, are foreignising and attempt to account for textual and semantic detail in ways that will not

214

compromise the English reader's understanding and appreciation of Djian as far as this is possible within the limits of TL language and context.

To propose a retranslation is to engage in a thorough and balanced evaluation of a translation's strengths and weaknesses according to criteria, which must be based on a reading of the foreign text supported by features within this text as well as information from other sources. Once again I do not claim to offer a definitive translation as it is beyond the scope of any translation to exhaust all potential meanings in a text. My perspective of the text is only one possibility among many others, however I hope my analysis and alternative renderings provide a useful insight into Djian's narrative world for the English-speaking reader.

Incidentally, translation analysis and proposed retranslation can shed light on key issues of translation practice and research, and "can be most productively explored only when a linguistic operation or a textual analysis is linked to the cultural and political factors that invest it with significance and value" (Venuti, 2013, 98). An aim of this thesis, with its detailed analysis and investigation of the features and contexts of Djian's French narrative, and those of the Petruccioli and Buten TMs, is to contribute to the illumination of translation as product and process, theory and practice.

10.2   Foreignisation and/or Domestication: A Crucial Translation Decision

The decision to adopt foreignisation or domestication approaches with regards to particular translation features is a crucial one as it often sets the tone and influences the type of translation strategies enacted at the micro-level. For Friedrich Schleiermacher, the decision boiled down to two opposing poles which underpinned and directed a translator's subsequent translation decisions: "Either the translator leaves the author in peace as much as possible and moves the reader toward him; or he leaves the reader in peace as much as possible and moves the writer toward him" (2004, 49). However, it is oversimplifying actual translation practice

215

to say, like Schleiermacher, that the two tendencies are always mutually exclusive; in fact they have been used together in translation practice throughout history (Wu, 2010, 25).

First of all, by the very fact of translation, otherness cannot be "manifested in its own terms" (Berman qtd. by Venuti, 2008, 15), but is always seen through the prism of the translating language or TL. Second, foreignisation and domestication always complement each other, given that foreignisation can only occur when the translator taps into and manipulates domestic cultural and linguistic elements that are specific to the TL (Venuti, 2008, 29). It is more a question of degree, rather than of choosing one approach over the other. This is reinforced by Wilhelm von Humboldt's distinction between Fremdheit (foreignness) and Fremde (the foreign):

> A translation should indeed have a foreign flavour to it, but only to a certain degree; the line beyond which this clearly becomes an error can easily be drawn. As long as one does not feel the foreignness (*Fremdheit*) yet does feel the foreign (*Fremde*), a translation has reached its highest goal. (qtd. by Wu, 2010, 26)

Foreignising translations, like those underpinned by all other approaches, are always partial and contingent on their particular contexts of production and circulation. Unlike domesticating translations however, foreignising ones "tend to flaunt their partiality instead of concealing it" (Venuti, qtd. by Wu, 2010, 28).

Choosing between overall strategies of foreignisation or domestication, or as is more often the case, combining the two in the same translation, is therefore perhaps the single most important decision a translator makes. Domestication and foreignisation are two approaches which have dominated translation history and have continued to polarise translators, as well as critics and scholars of translation. These trends were first named and analysed in detail by Venuti, who championed a foreignisation approach as a way of countering the widespread adoption of domestication strategies within the Anglo-American translation tradition.

216

Domestication is an approach which attempts to erase the presence of the translator within the translation which he writes, and overcome the foreignness of the text it recreates, usually by rendering it invisible, as discussed in Chapter 5.

Venuti explains that the very purpose and act of translation is always inherently violent, because a certain level of domestication must always be present or potentially present within the product and process of translation. Translation can be perceived as an inherently violent act because, even in cases where a foreignisation approach is adopted, the words of the foreign text are necessarily erased, manipulated, and rewritten in a form that is or at least potentially becomes accepted in the translation process. The translation involves a recreation of the foreign metatext which is composed and perceived through the prism of the translating language's sociocultural conventions, rules, and norms. Some domestication is necessary if a translation is to fulfil its purpose as an effective interlingual and intercultural communication. Its viability is determined by its relationship and interaction with the cultural and social conditions of its production, circulation, and reception (Venuti, 2008, 14-15). Venuti emphasises that despite this constraint, however, the translator and their partners in the translation process can make choices regarding "the degree and direction of the violence at work in any translating" (2008, 15). Domestication enacts:

> ...the forcible replacement of the linguistic and cultural differences of the foreign text with a text that is intelligible to the translating-language reader. These differences can never be entirely removed, but they necessarily undergo a reduction and exclusion of possibilities—and an exorbitant gain of other possibilities specific to the translating language. Whatever difference the translation conveys is now imprinted by the receiving culture, assimilated to its positions of intelligibility, its canons and taboos, its codes and ideologies. The aim of translation is to bring back a cultural other as the recognizable, the familiar, even the same; and this aim always risks a wholesale domestication of the foreign text, often in highly self-conscious projects where translation serves an appropriation of foreign cultures for agendas in

217

the receiving situation, cultural, economic, political. Translation is not an untroubled communication of a foreign text, but an interpretation that is always limited by its address to specific audiences and by the cultural or institutional situations where the translated text is intended to circulate and function. (Venuti, 2008, 14)

This violence can come to the surface "at any point in the production and reception of the translated text, varying with specific cultural and social formations at different historical moments" (Venuti, 2008, 15). In the context of the domestication approach, it is easy to see that this ethnocentric perspective reconstructs texts in accordance with pre-existing values, beliefs, and representations in the receiving culture. The domestication approach is underpinned and embodied by the hierarchical dualism in which the familiar and the dominant is privileged over the foreign or the other. Extreme domestication occurs when the perception and status of the other is controlled and marginalised by dominant values inscribed in the translation process. The familiar/foreign opposition complements that of the "original" author versus the "derivative" translator examined earlier on in this thesis, and functions in a similar way to the latter (Venuti, 2008, 14).

Domestication reduces and masks difference by creating the illusion that through translation a reader can gain unobstructed, transparent access to the thoughts of the author and the content of the foreign text that he wrote. It also favours the adoption of fluency in translation, a quality by which English-language texts are judged. A fluent translation is written in modern, standardised English and does not mix American and British English. Its syntax unfolds continuously and fluidly and does not feature structures that are unidiomatic or are otherwise unusual enough to be excluded from accepted linguistic norms. Fluency is marked by "semantic 'precision' with some rhythmic definition, a sense of closure" whilst also being "immediately recognizable and intelligible" as opposed to being "disconcerting[ly] foreign" (Venuti, 2008, 4-5). Fluency creates the illusion of transparency; in turn, this quality

218

makes the English translation seem as if it were supposedly "natural" (that is, not translated) (2008, 5).

Foreignisation disrupts the dominant values of the receiving culture and brings the alien or the Other to the forefront, to be perceived and evaluated on its own terms as far as this is possible within the limits of the translating language and culture. A foreignisation approach is driven by an opposing cultural agenda compared to that which motivates the practice of domestication in translation. It aims to resist dominant values of the existing culture and accepted conventions of writing such as fluency and transparency. In this way, foreignisation makes the presence of the translator felt in the text and showcases cultural and linguistic difference, which are inextricably bound up in and through each other (Venuti, 2008, 18). Foreignisation can be achieved not only by adhering closely to the text, but also by applying Philip Lewis' concept of "abusive fidelity" (cf. Venuti, 2008, 18), which advocates that a translator can and should stretch the resources of the translating language to recreate the foreign features of a text as much as possible. According to Venuti, a foreignisation approach should ideally not be fluent and transparent but rather should aim to reflect and approximate the play of signifiers in the original simply because "the more closely the translation follows the turns taken by the original, [...] the more foreign it will seem to the reader" (Lefevere, qtd. by Venuti, 2008, 97). In my view, this plan of action is commendable provided the recreated foreign elements do not significantly impede the reader's understanding of the text, or detract from the creation of similar or equivalent effects in translation.

Experimentalism is fostered by "abusive fidelity" in relation to several aspects of language including lexicon, syntax, registers, dialects, styles, and discourses where appropriate (Venuti, 2008, 18). A foreignisation approach focuses on capturing important and conflicting perspectives, highlighting the dissonance and plurality of voices in translation. Translations are imbued with this plurality and dissonance because they are marked by the

219

presence of the author, the reader-translator, and the intended audience of the text which reconstructs it in the course of reading (Littau, 1997, 81). Foreignisation chooses to embrace diversity and conflicting or overlapping tendencies and perspectives rather than protect and maintain a closed, hegemonic unity of meaning, as a domestication approach tends to do. In that sense, foreignisation as an approach is perhaps an extreme postmodern and poststructural perspective with regard to the potentialities of translation. Its ideological opposite, domestication, is perhaps more representative of modernity, if modernity is perceived as presenting an opposing perspective in relation to postmodernism; however, some critics regard this as a simplification of the relationship between these two worldviews (Geyh, 2003, 3-4; Anderson, 1998, 102; Kuspit 1990, 63-64; Silverman, 1990, 2).

The comparison drawn between the characteristics of modernity and domestication, and those of postmodernity and foreignisation is especially resonant and relevant when you consider that translation in general can itself be defined as a postmodernist phenomenon *par excellence.* This is particularly true of literary translation. The practice of translation and the texts which come into being through this practice can be characterised as postmodernist because translation, considered both as process and product, always fosters and negotiates a plurality of voices and perspectives, the instability of meaning, as well as the deconstruction and remaking of boundaries. Add to this the fact that translation is a specific form of intercultural and interlinguistic writing occurring in an in-between space between two cultures, and Karin Littau's observation that translation is a case in point when it comes to demonstrating the ethos of postmodernism makes sense (1997, 81). Littau says that translation involves the negotiation of overlapping and intersecting discursive spaces, in which many diverse voices and identities are inscribed or traced. Translation, then, is a fragmented, schizophrenic practice marked by hybridity and the unravelling of well-defined distinctions between concepts (1997, 81). This is a worldview which accords well with postmodernity which Littau describes as "a condition of culture where fading and emergent economic,

220

political, social, as well as artistic practices 'meet, clash or exist in a modus vivendi' and where competing discourses, debates and agendas intersect" (1997, 81).

Adopting a foreignisation or domestication policy is as much a political and cultural decision as it is a linguistic one. All translation is value-laden, and makes a political and cultural statement, whether implied or explicit. Venuti notes that a foreignisation ethos is not only expressed in how translators choose to highlight foreign elements in their interpretations of particular texts, but is also evident in the kinds of works they choose to translate. An example of a foreignising intervention would be a translation of a foreign text which is underpinned by foreign values that oppose or call into question those of the dominant receiving culture (Venuti, 2008, 267). I emphasise that neither Venuti nor I call for foreignisation in all instances of literary translation regardless of the purpose and context of the translation in question. Foreignisation should not be implemented or advocated for its own sake, or simply as instances of inaccurate translations (Venuti, 2008, 57). In some cases an overall domestication approach to a particular translation may be necessary or particularly appropriate. It all depends on the type of foreign text to be translated and the social and cultural conditions under which the translation is produced and received, as well as the *skopos* of the translation act.[39]

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[39] A consistently variable factor in the act of translation, which is always challenging to verify, is the effect that particular renderings, whether foreignising or domesticating, potentially have on the intended TM readership. In 2007, researchers Yong Zhong and Jie Lin undertook a study to determine the strength of two hypotheses: (1) whether two Chinese translations of Margaret Mitchell's 1936 novel *Gone With the Wind*, one deemed foreignising and the other domesticating, would evoke different perceptions in TT readers, when both were presented to a group of Chinese subjects sampled in Guangzhou, and (2) whether correlations could be drawn between "a subject's 'exotic' and 'sociolinguistic' evaluations of each rendition" (Zhong and Lin, 2007, 2). The team's findings were rather surprising.

Zhong and Lin explain: "...we found no correlation between "feeling 'like being in a foreign country' when reading a text and 'finding the scene (described in that text) unfamiliar'. We also found that a text that induced a feeling of 'being in a foreign country' was not seen as cognitively inaccessible, at least no more so than if the text did not induce an exotic feeling. Furthermore, there was no evidence that the subjects made positive or negative sociolinguistic evaluations of either text, even if reading it induced them to feel like 'being in a foreign country', except that its author might be seen as more imaginative or literarily more expressive" (2007, 13). Zhong and Lin argue that these findings "shattered Venuti's two premises" and "sabotaged the rationale of foreignised translation" (2007, 13). I agree with Zhong and Lin that globalisation may reduce the distance between the foreign and the familiar for many Chinese readers, and that the results of the study paint a picture of reader perceptions that is more complex than traditional assumptions have held hitherto. These results may mean
221

Awareness of foreignisation and domestication trends can also assist in understanding why certain literary works are selected for translation and others are not. Keeping the Anglocentric translation tradition in mind, it would be fair to suppose that Djian's bestselling novel *37, 2° Le matin* was possibly regarded as a low-risk candidate for translation in the minds of the publisher Weidenfeld and Nicolson. This may be due not only to the phenomenal success of the film adaptation but also because the author's style of writing and themes were perceived as being heavily influenced by American Beat writers and American culture in general. Given these features, American publishers may have thought that the intended readership would be more likely to engage with Djian's novel than with other more ostensibly foreign literature. Djian's work is not particularly controversial in that it is not strikingly and obviously representative of a culture which is totally alien to its intended Anglophone readership and its domestication does not seriously impede the message of the work. Despite this however, I believe it is unnecessarily domesticated and that it has foreign elements that should not be reduced or erased if a complete and intertextually coherent interpretation of the text is to be produced. I explore the reasoning behind this perspective below.

10.3   A Question of Unnecessary Domestication in *Betty Blue*

Djian's works, particularly those published early on in his career, are perceived as being heavily influenced by American culture and American authors such as Raymond Chandler, Jack Kerouac, J.D. Salinger, and many others. The author himself acknowledges the predominance of such influences in his writing. His association with American culture and literature were strengthened by the fact that at the beginning of his career he established

that some rethinking and broadening of conceptual horizons in Translation Studies is necessary (Zhong and Lin, 2007, 13). Nevertheless, the small scale of the Zhong and Lin study (comprising only 36 participants in total) means that it alone cannot render the assumptions of the foreignisation and domestication paradigm invalid (Zhong and Lin, 2007, 5). Further testing in the widest possible variety of sociocultural contexts is needed to confirm whether rethinking the paradigm and its assumptions is justified. Although it is possible, I believe it is highly unlikely that large-scale cross-cultural studies would yield similar results. Even if such studies were undertaken it is not guaranteed that the different sets of contextual factors and variables involved could reasonably be compared in a similar way, or that altering the methodology of the study would not yield different results, supporting the assumptions underpinning Venuti's paradigm.

himself as a transgressor of traditional French literary conventions, and was an outspoken critic of the literary establishment. It is perhaps not surprising in these circumstances that many domestication strategies are present in the English translation, although it is unclear whether knowledge of Djian's profile in France and his predilection for American literature played any part in the decision to adopt a domestication approach. Editors or other interested parties who viewed it as part of a marketing strategy to appeal to the American readership of the translation may have influenced this decision; however, I reiterate here that unfortunately the rationale underpinning several decisions with regards to Buten's interpretation of the narrative cannot be explained with any certainty due to a lack of information concerning them.

However, with this caveat in mind, there is much to suggest that the inclusion of American slang and American trademarks in Buten's version is not wholly justified. Often these features are included in an attempt to approximate a similar French trademark, and sometimes their inclusion seems to be more random, as there is no mention of a trademark in the foreign text but simply an object to which an American or Anglophone trademark is attached in the English translation. Of course, translations can be published in British English or American English depending on whether they are intended for American or British readerships, but I argue that there is no need to favour either variant and propose that doing so risks misrepresenting an aspect of Djian's narrative universe. Describing Djian as an "American" writer is a convenient way to pigeonhole him as an author, but it does entail a simplistic view of his work, one that was never firmly grounded in a careful study of his writings. Djian perhaps initially encouraged this perception of himself in order to reinforce the difference between his own writing and those of other authors who were part of the French literary scene in the 1980s, but now it is perhaps irrelevant given that his later works do not feature American influences as strongly as early novels like *37, 2° Le matin*. When

asked if he considers Djian to be a writer who is profoundly influenced by American culture, Italian translator Daniele Petruccioli responds:

> Not really. My personal feeling is that Djian *uses* this kind of critical perception (and maybe playfully provokes it) so as to attack, in a way, a certain French tradition in judging books: he fakes a lack of interest in the French way of producing literature (i.e. enormous importance [when it comes to] syntax and lexicon—Proust and Flaubert) by inserting an "American" kind of setting, plot and characters, while working in his own way [on] a very complicated, accurately constructed language. In my translation, constant attention had to be put much more on reproducing this very refined work on syntax [rather] than any kind of American reference. Much more Flaubert than Kerouac, I'd say. ("Interview", 2012, emphasis in text)

Petruccioli has an advantage over Buten in that he has the benefit of hindsight since he translated *37, 2° Le matin* in 2010, many years after its publication in French. As a translator engaged to offer Italian interpretations of many of his other texts as well, he is able to form a more distinct and settled view of Djian's career and how it has changed over time, and to compare his various texts with each other. He also has access to critical reviews of Djian's work which were unavailable at the time Buten translated this one bestseller into English. He thus has more resources and his knowledge of Djian is more extensive than Buten's.

Indeed Djian himself often explicitly refutes the notion that his stories unfold in America or in an Americanised setting. The interviewer Mireille Vignol declares Buten's translation is "undeniably American" and comments:

> *Betty Blue*, like most of your books, is not set in a special place. And because it's also in very *American* English, I think an American reader could read it as an American book and for instance, an Australian reader would read it as an American book. In fact it's the language that sets the scenery, the landscape. (1999, emphasis in text)

Djian explains:

224

Yes, it's not with a desire to look American, but it's because I think that when you write a book, it must be a complete universe. I'm not in Paris, I'm not in New York. The interesting thing is that I'm in another place so you don't need to know where it is. If you need that, it's because my work is too weak. If you don't need it, I'm okay. (1999)

Creating his own narrative universe without reference to reality gives him a freedom to imagine events, people, and places, which he would not otherwise have. He says:

Depuis que j'écris des livres, je n'ai jamais dit où ça se passait parce que je ne trouvais pas ça intéressant. Je crois qu'un écrivain doit tirer la couverture à lui, être capable de tout faire: pourquoi s'arrêter aux personnages, il faut créer l'environnement, les décors, tout faire. À partir du moment où vous ne situez pas les choses, vous pouvez tout vous permettre. Dans mon livre, il y a un tremblement de terre, des inondations, on ne peut pas se permettre ça à Paris. Je ne cherche pas à décrire une société particulière, mon travail n'est pas là. (Aujourd'hui en France, 2007, 24)[40]

In another interview, he denies once again that his books are set in America and portray American culture, arguing:

J'imagine que, en lisant bien mes livres, on s'apercevrait qu'ils ne sont pas situés en Amérique, jamais - hormis un épisode précis de Lent Dehors. [...] Les lieux de mes romans viennent de mon esprit et mon esprit s'est contenté de mixer les différents endroits où j'ai vécu et je ne vois pas à quoi ressemble tout ça, exactement, mais ce n'est pas l'Amérique. (Savigneau, 2009, 3)[41]

These arguments constitute my case against adopting an excessive or wholesale domestication approach to *37, 2° Le matin* by substituting French idioms for those of either British or

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[40] "Since I began writing books, I have never said where the action unfolds because I didn't find that interesting. I think that a writer must put himself at the centre of it all, be capable of doing everything: why create only the characters, you have to create the environment, set the scene, do it all. From the moment you don't situate the action, everything becomes possible. In my book, there is an earthquake, flooding, and you can't have that sort of thing in Paris. I am not looking to describe a particular society, that's not what my work focuses on."

[41] "I think that, if you read my books carefully, you will see that they are not set in America, nor ever have been —apart from a specific scene in [the book] Lent Dehors. [...] The settings for my novels come from my imagination, and are a mix of all the different places where I have lived. I don't exactly see any resemblance between these mental landscapes and real places, but they are definitely not America."

American English. Is there a viable alternative to choosing between one or the other, a middle path?

A translation that mixed British and American English idioms would confuse the reader, rendering the narrative voice disjointed and incoherent. This would likely trigger undesirable translation effects and ultimately distort the reader's interpretation of the text, and so such a translation approach is not viable in this case. Language cannot be culturally neutral and the use of particular expressions encourages associations with specific cultures, whether the language speaker or writer is aware of this and its possible consequences or not and whether they wish these associations to be made or not. Some level of domestication and cultural specificity is therefore inevitable.

Idiom mixing would destroy the illusion of reality in the novel that is partly maintained by the presence of distinct characters and would diminish the level of verisimilitude in the narrative. This would be a significant drawback, seeing that Djian places importance on the representation of situations and characters based in reality. Djian sees realism as a key narrative element because in establishing realistic settings for his narratives, he aims to strike a chord with his readers and to relate the narrative universe he creates to the real-life experiences of those readers.

Whilst I agree that the mixing of slang is undesirable because it could potentially trigger the negative effects outlined above, I think it is possible to use only American expressions which have entered into common Anglophone parlance such as "Awesome, wow, hunky-dory, cool, chilled out" instead of ones which strongly reflect a specifically American cultural environment. Examples of such terms include "copacetic" used by Buten to denote a relaxed, chilled out atmosphere. This is now an obscure slang word of uncertain origins that is used almost exclusively in North America, although it is fair to assume that it was popular at the time Buten's English translation was published (Quinion, 1999).

226

Where a word choice must be made which is inescapably reflective of its cultural origin, such as opting for American English "icebox" or British English "fridge", I would lean in favour of British English expressions, but ones which are not specifically culturally marked, and are part of other varieties of English such as Canadian, Australian, or South African, unless the British term is generally less familiar to various speakers around the world than its more widely used American counterpart. This is compatible with Djian's wish to recreate an unidentifiable, yet vaguely European atmosphere.

Mostly however, my alternative translation will contain English expressions and terms that have passed into the lexicon of several varieties of English, making them familiar enough in various parts of the world to transcend the culture-bound specificity of their origins. They may have originated as part of the British or American lexicon, because these varieties strongly influence the development of global English but they should not be typical of, or peculiar only to, British or American English or to any other national cultures or subcultures but should be part of a global English lexicon as far as possible. This excludes highly localised language. The English version of *37, 2° Le matin* should be recreated with the perception that the variety of English used therein is a resource which belongs to everyone and to no one simultaneously. It should be treated as something that belongs to whoever is using it temporarily for their own purposes. According to this perception, the individual who uses it for his own purposes is not authorised to view the language as exclusively their possession, but one which is held in trust by various parties, and does not exclusively represent the interests of any one of them (Al-Dabbagh, 2005, 11).

One aim of the English translation approach I suggest is to create a narrative universe with a minimal cultural imprint. That being said, completely neutral or culturally unmarked language does not exist because of the inextricable link between language and culture, and the use of language as a vehicle to reflect social, political, and cultural circumstances (Al-

Dabbagh, 2005, 5). The only thing to do then is to mitigate or play down any associations that the language used in the novel has with any particular place or culturally marked ideologies.

I think the argument that this type of global English with no marked preference for US English may confuse American readers risks underestimating the pervasive nature of English variants, and the flexibility and openness of readers who come to translations expecting to experience and engage with different perspectives. I think most globalised English expressions used would be familiar enough to American readers, or failing that, would be easy to find in any English lexicon as they are commonly used.

Turning now to the presence of specifically American and Anglophone trademarks in Buten's TM, I propose that it is unnecessary to include trademarks in the translation of passages where there are none in the corresponding foreign text. The inclusion of the original French brand names would incorporate a welcome element of foreignisation into the text, and for the benefit of the reader who is unaware of the trademark, a few words of explicitation describing the product associated with it would not go astray, and would be sufficient to orient him.

10.3.1 Examples of Domestication

Buten's translation of Djian's novel is Americanised as the presence of specifically American words and the exclusion of European or French trademarks and terms in *Betty Blue* attests. Adopting a pervasive domestication strategy would likely have been considered acceptable in the Anglophone commercial context in which Buten's TM was produced. Why this is so becomes clear when the *skopos* of translators, editors, and publishers who operate within that context is examined. More attention is given in Chapter 8 to describing and defining the *skopos* which underpins the translation of bestsellers in a commercial context and how it may have influenced the decision to implement the overall domestication strategy and the omissions present in Buten's TM. It is necessary and appropriate to briefly allude to these

228

issues here in regard to the phenomenon of domestication as they are relevant to the detailed analysis of instances of domestication in Buten's TM that follows. Making a sizeable profit is an important, if not the most important consideration which guides the policies and procedures followed by commercial publishing houses. Such financial considerations drive the search for texts that have the potential to become bestsellers on the part of commercial publishers, who invest time and energy into developing this potential as much as possible. Creating a bestseller means ensuring that the resulting text is geared towards anticipating and fulfilling the needs, expectations, interests, and capacities of the widest possible range of readers, whether the text in question is a translation or not. Publishers, editors, and other actors involved in the preparation of the text seek to achieve this by bringing into being a prospective "imagined community" of readers. This mass readership or audience is composed of different sociocultural constituencies, whose needs, interests, and expectations are ordinarily incommensurable and therefore irreconciliable. The imagined community (c.f. Anderson, 1991) draws together individuals of these constituencies in spite of the aforementioned differences which separate them. It is an entity that forges links between readers by establishing, maintaining, and validating a shared interest in and attraction to a given text, as well as collectively shared experiences and ideologies in general (Venuti, 2004, 496). This community of interest is underpinned by and focuses on points of similarity and not points of difference between readers for the simple reason that similarity unites and difference divides.

The tendency to favour similarity over difference, the cornerstone upon which the concept of the imagined readership is based, becomes even more significant and relevant in the case of bestsellers in translation where domestication occurs. This is not least because domestication itself entails a repression of difference.

229

With this in mind, commercial publishers, translators, and editors often work with a view to creating a TM that adheres to the norms of Anglophone publishing practice, and also conforms to the Anglophone reader's perceptions of what they can expect from a bestseller, as seen through the prism of the commercial publishing industry.

Although Buten or other parties in the translation process may have considered domestication appropriate because some American TM readers may be unfamiliar with certain French or European terms in Djian's text, the overall domestication tendency was most likely designed to make the novel more appealing and marketable to the target audience, rather than to avoid alienating this audience, as many Americans, and other Anglophone speakers would be familiar enough with French and European culture to understand and appreciate the terms used in the book.

My selection of examples for analysis in any category is not exhaustive due to constraints of space. I argue that the technique of cultural borrowing, with minimal adaptation of the French term, particularly with instances of foods and trademarks, adds a little exoticism which does not compromise the reader's ability to understand the TM. Where foreign details have been omitted or substituted with more neutral terms, my renderings feature semantic translations. I do not advocate foreignisation of grammar or syntax in the case of this particular text, as it would potentially alienate the reader and complicate their engagement with the TM. Such foreignisation would impede and misrepresent the aim and style of the French text. As has been explored in Chapter 3—which investigates Djian's career as an author—Djian wishes to create a text that relates to the world of his readers, and which gives insight into the challenges and possibilities that occur in real-life relationships.

I begin by mentioning a few words present in Buten's TM which are distinctly American expressions. Where the FM's narrator mentions "une terrasse" (Djian, 1985, 105) which can be rendered in this context as "café terrace", Buten translates this as "sidewalk

café" (Djian, 1989, 95). "Sidewalk" refers to what in British English is known as a "footpath" or "pavement". According to the foreignisation strategy I advocate, which aims to reflect French or European cultural and linguistic difference, "café terrace" is preferable because unlike Buten's rendering, it has no connotations of a non-European, American setting. Similarly, "robinet" (Djian, 1985, 69) appears as "faucet" in the English TM (Djian, 1989, 60), whereas "tap", a non-American term used in many varieties of English, is preferable in a TM marked by foreignisation ("Faucet", Chambers Giant Dictionary and Thesaurus, 2007).[42] Buten's TM also Americanises details which should be included with minimal modification as they are evidence of the FM's French or European origins. This is demonstrated in the passage where Betty mentions that her boyfriend, the book's nameless narrator, installs bidets (Djian, 1985, 75). This is translated as "putting in toilets" (Buten, 1989, 66) when in the FM, Betty uses the expression "poser un bidet". Replacing "bidet" with "toilets" is a shift geared to an American audience, given that it is not a common facility in either the United Kingdom or North America, as it is in France and Italy (HomeThingsPast.com, n.d.). In Petruccioli's TM, the reference to installing bidets is included as "montare bidè" (Djian, 2010, 73) and this choice can be expected because the bidet is familiar to Italian readers. In my alternative English translation, the inclusion of "bidet" would signal the FM's European context.

The most consistent domestication pattern in the English translation concerns the instances where food is mentioned in the FM. I include herein only the most significant or interesting examples of food domestication. Despite Djian's desire that the text display as few indications of cultural origin as possible, most of the food consumed by the characters is typically French or European.[43] For example, Betty and her boyfriend order "deux sorbets à la

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[42] Hereafter abbreviated to CDT.

[43] Americans, particularly those in the middle and upper classes, have a long and well-documented interest in French cuisine and French culture in general (Smith, 2009, 232). In addition, during the 1950s and 1960s, Julia Child, arguably the first American television food celebrity, familiarised nationwide American audiences with French food. Through her radio and TV appearances, as well as the hugely successful French cookbook entitled *Mastering the Art of French Cookery* that she co-authored with Simone Beck and Louisette Bertholle, Child

231

pêche" (Djian, 1985, 17) early on in the novel. Translated by Buten, this becomes "two peach sherbets" (Djian, 1989, 11). The term is distinctly North American, and refers to a fruit-flavoured dessert made with juice, sugar, water, egg white, and gelatine. It is slightly different from a sorbet which is also "a fruit-flavored ice served between courses of a meal" ("Sherbet", The Free Dictionary by Farlex, 2013; "Sorbet", CDT, 2007; CDT, 2007, "Sherbet"). Buten could have opted for the French "sorbet", thereby registering the European and French foreign quality of the FM, but his interpretation was TL-oriented. The French term was originally derived from the Italian word "sorbetto" which appears in the plural as "sorbetti" in the corresponding passage of the Petruccioli translation (The Free Dictionary by Farlex, 2013; Djian, 2010, 15).

A more obvious example of unnecessary domestication is present in the following sentence. The novel's narrator reacts violently when his friend Bob hints that Betty is crazy: "Sans réfléchir, je l'ai attrapé par le cou et je l'ai collé au mur entre la purée en flocons et la mayonnaise en tube" (Djian, 1985, 280). Buten maintains the intertextual coherence principle stipulated by the *skopos* paradigm except when he changes mayonnaise to Cheez Whiz: "Without thinking, I grabbed him by the neck and plastered him against the wall, between the instant mashed potatoes and the Cheez Whiz" (Djian, 1989, 263).

This rendering is a departure from the FM, which contributes to the Americanisation of the TM. No trademark is mentioned in the corresponding French passage, and Cheez Whiz is an American product which is quite different from mayonnaise. Cheez Whiz was developed by a team led by American Edwin Traisman and is described as a "bright yellow sauce [...] a topping for corn chips, cheese steaks and hot dogs" (Hevesi, 2007). Replacing "mayonnaise" with a trademarked American product here is unwarranted and unnecessary. This shift is open

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introduced American audiences to French cookery (Smith, 2009, 235-238). As food historian Andrew Smith concludes: "…many Americans gained, through her and her program, some understanding and appreciation of it" (2009, 239). Given these developments, it is reasonable to assume that most American readers of Buten's TM would be familiar with European, and in particular French, culinary terms and traditions.

to criticism because it uproots the narrative and unjustifiably places it in an American setting. A foreignisation approach would simply mention instant mashed potatoes and mayonnaise.

The narrator also cooks typically French dishes. He says "En rentrant, j'ai mis un énorme gratin au four" (Djian, 1985, 152). Gratin is a mixture of breadcrumbs and melted cheese baked in the oven. The breadcrumbs and melted cheese mixture may also include minced meat, vegetables and other ingredients, as the case may require. Once again, Buten modifies the dish mentioned, writing "When we got back I put a huge casserole in the oven" (Djian, 1989, 141). The entry for "gratin" in the online WordReference.com French to English dictionary offers two possible renderings of the term. Like many culinary terms that have been imported into English, "gratin" is obviously a French word. The first possibility is to import the term into English unchanged.

The alternative is to describe the dish itself using English explicitation, in a manner similar to the following: "oven dish with melted cheese on top" ("Gratin", WordReference English-French Dictionary, 2014). A casserole, although it may include ingredients used in a "gratin", is somewhat different from the latter given that it has no breadcrumbs or melted cheese. Rather, it is "...a stew or ragout consisting of meat and vegetables, which are put in a casserole dish at the same time and cooked by stewing" (Stradley, 2004). The foreignisation approach I suggest would import the French term into the translation. In this way the reader is constantly reminded of the French-European setting of the novel. In the corresponding Petruccioli translation, importing the French term for gratin is an instance of practically unavoidable foreignisation, since there seems to be no other available term in Italian to describe the dish (Djian, 2010, 152).

Buten consistently changes references to "loukoums" or Turkish delight. One instance has significant negative consequences in terms of the imagery that Djian tries to evoke. Djian depicts the bright, artificially lit interior of a department store using an original simile.

233

Entering the shop, the narrator describes it as follows: "...j'ai eu l'impression d'atterrir dans une boîte de loukoums laissée en plein soleil" (Djian, 1985, 106). Buten's rendering registers the nuances of the FM up until he omits the mention of Turkish delight in this context: "...I thought we'd landed in a box of chocolates left out in the sun too long" (Djian, 1989, 96). The significance of likening the store to Turkish delight as opposed to anything else comes to the fore when you consider that the sweet is defined as "A candy usually consisting of jellylike cubes covered with powdered sugar" (" Turkish Delight", The American Heritage Dictionary of the English Language, 2014). The image of cubes glistening with sugar in midday sunlight triggers images of the shop as being similarly flashy, eye-catching, perhaps nauseatingly and overwhelmingly so.

Buten's image of chocolates being left out in the sun too long misses these connotations, evoking darkness, and perhaps a similar oversweet and nauseous association. Taken as a whole, these associations are less powerful than those created in the FM. A possible foreignising English translation may even be: "...a box of Turkish delight or *lokum*". This option would be more foreignising than that of simply writing "Turkish delight" and would allow for maximal recreation of the sounds in the French narrative. In any case, a foreignisation approach would retain the mention of Turkish delight as an important descriptive feature. When the sweet is again mentioned in the FM (Djian, 1985, 353), the narrator in Buten's TM speaks of watching TV "…with a box of candy on my lap" (Djian, 1989, 330). Mentioning Turkish delight and not "candy" would take into account textual detail, and avoid Americanising the text, as the word "candy" is often used in American cultural and linguistic contexts.

The Arabic name has been imported into French as "lo(u)koum", a shortened form of "rahat-lo(u)koum" and as "lokum" into Italian ("Turkish delight", WordReference English-French Dictionary, 2014; "Turkish delight", WordReference English-Italiano Dictionary,

2014). Interestingly, Petruccioli renders the term when it appears (Djian, 2010, 105, 363) as *lokum*, probably italicising the word in order to signal its foreign status, since it originally comes from Arabic. However, as with "gratin" earlier on, "lokum" may be a default translation option as there appears to be no other expression in the Italian language akin to the English "Turkish delight" which refers to the Turkish sweet.

The last food domestication example I will discuss appears in the passage where Betty prepares the French dish "...quenelles à la sauce tomate" (Djian, 1985, 252). "Quenelles" consists of "a finely sieved mixture of cooked meat or fish, shaped into various forms and cooked in stock or fried as croquettes" ("Quenelle", Collins English Dictionary, 2014). Buten does not use the French term but translates the above passage using explicitation, as "...meatballs in tomato sauce" (Djian, 1989, 237). Leaving aside the view that a translation of Djian's novel underpinned by a foreignisation approach would balance the deficiencies of Buten's Americanised interpretation, this is a useful explicitation as it describes the main characteristics of the French dish. However, in a TM underpinned by foreignisation, the French term "quenelles" would be included, thereby registering the French-European cultural context of Djian's narrative. Petruccioli chooses this option over explicitation in Italian, italicising the word to emphasise its foreign quality (Djian, 2010, 257-258).

Sometimes however, Buten' s rendering of a certain passage in the novel may contain no specifically American elements. Instead European elements may simply be downplayed, omitted or replaced with an element which, although it suits the context of the passage in question, has no European associations or connotations. The following sentence is a case where European cultural references are omitted and replaced by details with no specific cultural connotations. The narrator likens Betty's sexual allure to that of the Roman goddess of love, Venus. He draws a comparison between Betty and Venus as the latter is represented in Sandro Botticelli's painting entitled *La Nascita di Venere* or *The Birth of Venus* (de

235

Lorenzo, 2013). Venus is seen emerging from water, standing in a giant seashell, and the narrator has a vision of his girlfriend, Betty, emerging from bed in the same way. The mental picture of Betty emerging from a striped seashell or "coquillage à rayures" undoubtedly alludes to Botticelli's masterpiece: "Je l'ai regardée se lever nue au milieu du lit, comme si elle sortait d'un coquillage à rayures, mais j'ai remis ça à plus tard" (Djian, 1985, 299). The English translation of this comment successfully conveys the idea that the narrator has an erotic vision of Betty which he dismisses from his thoughts, but substitutes the Botticelli-inspired image for one that is devoid of cultural associations. Buten writes "I watched her stand up in the middle of the bed, nude, as if hatching from some striped egg. I put my naughty thoughts off for later..." (Djian, 1989, 281).

It is unclear why the excerpt was altered in this way, as the picture is a well-known "landmark of XV century Italian painting" (de Lorenzo, 2013). As might be expected given the Italian origin of the imagery, Petruccioli retains the seashell reference in his rendering, although the qualification "à rayures" is skipped (Djian, 2010, 305). This omission of "à rayures" is one instance where the cultural capital[44] of the TL readership consciously underpinned Petruccioli's translation of the foreign text. Petruccioli's knowledge of the intended readership's position, the cultural capital at their disposal, and how these factors could potentially negatively influence the reader's perception of Djian led him to leave out the qualification. The Italian translator explains:

> In Italian culture, there is only one possible shell from which a naked woman can come out:
>
> the one of Botticelli's Venus [...]. As you can see, it is obviously "à rayures". To specify this

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[44] In Chapter 5, it is proposed that one of Petruccioli's most valuable assets as a competent translator is the cultural identification or embodied cultural capital which he shares with the TL readership. He is in a similar position to the readers he is writing for, given that he shares their worldview as a native Italian speaker and member of the Italian cultural community. It is useful to specify the characteristics of embodied cultural capital alluded to at this point once again. These characteristics (as defined within the sociological framework of Pierre Bourdieu and Jean-Claude Passeron) encompass indirectly transmitted knowledge and competencies which are internalised by members of a particular cultural or socio-economic group. Embodied cultural capital primarily refers to a wide-ranging spectrum of linguistic and cultural competencies and skills (Power, 2011; Dumais, 2002, 44).

236

detail would be a total pleonasm in Italian culture, and worse [...] it would make the reader suspect that the writer thinks he or she is an ignorant brute, or (still worse) that the writer is the ignorant brute. As we who know French culture and Philippe Djian know very well, this is not the case. I just had to clip it off. ("Interview", 2014)

With regards to my alternative English translation of the segment, "à rayures" can be conveyed in this context with the term "striated". In English, "à rayures" is generally rendered as "striped", but perhaps "striated" would be a more appropriate adjective to describe the shell, since the one in Botticelli's painting is represented as having more delicate, ridge-like markings, rather than broad stripes like those in decorative patterns. Nonetheless, the semantic resonances and semantic scope of "striated" and "stripe" overlap with one another to some extent. This feature adds to the potential of "striated" to function as an effective translation for "à rayures".

I feel there is little risk that the detail's inclusion may trigger similarly negative assumptions in an Anglophone readership. This is because although Botticelli's Venus is a cultural icon familiar to most Anglophone and Italian readers, the details of Botticelli's representation are more likely to be intimately known to the Italian rather than the Anglophone reader. A sense of cultural ownership of and familiarity with Botticelli's painting may evoke the assumptions Petruccioli outlines above for the Italian reader, but the cultural distance between the Anglophone reader and the artwork mentioned make it unlikely that the detail would have a similar effect in English translation.

The most noteworthy feature of this passage to consider in the context of comparative analysis however, is that unlike Buten, Petruccioli has conveyed the crucial detail of Betty being likened to Venus emerging from her shell or "conchiglia" (Djian, 2010, 305), whereas Buten does not keep this significant European cultural reference. This is a deficiency if you consider that the translation should reflect the cultural and social context of the French novel

as far as possible without impeding the TM reader's comprehension and interest in the narrative. This perspective is valid even if, as in the case of *37, 2° Le matin*, the FM is not overtly marked by such features and the plot development does not hinge on them. Furthermore, as has been discussed above, Djian stipulates that the narrative unfolds in a European-influenced narrative universe.

Aside from using specifically American terms such as substituting "sedan" for "bagnole", which is French slang for "car" (specifically pages 101 and 91 respectively among other examples), and "copacetic" for "...ça bichait" (pages 331 and 355 respectively), Buten replaces French trademarks with ones that are more familiar to Anglophone, and particularly American, readers. This is the case in the next two domestication examples. The narrator says of Betty: "...sa peau était douce comme la figure du bébé Cadum" (Djian, 1985, 19). This can be translated as "her skin was as soft as the Cadum baby's face".

Cadum is a French company specialising in products for babies, most notably skin-care products. Consequently, many advertisements for Cadum products emphasise that they make "[la] peau douce comme une peau de bébé" or that they give you "skin as soft and smooth as a baby's". Indeed, the company is known throughout France as much for its iconic logo, which features a chubby baby face, as for its products. Its strong association with French culture is demonstrated by the fact that the company's name has become a French idiom. The phrase "le bébé Cadum" is used to refer to a pink and rosy-cheeked baby more generally, at least according to *Le Robert* (Watim-Augouard, 2008). Cadum's fame is reinforced by the annual competition that elects one baby to be the new global face of the brand (Watim-Augouard, 2008).

Since Cadum is not a major player when it comes to the American market and is therefore largely unknown in America and the Anglophone world, a domestication strategy is appropriate here, particularly if a foreignisation approach is not a major part of the overall

238

translation strategy adopted for the French text. Buten's substitution of the Cadum brand with the famous Gerber Products Company, one of the oldest dominant players in the American baby food market (Grant and Pederson, 1998), is a successful example of compensating for translation loss by triggering effects which evoke similar connotations within the culture of the translating language. Buten writes: "...skin soft as the Gerber baby's" (Djian, 1985, 13). Like Cadum, Gerber has a chubby baby as its icon and holds annual competitions to select a baby who will feature in its advertising campaign (Dube, 2012). Given that the FM simile likens Betty's skin to that of an iconic baby model, this compensation attempt works well. However, Buten could still have chosen a less Americanising solution by omitting the brand reference altogether and writing "...skin soft as a baby's". A foreignisation approach can include the French brand as a marker of the FM's cultural setting without alienating the intended audience, as long as some explicit information about the product and the significance of the allusion to it is given. An alternative rendering could be "Her skin was as soft as the Cadum baby's [face] in those ads for skin-care products".

Petruccioli includes the reference to Cadum in his TM, probably because he thought most Italian readers would be familiar enough with it to understand the allusion and appreciate it as a marker of the FM's French context of creation. This is confirmed by the fact that there are several vintage Cadum soap ads in Italian that can be viewed online. Even so, in case some readers are unfamiliar with the brand, Petruccioli specifies that Cadum is a brand of "sapone" or soap. He compares Betty's smooth skin to that of the child in the Cadum soap ad, writing: "...aveva la pelle liscia come il bambino del sapone Cadum" (Djian, 2010, 17).

Some instances of domestication are more subtle than those which include American trademarks. One such example is the FM passage where the narrator and Betty paint a sign on the door of their piano shop. Djian writes: "Je me suis approché de la vitrine, j'ai écrit en dessous DU JAMAIS VU!!! [...] elle a tenu à ajouter son grain de sel, à écrire BIG

239

DISCOUNT en travers de la porte" (Djian, 1985, 190-191). Buten renders this as: "I went up to the window. Under it I wrote 'NEVER BEFORE OFFERED!!!' [...] She put in her two cents, writing 'MUCHO BIG DEALOS' across the door" (Djian, 1989, 178). The only questionable feature here is the translation of the FM's "'BIG DISCOUNT' as 'MUCHO BIG DEALOS'". Even though in the English TM, the switch from French to another language is not faithfully recreated in terms of detail because a sort of pseudo-Spanish, heavily influenced by English, replaces the foreign text's "BIG DISCOUNT" as an exotic element, Buten's rendering can be considered a successful compensation attempt on some levels.

This is because even though Betty writes her message in Anglicised pseudo-Spanish, it nonetheless contains elements of a foreign quality, hinting at the use of a language other than English. The three words of the message are composed of one actual Spanish word "MUCHO", while the other words are recognisably English, although the last one "DEALOS" has the Spanish masculine plural word ending given to nouns. This lexical detail gives the expression "MUCHO BIG DEALOS" its quality of exoticism. In this way a significant layer of meaning and humour present in the FM is simultaneously recreated and transformed in Buten's TM to some extent. Simply mentioning that Betty wrote "BIG DISCOUNT" on the door would mean the loss of these foreign language connotations, as the message was originally written in English and would not sound foreign in the context of an English-language translation. By choosing Spanish as the representative of exotic elements in the TM, Buten has introduced a textual element, which if not overtly Americanising, is at least associated with an American, and possibly a Californian, setting.

This association is created and reinforced in and through sociocultural contextual factors. Spanish is the most popular foreign language Americans are exposed to, if recent figures showing the number of students enrolled in various foreign language courses at American colleges and universities can be taken as representative of the popularity and

240

exposure to these languages within America more generally. In 2009, 864,986 students

enrolled in Spanish language courses at American colleges and universities, which ranks

Spanish as the most popular foreign language in an academic context, compared with French

which ranks as the second most popular, with 216,419 students in 2009 ("Most Studied

Foreign Languages in the U.S.", 2000–2013). This trend is influenced by, among other things,

Mexico's close proximity to America, and by the fact that American history is often

intertwined with the history and affairs of Mexico, as well as those of other Spanish-speaking

countries.

Buten could have opted for other non-domesticating solutions, however. Two

alternatives that spring to mind are: "Showing off her English, she put in her two cents,

writing 'BIG DISCOUNT' across the door" or "...she put in her two cents, writing 'BIG

DISCOUNT' in English across the door". It is perhaps easier for Petruccioli to show that

Betty is familiar with the conventions of Anglophone sales slogans in a humorous way, as he

is writing in Italian. He therefore introduces English as an exotic textual element similar to the

way Djian does in the FM: "Sono riandato alla vetrina, in basso ho scritto INCREDIBILE!!!

[...] ha voluto metterci del suo e ha scritto BIG DISCOUNT di traverso sulla porta" (Djian,

2010, 192).

The following domestication example arguably omits important stylistic details in the

French text, as well as introducing an element that puts the narrative action squarely in an

Americanised setting. Betty douses the bungalow she and her boyfriend share with kerosene

and sets it alight, throwing a portable gas lamp at it once she is safely on the veranda. The

narrator describes the sight of the lamp flying through the air and hitting the house. He

describes its subsequent combustion with these words: "La baraque a fait

VVLLLOOOOOOFF!!!" (Djian, 1985, 59). This could be semantically translated as "The

house went VVLLLOOOOOOFF!!!" Clearly, Djian attempts here to vividly evoke the loud

and prolonged sound of combustion which occurred when the house went up in flames. Buten does not tap into the resources of English to create onomatopoeia which would have a similar effect in his TM. Instead he substitutes it with an image that is rich with historical and cultural connotations: "The house went up like the *Hindenburg*" (Djian, 1989, 50, emphasis in text). This is a reference to American aviation history and evokes parallels between the conflagration of the house in the text and the disaster that occurred when the Hindenburg airship burst into flames and crashed in 1937 at a naval air station in Lakehurst, New Jersey on May 6. The image and details of this collective cultural memory have been passed down through generations of Americans, and the parallels between the house fire in Djian's text and the airship bursting into flames can be seen in the following description of the Hindenburg explosion:

> ...those on the ground heard a low report or boom from the ship [...] This was followed quickly by the bursting of flames from the rear gondola on the port side [...] Then the flames spread forward, and in a moment the gigantic ship seemed to be enveloped in fire. [...] [The airship] began to settle slowly down to the ground in a mass of red flames and black smoke. (Porter, 1937)

The comparison and imagery evoked by the Hindenburg reference is apt because it encapsulates what is implied by Djian's expressive onomatopoeia; however, it is an unnecessary instance of domestication. Looking at the Hindenburg example from the perspective of intratextual coherence and whether the TM functions within the context of reception, the Hindenburg example can be considered commendable because even if the reader is not aware of what happened to the Hindenburg, the phrase "The house went up" signals that it burst into flame. This is only if you discount the objectionable elements of domestication which this passage introduces. The sound effect is an important stylistic element of the FM however, and could be included in the English translation. It is quite possible that Buten or another adviser involved in the translation process thought that

242

transferring the onomatopoeia as it appears in the French text to the English TM might sound too alien and unrecognisable to Anglophone readers and confuse them. Although I believe there is little likelihood of this if Djian's onomatopoeia is included as part of the semantic approach I have suggested earlier on, it could be modified to something like "BOOOOOOMM!!!". This alternative solution taps into the resources of the translating language to approximate an explosion caused by combustion in a way that will be recognisable to the Anglophone reader. It graphically imitates and recreates the FM in some respects, particularly as it includes the same number and sequence of "O" sounds as the FM. This effect suggests a drawn-out explosion. Changing the last letter of the onomatopoeia from "F" to "M" is necessary if this solution is adopted, however a double "M" followed by three exclamation marks imitates the number and sequence of letters and punctuation marks used in the French text.

Petruccioli creates an onomatopoeia that Italian TM readers will likely identify as imitating the sound of an explosion, tapping into the resources of Italian to do so in a way similar to the possible English rendering of Djian's onomatopoeia which I outline above. He writes: "La casa ha fatto vvuuuooooooomm!!!" (Djian, 2010, 57). In this compensation attempt, Petruccioli taps into the target language to create similar effects. He therefore cannot replicate Djian's onomatopoeia exactly, and yet echoes the original on another level by using the same number of exclamation marks as Djian, and by matching the length of the different vowel and consonant sequences in the FM onomatopoeia. This is an example of how foreignisation and domestication trends can be present simultaneously in the same unit of text, complementing each other.

Both Petruccioli's modifications to the onomatopoeia and the ones I suggest in the context of Anglophone translation are not as exoticising and foreignising compared to the option of maintaining the French sound effect unmodified. In my view, the Anglophone

reader can infer that it represents the sound of an explosion, given the context in which it appears, although they might not understand its significance if they encountered it in isolation. Both options are effective in that they attempt to recreate the onomatopoeia of the French narrative. Whether a translator opts for one or the other depends on the degree of foreignisation they wish to introduce in the TM and whether they consider that importing the French onomatopoeia may confuse the reader unnecessarily, thus potentially causing misunderstanding and ultimately incurring loss of meaning.

The final domestication example I wish to examine appears in the following description. Betty is becoming more and more angry with her boyfriend's boss and she is on the point of taking her revenge by pouring the pink paint she and her boyfriend have been using to repaint houses on his car. The narrator describes Betty in the act of opening the can of paint and how he sees the lid fly through the air as she throws it over their heads. Djian compares it flying through the air to a golden discus, writing: "Le couvercle a filé au-dessus de nos têtes comme un disque d'or" (Djian, 1985, 42). Buten translates this as "The lid sailed over our heads like a Frisbee" (Djian, 1989, 34-35). The meaning of the FM is recreated here but the descriptive nuances of the French text are lost when they could be easily retained with a close semantic translation, rather than a free rendering of the French text. The Frisbee, inspired by the pie and cookie tins of the Frisbie Pie Company originally owned by American William Frisbie (Johnson, 1975), is quite similar in shape and size to the paint tin lid thrown by Betty.

It is therefore another seemingly apt comparison, except for the significant fact that there is no mention of a Frisbee in the FM. The Frisbee also triggers a range of different connotations from that of the discus mentioned in the FM. The discus element potentially evokes an almost classical image of athletes competing at the Olympic Games. These associations conjure up an image of Betty standing erect and throwing the lid as if she were

244

an athlete, her fury giving her the strength required for a long distance throw. These connotations fit in with the aforementioned classical Venus imagery. These layered connotations are lost however with the mention of the Frisbee, which evokes a more relaxed game that is not played with the same intensity.

Nevertheless, the narrator speaks of a "disque" or "discus" in English. Once again, the trademark Frisbee may have been included because it was the most obvious translation for "disque" as the word can be used to refer to a Frisbee. It may have been thought that since most American readers would be familiar with the term "Frisbee", that it should be used here, rather than discus. This substitution would have posed no difficulty in this particular context, where the lid being thrown is likened to a discus. However, I believe that in a foreignising translation, the closest possible semantic translation is usually justifiable. In this case, choosing a semantic rendering like "discus" avoids Americanising the TM and also reproduces the sounds of the French text as far as possible. By privileging sound over sense in instances where it will not be detrimental to the meanings triggered by the TM and may enhance them, it could be argued that the translator imitates Djian's writing style, which the author himself claims privileges sound over sense in most cases (Crom, 2005, 14). In addition, Buten's translation is deficient because it does not describe the disc as golden, whereas in the FM, it is literally described as a "disc of gold". There is no obvious reason why this detail, minor though it is, should not be included in an English rendering of the passage.

Interestingly, Petruccioli does not translate "un disque d'or" as "un disco d'oro" or "un disco dorato". Instead, he opts for "un astro dorato," writing "Il coperchio ci è volato sulla testa come un astro dorato" (Djian, 2010, 40). Exploring the reasoning behind this change shows the idiosyncratic linguistic, cultural, and creative sensibilities of Petruccioli at work, and demonstrates how a balanced translation, adhering to the *skopos* principle of loyalty, is a synergy and a synthesis of these elements. Petruccioli's explanation also highlights the

245

tripartite loyalties of the competent translator. When reflecting on both the individual decisions of detail and the overall strategy which together constitute his approach to the translation of a particular text, the literary translator must be mindful of the embodied cultural capital, as well as the needs and expectations of both FL and TL-oriented parties in the translation process, and how these elements are positioned in relation to and interact with the foreign text. The translator must ensure that obligations to these parties are met, although they often overlap with each other to some extent. In addition, the translator must stay true to their own interpretation of the text and its purpose or significance, what it aims to achieve.

Petruccioli's comments imply that deconstructing the rationale behind the change from "disque d'or" to "astro dorato" is important because it sheds light on the subtleties and complexities outlined above. He justifies the alteration as follows:

> [For me, when I read this sentence, it conveyed] a vaguely ironical feeling, [evoked] by the meaning of /disque/ as "planet/star" and the [potential] reference to pop music's "golden disc". In Italian, though, "disco d'oro" does not have the same semantic resonances as "disque d'or" in French. [Although] the possible image of the prize for pop musicians lies in both languages ([it is] quite remote [in terms of dictionary] meaning, but not [in relation to] pop culture, which underlies the whole novel). [This is not the case however] for the reference [to] the stars [contained in Petruccioli's substitution of "astro" for the French text's "disque"]. In French dictionaries ([*Le] Petit Robert* in particular), /disque/ as "star/planet" is the second meaning, [coming after] the athletes' "disc" and before the obvious /Objet de forme ronde et plate, whereas the round object is the first meaning in Italian dictionaries, the "planet/star" meaning being relegated [...] to the fourth or fifth [dictionary entry for the term].
>
> Now, if I [had] translated "disque" as "disco", the image of the object would've prevailed in my reader's mind, with the [potentially] ironical reference [...] to the music prize. [The potential connotative reference contained in the expression "disque d'or" linking it to the pop industry's music prize would be more difficult for the 2010 Italian reader to grasp or pick up

on than for Djian's French reader in the 1980s, because the association between the music prize and the "disque d'or" is more remote. Mostly however, retaining "disque d'or" and its connotations, would create in Italian a] ridiculous link to some non-connoted, inexplicably golden object (not even a UFO, as [in order to evoke that image] the Italian reader has to [make the mental leap or connection] disco volante—"flying disc/saucer"—and I didn't want to limit the image to that).

Changing "disque" into "astro" ([an] Italian archaism for "star/planet"), on the other hand, [evokes for] Italian native readers a very literary image, perfectly recognizable by them as an old cliché, which gives an ironic meaning to the [w]hole scene and lets the reader [review the action, simultaneously evoking a smile of recognition and humour] and a new [appreciation or] knowledge. The [appreciation or] knowledge that what is going on can be [perceived as] both shocking and [potentially] dangerous, but also [as] ridiculous and unimportant and amusing, maybe lovable, depending on how you look at it. Which is exactly my interpretation of Djian's Betty. The one I was trying to [convey.] ("Interview", 2014).

Comparing my alternative English translation "The lid sailed over our heads like a golden discus" with Petruccioli's rendering of the FM, it is clear that the two interpretations evoke different connotations and associations, exploiting different potential meanings in the foreign text. This case illustrates a common scenario in literary translation where textual nuances can be conveyed by means of many functional and satisfactory translation solutions. Each solution may tap into different nuances and therefore present FM information differently, foregrounding certain connotations or images, and downplaying others. Of course, FM textual detail constrains the reader-translator. Petruccioli's reading and my own are not contradicted by the text; rather, although our interpretations differ from one another, they are both supported by the FM. Where a reading is founded on the unjustifiable distortion of a text's meaning(s), what occurs is misrepresentation or in other words, deficient interpretation that does not represent the text as it is (Eco, 1979, 9-10). This occurs frequently in Buten's

247

text, as is argued in this part of my corpus text analysis, which focuses on different types of distortion and their potential effects on the TM reader.

Taken as a stand-alone text, all the domestication examples in Buten's translation affect the condition of intertextual coherence more than intratextual coherence, as the changes made do not obscure or contradict significant or crucial meaning(s) within the translation as a whole, and when considered exclusively in relation to the TL culture. These excerpts are examples of relatively free and loose translations of FM details, where an FM item is often substituted with something that evokes similar effects in American culture. However, the viewpoint of the translating culture is privileged over the French culture, the familiar over the foreign. Such bias is arguably not justifiable in a literary translation purporting to recreate and explore the foreign or the unknown. The strong domestication trend in Buten's TM somewhat defeats the purpose of a literary translation and thus impedes the function of a translation, considered from a TL-oriented perspective to some degree. Most of these changes do not significantly affect the unfolding of plot and characterisation; however, the cumulative effect is that the narrative universe is unnecessarily domesticated. As part and parcel of this domestication tendency, minor details in the foreign text are unnecessarily altered.

I reiterate Newmark's view that just because particular details may not be overly significant in terms of the narrative as a whole does not mean these details should not be translated as closely as possible, providing certain conditions come into play. More specifically, the TM *skopos* and the translation approach selected to fulfil it must make allowances for close translation. Close translation is more likely to be possible, effective, and appropriate if an "identity of purpose between author and translator", as well as strong similarities between the FM and TM readerships can be detected (Newmark, 1993, 36-37). Newmark's observations hold true for both the less important examples in the section above and those in the three subsequent corpus text analysis sections of this thesis.

10.3.2 Examples of Omissions

It can be questioned whether Buten's translation fully satisfies the condition of intertextual coherence stipulated by the *skopos* model, as there are significant FM features and details which have been omitted in Buten's text. The rationale for these omissions is unclear, but they may well have been prompted by two potential scenarios. As was mentioned previously, Pierre Lapaire and Stephen Noreiko describe Buten's TM as a "rapid translation" (Lapaire, 2000) and "a rush job" (Noreiko, 1991, 183). It is important to note however that these assumptions were formed after reading Buten's TM and do not appear to be based on information relating to the conditions under which the translation was produced. Nonetheless, the comments suggest that Buten may not have had adequate time to proofread his translation. Under these circumstances, he may have skipped details inadvertently which otherwise could and should have been included. As discussed in Chapter 9, if this was not the case, passages and features may have been omitted to avoid presenting the reader with too much aesthetic detail and direct information that is not crucial to the development of the storyline. This second potential scenario is realistic given that in the context of the commercial translation of bestsellers, direct information is given more attention in translation as opposed to indirect information which is often not included in the TM. Furthermore, shorter texts are preferred in the commercial industry, as longer ones increase the difficulty of the reading experience, and are not typically amenable to instant consumption and gratification by a mass audience. Under these circumstances, the omissions in Buten's text may have been perceived as necessary and acceptable, particularly if they were implemented in an attempt to ensure that the translation is not overloaded with information that may make it seem less accessible or attractive to the reader (Ding, n.d.).

As has been argued within the poststructuralist and postmodernist paradigms that underpin this thesis, reading a text is always an interpretive process which is mediated and moulded by several contextual factors, and which therefore cannot be controlled exclusively

by the author. Following on from this perspective, the intentions of the author—as represented or inferred by the authorial text—are only one potential (and not necessarily the most significant) yardstick by which the effects and overall composition of the authorial text may be evaluated. The instrumentalist view, however, places the author at the centre of the communication and interpretation process, and perceives the author as someone who has ultimate control over the meanings of the text they produce. Most TM readers, subscribing to an instrumentalist view of translation, communication, and the interpretation of meaning, expect a translation's features to be representative of the author's intentions for the foreign text, as a text that is to be understood and written for a foreign readership (Nord, 1991, 94). This expectation is also valid as one parameter of evaluation in a postmodernist understanding of translation, communication, and interpretation.

The frequent omission of passages in Buten's TM means that it does not offer a complete interpretation of the text as far as possible, and consequently, fails to satisfy the *skopos* principle of intertextual coherence. These omissions however, at least on the surface, do not affect the intratextual level as much, understood within the *skopos* framework as the ability of the translation to function as a literary text in the TM context. This is because the translation can still function as a literary text, giving insight into certain aspects of Djian's French text, although I argue that certain significant features of this text have been neglected and distorted.

Notwithstanding this concession, the instances of domestication explored in the previous section and the omissions and mistranslations explored in this section and the next hamper the ability of Buten's TM to function on the intertextual level and, to a certain extent, on the intratextual level as well. This holds true if elements are considered as regrettable departures from the foreign text, which misrepresent the intentions of the author in some ways. The typically monolingual reader trusts the translator to produce a reasonably thorough,

250

competent, and complete interpretation that reflects the intentions of the foreign author (unless it is specified that the translation is abridged or otherwise adapted) as far as this is possible within the limits of the translating language and culture (Nord, 1991, 94).

The monolingual reader is unable to verify the degree to which a given translation reflects the features of the foreign text by comparing the two. He or she thus remains unaware that unjustified omissions, mistranslations, and elements of domestication are present in the TM. Nord comments:

> He [the reader] takes the intention expressed in the translation for the authentic intention of the (ST) author. No matter whether the translator has violated the convention intentionally or inadvertently, the reader will be deceived without realizing it. Although apparently successful from the reader's point of view, the communicative act cannot be regarded as "functional" in this case because it is based on a false assumption. (Nord, 1991, 94)

Buten's text fails in some cases to fulfil important translation functions that combine and reconcile the aims, needs, and expectations of those who align themselves with both FM and TM contexts and perspectives. From both an FM and a TM oriented perspective, a literary translation can be expected to provide the reader with insight into a foreign cultural context, and to render a full interpretation of the author's text in English when this can be done without unacceptably compromising the needs and expectations of the receiving readership.

Viewed from this angle, the examples of domestication, omissions, and mistranslations in Buten's interpretation constitute violations of the bilateral principle of loyalty to the TM readership and context and the FM readership and context. This is because these objectionable features, taken as a whole, construct a literary translation which privileges a TM-oriented perspective over an FM-oriented perspective in cases where TM-oriented features can be brought to the fore without compromising the TM reader's understanding and

251

engagement with the text. Omissions in the English TM vary in length: single words, whole sentences and, in three instances, short paragraphs are skipped. None of these omissions appear in Petruccioli's Italian translation, and therefore I refer to the Italian TM only when discussing particularly significant omissions or when an interesting comparison can be made between Petruccioli's and Buten's translation or between the French text and Petruccioli's translation.

The first noteworthy omission in Buten's TM concerns the epigraph or quote taken from an unnamed French translation of American author Richard Brautigan's 1977 novel *Dreaming of Babylon: a private eye novel, 1942*. Brautigan's novel can be described as a parody of "hard-boiled Grade B detective stories" (Barber, 2014). The quote appears on the first page of *37, 2° Le matin* and the reader can infer from its inclusion here that Brautigan has influenced Djian's writing style. This is indeed the case, as demonstrated by the fact that Djian discusses Brautigan's work in *Ardoise*, a collection of essays that focuses on the authors who have influenced his writing (Le Fol, 2002, 2).

The epigraph runs as follows: "Ça m'a laissé songeur, mais pas très longtemps parce que je me suis immédiatement rembarqué pour Babylone" (Djian, 1985, 8) and corresponds to the following passage in Brautigan's text: "That was something to think about, but not for long because my mind was immediately returned to Babylon" (Brautigan, 1991, 203). The intertextual reference indicates that the two authors can be described as *simpatico*, in that their writing styles and outlooks may be similar in certain respects, overlapping and resonating with each other. *Simpatico*, as defined by Venuti in the context of ideal potential relationships existing between foreign authors and their translators, can also apply to Brautigan and Djian's worldviews as these are expressed in their works. The term encapsulates not only notions of congeniality and affability, but also that of "an underlying sympathy" and identification between individuals (Venuti, 1991, 3).

252

Djian's marked sympathies with American popular culture, literature, and even at times American English, are potentially attractive to Anglophone readers. The Brautigan reference is an element that brings these sympathies to the surface and also indicates a certain level of similarity or identification between Djian and Brautigan. This may pique the interest of readers in the translating culture who are familiar with Brautigan's style and concerns, and make them more readily receptive to the style and concerns of Djian then they would perhaps otherwise be. Venuti argues that translators can help ensure their translations are attractive to potential readerships by creating and strengthening intertextual links between foreign cultures and the translating cultures that produce the foreign texts and translations in question. He explains that "...a translation might focus on recreating specific parts of the foreign text which acquire significance and value in relation to literary trends and traditions in the translating culture" (Venuti, 2003, 32). As has been explained above, the Brautigan reference is just such a feature. It is therefore surprising that the quote is skipped as its presence establishes that the French author Djian potentially identifies on a literary, linguistic, and cultural level with the translation's target readership. Quite apart from this aspect of the matter, omitting the quote leaves the Anglophone audience ignorant of this important facet of Djian's work.

In addition, the omission conceals the fact that *37, 2° Le matin* is much more than a phenomenon of popular literature and that it should be considered first and foremost as a literary text, which draws upon the writings of various literary figures and enters into dialogue with them. It is a shame that such a potentially significant and interesting facet of the FM should be omitted from the translation, a text which is ideally supposed to convey the style and concerns of an unknown foreign author in as detailed a recreation, interpretation, and transformation of them as possible. Petruccioli's text includes the Brautigan passage as follows: "Era una cosa su cui riflettere ma non a lungo perché la mia mente stava tornando immediatamente a Babilonia" (2010, 6).

253

Another noteworthy passage for comparison is one which describes the effect Betty has on the narrator. Djian writes "J'ai ralenti l'allure en m'approchant tellement elle était belle à voir, c'était quelque chose dont je me serais jamais lassé et ça m'a fait sourire dans la lumière matinale comme si j'avais mis le pied sur une liasse de billets" (1985, 105). A potential semantic rendering of this sentence is "She was so beautiful that I slowed down, walking towards her. This was something I could never tire of, and it made me smile in the morning light as if I'd stumbled on a wad of cash lying on the ground". Buten translates this as: "She was so beautiful that I slowed down, walking toward her. This was something that would never leave me. It made me smile in the morning sun as if I'd just somewhere, somehow hit the jackpot" (Djian, 1989, 95). The nuances of the first sentence are competently rendered, however, questionable features in the two sentences that follow bear analysis. "This was something that would never leave me" is given as an interpretation of "c'était quelque chose dont je me serais jamais lassé". This interpretation suggests that Betty's beauty is so unique and striking that the memory of it stays with all those who see her. However, this rendering is founded on a misinterpretation of the reflexive verb "se lasser" which can mean "to tire of" in the sense of becoming bored with a familiar sight, be it a person, place, or object. Buten renders it as "to leave". Confusion may have stemmed from the fact that the verbs "laisser" and "lasser" sound and look similar to each other when written down. This mistake does support Lapaire and Noreiko's supposition that the translation was rapidly done. Buten was probably not given adequate time to proofread it.

The second questionable element is Buten's free translation of "comme si j'avais mis le pied sur une liasse de billets" which reads "as if I'd just somewhere, somehow hit the jackpot". Although it adequately conveys the meaning of the French passage, the rendering omits Djian's unique and distinctive image of stepping in a wad of cash. This conveys the idea that Betty's presence evokes a feeling of security and happiness in the narrator, as well as the idea he believes she is an indication that fortune is smiling on him. As I have shown, such

254

details can be included in English translation without compromising reader comprehension or engagement with the text.

Buten also omits nuances, details, and sometimes single sentences of Djian's text that could be included in his translation as they pose no real challenge to the reader's comprehension. Whilst I cannot expand on these isolated omissions due to time and space limitations, I do include some of these here in parentheses, listing the page numbers where they occur in Buten's text, followed by the page numbers of the corresponding passages in the French text (see Djian, 1989, 9 and Djian, 1985, 15; Djian, 1989, 77 and Djian, 1985, 86; Djian, 1989, 105 and Djian, 1985, 115; Djian, 1989, 113 and Djian, 1985, 124; Djian, 1989, 115 and Djian, 1985, 125; Djian, 1989, 128 and Djian, 1985, 138; Djian, 1989, 132 and Djian, 1985, 144; Djian, 1989, 251 and Djian, 1985, 267; Djian, 1989, 296 and Djian, 1985, 315; Djian, 1989, 299 and Djian, 1985, 319; Djian, 1989, 320 and Djian, 1985, 342; Djian, 1989, 329 and Djian, 1985, 352).

Three lengthy extracts are also left out of Buten's TM. Although they may not be crucial passages in terms of plot development, they should be included if the intended readership of a translation is to have a complete and accurate conception of the novel and its features.

One of these occurs in the context of the narrator's desperate search for Betty after he learns that her longing for children and her failure to fall pregnant has led her to kidnap a small child. The chase tires him and so he sits down, talking with a man who shines his shoes while he rests. This humorous conversation introduces an element of comic relief into the tense and dramatic atmosphere of the scene. The part which Buten omits begins in the French text with "Puis j'ai senti qu'un type se mettait à astiquer mes bottes" and ends with the sentence "J'ai profité des deux ou trois minutes qu'a duré l'opération pour essayer d'y voir clair et réfléchir calmement à tout ça" (Djian, 1985, 303). An interesting point to note here is

255

that the above sentence is rearranged to accommodate the omission and ensure the seamless flow of the narrative in English. Buten conveys the information that the narrator sits down to rest, writing "There was a chair. I sat down" (Djian, 1989, 284). The narrator's encounter with the shoeshine man which follows that last sentence is skipped. Buten then includes one detail from the last sentence of the omitted paragraph, namely that of the narrator attempting to gather his thoughts: "I tried to think clearly and calmly" (Djian, 1989, 284). Buten fails to specify however that the narrator's period of reflection occurred during the shoe polishing operation, a fact which is mentioned in the French text. Mentioning this last detail would obviously be impossible without including the earlier encounter and conversation with the shoeshine man.

Such manipulation of the text lends support to the idea that this omission, at least, was a conscious decision made by Buten or another participant in the translation process, perhaps to ensure the translation adhered to a given word limit.[45] The underlying motivations of many features in Buten's text, including this one, cannot be confirmed herein however due to the lack of information regarding the context in which the English translation was produced.

My suggested semantic rendering of this passage runs as follows, beginning and ending with the French sentences cited above:

"Then I felt a guy start to polish my shoes. As I looked down at him, he whistled.

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[45] The excerpt is reproduced in full below as it appears in the French text or FM:

"Puis j'ai senti qu'un type se mettait à astiquer mes bottes. Comme je baissais les yeux sur lui, je l'ai entendu siffler.
— Oh dis donc !… Il a fait. C'est des Tony Lama... !
— Ouais, j'ai dit. J'ai laissé mes tongs dans la voiture.
— Et c'est pas un peu chaud pour la saison ?
— Non, c'est comme si je portais des ballerines.
C'était un jeune type d'une vingtaine d'années avec un regard assez intelligent, il ressemblait à un être humain.
— Tu verras, j'ai dit, c'est pas toujours très facile de pas être aussi con que les autres. On peut pas être parfait. C'est trop fatigant.
— Ouais, je vois…
— Bon. Mais tu fais quand même gaffe de pas mettre trop de cirage sur mes petites étoiles, hein, vas-y mollo…
J'ai profité des deux ou trois minutes qu'a duré l'opération pour essayer d'y voir clair et réfléchir calmement à tout ça." (Djian, 1985, 303).

256

'Wow!' he said. Those are Tony Lamas!'

'Yeah,' I replied. 'I left my sandals in the car.'

'Aren't they a bit too hot for this time of year?'

'No, it feels just like I'm wearing ballet shoes, really.'

He was a young guy in his twenties who looked pretty smart, and looked like a human being.

'You'll see,' I said, 'it's not always easy not being as dumb as the next guy. Nobody's perfect. It's too tiring.'

'Yeah, I see what you mean.'

'Right. But you just make sure you don't put too much polish on my little toetwinklers, go easy, won't you...?'

I used the two to three minutes the polishing job took to try and think clearly and calmly about all that had happened."

Oftentimes Djian's concise, insightful, and seemingly offhand comments are left out. These comments reveal the narrator's attitude towards life and relationships in general. Both topics are important and recurring themes in the author's works, and therefore, they should be part of the TM. The next omitted extract skips a portion of the narrator's rhapsody of reflection about love, life, and how he enjoys taking walks with Betty. Leaving out these introspective parts is a pity as TM readers do not get as much in-depth insight into the characters or themes explored by Djian as compared to readers of the French text. The section in question begins with "C'était le genre de balades qui pouvait remplir une vie..." and ends with "J'étais un petit rigolo" (Djian, 1985, 203). Buten includes the first phrase in the opening sentence, writing "It was the kind of walk that can fill a lifetime" (Djian, 1989, 189), but skips the text up to and including the closing sentence mentioned above.

257

Again I opt for a semantic approach to the translation of this paragraph.[46] My suggested translation of it runs as follows: "It was the kind of walk that can fill a lifetime, that made any of your ambitions fade into nothingness. A walk charged with electricity and the sparks of close contact I'd say, and one that can make a man admit that he loves his life. But in my case, you didn't need to make me admit it. I walked with my head held high, I was in great shape. I even spotted a shooting star, but I was incapable of making a wish, or on second thought, my wish went something like this: God dammit, oh dear Lord above, make sure heaven measures up, and make it look a little like this. It was good to be in shape and to feel happy and light as a feather. It reminded me of when I was sixteen and going to a rendez-vous, jubilantly kicking a stray tin can as I went on my way. At sixteen, I had not yet thought about my own mortality. I was a real joker back then".

The third lengthy omission skips over the narrator's reflections on the subject of female authors. The absence of this passage is regrettable because once again these details shed light on a facet of the novel and the characters which the Anglophone reader cannot access in Buten's translation. The omitted passage begins with: "Quand une fille écrit un bouquin aujourd'hui..." and ends with the sentence "Malheureusement, j'ai passé l'âge à ce qu'on dirait" (Djian, 1985, 349-350).[47]

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[46] The excerpt is reproduced in full below as it appears in the FM:

"C'était le genre de balades qui pouvait remplir une vie, qui réduisait n'importe laquelle de vos ambitions à néant. Une balade électrique, je dirais et capable de pousser un homme à avouer qu'il aime sa vie. Mais moi, j'avais pas besoin qu'on me pousse. Je marchais le nez en avant, je tenais la grande forme. J'ai même aperçu une étoile filante mais j'ai été incapable de faire un vœu, ou alors si, bon sang, oh si Seigneur, faites que le Paradis soit à la hauteur et que ça ressemble un peu à ça. C'était bon d'avoir la forme et de se sentir d'humeur aussi légère, ça me rappelait mes seize ans, quand je shootais joyeusement dans les boîtes de conserve en allant à un rendez-vous. À seize ans, j'avais encore jamais pensé à la mort. J'étais un petit rigolo" (Djian, 1985, 203).

[47] The excerpt is reproduced in full below as it appears in the FM:

"Quand une fille écrit un bouquin aujourd'hui, c'est pour vous raconter la plupart du temps comment elle s'y prend pour mettre un type à genoux. Heureusement que je suis là pour éviter la guerre et brailler dans tous les coins qu'elles sont pas toutes aussi cons, que c'est une mode qui va passer. Je tiens à crier haut et fort que c'est une fille qui m'a tout donné et je sais pas comment j'aurais pu faire sans elle. Ça m'arrache pas du tout la bouche de dire ça. Non, et je veux bien le répéter encore une fois, c'est une fille qui m'a tout donné… Ça me fait penser à un petit gazouillis d'oiseau, au premier vers d'une ronde enfantine et ça me fait pas rougir de honte. Malheureusement, j'ai passé l'âge à ce qu'on dirait" (Djian, 1985, 349-350).

258

My suggested semantic rendering reads: "When a girl writes a book these days, most of the time she does it to tell you how she goes about bringing a guy to his knees. Lucky I'm here to help the sexes avoid open warfare, to shout from the rooftops and make it known far and wide that they are not all as dumb as that, that this perspective is just a passing fad. I insist on proclaiming loud and clear that she's a girl who gave me everything, and I don't know how I could have managed without her. Saying this does not rip my mouth out. Not at all, and I'll happily say it again, she's a girl who gave me everything ... The whole thing reminds me of birds chirping, of the first verse of a children's nursery rhyme and these thoughts don't make me blush with shame. Sadly, I'm too old for that sort of thing it would seem".

The remaining four omissions examined in this section are not as lengthy as these last three examples, but are nonetheless significant. The next passage describes the narrator being a nervous witness to Betty's theft of some clothes from a department store. The French text vividly conveys his fear of detection and apprehension, expressed through interior monologue. The fantasy begins when the narrator says that he felt as if he and Betty were being pursued by the Vietcong: "J'ai eu l'impression d'être en train de traverser une rizière avec des Viets cachés dans les arbres..." (Djian, 1985, 107-108). Buten's TM adequately recreates the details of the fantasy in this first segment, writing "I felt like we were walking through rice paddies with Viet Cong hidden in the trees all around us" (Djian, 1989, 97). When the Vietcong scenario is mentioned explicitly a second time however, with the word "clairière" referring to a clearing in a field or jungle, Buten does not follow suit. The TM describes part of the narrator's fantasy where he is shot for his crime, and his blood gushes out gruesomely spraying the clearing all around him. Djian writes "Ça y est, je suis mort, c'est trop con, j'ai pensé, j'ai vu mon sang gicler dans tous les sens et asperger la clairière" (1985, 108). A possible semantic rendering of this passage could be "That's it, I'm dead. It's too stupid, I thought. I saw my blood spurt everywhere, spraying the clearing". Buten however,

259

gives a rough gist translation[48] of the text, shortening the description of the idiosyncratic imagery, and modifying it significantly: "That's it, I'm dead, I thought—it's over. I saw myself lying in the gutter in a pool of blood" (Djian, 1989, 98). It is unclear why these changes were made with regards to the style and detail of the French text.

Both Petruccioli's translation and my own suggested rendering convey those important elements of style and detail which Buten leaves out. Petruccioli's recreation of the passage adopts an appropriately colloquial register: "Ecco vaffanculo, sono morto ho pensato e ho visto il sangue sparso ovunque in mezzo agli alberi" (Djian, 2010, 107). The only change in the Italian rendering is the substitution of "clairière" for "alberi" or "trees" which evokes the image of a field or clearing, even if it is not directly referred to with the use of the word "radura" for example.

In the next example, the omission of detail and the failure to compensate for comic effect in Buten's translation results in significant translation loss with regard to humour and colloquial register. The narrator describes the fatigued state of both himself and his friends when they take a drive in the car on Christmas Day: "...on avait passé une espèce de cap singulier, plus connu sous le nom de Passage de l'Homme Lessivé et on filait vers le soleil un 24 décembre..." (Djian, 1985, 132). Although Buten mentions the cape evoked in the FM, he leaves out the details which make the image in question humorous and idiosyncratic: "We rounded the cape and headed for the sun on that December morning..." (Buten, 1989, 122). A foreignising retranslation would not opt for such trimming of detail and nuance. A possible semantically oriented rendering could be: "We had rounded a strange sort of cape, more commonly known as the Straits of Immeasurable Fatigue and we were now speeding towards the sun on this day, the 24th of December...".

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[48] A gist translation refers to "a style of translation in which the TT expresses only the gist of the ST; it is usually shorter than a faithful translation would be" (Hervey and Higgins, 2002, 270).

Petruccioli's semantic translation and my own suggested rendering for this passage likewise retain the mock ironic tone which parodies the journal entries of captains and other explorers who have discovered exotic lands through the centuries. As in the French text, much of the humour of both Petruccioli's and my own suggested translation derives from the fact that both renderings mix elements of formal language and a solemn tone with colloquial vocabulary. In the FM, "lessivé" or "wiped out" is juxtaposed with the more formal geographical language of "Passage de l'Homme", which is the name of the pass or state to which the narrator and his friends have come. As with the French text, the irony in Petruccioli's TM is conveyed by the formal nautical place name used to indicate the condition of the characters. The ironic official tone and quality of the name is reinforced by making the place name a proper noun with capital letters. Similarly, the colloquial verb "filait", which is most appropriately translated here as "speeding" is juxtaposed with the more formal "un 24 décembre", which is potentially conveyed by "on this day, the 24th of December...".

In my proposed English translation, I was unable to find a suitably colloquial term for an extremely tired man or "Homme Lessivé" which would integrate smoothly with the formal construction "Passage de" so I opted for the formal word "fatigue". This meant that there was no clashing of registers in this imaginary place name which the narrator uses to refer to an emotional state in a comic way, as there is in the FM. This FM effect is created by the juxtaposition of "L'Homme Lessivé" which potentially translates as "The Wiped-Out Man"[49] with the more formal "Passage de" at the beginning of the imaginary nautical place name in question. The suppression of this juxtaposition of a colloquial element with a more formal one in my interpretation does not necessarily result in serious translation loss however, as the formal elements in my suggested rendering are balanced by other colloquial terms such as "speeding" and the colloquial tone of the segment "a strange sort of cape".

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[49] "Wiped Out" is understood here to mean "very tired" being similar in this context to colloquial English expressions such as "bushed" or "beat".

261

Petruccioli's TM achieves a similar balance in terms of colloquial and formal language compared to that present in the FM. He writes "avevamo come doppiato uno strano confine meglio noto come Capo dell'Uomo Distrutto e correvamo verso il sole un venticinque dicembre..." (Petruccioli, 2010, 132). "Strano confine, Distrutto" and "correvamo" are all expressions that evoke similar colloquial connotations to their French counterparts in Djian's text. In addition, the formal style and tone of the phrases "meglio noto come" and "un venticinque dicembre" and the name of the strait which mixes colloquial and formal registers in the same way as its counterpart in Djian's text, match the tones of their French counterparts in a close semantic translation. In a detailed text analysis such as this, the minor detail that "24 décembre" appears as "venticinque dicembre" or "25 December" in Petruccioli's TM cannot be passed over without comment. Unlike many of the Buten changes analysed herein however, this is a minor change which does not have any bearing on the meaning of the passage in which it appears, and is most likely a proofreading oversight. It is the only such feature I have found in Petruccioli's translation.

Omissions of detail also occur in an excerpt where the narrator, whilst being assaulted in a vengeful attack by two security guards, reflects on the changing fashions with regards to the kinds of clothes worn by security guards or other law enforcers who intimidate others through the use of physical force. These reflections are triggered when the narrator makes a mental note of the clothing worn by Henri, the most aggressive of the two guards, who exemplifies this type of bullish authority. The FM reads "Vingt ans plus tôt, quand ces types-là portaient des grosses godasses, je me serais sûrement retrouvé à l'hôpital. Aujourd'hui, on les voyait déambuler en tennis avec des pantalons pattes d'éléphant" (Djian, 1985, 355-356). Loss in Buten's translation of this excerpt occurs due to omission and a free translation approach in Buten's TM. The narrator in the English TM comments "Had it been twenty years earlier, when men wore heavier shoes, I would have woken up in a hospital. Today my aggressors wore tennis shoes" (Djian, 1989, 332).

262

A potential semantic rendering of the French text which pays close attention to detail may read: "Had it been twenty years ago, when men wore heavier shoes, I would have woken up in hospital. Today, you saw guys like them walking around in flared pants and tennis shoes". In the first FM sentence, when the narrator refers to the guards as "ces types-là", he implicitly identifies them as belonging to a certain category of men: that of aggressive law enforcers; Buten does not retain this specification, simply writing that in the past men wore heavier shoes. This initial generalisation is acceptable as the first sentence provided some textual element identifying the attackers as part of the category of aggressors mentioned above. However, Buten's shorter, free rendering of this passage does not take into account this nuance, nor that of the wording of the French phrase "on les voyait déambuler en" which could easily be translated as "you saw them walking around in". More significantly, the detail of the flared pants is skipped. These departures from the text entail losses in translation meaning and detail that can be avoided.

At times Buten adopts a free translation approach which compresses imagery, omitting significant nuances. Translating these nuances would most likely not incur the risk of reader confusion or otherwise impair their potential engagement with the text, whilst omitting them can take away from the richness and significance of the imagery in question. The following sentence is an example of this type of omission. Djian writes: "Une veilleuse, quand il fait pas complètement nuit, c'est comme un enfant à qui on aurait coupé les bras" (Djian, 1985, 343). A potential semantic rendering of the passage might be "A nightlight when it's not yet night is like a child with its arms cut off". Buten translates the image as follows: "A nightlight when it's not yet night is like a crippled child" (1989, 320).

Here Buten opts for generalisation, instead of giving a complete and specific recreation of the image. The image is stronger if the detail of a child with its arms cut off is included because it arguably gives the reader more of a sense that the nightlight in Betty's

263

hospital room, glowing before darkness falls, is an anomaly. This brings feelings of sadness and uselessness, and of an indefinable lack (perhaps that of Betty's vivacity and love which, being sedated, she cannot express) to the fore. The comparison of the nightlight and the child with its arms cut off emphasises the emotions evoked by the fact that Betty is now a psychiatric patient, lying unresponsive in her hospital bed. Betty is helpless and without purpose or direction in her life as she is a vegetable, having lost both her faculties and her identity. Similarly, her boyfriend—the narrator—also experiences feelings of helplessness, as he is powerless to improve her situation. These nuances are not as strongly conveyed if the specific condition of the child in the simile is glossed over with a single adjective like "crippled".

This concludes my survey of some noteworthy omissions in Buten's TM. Although these omissions may be justified given the pressures and demands of the commercial context in which Buten produced his version of the novel, I believe a more complete and accurate retranslation, informed by the principles of Venuti's foreignisation and domestication paradigm and those of the *skopos* model of translation advocated by Nord, would benefit and appeal to Anglophone readers.

10.3.3 Examples of Mistranslation

As has been previously mentioned, Buten's TM also contains several mistranslations[50] that affect how well the translation functions as such for its intended readership. This aspect relates particularly to the degree of intertextual coherence which the TM in question possesses in relation to the foreign text. I examine herein only departures from the foreign text and the foreign narrative universe which may yield interesting analysis, and which distort the content

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[50] For my purposes, a "translation error" or "mistranslation" alludes to "transformations of certain source-text values or properties which ought to remain, or have remained, unaltered" (Bakker, Koster and Leuven-Zwart, 2013, 227). Mistranslations are features of the translated text which, it can be argued, do not adequately fulfil the *skopos* or purpose of the translation, as it is perceived within the framework of the translating language and culture.

264

and style of the FM. These mistranslations significantly impact upon the TM readership's interpretation of the text on the micro or the macroscale and can often affect both levels simultaneously. Reiterating the principles of the *skopos* framework that underpin this analysis, I keep in mind the following considerations. Evaluating Buten's interpretation from an intratextual perspective, these renderings and his TM as a whole generally make sense when analysed as an English literary text in its own right, that is, independently of its relationship to the FM.

Differences between meanings evoked in the two texts are likely to pass unnoticed by the TM reader, unless of course they have the means and ability to compare the two. Although such departures from the detail of the foreign text are invisible, it is difficult to justify them unless they are unavoidable, and the loss incurred is compensated for in various ways by means of strategies which recreate similar TL mediated effects in the segment in question or elsewhere in the TM. These provisos do not apply to any mistranslation discussed in this section. However, it is important to temper these observations, being mindful of the fact that Buten may have been under pressure from the publisher to finish the job quickly and consequently may not have had sufficient time to review his decisions and correct any errors he identified. As in the previous section, I only refer to Petruccioli's renderings of these passages in which mistranslations feature if comparison between the FM and the two TMs may serve to emphasise or otherwise illuminate certain features of the three corpus texts in particularly interesting or significant ways.

Among these mistranslations, there are a few instances where Buten's TM expresses the opposite of what is written in the FM. Such instances could either be errors in translation or misprints.Whatever the case, their presence indicates that the translation was executed rapidly and that it was not proofread. These and other mistranslations feature in what is arguably one of the most important passages of the novel. The narrator is recalling the night

265

he murdered Betty and his exhilarating and cathartic run home on a stormy evening after having done the deed:

> Je courais comme un dératé empêtré dans un rideau de perles [...] La pluie tombait bien droit mais elle me cinglait le visage. Il y avait des gouttes que j'avalais directo. [...] Et je courais pas parce que j'avais tué Betty, je courais parce que j'avais envie de courir, je courais parce que j'avais pas besoin d'autre chose. (Djian, 1985, 346-347)

 The expression "courir comme un dératé" means "to run very fast" (Chollet and Robert, 2008, 11). In the WordReference Online Language Dictionary forum, various translation solutions are offered for this expression, including "to run like crazy" or "to run like a bat out of hell". It can even be conveyed by the distinctly British expression "to run like the clappers" ("Courir comme un dératé", WordReference English-French Dictionary, 2014). The simple, yet emotionally charged colloquial language of this excerpt is typical of Djian's writing style.

Buten translates the above passage as follows: "I ran like a poisoned rat caught in a web of pearls [...] The rain fell straight down. It stung my face—I swallowed some of it. [...] I ran because I'd killed Betty. I ran because I wanted to run. I ran because I needed something else" (Djian, 1989, 324). To begin with, he has clearly misunderstood "courir comme un dératé", translating the segment in which the expression appears as "I ran like a poisoned rat". He probably assumed that the adjectival noun "un dératé" derives from the non-existent French verb "dérater". He did not understand the meaning of the word and was not familiar with the idiom of which it is a part, but thought it could be translated with an adjective followed by a noun. He possibly confused it with the verb "dératiser" which means to get rid of rats. This may account for the poisoned rat comparison in Buten's TM. The lexeme "é" may have been interpreted as corresponding to the past participle of the verb ending "-ed" in

266

English, as the French lexeme in certain contexts corresponds to this part of speech in English. All these elements combined with Buten's correct rendering of "comme un" as "like a" give the misleading impression that the narrator compares himself to a poisoned rat. This description also sounds odd in English because a poisoned rat is not associated with running; in reality it would move slowly, being near death. Given that this description sounds bizarre in English and is also a distortion of FM meaning, it could be argued that this rendering is unsatisfactory from both an intratextual and an intertextual point of view. Comparing Buten's passage with the FM, it is also clear that the sentences have been shortened and some of the detail has been left out or modified. Moreover, the two sentences "I ran because I'd killed Betty" and "I ran because I needed something else" express the opposite of what Djian actually wrote. These mistranslated elements and shortened sentences, taken together, entail significant translation loss in this passage as there is a distinct lack of fit between FM and TM on the intertextual level.

Once again I opt for a semantic rendering which is careful to include all descriptive and syntactic details with minimal modification, provided this is not likely to compromise reader comprehension, or introduce TL mediated effects which distort the meaning or misrepresent significant aspects of the foreign narrative. My suggested translation of the passage reads: "I ran at lightning speed, entangling myself in a cascade of pearls [...] The raindrops fell straight down but they whipped my face. I swallowed some as they fell straight into my mouth. [...] And I didn't run because I had killed Betty, I ran because I felt like running, I ran because I didn't need anything else". I translated "je courais comme un dératé" as "I ran at lightning speed" since this option not only conveys the meaning of the French idiom, but also seems particularly appropriate given that the narrator is running through a storm in the excerpt.

267

In another passage, the narrator describes Betty and Lisa's reaction to their friend Eddie's proposal to go for a drive to see the snow. Buten once again translates it in a way that conveys the opposite of what is implied in the FM. Djian writes: "Les filles, je les sentais molles, cette idée avait pas l'air de leur déplaire plus que ça" (1985, 131). The last run-on sentence beginning after the second comma in the above excerpt implies that the girls were willing to be convinced that taking a drive was a good idea, and what comes before leads up to establishing this observation.

The roundabout, indirect phrasing of the last run-on sentence is highlighted if it is translated in what Newmark might deem a faithful way, recreating the syntax and core meanings of the French text, with only minimal modification to ensure that the resulting TM adheres to norms of TL grammar. A potential faithful translation of this run-on segment might read: "This idea did not seem to displease them all that much". A faithful rendering such as this is comprehensible to the Anglophone reader, but sounds formal and slightly stilted in English. This quality would clash with the colloquial and natural tone of the sentence as a whole, and so a faithful rendering would not be my first choice in terms of translation approach. Petruccioli gives a semantic rendering of the sentence, which closely recreates the central idea that the girls could be persuaded to take a drive: "Le ragazze opponevano poca resistenza, non sembravano troppo contrarie all'idea" (Djian, 2010, 131).

Buten's translation however, clearly missed the point that the girls were open to the idea of the drive, since his rendering conveys the notion that the activity did not really appeal to the girls: "I felt the girls going soft. They were not particularly low on the idea" (Djian, 1989, 121). In addition, Buten literally translates "je les sentais molles" with the exception of the direct object pronoun "les" which refers to the girls. He does not include the pronoun since he alters the syntax of the passsage, making it flow more conventionally in English, instead of writing "The girls, I felt them going soft" which would be a complete literal translation of

268

"Les filles, je les sentais molles". "I felt the girls going soft" sounds stilted and odd in English; furthermore the meaning is unclear. At best "going soft" introduces misleading connotations that the girls are going crazy, or the ridiculous one that they are physically melting like ice cream in the sun, if "je les sentais molles" is interpreted literally. My alternative semantic translation avoids the unwanted connotations and mistranslations present in Buten's interpretation, maintaining a colloquial English register which is not marked by any particular Anglophone culture more than another. It reads: "The girls seemed malleable enough—at any rate, they didn't say no to the idea".

Problematic passages in Buten's translation often occur when French idioms appear, as was the case with the first mistranslation discussed in this section. Chapter Thirteen of the novel ends with the narrator observing that the sudden death of Eddie's mother is a nasty blow, which destroys the happiness of his group of friends. He describes the anguish he feels upon receiving the news "Il y a toujours un bref instant de terreur hypnotique quand on s'aperçoit qu'on est fait comme un rat" (Djian, 1985, 139). "Être fait comme un rat" is an idiom which means to be caught in a difficult situation with no possibility of escape (Chollet and Robert, 2008, 184). Keeping this in mind, a potential semantic translation of the sentence is "There's always a brief moment of hypnotic terror when you realise you're cornered like a rat". Buten's TM does not convey this trapped feeling however, as it reads "There's always a brief moment of hypnotic terror that comes when you realize that you're a rat" (Djian, 1989, 128). Rather different connotations are introduced here since describing someone as a rat implies that the person in question is dishonest, crafty, and mean. In the context of this passage, it seems that the narrator has just realised the flaws in his own character and is admitting them to himself. With this rendering, the meaning of the passage is inevitably distorted. In Petruccioli's TM, a noteworthy feature is that the image of being caught like a rat is conveyed implicitly. Petruccioli writes "C'è sempre un attimo brevissimo di terrore ipnotico quando ci si rende conto di essere in trappola" (Djian, 2010, 139). Reference is made
269

to the feeling of being caught in a trap or "trappola", a feature which is likely to evoke associations with rats for the Italian reader.

Buten fails to convey the meaning of another common French idiomatic expression, "ma parole", elsewhere in the text. This can be translated in a variety of ways, but is often indicative of a speaker's surprise or their strong emotive response to particular information or events. In certain contexts, the nuance of this expression can be rendered by substituting it with the English idiom "My word!"; however, the context in which it appears in the novel and the implications it evokes require a somewhat different translation ("Parole", WordReference English-French Dictionary, 2014).

When approaching a piano store on the way to his mother's wake, Eddie remarks that his mother sold pianos. The narrator responds by turning around. This movement implies that he thinks Eddie is joking, and so Eddie feels the need to reinforce the veracity of his comment by saying "Ma parole". The FM dialogue in which the idiom appears runs as follows:

— Elle vendait des pianos, il a fait.

Je me suis tourné vers lui.

— Ma parole! Il a ajouté (Djian, 1985, 143).

Buten translates the exchange thus:

"She sold pianos," he said.

I turned around to face him.

"My God," he added (Djian, 1989, 132).

Buten's substitution of "My God" for "ma parole" does not convey the idea that Eddie wants to stress that his comment about his mother's job is true, and so entails translation loss. Consequently, the rendering is unsatisfactory from an intertextual point of view, as it fails to

270

convey similar connotations to those evoked by its FM counterpart. In addition, "My God" is usually an exclamation of surprise or dismay, and its inclusion does not make sense in the context of this exchange. An Anglophone reader of the TM is undoubtedly left wondering why Eddie responded in this way. Buten's choice of expression therefore also negatively affects the TT on an intratextual level, as it impedes the TM's function as an English literary text, given that this dialogue does not make sense. In this context, perhaps a potential translation of "ma parole" could be "I swear it's the truth".

Another example of significant translation loss incurred in Buten's TM due to the mistranslation of an idiom appears in the following passage. The narrator comments on the fact that Eddie looks relieved when the narrator accepts the offer to live at Eddie's mother's house since there is nobody to look after it as she has passed away. The excerpt in question begins with Eddie expressing his relief that his proposal is accepted and the expression "Ça sautait aux yeux" implies that this can be deduced from his facial expression. The FM reads: "[…] On peut dire que vous me tirez une belle épine du pied. Ça sautait aux yeux" (Djian, 1985, 154). My proposed semantic interpretation of this segment is "'You're really helping me. It would've been a thorn in my side'. It was written all over his face".

The first two sentences in my alternative TM are not dissimilar to what Buten wrote and I agree with his interpretation thus far. My alternative translation only significantly diverges from Buten's when it comes to the rendering of the aforementioned idiom. Buten's version of this passage reads: "'This is really helping me. It would have been a thorn in my side.' He had tears in his eyes" (Djian, 1985, 143). It can be argued that Buten's rendering does convey the main meaning of the segment, since the detail makes sense in context, and the mention of Eddie's tears in this extract are indicative of his relief and also of the gratitude he feels towards the narrator because he has accepted to take care of his mother's house. Certainly, the detail is acceptable on an intratextual level. That being said, Eddie does not cry

271

from joy and relief in the FM. The idiom the narrator uses merely means that Eddie's feelings of relief and gratitude showed on his face. This is an instance of over translation, which may have arisen as a result of Buten interpreting the idiom in a more literal way, to mean that tears came to Eddie's eyes. A more literal potential translation of "Ça sautait aux yeux" might be "It came to" or "sprang to the eyes". Buten may have inferred that Eddie cried from a similarly literal interpretation of this expression, which would account for the mention of Eddie's tears here. Tellingly, Petruccioli does not follow suit by conveying the idea that Eddie cried from relief and gratitude, adopting a communicative TL idiom, "Chiaro come il sole" (Djian, 2010, 154), to simply express the idea that Eddie's relief was visible. The nuances of the Italian expression are similar to the English idiom "as clear as day", given that it literally translates as "Clear as the sun".

In an excerpt where Betty and the narrator talk with each other, a mistranslation appears in Buten's rendering of the dialogue which again entails significant translation loss. The narrator has recently finished building a glass-tiled porch on the roof because Betty mentioned that the idea of sleeping under the stars appealed to her. The couple celebrate their first night in the glass porch area by having sex. During sex, Betty suddenly remarks that she sees shooting stars streaking across the sky. The narrator jokingly responds by implying that Betty is comparing him to the star because of his stellar sexual prowess. He tells Betty that he knows what he is worth as an individual, and that she does not need to heap exaggerated praise on him or to blow his good qualities out of proportion. Betty ignores the joke making it clear that at that moment she is only interested in the stars in the sky. Djian writes:

— Ma parole, je vois passer des étoiles filantes... elle a déclaré.

— Je sais ce que je vaux, j'ai dit. Essaie pas d'en rajouter.

— Non, mais des VRAIES!! (Djian, 1985, 283).

A potential semantic rendering of this excerpt is:

"Wow, I see shooting stars..." she announced.

"I know what I'm worth. No need to go overboard".

"No, I mean I see REAL STARS!!"

An important difference between the French text and my translation concerns my rendering of the sentence "Non, mais des VRAIES!!" Here "des VRAIES" refers to the stars implicitly. In French, the feminine plural ending of "VRAIES" agrees with the noun it describes, namely the stars. This leaves the reader in no doubt as to what Betty is referring to here. This feature could be faithfully recreated in translation, with the whole sentence reading: "No, I mean I see REAL ONES!!". However, I prefer to repeat the word "stars" in the last line as this creates an explicit link between the narrator and the joke he makes about Betty referring to him when she sees stars in the sky, and makes the connection between the stars, the narrator, and Betty's distinction between the two more obvious. In this way, the humour in the exchange is unobtrusively made more accessible to the Anglophone reader. Keeping the references implicit may result in translation loss as the meaning may not be clear to the reader.

Buten's interpretation of "Je sais ce que je vaux" and his free rendering of "Essaie pas d'en rajouter" completely changes the meaning and leaves out the FM joke. He does not attempt to recreate its humorous connotations, which derive from the comparison between the author and the stars, as well as the distinction Betty makes between them. He writes:

"Wow, I see shooting stars...!" she said.

"I know what I'm wishing for. Try not to add anything else to the order."

"No, I mean REAL ONES!!" (Djian, 1989, 265).

In the second line, "Je sais ce que je vaux" is given as "I know what I'm wishing for". This misinterpretation may result from confusing the words "vaux" (first person singular form of

273

the verb "valoir", meaning " to be worth") with "veux" (first person singular form of the verb "vouloir", meaning "to want"). The presence of this type of error in the text suggests that the translation was done quickly and that Buten may not have had the opportunity to proofread his TM. The error may have been akin to a Freudian slip, caused by a lapse of attention, particularly as the first person singular form of "valoir" and "vouloir" both sound and look similar when written down. Notwithstanding these allowances, such departures from the foreign text are not unavoidable as most significant and meaningful features in this excerpt could have been recreated by means of a semantic translation approach similar to that which I propose above.

Some of Buten's mistranslations only relate to single words in the FM. Nonetheless, the mistranslation of these single words is often all it takes to unjustifiably change or distort the meaning and the connotations of a sentence. Two such examples occur in a long passage in which the narrator ironically reflects on the future of his generation. These thoughts arise when he attends a party organised by Eddie and Lisa. The narrator's mood is gloomy and bitter, as he reflects on the frivolity of the age in which he lives. He is an observer who stays resolutely on the sidelines watching other guests enjoy themselves. In the end, he concludes his pessimistic reflections with "...ô ma pauvre génération qui avait encore accouché de rien, qui n'avait connu ni l'effort ni la révolte et qui se consumait intérieurement sans trouver une seule issue. J'ai décidé de boire à sa santé" (Djian, 1985, 266).

On the whole, Buten recreates the main meanings evoked by this long run-on sentence, separating it into several shorter sentences and conveying an appropriate tone of pathos and desperation. The tone constitutes an important quality of this reflective excerpt in the FM which can and should be recreated in translation. The questionable elements of his interpretation of the passage relate principally to his rendering of the expression "accoucher de" and the mistranslation of the third person possessive pronoun "sa". The primary or first

274

meaning in most dictionaries of "accoucher de" conveys the idea of humans or animals giving birth. However, the expression also has a secondary, more abstract and figurative meaning which means to generate or to come up with something such as an idea, plan, project, or concept ("Accoucher", WordReference English-French Dictionary, 2014). The secondary meaning comes to the fore in this FM passage and "sa" in the second sentence clearly refers back to the narrator's generation, which is the focus of his reflections here. Keeping these points in mind, my suggested semantic rendering of this segment reads: "Oh my poor generation which has still not produced or achieved anything, knowing neither effort nor revolt, and which consumes itself from the inside out, and is unable to find any way out. I decided to drink to its good health".

Buten's translation of the passage includes some subtle, yet significant and misleading differences in meaning. It runs: "O my poor generation—born of nothing, knowing neither effort nor revolt, eating itself alive, no way out. I decided to toast my good health" (Djian, 1989, 250). Buten has translated the words "accouché de rien" singly and out of context, not taking into account the fact that "accoucher de" usually conveys the figurative meaning explained above. This approach gives the translation "born of nothing" which is a completely different meaning from that evoked by Djian when he makes the point that the younger generation do not have what it takes to produce worthwhile projects and ideas that can potentially change the world. Further on in the same sentence, Buten shortens the segment "sans trouver une seule issue" rendering it simply as "no way out". This sacrifices some subtleties of textual detail. Buten's TM does not convey the connotation that the younger generation are perhaps desperately looking for a way out of the life they have created at least in part for themselves.

By contrast with Buten's TM, my alternative rendering attempts to account for such subtleties in meaning by giving a semantic translation of all textual details where possible.

275

The mistranslation in the second sentence where Buten's TM gives "I decided to toast my good health" instead of "its good health" has the effect of lessening the irony and meaningfulness of this passage. Due to this modification of FM detail, the significance of the toast as an ironic and symbolic gesture of defiance in response to the apathy of the young does not come through as strongly in Buten's TM. As with a few other Buten mistranslations, this change may have been an oversight that could have been avoided with proofreading.

The next analysis example is also an error of this kind. Although the following inaccuracy only distorts the description of a minor character whom the narrator sees only once, it is still a departure in terms of meaning which could have been avoided, and a description which sounds odd in the English text. The mistranslation in question therefore affects both the intertextual and the intratextual levels of the English TM, to a greater and lesser degree respectively. The narrator describes the physical appearance of a male nurse in the hospital to which Betty is taken after her first mental breakdown. The narrator describes the nurse as "un rouquin" (Djian, 1985, 318). This is an adjectival noun, which refers to a male with red hair. In Buten's TM however, the nurse is described as "a shark" (Djian, 1989, 298). It is likely that Buten confused the terms "rouquin" and "requin" (the primary meaning of the latter is conveyed by the word "shark" in English), as the terms sound and look similar to each other when written down. Given the FM context in which the word appears, I would render it as "a redhead".

From an intratextual point of view, Buten's shark description is strange, as there is no indication given in the context of the sentence or in what precedes it, as to why this character is associated with sharks. Furthermore, describing an individual as a "shark" in English introduces unwanted connotations in the TM which do not exist in the foreign text. The TM reader may simply assume that the term is used here to describe a physically strong man, but the noun can also be used to describe someone who is ruthless, dishonest, or cunning. The

276

reader may wonder why the narrator inexplicably uses the term to describe a stranger whom he sees for the first time in a corridor, and does not even speak to.

Buten also mistranslates a run-on sentence where Betty's delayed reaction and response to her lover, the narrator, indicates her increasing and irreparable disconnection from reality. The French sentence emphasises the unnatural length of time that passes before Betty responds to the narrator. It is this factor, combined with her haggard appearance, which evokes feelings of shock and desperation in her boyfriend as he realises how much her mental condition has worsened. The detail of the unnatural delay in Betty's response is not present in Buten's translation of this segment, and so from an intertextual perspective, his rendering constitutes a departure from the detail of the foreign text. The FM sentence reads: "…j'ai eu le temps de m'enfoncer des éclats de bambous sous les ongles avant qu'elle se pende à mon cou" (Djian, 1985, 277). A potential semantic translation of this might be "I would have had time to shove bamboo shards under my fingernails before she moved to fling her arms around my neck". Buten's translation of the run-on sentence is as follows: "I felt the bamboo slivers go under my fingernails as she flung her arms around my neck" (Djian, 1989, 260). Whilst the TM emphasises the despair that Betty's sickly appearance evokes in the narrator, it does not include a reference to her unnaturally long delay in responding to the narrator's entreaties, and so the core meaning and connotations of the sentence in the FM are omitted.

The last mistranslated passage examined in this section entails more serious loss of detail. Buten adopts a free translation approach in relation to it, giving details and invoking connotations which are completely different from those of the FM. The passage appears in a scene where the narrator, having taken over the shop that belonged to Eddie's mother, works as a piano salesman. Betty makes a comment about how the narrator has treated a fussy customer. Djian writes: "— Je t'ai trouvé bien désagréable avec cette fille, elle a fait. Tu devrais prendre les choses un peu plus calmement" (Djian, 1985, 244). A potential semantic

translation of the segment is "'I thought you were quite nasty to that girl,' she said. 'You should try to calm down a bit'".

Buten completely mistranslates the first line of dialogue. He modifies the second sentence, linking it explicitly to situations where the translator has to deal with cantankerous customers, when in the foreign text, Betty simply advises the narrator to take things in general more calmly, and does not refer to potential encounters with troublesome buyers. His TM reads: "'She was really annoying,' she said. 'You should take it a little easier with people like that'" (Djian, 1989, 230). Apart from entailing a lack of intertextual coherence, this mistranslation also poses problems on an intratextual level, because the two remarks Betty makes appear to contradict each other. Betty says that in her opinion, the woman was really annoying. The comment seems to imply that she shares the narrator's view of his customer and approves of how he dealt with her. In the next line however, Betty advises her boyfriend to take it easy with such troublesome clients. No indication is given as to why she says this, even though the first comment does not logically lead to the second. On the contrary, Betty's advice contradicts the implications of her first comment about the woman.

In conclusion, the mistranslations, omissions, and examples of domestication discussed in this chapter constitute the bulk of my comparative translation analysis. This analysis does not offer an exhaustive list of the passages in Buten's TM which could fit into each category. Rather, it aims to discuss some of the more serious examples of translation loss and distortion of detail and the effects these may have on the reader, as well as the circumstances that might explain or at least most likely contribute to their appearance in the English TM. The deficiencies of Buten's translation discussed in my corpus text analysis are examined in light of Lawrence Venuti's foreignisation and domestication paradigm and the *skopos* theory developed by Hans Vermeer, Katharina Reiss, and Christiane Nord. I argue that Buten's TM can be considered deficient with regard to the pro-foreignisation ethos outlined in

278

Venuti's theory, and also in regard to Nord's loyalty principle and the principles of intertextual and intratextual coherence which inform the *skopos* paradigm. These principles serve as a yardstick which can be used to effectively evaluate the degree to which a TM fulfils its *skopos*, as defined in relation to the translating language and culture. As my comparative translation analysis has demonstrated, whilst Buten's TM in many cases can be seen as at least partially if not wholly adequate in relation to the *skopos* of a literary translation, there are also several questionable elements of his interpretation that cannot be overlooked. The exploration and discussion of these elements contained in this part of the thesis supports my call for a new English translation of Philippe Djian's *37, 2° Le matin*, underpinned by a semantic translation approach and an ethos which generally privileges foreignisation over domestication, although in practice the two opposing poles complement each other and are sometimes inextricably linked with each other.

I advocate a semantic approach, which aims to convey the translator's interpretation of the nuances and style of the FM. Major alterations and departures from meaning on certain textual levels are permitted on the understanding that they are necessary to avoid compromising the TM readership's understanding of the foreign text. As part of my semantic approach, I argue that the ethically conscious translator should attempt to compensate for any unavoidable loss of meaning and detail where possible and appropriate. Examples of domestication, omissions, and mistranslations such as those discussed above distort the meaning of the FM and impair the ability of Buten's TM to function as a legitimate interpretation of Djian's text.

Chapter 11: Significant and Interesting Passages in Daniele Petruccioli's Translation

In this chapter, my detailed exploration of the features of *37, 2° Le matin* in translation focuses exclusively on an analysis of excerpts from Petruccioli's 2010 Italian translation and compares them to Djian's French text. Venuti's foreignisation and domestication paradigm, combined with *skopos* theory, constitute once again the lens that frames, underpins, and supports my observations. The presence and effects of features which can reasonably be said to indicate the presence of foreignisation or domestication in particular excerpts is discussed herein. These excerpts are also evaluated in relation to the principles of intertextual and intratextual coherence, and the concept of the translator's loyalty to key parties involved in the translation process, which constitute the backbone of *skopos* theory. More generally, features of Petruccioli's TM which are likely to significantly affect the reader's interpretation of Djian's text or which are deemed interesting for other reasons are discussed here. It can be said that taken as a whole, Petruccioli's interpretation is commendable with regards to both the intertextual and intratextual levels. The way in which Petruccioli achieves this is explored in this chapter. Buten's translations of FM passages featured here are only included if a comparison of the Italian and English TMs or indeed all three corpus texts illuminate a salient or interesting point about the corpus texts in question, considered either individually, or in relation to each other.

11.1   Creative Translation Solutions Which Trigger Similar TL Mediated Effects

Under this subheading, Petruccioli's interpretation, recreation, and transformation of specific imagery, references, and associated connotations to create similar TL mediated effects is discussed. In Chapter 9 which examines commendable aspects of Buten's TM, an

excerpt in which the narrator reflects on his experiences with writer's block and formulates these reflections in the third person is presented. The French text reads as follows: "Il arrivait pas à remettre le doigt sur sa petite musique, ce con, il arrivait pas à en avoir vraiment envie. Et impossible de savoir pourquoi" (Djian, 1985, 79). Petruccioli's rendering of this extract reads "Non riusciva a rimettere mano al suo vecchio motivetto, quel deficiente, non riusciva ad averne voglia sul serio. Impossibile capire perché" (Djian, 2010, 77). A comparison between this passage and Petruccioli's interpretation of it is included here as an example of how the translator's semantic approach with its close attention to detail taps into the linguistic features and resonances of the translating language, Italian. Petruccioli's translation harnesses different levels of meaning potential in the translating language, by evoking several connotations which are appropriate with regard to the context and meanings triggered by the French segment. His interpretation is, in this sense, a recreation of the FM, but also a transformation of it into an Italian literary text which can be appreciated independently of the FM. This applies to Petruccioli's rendering of the writer's block extract, to Petruccioli's translation as a whole, and to literary translations in general.

In this instance, the above Italian translation mirrors the French text in terms of syntax and vocabulary. The most salient aspect of the latter in this passage is the translator's substitution of "motivetto" for "petite musique". This is a particularly apt choice, since the term activates meanings and connotations on two levels which fit together and are relevant in the context of the narrator's remark. The primary definition of "motivo", valid in most contexts, refers to a "reason, cause, explanation". Its secondary meaning refers to a melodic theme, or musical motif ("Motivo", WordReference English-Italiano Dictionary, 2013). Both potential meanings are activated in Petruccioli's rendering, as "motivo" in this context could possibly refer to the underlying reason, cause, or motive which drives the narrator to write, but the secondary potential meaning is foregrounded in Petruccioli's TM. The –etto part of the word is a diminutive suffix that conveys the meaning of the French word "petite" in

281

connection with music. With the foregrounded musical reference the most important layers of meaning in the FM are evoked in a creative and idiosyncratic way in Petruccioli's TM. The other connotations associated with "motivo" are not present in the French text and so Petruccioli's translation solution both semantically recreates and transforms the FM, satisfying the conditions of both intertextual and intratextual coherence. As this example demonstrates, Petruccioli's semantic translation implements many creative solutions which combine close attention to FM detail with creativity. These features aim to recreate similar or TL mediated effects for the Italian reader, imitating the style and textual detail of Djian's novel.

Petruccioli's translation of the passage where the narrator realises that Betty has bombed publishing offices with red paint as retribution for the rejection of the narrator's manuscript also fits in this category. Once again, this excerpt was mentioned in Chapter 9, but only with reference to Buten's translation of it. The narrator describes the mental processes which lead to the bitter flash of realisation he experiences, evoking this with the image of a forced grimace or rictus. This image suggests that while Betty's act of revenge can be seen in a comic light, the narrator sees it as alarming and disturbing, rather than amusing. The narrator relates: "Un signal d'alarme a clignoté dans mon cerveau, comme qui dirait. Rictus total. J'ai eu la sensation que toute la machine commençait à s'emballer mais j'ai pas cherché le frein" (Djian, 1985, 104). Petruccioli translates the sentence as follows, sticking closely to the original syntax and lexicon, but modifying the rictus imagery: "Una spia d'allarme ha cominciato a lampeggiarmi in testa. Ingrippato. Ho sentito il motore precipitarsi a mille e non ho neanche cercato il freno" (Djian, 2010, 102). The rictus is replaced with another image, one that is expressed even more succinctly than its French counterpart. The adjective "ingrippato" describes an object, or in this case the narrator, being rooted to the spot by the flash of realisation that he experiences. The verb "ingrippare" and its adjectival form "ingrippato" are used in mechanical contexts and can mean, "to seize, get stuck (of an engine

282

or of a driver in a traffic jam)" ("Ingrippare", Dictionarist, 2011). It is doubly appropriate to use such a word in this context, given that the workings of a motor are described as being emblematic of the narrator's mental processes in the second sentence of the French text. Similar effects are thus created for the Italian reader as the FM comparison between the mental processes of the narrator and the breakdown of a motor is retained, even though the rictus detail is not. It is not always possible to retain or recreate all the effects of the foreign text, and consequently translation loss on one or more textual levels invariably occurs. In Petruccioli's TM however, every effort is made to reduce translation loss and to recreate both textual detail and stylistic effects where possible.

The next passage wherein similar TL effects are recreated is a sentence that appears as part of an interior monologue. The narrator is indulging in a period of quiet reflection at the party hosted by Eddie and Lisa, which is mentioned in Chapter 10. He notes how different his behaviour is from the guests at the party who are bent on boisterously enjoying themselves in the company of others, while he prefers to sit alone and contemplate the shortcomings of contemporary society and of his generation. He remarks: "Je me suis traîné une chaise de camping derrière moi et je suis allé me mettre sous un arbre comme une mémé sauf que j'avais pas pris mon tricot et que j'avais encore du chemin à faire avant de patauger dans la bouillie des ans" (Djian, 1985, 266). My analysis of this sentence focuses on the phrase "...j'avais encore du chemin à faire avant de patauger dans la bouillie des ans". The aforementioned segment completes the idea expressed in the first part of the sentence. This is that although the narrator feels he is much older and wiser than those of his generation, he realises that he is not all that old in reality and has quite a bit of time ahead of him before he joins the ranks of the elderly.

In English, this sentence could potentially be translated in many different ways. I could have translated "patauger" as "waded, trudged, floundered, getting bogged down" or

"stuck" and these alternatives are only based on the potential meanings of the word according to one dictionary ("Patauger", WordReference English-French Dictionary, 2014). Given that the verbs "wade, trudge, flounder, to get bogged down" and "to get stuck" are commonly associated with walking through mud and mire, my initial impulse was to translate "la bouillie des ans" as "the mire of years" instead of "the thick, mushy stew of years", as this first interpretation of "bouillie" fitted in well with these verbs. I then chose the second option however, based upon my conviction that "stew" is better supported by the details and nuances of the text (as I subjectively interpret them), than the other aforementioned semantic option. For one thing, the French term "bouillie" can simultaneously evoke both the food dish known as stew, and can refer to some sort of unspecified, confused, or messy mixture or state of affairs more generally ("Bouillie", WordReference English-French Dictionary, 2014).

"Stew" seems an appropriate word choice given that it potentially evokes both connotations like its French counterpart. The choice of verb then depends on whether it matches up with "stew" and also corresponds with the larger context of the sentence as a whole and what it evokes in the French text. The semantic options "to get bogged down" or "stuck", and "flounder", examined respectively, imply that the narrator is in a difficult situation where he has to fight against obstacles, or that he is lost and unsure of himself. These connotations are not supported by the text, and anyway, suggesting that the narrator got bogged down, stuck, or floundered in a stew would introduce odd and unwanted connotations in English. Taking into account these considerations, my potential semantic translation of the sentence reads: "I dragged a lawn chair behind me and went to sit under a tree like a granny only I didn't have my knitting with me and I still had a long stretch of road to go before I waded through the thick, mushy stew of years".

My suggested translation of "la bouillie des ans" therefore evokes connotations of a sloppy mush in an attempt to emulate and recreate the unique qualities and connotations

associated with the FM image. My rendering also tries to call forth impressions of disorder and messiness associated with this image in the mind of the reader. Moreover, my suggested substitution of "la bouillie des ans" for "the thick, mushy stew of years" seems resonant and appropriate given the context in which the image appears—the narrator mentions it in reference to the decline of old age, a period when people may lose the ability to chew, and therefore find it easier to eat soups or other foods that could be described as sloppy or mushy.[51]

Petruccioli's semantic interpretation of the sentence as a whole, and more specifically of the aforementioned image, makes for an interesting examination. The Italian TM reads: "Ho preso una sedia pieghevole e l'ho trascinata sotto un albero come una nonnina, mi mancavano solo gomitoli e uncinetto, a parte la strada da percorrere prima di finire impantanato nel marasma degli anni" (Djian, 2010, 272). "Impantanarsi" or "far impantanare" refers to getting stuck, bogged down, or mired, and so the association with mud and mire is potentially brought into play here ("Impantanare", WordReference English-Italiano Dictionary, 2014). However, as in my proposed translation of the sentence, Petruccioli likewise does not overtly refer to a bog or other muddy place, preferring instead to evoke a more general, unspecified image of confusion and disorder, as well as decline and decay with the word "marasma" ("Marasma", Collins Italian Dictionary, 1995).

This explanation of the rationale underpinning my suggested rendering of the phrase "patauger dans la bouillie" and my description of the TL mediated effects which are potentially triggered by Petruccioli's rendering of this expression, illustrate the validity of a

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[51] Incidentally, although Buten's translation of the sentence conveys the idea that whilst the narrator may have an elderly mindset, he still has many years of life before him, it does not include the idiosyncratic and nuanced image of "patauger dans la bouillie des ans". Instead Buten adopts a more free approach, which focuses on conveying the meaning but not necessarily the style of the foreign text. He writes "I took a lawn chair and went to sit under the trees like an old grandma, except that I didn't have my knitting with me and I still had a few miles to go before I slept" (Djian, 1989, 250). As my suggested semantic rendering shows, although retaining aspects of the FM image presents challenges, it can potentially be done. Arguably, both my own and Petruccioli's semantic renderings offer the English reader greater insight into Djian's use of imagery with its recreation and transformation of textual detail than Buten's interpretation.

number of propositions relating to translation explored earlier on in the theoretical chapters of this thesis. Such analysis demonstrates that choosing one option can lead to a chain reaction of interdependent decisions of detail, rendering some word choices less suitable, whilst making others more salient and appropriate. Problematising this instance of the plurality of potential meanings illustrates that translation cannot be reduced to a one-to-one correspondence exercise consisting of matching terms with objectively defined meanings. Translation is truly a creative act of performance and interpretation, recreation and transformation which is always affected and limited by the idiosyncratic subjective position of the translator in time and space. It is impossible for a translation to exhaust all potential meanings, or even in some cases for one word choice to simultaneously convey all potential meanings. Consequently, this potentially wide range of interpretation must be narrowed with one, or at best a few, strands of meaning being privileged over others.

The next passage for analysis offers another example of the way in which Petruccioli recreates the connotations and attempts to convey the effects of FM imagery, and yet simultaneously transforms the imagery, imprinting his own distinctive creative spin on it in the Italian TM. The narrator describes how Betty's eyes lit up like agates at one point in the FM narrative. He says: "Elle a eu un petit ricanement nerveux et ses yeux brillaient comme des agates" (Djian, 1985, 44). A potential semantic English rendering of the sentence might read: "She laughed nervously and her eyes shone like agates".

Petruccioli's translation of the FM here is interesting, because it involves a slight deviation from and creative transformation of the French text. The description of Betty in the Italian TM appears as follows: "Ha tirato fuori una risatina nervosa, gli occhi le brillavano come pezzi di quarzo" (Djian, 2010, 41). The specific comparison of Betty's eyes to agate stones has been generalised; Petruccioli moves from the particular to the general, referring to quartz rather than agate, which is a particular type of quartz stone ("Agate", WordReference

286

English-Italiano Dictionary, 2014). This is permissible however, as it does not involve a major deviation from the detail and connotations of the French text, since agate is a type of quartz stone. Petruccioli's alteration is not a major one, and is supported by the textual detail of the FM.[52] It is therefore likely to trigger similar TL mediated connotations and impressions, or effects in the minds of the Italian readership, as the agate detail triggers in the minds of its French counterpart.

The presence of the Italian idiom "Ha tirato fuori" also shows that here as elsewhere in his text, Petruccioli seeks to maintain and recreate the colourful colloquial language and tone that characterises Djian's writing style and narrative universe. "Tirato fuori" is akin to English colloquial expressions such as "to come out with", and implies that a speaker tells or says something which often comes as a surprise to their interlocutor. This expression would sound unjustifiably odd if used in English in connection with the verb "laughed" as in "She came out with a nervous laugh" and would risk introducing unwanted connotations if it appeared in an English translation of the FM. However, such an expression as used by Petruccioli in the context of his TM sounds natural in Italian and is therefore acceptable in this translation scenario. This difference illustrates that different languages and their idiosyncratic "linguo-structural" conditions and conventions accommodate certain linguistic and structural possibilities when it comes to translation solutions, whilst restricting or forbidding others, as Hans Vermeer affirms (1996, 90).

Petruccioli also recreates a hallmark stylistic feature of Djian's writing, namely his mixing of colloquial and more formal registers to give the text, and more specifically the narrator's voice, ironic overtones. The mixing of registers adds humour to the way in which

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[52] The same could not be said of Buten's substitution of "agates" for "marbles". Buten writes: "She giggled nervously and her eyes shone like marbles" (Djian, 1989, 36). This alteration is problematic on both the intertextual and intratextual levels. In relation to the former, it can be perceived as an unjustifiable deviation from textual detail, since agates are green stones that have different qualities and evoke different connotations when compared to marbles. In relation to the latter, it sounds odd in English because marbles are usually dull, and do not shine like the precious stone to which Betty's eyes are compared in Djian's French text.

the narrative is presented to the reader, and also to the events and characters that it portrays. Similar TL mediated effects are potentially triggered by these textual features in Petruccioli's TM. This offers readers of the Italian translation the possibility to engage in a similar reading experience to that experienced by their counterparts who read the French foreign text.

Djian's playfulness with regards to mixing conventions of register, and the effects this triggers are showcased in a passage in which the narrator is describing an erotic and comic sexual scene between Betty and himself, where he tries to devour her panties. In this recounting of the event, the narrator switches from the *imparfait* or the *passé composé*, the two past tenses which most frequently appear in Djian's works, to the *passé simple* or past historic. The *passé simple* is a narrative tense which is perceived by the French language user as belonging to the remote past as opposed to the reading experience of the present. It is only seen in written French texts, appearing frequently in the press and in literary works, and is generally indicative of a more formal register. An equivalent tense exists in Italian and other European languages, although how it is used may vary between languages. For instance, in Italian, the equivalent tense known as the *passato remoto* is also a marker of written discourse that is situated in the remote past but in addition, it is frequently used in speech in southern parts of Italy, whereas the French *passé simple* is restricted to writing. In English, although the preterite is a direct match for the *passé simple*, there is no tense in English that is traditionally associated with or limited to written discourse. The use of the *passé simple* remains a common stylistic choice in written French discourse, but it is by no means the only one. This is evidenced by Djian's decision to use the *imparfait* and the *passé composé* as his preferred narrative tenses in *37, 2° Le matin*, rather than the *passé simple*, except in cases such as the erotic passage to which I allude here. A change in voice also accompanies the adoption of the *passé simple*. This occurs when the narrator switches from the first person singular to the third person singular as he recounts his and Betty's actions. This feature

together with the use of the *passé simple* creates a sense of detachment, as if the narrator is watching himself and his girlfriend go about their business from an outsider's perspective.

The contrast in this excerpt between the colloquial and oral style which predominates in the novel and the sudden change of register marked by the appearance of the formal *passé simple*, injects humour and irony into the text in this instance. Humour is triggered by the abrupt switch of registers and the effect of irony is chiefly due to two textual features. Irony is brought into play by the narrator's use of the *passé simple*, given his situation and circumstances. As previously stated, this is a tense used exclusively in written French. The irony lies in the fact that the narrator uses the *passé simple* and that he is an aspiring writer trying to make his mark on the French literary establishment; furthermore, he uses this tense to identify himself as an author. In this way, Djian pokes fun at French literary conventions and how the *passé simple* is used to confer the cachet of literary status on texts. An ironic dimension is also introduced by the narrator's references to himself and Betty in the third person, as if he were a detached observer of his own life. The FM reads:

> Vers onze heures, l'écrivain commençait à battre de l'aile. [...] Sur le lit, il s'amusa à lui descendre sa culotte avec les dents. Elle le prenait dans ses bras et le serrait. Elle l'avait encore jamais serré comme ça, ça lui faisait tout drôle. Elle s'accrochait à lui comme s'ils avaient traversé une tempête, les jambes croisées dans son dos. Il l'enfila tranquillement en la regardant dans les yeux, il lui cramponna les fesses et lui mâchouilla les nichons pendant que la nuit avançait. Ils fumèrent des cigarettes. Ils étaient trempés de sueur. Au bout d'un moment, la fille se dressa sur un coude. (Djian, 1985, 54-55)[53]

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[53] Buten's translation of this passage is commendable as it attempts to recreate the textual detail and style of the passage, although there is no equivalent tense reserved for written, or more specifically, literary discourse in English: "Around eleven o'clock, the writer started flapping his wings. [...] In bed, he amused himself, removing her panties with his teeth. She took him in her arms and hugged him. She'd never hugged him like that—it made him feel odd. She clung to him as though they'd come through a storm, her legs hooked across his back. He went into her gently, staring into her eyes. He clutched her behind and licked her breasts, and the night moved on. They smoked a cigarette. They were drenched with sweat. After a while the girl lifted herself up on her elbow" (Djian, 1989, 46).

289

Petruccioli's TM recreates the stylistic features, syntax, and textual detail of the FM. Most importantly, he substitutes the French *passé simple* where it appears in Djian's text for the Italian *passato remoto*. This strategy attempts to trigger similar TL mediated effects for the Italian reader to those which are potentially triggered in their French counterpart's reading of the FM. His translation of the above passage reads as follows:

> Verso le undici il grande scrittore cominciava a essere piuttosto provato. [...] Sul letto si divertì a calarle le mutande con i denti. Lei lo stringeva tra le braccia. Non lo aveva mai tenuto così stretto, si sentiva strano. Gli si aggrappava come se avessero appena attraversato un uragano, gli incrociava le gambe dietro la schiena. La infilò piano guardandola negli occhi, le strinse le chiappe e le masticò le tette mentre la notte avanzava. Fumarono sigarette. Erano intrisi di sudore. Dopo qualche istante la ragazza si sollevò su un gomito. (Djian, 2010, 52-53)

11.2   Elements of Foreignisation in the Italian TM

Another noteworthy aspect of Petruccioli's TM is the inclusion of elements which are indicative of a foreignising tendency. When the narrator meets Eddie for the first time, he notes that his full name is "Edouard"(*sic*), but that he prefers to be known as Eddie (Djian, 1985, 82). In his translation, Buten anglicises the name, changing it to Edward (Djian, 1989, 73). Petruccioli, on the other hand, retains the French name unchanged (Djian, 2010, 81). Upon meeting Eddie, the narrator describes him as "un bébé déplumé" (Djian, 1985, 82) or "a bald-headed baby"; incidentally, this is the translation Buten opts for (Djian, 1989, 73). Petruccioli translates this segment as "un bebè spennacchiato" (Djian, 2010, 81), using the French word for "baby", albeit with Italian graphology ("Bebè", WordReference English-Italiano Dictionary, 2014). This word is a potential linguistic choice in Italian, as it has been carried over from French into the language with slight modification. It appears again in Petruccioli's interpretation of the narrator's erotic daydreams about Betty, when he comments:

" ...j'aurais voulu me faire langer et talquer le cul comme un bébé..."[54] (Djian, 1985, 32). The Italian TM reads "...mi venivano idee assurde, tipo farmi mettere il talco al culo e fasciare come un bebè..." (Djian, 2010, 29). The presence of the word in both of the aforementioned excerpts translated by Petruccioli has a foreignising effect, reminding the Italian reader that the novel's author is French, and encouraging the assumption that it is set in France. The inclusion of "bebè" in these passages is most likely a motivated translation decision, as a more distinctly Italian term such as "bimbo", meaning "baby" or "little child" is also a possible translation solution.

When specifically French dishes are mentioned, the French names of these are retained, rather than changed or substituted for an alternative Italian term, even in cases where an Italian term exists in the translating language. Early on in the novel, the narrator mentions that he used to make and sell crêpes at a street stall, saying to Betty "— Je t'ai jamais dit, mais la seule fois de ma vie où je me suis vraiment gagné du fric, c'est en vendant des crêpes"[55] (Djian, 1985, 22). Petruccioli renders this as "— Non te l'ho mai detto, ma l'unica volta in vita mia in cui ho fatto i soldi è stato quando vendevo crêpes" (Djian, 2010, 20). Instead of keeping the French word, which is a foreign element in the TM, Petruccioli could have opted for Italian counterparts such as "frittelle" or "crespelle". Both words refer to pancakes, which are similar to the French crêpe as regards shape and taste. When "quenelles à la sauce tomate" (Djian, 1985, 252), is mentioned, Petruccioli once again adopts the technique of cultural borrowing that he applies to the aforementioned passage. His TM includes the dish as "*quenelles* al sugo" (Djian, 2010, 257, emphasis in text). Interestingly, he italicises the French word "quenelle". This draws attention to the foreign quality of the term, distinguishing it as Other in a way that would not occur if it appeared unmarked by italics. The term's appearance in the Italian TM is therefore underpinned by a combined foreignisation and domestication

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[54] I would translate this as "I wanted to be laid out, changed and powdered on my bottom like a baby..."

[55] This sentence can be translated as "I never told you this, but the only time in my life when I really made some moolah was when I sold crêpes".

291

tendency, in that the foreign cultural term is reproduced in the TM but marked as Other, whereas an unmarked transference attempts to introduce the foreign word into discourse in a more normative way, on the terms of the foreign culture, rather than on those of the translating culture. This is an example of how foreignisation and domestication tendencies can simultaneously underpin individual translation decisions and overall strategies.

Unlike the *quenelles* example, the following two instances of foreignisation, which also adopt the translation method Newmark identified as cultural borrowing, do not combine elements of foreignisation and domestication. In the first excerpt, the narrator describes Betty's assault on an editor who rejected his manuscript for publication. He talks about the jarring reality of Betty's confrontation with the editor unfolding in front of him, recalling the atmosphere and setting of the hostile encounter. He notes "…la moquette sous mes pieds" (Djian, 1985, 115), which literally translates as "the carpet under my feet". Petruccioli retains the French word in his TM, choosing not to italicise it and writing: "…la moquette sotto le mie scarpe" (Djian, 2010, 114), referring to "the carpet under my shoes".

In Italian, as in French, "moquette" specifically refers to fitted or wall-to-wall carpeting ("Moquette", WordReference English-French Dictionary, 2014; "Moquette", Collins Italian Dictionary, 2005). In the FM however, the specific nature of the carpet, whether it is fitted or otherwise, is not as important as the detail that the narrator focused his attention on the carpeted floor. Given that the nature of the carpet is not the focus of the sentence, Petruccioli might have opted for "tappeto", an Italian word with a broader semantic range than "moquette". "Tappeto" can refer to rugs, tablecloths, mats, and other coverings, and is a general term for carpet as a floor covering ("Tappeto", Collins Italian Dictionary, 2005). Petruccioli's choice of "moquette" here is another subtle reminder of the novel's Frenchness.

292

In another scene, the narrator describes the shock he feels when he visits Betty in prison after she is arrested on charges of assaulting the editor. Weakened by the shock he experiences at seeing Betty incarcerated and repelled by the sordid atmosphere of the police station, he feels compelled to get the visit over with as quickly as possible. He comments: "J'ai eu l'impression d'être grimpé sur un tapis roulant qui m'entraînait vers la sortie" (Djian, 1985, 126). This sentence can be translated as "I felt like I was on an escalator that pulled me towards the door". In the Italian TM, the French word for "escalator" is retained, and so a foreignising element is included that is again likely to remind the Italian reader that the narrative universe of the foreign text is influenced by a French sociocultural context and worldview. Petruccioli writes: "Mi sembrava di stare su un tapis roulant che mi trascinava verso l'uscita" (Djian, 2010, 126). Such an effect would not be created if Petruccioli opted for an Italian word such as "scala mobile" as a translation of "tapis roulant".

11.3   The Rendering of Colloquial Language and Idioms

The following segments deal with Petruccioli's commendable handling of the presence of colloquial features and idioms in Djian's novel that are used primarily in oral, as opposed to written French discourse. There are many such examples in the Italian TM, but the first of these mentioned herein describes the false sense of relief and security the narrator experiences when Betty does not erupt into a violent rage upon their receipt of the rejection letter from the aforementioned editor. Instead she is outwardly calm, but at the time, the narrator does not realise that she is saving her pent-up anger for her confrontation with the editor that is soon to follow. The narrator is grateful, not realising it is merely the calm before the storm. Djian writes: "Ce crétin avec sa lettre m'avait fichu une peur bleue" (Djian, 1985, 115). The focus of my analysis here relates to the way in which the French colloquial idiom "me ficher une peur bleue" is translated by Petruccioli. The French expression is used to talk about an experience or situation in which the speaker has been badly frightened, and is worried or

293

anxious (Chollet and Robert, 2008, 54). Indeed, in a literal sense, it is perhaps most closely akin to the expression "to be in a blue funk", but this is only one of several potential renderings ("Peur Bleue", WordReference English-French Dictionary, 2014). Petruccioli recreates the detail, tone, and meaning of the French expression by adopting a communicative translation approach, rendering it as "una fifa blu" (Djian, 2010, 113) which has a similar semantic scope or range in Italian ("Fifa", WordReference English-Italiano Dictionary, 2014).

The next two examples of colloquial language occur in the passage where the narrator meets with the police officer at the station where Betty is held on charges of assault. The first is a sentence in which the colloquial idiom "à vue de nez" appears. It turns out that the policeman to whom the narrator appeals regarding a lenient treatment of Betty is sympathetic to their plight because he is also an aspiring author who has experienced rejection at the hands of publishers. To demonstrate his sympathy for the predicament of Betty and the narrator, he brings out his unpublished manuscript to show the latter. The narrator estimates the size and weight of the policeman's manuscript, remarking: "J'aurais dit un kilo et demi à vue de nez, retenu par un élastique" (Djian, 1985, 122). The expression is used here to imply that the narrator makes an approximation as to the size and weight of the manuscript, because its bulk made an impression on him when he first saw it. A potential translation of the idiom in this context might be "roughly" or "approximately" ("Nez", WordReference English-French Dictionary, 2014; Chollet and Robert, 2008, 175). Petruccioli again adopts a communicative approach, choosing an Italian idiom with a similar semantic scope, tone, and register ("Occhio", WordReference English-Italiano Dictionary, 2014). The expression he chooses, "a occhio e croce", refers to the faculty of sight with the word "occhio" or "eye" and the quality of "faith" (implied in the word "croce" or "cross", a well-known symbol of religious faith). This colloquial expression signals that the thing to which it refers is the object of some kind of approximation or estimate.

294

Another idiomatic expression appears in a dialogue between the narrator and his friend Eddie. The narrator makes a reference to the daily newspaper using a typically French expression to do so, namely, "le canard". The narrator comments: "En plus, tu viens de lire le canard..." (Djian, 1985, 99). In the context of the narrative, the phrase could potentially be rendered as: "Besides, you've just finished reading the local rag..." A similar effect may be recreated in English with regards to the tone, register, and detail of "le canard" by substituting the French idiom with the word "rag", as "rag" is a colloquial, usually pejorative term which refers to newspapers ("Canard", WordReference English-French Dictionary, 2014; "Canard", Le Robert pour Tous, 1994).

After some investigation of the linguistic choices and resources available to Italian speakers in such a context, it seems that there is no similar colloquial Italian term which refers to newspapers. However, as mentioned in Chapter 5, retaining and recreating the orality and colloquial tone of the French text is an important overall decision of strategy in Petruccioli's view. In light of this point, such a distinctive colloquial idiom as "le canard" could not be passed over without an attempt to recreate some of the potential connotations it has for the French reader in Italian. Petruccioli's inclusion of the expression "cavolo di giornale" is an attempt to compensate for the loss engendered by the lack of a colloquial, pejorative term which refers specifically to newspapers. The Italian TM reads "E poi hai appena letto quel cavolo di giornale..." (Djian, 2010, 98). Aside from "cavolo", Petruccioli could have attempted to convey the connotations of "canard" with a term like "giornalaccio" as -accio is a nominal suffix with negative connotations, which implies that the noun to which it refers is bad or inferior in some way ("Rag", WordReference English-Italiano Dictionary, 2014). "Cavolo" is an Italian expression which evokes many connotations which vary widely according to the context in which it is used. It can indicate emphasis, surprise, or anger ("Cavolo", WordReference English-Italiano Dictionary, 2014). In this context, it is used primarily to create a colloquial tone and to emphasise the narrator's dislike of newspapers in

295

general because they report on the horrors and violent excesses in contemporary society. The sound of "cavolo" is similar to the French "canard" and this is also a point in its favour as a compensation strategy for the latter.

Petruccioli also commendably recreates the meaning of the colloquial French term "foireux" if not its register. This is balanced however by a recreation of colloquial language and characteristics of oral discourse elsewhere in the text. The word appears in the narrator's recollection of Betty setting fire to the bungalow where he lives at the beginning of the novel. Betty does this deliberately in order to push her boyfriend, the narrator, to move out of his comfort zone and find a better situation in life. The narrator revisits the scene of the fire in his mind after the event, saying that he remembers seeing his work colleagues and tenants of neighbouring bungalows shout after them, as they grabbed their suitcases and ran off. He comments: "...je les entendais encore crier après nous pendant qu'on partait en courant avec les valises comme dans un hold-up foireux" (Djian, 1985, 68). "Foireux" is a slang adjective which is only used in informal contexts. It is generally used to describe something which is of little value, or which is not very well-organised or thought through, such as a plan or project which is likely to fail ("Foireux, euse", Le Robert Pour Tous, 1994; "Foireux", WordReference English-French Dictionary, 2014). Taking into consideration the meaning of "foireux", the French segment quoted above can be translated as "...I still heard them shouting after us as we ran off with our suitcases, just as if we were running from a botched hold-up".

Interestingly, Buten's English translation of this passage does not convey the narrator's comparison of the scene to that of a badly executed hold-up, but rather introduces an unjustifiable deviation from the meaning of "foireux" by comparing it to a hold-up committed by "yellowbellied" or cowardly criminals ("Yellow-belly", CDT, 2007). This difference is due to Buten's mistranslation of "foireux". Buten writes: "I imagined the tenants in the shadows of the flames, making faces and screaming at us as we took off running with our suitcases in our

hands like some yellow-bellied bank robbers" (Djian, 1989, 59). Although Petruccioli does

not adopt a colloquial register for the recreation of the connotations underpinning "foireux",

unlike Buten he manages to capture the core meaning of the term, by comparing the

conflagration and the narrator's escape with Betty to a botched hold-up. Petruccioli literally

describes it as "una rapina andata male" or "an armed robbery gone wrong", writing "...li

sentivo ancora gridarci dietro mentre scappavamo di corsa come dopo una rapina andata

male" (Djian, 2010, 66).

11.4   A Questionable Instance of Domestication

The last analysis example of this chapter concerns Petruccioli's interpretation and

questionable domestication of a particular topical reference in the French text. The passage in

question appears in the context of a conversation between the narrator and a policeman who

arrests Betty for assaulting a publisher. This dialogue was referred to above in relation to

another text passage. The policeman talks of his desire to publish a memoir about his exciting

career as an officer, and asserts that although he did not deal with well-known criminals, he is

convinced his experiences would be of interest to the reading public. He says "Je me suis

peut-être pas occupé d'Al Capone ou de Pierrot le Fou, mais je vous prie de croire que ça fait

très mal, faites-moi confiance…!" (Djian, 1985, 122). A potential semantic rendering of this

comment in English could read "So maybe I didn't deal with Al Capone or Pierrot le Fou, but

believe you me, it's exciting stuff, you can take my word for it...!" The way in which

Petruccioli deals with these references to criminals is a point of interest, which bears

examination. He translates the above passage as follows: "Non avrò arrestato Al Capone o il

Solista del mitra ma mi creda è roba forte, gliel'assicuro!" (Djian, 2010, 122). Evidently,

Petruccioli has chosen to retain the FM reference to Al Capone, but to substitute the reference

to Pierrot le Fou, a fictitious criminal figure, for a reference to il Solista del Mitra.

This strategy can be explained with reference to *skopos* theory, a paradigm that perceives the translator as a cultural mediator with bilateral and bicultural ties of loyalty to both the foreign language and its cultural environment, and the translating language and its cultural environment. As a mediator straddling two cultures, who is familiar with the norms and conventions of both, the translator must take into account, negotiate, and ultimately reconcile (if possible), the needs, desires, and expectations of key parties (including himself) in the translation process with regard to the function and purpose (or *skopos*) of the translation. These needs, desires, and expectations may be predominantly oriented towards the foreign language, towards the translating language or towards both in varying degrees. Applying the principles and perspective of *skopos* theory, there are two relevant points to consider in relation to Petruccioli's translation of the above excerpt. These are that the *skopos* of a particular translation is always defined by the function it serves in the translating culture, and that loyalty to a particular textual level or actor in the translation process often entails a corresponding disloyalty on other levels or to other parties in the translation process (Vermeer, 1996, 15, 80, 86).

Many Italian readers would be familiar with Al Capone, the famous Italian-American Mafioso with an international reputation; however, this familiarity does not necessarily extend to the more localised reference to the fictitious Ferdinand, known as Pierrot Le Fou, for most Italians with a limited knowledge of French culture and films to hand. The latter is the protagonist of a film, released in 1965 and directed by Jean-Luc Godard. The film tells the story of how the main character Ferdinand is attracted by and enters into a life of crime, as a result of associating with characters who have criminal contacts (Hitchman and McNett, 2008-2013). Whilst mentioning Pierrot Le Fou would undoubtedly recreate the textual detail and nuances of the French text, offering readers insight into French culture, it is unlikely that the average Italian reader would understand the implications of the reference. Including it may therefore risk alienating the Italian readership, and compromising the reader's

298

engagement with the TM. In this case, the translator must choose between loyalty to the translating language and culture, and loyalty to the foreign language and culture. The truth of Vermeer's proposition that loyalty on one textual level or loyalty to one party in the translation process often entails disloyalty to other features or parties comes to the fore in relation to this passage.

Since neither Pierrot nor the film is referred to again in the FM, and the detail is not central in terms of plot development, the Italian translator has two options: to omit the local reference, or to replace it with another criminal figure of either local or international repute, who would be familiar to the Italian reader.[56] Petruccioli follows Djian's lead, including one international reference, and one local reference to il Solista del Mitra which makes sense in the context of the Italian culture. Unlike the FM reference to Pierrot however, il Solista del Mitra is a real life legend in the Italian underworld, who reinvented himself as a painter and writer after serving time in prison. Like "Pierrot le Fou", "il Solista del Mitra" is a criminal alias. The name translates as "The Machine Gun Soloist". The Italian press used this epithet to refer to the criminal exploits of Luciano Lutring, on account of the fact that his crimes were perpetrated with a machine gun concealed in a violin case (Lunardini, 2013). Petruccioli decided for reasons explored above, to creatively transform the reference in the French text, and in so doing, to privilege loyalty to the Italian readership over that to FM detail. Although it is sometimes necessary for a translator to trade one set of loyalties for another in cases where obligations to the various parties involved in the translation process clash with each other, Petruccioli's decision to replace the allusion to Pierrot le Fou with one to il Solista del Mitra is problematic. This is because it runs counter to the aforementioned instances of foreignisation in Petruccioli's TM which bear the imprint of the French sociocultural context out of which the FM emerged. A reference to an Italian criminal clashes with these features,

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[56] Buten solves the problem of divided loyalty by omitting the reference to Pierrot Le Fou, and retaining the allusion to Al Capone, knowing that the latter would be familiar to an Anglophone readership (Djian, 1989, 112).

and is incongruous. Although it is not inconceivable that a French policeman may know of Il Solista del Mitra through foreign news reports or other sources, it is unlikely. Consequently, the inclusion of the reference to an Italian criminal displaces the narrative, and may leave the reader wondering at the implausibility of a French policeman chasing a specifically Italian underworld figure.

Perhaps a more suitable alternative in line with the other instances of foreignisation in the Italian TM, would be to retain the original reference to Pierrot le Fou, and so create an alien reading experience for readers of the translating culture, or otherwise to omit the second reference altogether. The latter option, however, whilst it removes the risk of alienating the Italian reader, regrettably also removes the potential to expose the TM readership to features of French culture, and a chance for foreignisation is lost. Objections to this loss may be tempered however by the fact that Djian's narrative universe is not focused on associations with French culture. It is meant to be as culturally unmarked as possible, though the presence of French and European sociocultural details largely belies Djian's avowed intention.

The comparison and analysis of a selection of extracts from Petruccioli's translation of *37, 2° Le matin* in conjunction with the corresponding passages in the French text, and in Buten's English translation where appropriate, sheds light on the issues faced by Daniele Petruccioli in this particular case of literary translation. Moreover, it offers an evaluation of certain textual elements in the three aforementioned corpus texts, and examines the degree to which these texts adhere to the principles of intertextual and intratextual coherence, and relate to Christiane Nord's concept of loyalty in translation, as well as other features in *skopos* theory more generally.

This brings to a close the corpus text analysis which is the focus of this thesis. The following chapter summarises the conclusions and evaluations of this case study as they pertain to Buten and Petruccioli's translations, considered both as individual literary texts and

300

in relation to the French text which they interpret. The value of critically examining particular instances of literary translation by means of comparative translation analysis and investigation into the contexts of production, circulation, and reception of FMs and TMs alike is examined. The importance of translation as a worthy object of academic enquiry is explored. Potential contributions of such case studies as that which my thesis presents to the discipline of Translation Studies, and to the development of conceptions pertaining to the interrelated phenomena of translation, communication, and cultural exchange are discussed.

Chapter 12: Philippe Djian's *37, 2• Le matin* in Translation – Concluding Remarks

12.1   A Call For a New Semantic Translation to Complement Howard Buten's *Betty Blue* and the Wider Implications of Translation as a Socioculturally Embedded Practice

The case study or corpus text analysis presented herein of *37, 2° Le matin* in translation contributes to the field of Translation Studies by providing an example of how theoretical frameworks such as functional *skopos* theory and Venuti's foreignisation and domestication paradigm can be used to evaluate particular interpretations, and reveal salient and enlightening details about their features and effects, as well as translation considered as process and product in more general terms. With its investigation into the contexts of production, circulation, and reception of Djian's foreign text, and Buten's and Petruccioli's translations of it, this corpus text analysis contributes to the study of literary translation, positioning itself within the subdiscipline of descriptive Translation Studies.

However, the phenomenon of translation connects to larger issues of communication, interpretation, and perception with implications that echo beyond individual case studies of foreign texts and their interpretations, affecting socioculturally embedded communities as a whole. The seminal significance of translation as a cornerstone of culture surely qualifies translation in general and most particularly literary translation, as a worthy object of academic enquiry.

Translation is an extraordinarily complex process of interpretation which combines the skill of creative authorship with that of competent cultural and linguistic mediation, enabled by the translator's cultural competencies and sensibilities. Translation is often an undervalued cultural practice, and yet in spite of or perhaps because of this it is a worthy object of

scholarly research, being the medium through which the foreign or Other becomes known to monolingual, monocultural readerships. This occurs through the processes of interpretation, recontextualisation, recreation, and transformation, which are all part of translation as creative performance. The many functions of translation as process and product, as well the roles and responsibilities which both the translator as an individual, and translation practice as a whole, takes on are succinctly acknowledged by Brian Nelson; he comments:

> A translation is a reading of a literary work and it *is* a literary work. The translator strives to write a literary work in which the writing reaches the artistic level of the original. Translation gives life to the work it translates; it performs and interprets it even as it transforms it imaginatively in order to connect it with a new cultural space. This process goes to the heart of the enterprise of literature itself. Literature itself is partly sustained by the agency of translation. (Nelson, 2010, 3, emphasis in text)

Such sentiments are echoed by Lawrence Venuti and many other scholars of Translation Studies, as well as academics who work within the related disciplines and paradigms of literary studies, and postmodernist and poststructuralist theory. These areas of scholarly research and enquiry all play a major role in the formation of literary canons, in the categorisation of these canons and the types of works they include and exclude, as well as how literary works and literary canons are perceived, analysed, and used as tools and resources in critical thinking and scholarship. The conventions, perspectives, and modes of critical thinking pioneered and promoted by these disciplines influence each other. These modes of acting in and perceiving the world and the disciplines and paradigms which initiate, shape, and impact upon them, are in turn shaped and influenced by the complex and intertwined forces of globalisation at work in the world today (Nelson, 2010, 6-7).

The choice of texts for translation, how texts are translated, and the reasons underpinning the two aforementioned concerns are questions that do not only have important ramifications for

303

literature. This is because the literary sphere or system cannot be separated from the broader sociocultural, political, and ethical dimensions of human activity in which it is embedded and with which it intertwines. Literary texts, produced within and written for particular communities, can thus act simultaneously as a mirror which reflects sociocultural customs, habits, traits, and propensities, and as a catalyst which fosters and entrenches them.

An important point to consider in relation to translation is that it both potentially and actually consolidates and supports two contradictory and opposing trends within cultural communities: a tendency towards monolingualism and cultural insulation, and a tendency towards linguistic pluralism and an attitude of openness and acceptance in relation to the Other (Nelson, 2010, 5-6). Monolingualism and monoculturalism limit the potential for social, cultural, and artistic growth and development within societies and communities.

This thesis offers a unique example of how the phenomenon of translation can be considered as process and product, theory and practice, and promotes the adoption of a semantic translation approach underpinned by foreignisation where it is possible and appropriate to do so. I argue that such a strategy may produce a commendable and functional translation, as it introduces the foreign or Other to readers in the translating culture, if this is accepted as a legitimate *skopos* in the context of literary translation. For reasons explained above, I believe that such a *skopos* should be one of the chief purposes of this type of translation.

As translation is a subjectively constrained interpretation of another work, it can also be valued as a form of close reading and literary criticism. Its connection to such important practices of creative linguistic and cultural interpretation, manipulation and regeneration make it the bedrock of cultural development, and of literature as a vehicle of cultural expression. This is why any case study of a particular instance of translation which involves comparative analysis between a foreign text and its translations has greater implications and import than

304

investigations relating solely to questions of mechanical correspondence between linguistic units. Translation is a transformative practice with cultural and ethical dimensions that impact on cultural communities as a whole, as well as on the specific actors involved in or affected by a particular operation of translation, considered as process and product.

12.2 Translation as a Postmodern Phenomenon: Acknowledging the Translator-Reader as Cultural Mediator and Textual Performer in Future Research

Postmodernist and poststructuralist discourses are marked by ambiguity, plurality, instability, and fragmentation. Such qualities are antipathetic to perspectives based on opposing essentialist tendencies that only recognise, privilege, and gravitate towards homogeneity, unity, stability, clarity, and the drawing of sharp distinctions and hierarchical categorisations. The phenomenon of translation is inherently postmodern and poststructural in nature, as has been demonstrated throughout this thesis. Postmodern and poststructural characteristics are attributed to phenomena that occupy the none too clearly defined space between conceptual and oppositional extremes. This is precisely the case of translation and of the translator, since the latter operates as a cultural mediator of pivotal importance between cultures and their value systems in an inherently ambiguous capacity. The translator's identity and concerns are therefore unstable and fragmented, divided and partial rather than whole. It is these characteristics which make translation and its practitioners emblematic of poststructuralism and postmodernism.

Indeed, the established view of translation based on essentialist views of communication and interpretation is a distorted one that does not account for the complexities and nuances of these two processes. According to essentialist models of communication and interpretation, these processes occur in a straightforward, direct, unified and unambiguous way, with the sender retaining complete control over the message and how it is interpreted by

305

the recipients. Communication and interpretation supposedly occur in a vacuum and remain unaffected by the context in which they occur, with the sender acting as a neutral conduit of a message which recipients passively decipher in exactly the way the sender intended. The postmodernist and poststructuralist theories of Barthes, Derrida, Foucault, Eco, Iser, and Fish belie this oversimplified model, showing that interpretation and communication are, on the contrary, shaped by contextual parameters and are most often fragmented, unstable, ambiguous, partial, and pluralistic in nature. The perspectives and actions of senders and recipients alike are inherently conditioned by their subjectivity, whether they are conscious of it or not. Total neutrality or objectivity is impossible, because reality cannot be accessed or experienced directly in an unmediated way. Communication and interpretation are thus postmodernist and poststructuralist by nature. Translation, as a special instance of communication and interpretation, is doubly marked as such because it is a practice that occurs in a liminal in-between space, as aforementioned.

The essentialist perspective represents author and translator as two elements of a fixed hierarchical binary opposition or dualism, in which the former is privileged over the latter. The author, as the sender, controls and limits how the texts he produces are interpreted by the readership, which simply deciphers the information in a supposedly objective way. The authorial texts are perceived as original examples of creative genius that cannot be satisfactorily repeated or imitated. By contrast, the translator acting on behalf of the intended readership, is seen to passively and mechanically decipher the meanings of the author. The essentialist view holds that the translator is the author's mouthpiece and should contrive to remain invisible, concealing his manipulation of the text, and thereby maintaining the illusion that the translation offers unmediated access to the thoughts of the author as creator, as other texts supposedly do. The translation is considered derivative and a second order production in comparison to the authorial text.

However, the postmodernist and poststructuralist views of Barthes and Derrida in particular refute this unequal balance of power between author, translator, and reader, arguing that the author has no special claim to originality, since the materials he uses are always inherently derivative and found outside himself. Furthermore, postmodernist and poststructuralist frameworks place the reader, and by extension the translator, at the centre of the meaning-making process, arguing that it is the translator-reader who controls this process, using the authorial text as a catalyst to support their interpretations. In this way, the hierarchical dualism which privileges author over translator is neutralised and reversed (Guillemette and Cossette, 2006). Challenging traditional perceptions of translation, interpretation, and authorship thus liberates and validates the roles and capacities of the reader and the translator-reader, portraying them as creative and idiosyncratic interpreters of the author.

Acknowledging the inherently derivative, pluralistic, unstable, and ambiguous nature of all writing and communication processes puts author, reader, and translator on a more equal footing. The empowerment of the translator-reader stems from the reversal and neutralisation of the essentialist author/translator dualism. Such a move overcomes and dissolves the traditional view of the translator as a derivative conveyor of the author's message and intentions, who at best usurps the identity of an author, and at worst betrays it. The postmodernist view that emerges from the explosion of this prejudiced conception of translation and translators begins by emphasising the ways in which the roles, responsibilities, and identities of translators and authors can be seen as overlapping and similar rather than different.

Translation is treated as a type of creative writing, and the translator is characterised as a performer of the foreign text, who, by virtue of his bilingual and bicultural expertise and sensibilities, has been invested with the authority to interpret the text for the benefit of readers

in the translating culture. The translator is in this sense akin to a musician who, in performing a score written by another, offers an interpretation of this score which is always necessarily partial and subjective, and that can be understood and appreciated through critical analysis. Both types of creation can be viewed as entailing the recontextualisation, interpretation, recreation, and transformation of a pre-existing text. These creations are always affected and shaped by the contexts of production, circulation, and reception which they can in turn potentially influence, in ways that may or may not be predicted or foreseen by the parties involved in the respective processes. New possibilities for cultural forms and concepts often arise due to the processes of cultural exchange, cross-fertilisation, and subsequent hybridisation of particular cultural forms and concepts, which translation facilitates. In this way, individual translations enrich and sustain the foreign text, and the practice of translation enables this through its constant renewal and regeneration of literary and cultural systems, which are bound together by an inextricable and reciprocal link (Nelson, 2010, 4-7; Venuti, 2003, 36-37).

As previously explained, the postmodern and poststructural impulses and tendencies of such creations allow them to occupy a space between cultural systems, practices, and ideologies. Consequently, translations cannot and should not be evaluated solely in a retrospective light in terms of how they recreate the linguo-structural features of the supposedly superior authorial text, as the essentialist conception of translation maintains. They should also be examined and appreciated as literary texts in their own right and judged according to how well they fulfil the purpose assigned to them and defined for them within the translating culture. The *skopos* and foreignisation versus domestication paradigms that underpin and guide the analysis and evaluation of my corpus texts implement and support this bifocal, or rather multifocal perspective, as has been argued above.

This perspective is reflected in my decision to refrain from using the established terms of Source Text (ST) and Target Text (TT) where appropriate, which in the field of Translation Studies refer to foreign text and translation respectively. I substitute these traditional labels with Foreign Metatext (FM) and Translated Metatext (TM). This substitution has crucial significance and implications as it also indicates that my case study as a whole is grounded by and in a poststructuralist approach to the phenomenon of translation, and the wider related issues of communication and interpretation. FM and TM as alternative labels emphasise the fundamentally metatextual and derivative nature of all writing and communication practices, and equalise the positions of author and translator-reader in relation to one another. Adopting the new terms also simultaneously signals the rejection of traditional essentialist perspectives, which privilege the Author-God over the translator, and consequently the authorial text over the translation by maintaining and validating hierarchical dualisms.

The postmodernist and poststructuralist conception of the translator and of translation as process and product further acknowledges that although translations and authorial texts are both literary creations, a translation is fundamentally and uniquely different from a non-translated text. This is because while both author and translator engage in creative writing, the latter's dual capacity as cultural mediator and textual performer entails considerations, constraints, and responsibilities which lay outside the sphere of the non-translating author. The translator must take into account, negotiate, and reconcile if possible the perspectives, needs, expectations, and desires of various parties who are involved in or affected by a given translation scenario. In general terms, these perspectives, needs, expectations, and desires relate to two important issues, namely the potential and actual uses and meanings of the foreign text and any projected translations of it. Most often the various parties whose position and input in relation to these issues must be considered include the FM author, the TL readership, the commissioner of the translation, and those of TL-oriented textual manipulators such as editors, as well as the translator himself.

309

The selection and balancing of loyalties and responsibilities, coupled with linguo-structural and cultural differences that come to the fore given that the translator works with two separate language systems, are constraints that the author does not have to grapple with, as he usually writes only for himself and readers within his own culture (Vermeer, 1996, 85-87, 90). In this sense, the translator as creative performer and cultural mediator exercises a degree of creative freedom and control in translation which is more highly circumscribed and context-dependent than that exercised by the author in the creation of the foreign text.

Such restrictions need not be seen in a negative light however, as they provide the catalyst for a different type of creativity peculiar to the act of translation, which the limited essentialist conception of translation fails to take into account. This translatorial creativity is manifested in linguo-structural features of given translations which arise out of attempts to mitigate translation loss through decisions of detail, overall translation strategies, and one-off instances of compensation. Creativity in translation also underpins the ways in which foreign texts can acquire new meanings and significance in the translating culture. The opening up of new linguistic and cultural possibilities invests the FM with meaning potential it would not otherwise have had. This occurs when translators create intertextual links between foreign texts or parts of foreign texts and particular literary trends and traditions in the context of reception. This imbues the TM with significance and value that it would not have, were it not a recreation and recontextualisation of an FM (Venuti, 2003, 32; Vermeer, 1996, 68). In some cases this may lead to the development of new and distinctly original and hybrid modes of expression. In this scenario, the two cultures are regenerated and sustained through the mutual contact that occurs in and through translation. The opening up of a text's meaning potential in the translating culture may, in certain instances, encourage members of the foreign culture to broaden and reassess their view of the FM in ways that would not have occurred to them, had the foreign text not been translated.

Such manipulation combines the subjective creativity of the translator as performer, with the translator's cultural sensibilities and expertise as bicultural mediator. In this way, the translator's role is divided between various FL and TL-oriented interests, which are served by the translator's combined identity as performer and cultural mediator of texts in translation. This identity arises out of the complex act of translation itself which involves the fragmented processes of recontextualisation, interpretation, and transformation, all of which defy absolute delimitation and operate within the cracks between boundaries.

Translation is defined herein as a subjective, partial, and context-dependent interpretation process, and translators are recognised as creative performers who simultaneously act as cultural mediators. My thesis proposes that the pivotal role, as well as the effects and implications of translation as a cultural phenomenon should be explored, appreciated, and made visible. These views are validated by my comparative corpus text analysis which investigates the contexts of production, circulation, and reception relating to Djian's French text and two translations of this text, namely Howard Buten's 1988 English translation known as *Betty Blue: The Story of a Passion* and Daniele Petruccioli's 2010 Italian translation entitled *37° 2 al mattino*. A call for a new English translation of the foreign text is based on my analysis and evaluation of the three texts, which is supported by theoretical paradigms and original research. Such an analysis and evaluation boosts the profile and visibility of translation as a profession, because it also combines theory with practice, including Petruccioli's responses to enquiries about constraints and issues which he negotiated as a translator of Djian's novel.

As translation is the bedrock of language and culture which sustains and influences the development of language and literary canons, similar case studies in the field can function as catalysts for a variety of interdisciplinary research projects, drawing upon methodologies, theories, and insights from linguistics, literary, and cultural studies as well as postmodernist

and poststructuralist paradigms. In addition to providing invaluable information with regard to specific translation scenarios, comparative translation analysis may reveal more detailed information with regards to translatorial agency. Further directions for investigation may include pinpointing the scope of the translator's agency in various contexts, its underlying motivation, its effects on translation as process and product, and how it enters into play with other contextual factors, potentially affecting them and also being affected by them in turn. A translator's agency can be considered either on the level of individual translations, or in the larger context of canon formation, where the writings of one or more translators can be evaluated in terms of their contribution to a particular literary movement, style, or body of work more generally. Examining how particular translators may potentially or actually link their work to specific canons, movements, styles, or trends in order to appeal to prospective readerships, and achieve different purposes is another promising avenue for research. The study of translation can also yield significant insights with regard to how communities perceive themselves in relation to the Other, and the degree to which such perceptions may be affected by translation, or conversely, by non-translation.

Finally, case studies such as that presented herein offer a reflexive space in which theory meets practice, one where the translator's voice, a traditionally marginalised element in reflections on translation in academic circles or elsewhere, can be heard (Wechsler, 1998, 169, 264-265). In this way, the case study contributes to bridging this gap, an attempt which will be continued and consolidated in future analyses of translations which incorporate a dual theoretical and practical perspective. As a whole, the thesis emphasises the perspective of the professional literary translator, and so directly contributes to the increasing visibility and nuanced perception of translation and its practitioners, a trend which has been on the rise since the early 1990s. The thesis argues that translation is a significant cultural phenomenon, and offers a possible template for how its features, effects, and implications can be explored, appreciated, and evaluated in the context of a case study.

312

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Appendix 1: Copy of Ethical Clearance Letter for Thesis Research

Faculty of Arts Research Office

To

Dr Karin Speedy

CC

Faculty of Arts Research Office Dr Estela Valverde me

21 Apr 2011

Dear Dr Speedy

Re: 'Respecting the voice of the other in literary translation - A delicate balancing act: 37.2 degrees in translation'

The above application was reviewed by the Faculty of Arts Human Research Ethics Committee. Final Approval of the above application is granted, effective (date), and you may now commence your research.

The following personnel are authorised to conduct this research:

Dr Estela Valverde
Dr Karin Speedy
Miss Estelle Borrey

Please note the following standard requirements of approval:

1.   The approval of this project is conditional upon your continuing compliance with the National Statement on Ethical Conduct in Human Research (2007).

2.   Approval will be for a period of five (5) years subject to the provision of annual reports. Your first progress report is due on (insert date one year from today).

If you complete the work earlier than you had planned you must submit a Final Report as soon as the work is completed. If the project has been discontinued or not commenced for any reason, you are also required to submit a Final Report for the project.

Progress reports and Final Reports are available at the following website:

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

3.   If the project has run for more than five (5) years you cannot renew approval for the project. You will need to complete and submit a Final Report and submit a new application for the project. (The five year limit on renewal of approvals allows the Committee to fully re-review research in an environment where legislation, guidelines and requirements are continually changing, for example, new child protection and privacy laws).

4.   All amendments to the project must be reviewed and approved by the Committee before implementation. Please complete and submit a Request for Amendment Form available at the following website:

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/forms

5.   Please notify the Committee immediately in the event of any adverse effects on participants or of any unforeseen events that affect the continued ethical acceptability of the project.

6.   At all times you are responsible for the ethical conduct of your research in accordance with the guidelines established by the University. This information is available at the following websites:

http://www.mq.edu.au/policy/

http://www.research.mq.edu.au/for/researchers/how_to_obtain_ethics_approval/human_research_ethics/policy

If you will be applying for or have applied for internal or external funding for the above project it is your responsibility to provide the Macquarie University's Research Grants Management Assistant with a copy of this email as soon as possible. Internal and External funding agencies will not be informed that you have final approval for your project and funds will not be released until the Research Grants Management Assistant has received a copy of this email.

If you need to provide a hard copy letter of Final Approval to an external organisation as evidence that you have Final Approval, please do not hesitate to contact the Faculty of Arts Research Office at ArtsRO@mq.edu.au

Please retain a copy of this email as this is your official notification of final ethics approval.

341

Yours sincerely

Dr Mianna Lotz

Chair, Faculty of Arts Human Research Ethics Committee