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Translation and Narration:

A Corpus-Based Study of French Translations

of two Novels by Virginia Woolf

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1

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Abstract

Narratology does not usually distinguish between original and translated fiction and narratological models do not pay any attention to the translator as a discursive subject. Since the 1990's, the visibility of translators in translated narrative texts has been increasingly discussed and researchers like Schiavi (1996) and Hermans (1996) introduced the concept of the translator's voice, which attempts to recognise the 'other' voice in translation, i.e. the presence of the translator. Corpus-based studies have also focused on recurrent features of translated language (see, for example, Baker 1993, Kenny 2001; Laviosa 1997; Olohan and Baker 2000), and corpus techniques and tools are being employed to identify the translators' 'style' in their translations (Baker 2000).

The present thesis seeks to explore the nature of the translator's discursive presence by investigating certain narratological aspects of the relation between originals and translations. Until recently comparative analysis between originals and their translations have mainly relied on manual examinations; the present study will demonstrate that corpus-based translation studies and its tools can greatly facilitate and sharpen the process of comparison. My work uses a parallel corpus composed of two English novels and their French translations: Virginia Woolf's *To The Lighthouse* (1927) and its three translations (*Promenade au Phare*, 1929, translated by Michel Lanoire; *Voyage au Phare,* 1993, by Magali Merle; *Vers le Phare,* 1996, by Françoise Pellan), and *The Waves* (1931), and its two translations (*Les Vagues,* 1937, translated by Marguerite Yourcenar and *Les Vagues,* 1993, translated by Cécile Wajsbrot). The relevant texts have been scanned and put in machine-readable form and I study them using corpus-analysis tools and techniques (WordSmith Tools, Multiconcord). My investigation is particularly concerned with the potential problems involved in the translation of linguistic features that constitute the notion of point of view, i.e. deixis, modality, transitivity and free indirect discourse, and seeks to determine whether and how the translator's choices affect the transfer of narratological structures.

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Table of contents

Abbreviations

VW: Virginia Woolf

MY: Marguerite Yourcenar

CW: Cécile Wajsbrot

FP: Françoise Pellan

MM: Magali Merle

TTL: *To The Lighthouse*

TW: *The Waves*

DD: Direct Discourse

ID: Indirect Discourse

FID: Free Indirect Discourse

SFG: Systemic Functional Grammar

Introduction

In 'The Russian Point of View', Virginia Woolf explains that most of us have to depend 'blindly and implicitly' on the works of translators in order to read a Russian novel (1925a: 174). According to Woolf, the effect of translation resembles the impact of 'some terrible catastrophe'. Translation is a mutilating process:

> When you have changed every word in a sentence from Russian to English, have thereby altered the sense a little, the sound, weight, and accent of the words in relation to each other completely, nothing remains except a crude and coarsened version of the sense. Thus treated, the great Russian writers are like men deprived by an earthquake or a railway accident not only of all their clothes, but also of something subtler and more important – their manner, the idiosyncrasies of their character. What remains is, as the English have proved by the fanaticism of their admiration, something very powerful and impressive, but it is difficult to feel sure, in view of these mutilations, how far we can trust ourselves not to impute, to distort, to read into them an emphasis which is false (1925a: 174).

Woolf was thus aware of the transformations brought about by translation. However, although she spoke French, she seemed uninterested in what French translators did to and with her texts. As a matter of fact, she never reported in her diary having read a translation of her works. The only evidence of a meeting with one of her translators is to be found in her diary and a letter written in 1937 when Woolf received Marguerite Yourcenar, who had questions regarding her translation of *The Waves*. Woolf was not very enthusiastic and wrote that 'Mlle Youniac' (D5: 60, 23 February 1937) 'wasted one of my rare solitary evenings' (L6: 109; 24 February 1937). This lack of interest is surprising as Woolf was such a meticulous writer and spent so much time rewriting, editing and polishing her texts. Moreover, translators are largely responsible for presenting the work and personality of a foreign author in another country and, while Woolf was most concerned with her image and reputation, she remained indifferent to the translations of her works in any language. Nonetheless, since Woolf is recognised as one of the most influential writers of the twentieth century and renowned for creating challenging narrative techniques, her novels can be expected to present major translating issues. Hence, Woolf acknowledged the 'mutilations' resulting from translation of Russian novels

but there is no evidence that she ever closely examined any of the translations of her own works. This detachment is intriguing. It is not inconceivable that Woolf was terrified to discover alterations of the 'sound, weight, and accent of the words' she chose so meticulously and that 'nothing remained' of her novels 'except a crude and coarsened version' of the original sense. In the present thesis, I have designed a method that can be used to uncover the translator's discursive presence in translated texts and I employ this method to examine the fictional universe represented in Woolf's texts and their translations in order to bring to light the transformations that Woolf seemed to dread so much.

In this introduction, I will present the background to the present thesis and the approach I have taken. After discussing the relation between narratology and translation and the nature of my project within these two disciplines, I concentrate on the author chosen for study, Virginia Woolf (1882-1941). I present her œuvre in general emphasising her concept of literature, and then focus on the two novels I have decided to investigate, *To The Lighthouse* (1927a) and *The Waves* (1931) with an emphasis on their narrative techniques. I also consider the French translations of these novels and their translators and offer a review of articles in which the translators, and other critics express their ideas about the translations, the act of translating and the effect of the translations. The introduction concludes with a summary of the scope of my project and a presentation of the structure of the thesis. Let me now focus on the relation between narratology and translation and the nature of my project.

1. Narratology and Translation

Narratology is concerned with the study of narratives, their structure, function, themes, conventions, and symbols. For some time, narratologists have focused on answering the question 'who speaks and to whom' and developed a consistent model of narrative communication. This model includes the reception aspect of narrative and incorporate narratees, implied readers and actual readers:

<div align="center">Narrative text</div>

real author...... |....implied author – narrator – narratee – implied reader...| ...real reader

<div align="right">(Chatman 1990: 74)</div>

Narratology does not usually distinguish between originals and translations. However, it is relevant to question this lack of distinction since written translations normally address an audience which is removed in terms of time, space and language from that addressed by the source text. Consequently, translated narrative fictions address an implied reader that differs from that of the source text because the discourse operates in a new pragmatic context. In that framework, the role of the translator and his or her position in the re-assembled model of narrative communication becomes an issue: would it be the same as the narrator of the source text?

Although the present thesis deals with narratology and translation, it cannot cover all aspects of narratology and the focus will be on aspects regarding the discursive presence of translators; i.e. the presence of translators in translated texts. In recent years, translation studies scholars have become increasingly interested in the relationship between translation and reported discourse. For instance, Brian Mossop (1983 and 1998) considers that translation is reported discourse in which the target text is the reporting discourse and the source text the reported discourse. Barbara Folkart (1991) argues that a translation differs from an original because of the translator's voice or discursive presence in it. This particular type of translator visibility has received more attention since the 1990's with Theo Hermans (1996a and b) who further elaborates on the concept of the translator's voice in an attempt to pinpoint the 'other' voice in translation. In an article written in tandem with that of Hermans, Giuliana Schiavi (1996) offers a narratological model that incorporates the translator's discursive presence. In the present thesis, I will use the concept of the translator's voice in translated texts primarily as a way into the recognition of the transformations brought about by translation. In other words, I will not try to elaborate on the notion or develop a new model of narrative communication but the concept will help me to question assumptions regarding the role and position of the translator in translated texts and to pinpoint this 'other voice'. Corpus-based translation studies have also focused on recurrent features of translated language (see, for example, Baker 1993, Kenny 2001; Laviosa 1997; Olohan and Baker 2000),

<div align="center">12</div>

and corpus techniques and tools are increasingly being employed to identify the translators' 'style' in their translations (Baker 2000). The present thesis seeks to explore further the nature of the translator's discursive presence by investigating certain narratological aspects of the relation between originals and translations. Until recently, comparative analysis between originals and their translations have mainly relied on manual examinations; the present study will demonstrate that corpus-based tools can greatly facilitate and sharpen the process of comparison. Having presented the relation between narratology and translation and the nature of my project within these two disciplines, let me now focus on Virginia Woolf and the two novels chosen for study.

2. Virginia Woolf

To carry out this project I selected two novels by Virginia Woolf's *To The Lighthouse* (1927a) and *The Waves* (1931). As mentioned earlier, Virginia Woolf is acknowledged to be one of the major innovative novelists of the twentieth century. Her numerous writings attest to her need to write a new kind of novel:

> The idea has come to me that what I want to do is to saturate every atom. I mean to eliminate all waste, deadness, superficiality: to give the moment whole; whatever it includes [...] Waste, deadness, come from the inclusion of things that don't belong to the moment; this appalling narrative business of the realist: getting on from lunch to dinner: it is false, unreal, merely conventional. Why admit anything to literature that is not poetry - by which I mean saturated? Is that not my grudge against novelists? That they select nothing? The poets succeeding by simplifying: practically everything is left out. I want to put practically everything in: yet to saturate. That is what I want to do in The Moths[1]. (1977-1984c: 209)

Woolf had a special conception of literature and as early as 1908, she wrote to her brother in law Clive Bell: 'I think a great deal of my future, & settle what books I am to write - how I shall re-form the novel & capture multitudes of things at present fugitive, enclose the whole, & shape infinite strange shapes' (1972 a: 137).

Woolf also expressed her concern about literature in numerous essays, among them 'Mr Bennett and Mrs Brown' (1924), 'Modern Fiction' (1925a), 'Impassioned Prose'

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[1] Later, *The Moths* became *The Waves*.

(1926a), 'The Narrow Bridge of Art' (1927), 'Phases of Fiction' (1929), 'De Quincey Autobiography' (1932a) and 'A Letter to a Young Poet' (1932b). Dissatisfied with the state of prose fiction, she thought that a good novelist should assimilate the quality of poetry and learn from drama to enhance the dramatic quality of characters. For instance, in 'Mr Bennett and Mrs Brown' (1924), Woolf complained about Realist and Edwardian writers' lack of interest in the subject of novels. Such writers include Honoré de Balzac in France, Arnold Bennett, John Galsworthy and H. G. Wells in England. Woolf objected to the fact that there were no spiritual issues or wonderings in their novels. She thought that their style gave the impression of recording faithfully an actual way of life with a detailed accuracy of description. For instance, when Realist or Edwardian writers described the surrounding world, it was to delimit a place; for her part, Woolf never depicted landscapes in this regard but in relation to the mood of her characters.

She discarded the Realist conception of identity as being something external and definable, in favour of the inner realm, the 'semi-transparent envelope' of consciousness (Woolf 1939: 65). She believed that the portrayal of external actions and accidents in a novel was not enough and that the task of novelists was to enshrine the characters' spiritual life (Woolf 1924). The reality of life which lies under the surface was what she wanted to uncover in her fiction. Throughout her literary career, Woolf endeavoured to show the inner selves of her characters because she believed that reality is not a purely objective element and that there is a dynamic interplay between the subject and his surrounding environment (Woolf 1927: 225). Woolf's novels reflect the reality of inner life in opposition to conventional novelists who ignored the side of the mind that is 'exposed in solitude [...] its thoughts, its rhapsodies, its dreams' (Woolf 1926: 172). She wanted to render impressions and states of mind in prose, and to picture not the actual sight or sound but the 'reverberations that makes it travel through our minds' (ibid).

As mentioned before, Woolf is known for having created distinctive and influential linguistic structures for the representation of consciousness and for using specific stylistic techniques, which have helped to shape modern literature (see for instance Caughie: 1991, Daiches: 1963, Fowler: 1995, 1996, Friedman: 1955; Hussey: 1995 and Zwerdling: 1986). In her fiction and most notably in *Jacob's Room* (1922), *Mrs*

Dalloway (1925), *To The Lighthouse* (1927a) and *The Waves* (1931), she uses a new narrative technique called *stream of consciousness*, a term coined by William James in 1890, to display the mind and depict the multitudinous thoughts and feelings passing through the mind of the characters (see also Lodge: 1977, Humphrey: 1954 and Steinberg: 1973) I have chosen to study *To The Lighthouse* (1927a) and *The Waves* (1931) because these novels have been the object of several studies (see for instance Auerbach: 1957, Cohn: 1978 and Gallagher 2001) regarding the two different techniques she uses, known respectively as *free indirect discourse* (2.1.1) and *interior monologues* (2.2.1). I will now concentrate on *To The Lighthouse*.

2.1. Virginia Woolf's *To The Lighthouse*

The scene of *To The Lighthouse* (1927a) is an isolated island in the Hebrides. The novel is divided into three sections. The first section, 'The Window', deals with Mr and Mrs Ramsay, their children and guests on holiday on the island a few years before World War I. 'Times Passes', the second section, gives an impressionistic rendering of the change and decay their house undergoes in the following years as the war prevents them from returning there. Mrs Ramsay dies, her son Andrew is killed in the War and her daughter Prue dies in childbirth. The last section, 'The Lighthouse', sees the remnants of the family and some guests revisiting the island ten years later. Woolf uses a specific stylistic device to express the contents of the consciousness of the dramatis personae or characters as their minds and reactions are shown through a careful weaving together of characters' consciousness, narrator's comments and characters' views of one another. Erich Auerbach (1953: 536) speaks of a 'multipersonal representation of consciousness' realised through the technique of free indirect discourse.

2.1.1. Free indirect discourse

Studies on reported discourse and its relation with translation highlight the subjectivity inherent in the activity of translation. For instance, Mossop (1983 and 1998) regards translation as reported discourse, as pointed out earlier. The discourse which is being reported is the 'source' text and the reporting discourse is the 'target' text. The translator is a 'rapporteur in whose reporting voice we hear the embedded reported voice' of the original (1983: 249). Moreover, according to Folkart (1991), both translation and reported discourse repeat previously uttered

words: both are 'des reprises d'énoncés produits antérieurement, des modalités de réception et de ré-énonciation' (1991: 15). She emphasises that translations or 're-enunciations' ('ré-énonciations') are never neutral even if that was their initial purpose; she adds that speaking subjects make the previously uttered words their own during the reception and 'put their stamp' during the re-mediation: 'le sujet ré-énonciateur *rend sien* lors de la réception et y *met du sien* dans la remédiation' (1991: 398). In other words, the situation of utterance of the speaking voice differs from that of the original, therefore it makes sense to wonder whose voice is heard in a translation. Thus, Folkart (1991: 393- 398) argues that the translator's trace will always be present in the target text, a view also shared by Hermans (1996: 27-30). Folkart's statements raise issues regarding the status of translations and the translator's discursive presence, or voice in Hermans's terms. However, this issue is complex and elusive, and the terms and expressions Folkart uses mirror this evasiveness; e.g. 'rend sien', 'met du sien', 'ré-énonciation' and 'remédiation'. This is precisely the problem that the present thesis addresses by creating a method that can be used to uncover the translator's discursive presence through their choices of narratological structures.

Kristiina Taivalkoski-Shilov (2003) conducted a study of reported discourse in the translations of Fielding's novels in eighteenth-century France. According to her, translators can use a wide range of strategies in order to render their source texts, such as addition, full reproduction, résumé, and full omission. After Mossop's definition of the translating act (1998: 231), Taivalkoski-Shilov considers that translation is the interlingual reported discourse of certain chosen features of the original:

> La traduction est du DR[2] interlingual où le traducteur cite, l'un après l'autre, et avec une visée imitative globale, les fragments qui constituent selon lui les traits essentiels d'un texte, relativement au *skopos* du texte d'arrivée (Taivalkoski-Shilov 2003: 45).

There are two widely used modes of speech representation: direct discourse, with reporting and reported clauses, and indirect discourse. The essential semantic difference between these two modes is that when one uses direct discourse to report what was said, one quotes the words used verbatim, whereas in indirect

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[2] Discours Rapporté: Reported discourse

discourse, one expresses what was said in one's own words. Direct discourse can be stripped of its reporting clause or its quotation marks to give the maximally free form of free direct discourse. A free form of indirect discourse can also be constructed by removing the reporting clause and the connective *that*, if there is one, the result of which is known as free indirect discourse. It is often regarded as a fusion of narratorial and fictional voices, a 'dual' voice in the terms of Pascal (1977).

Along the lines of Mossop (1983, 1998), who considers that the discourse reported in the translation is the 'source' text and the reporting discourse is the 'target' text, Taivalkoski-Shilov considers that if the source text is the discourse reported in the translation, then the discourses of the characters are situated at a deeper level in the target text than they are in the source text. Moreover, translators, in the manner of fictional narrators, can use the same strategies as narrators do to render the source text. She explains that translators 'narrate' the source text ('narre' in French, 2003: 204). This makes free indirect discourse an interesting research criterion for the comparison of originals and their translations.

Bally (1912) quotes a number of striking examples of free indirect discourse taken from La Fontaine, but recognises that before the nineteenth century it occurred only occasionally. The device became a distinctive feature of prose writing, reaching full stature in Flaubert. The growth of free indirect discourse was closely tied to a specific moment of the novel's development when third-person fiction began to focus on the mental and emotional life of its characters. After Flaubert, the technique entered 'into the common current of novelistic style, abounds in Daudet, Zola, Maupassant, everyone' (Thibaudet in Cohn 1978: 114). Naturalist writers like Zola privileged mass scenes and created relatively few extended occasions for the employment of free indirect discourse. Such occasions had to wait for the 'inward turning' of the novel with writers like Henry James. Free indirect discourse unfolded throughout the nineteenth century with authors whose major works most decisively abandoned first-person narration like Flaubert or James. These authors reintroduced the subjectivity of private experience into the novel, discreetly integrating mental reactions into the objective or neutral report of actions, scenes, and spoken words. Compared to direct and indirect discourses, free indirect

discourse accommodated the subjective view without shattering the objective framework.

Free indirect discourse injects into the narrative the vivacity of direct speech, evoking the personal tone, the gesture, and often the idiom of the speaker or thinker reported. In its simplest form, it is found in the mimicry of expressions characteristic of a person, but in more extensive forms, it is used to represent non-verbal levels of mental responses, ranging from the most evident and readily expressed observations to the most obscure movements of the mind. In nineteenth-century fiction, free indirect discourse did not signify a radical subjectivisation of the fictional world. In twentieth-century fiction, it further developed in the work of writers like Joyce, Woolf and Faulkner with the narrators submerging themselves in their characters and with narrative structures that invited readers to share the characters' experience. However, it still bears the signature of the narrator. Free indirect discourse brought about a great enrichment of narrative style since its use allows the reader to see the fictional characters moving not only against the background of the narrator's consciousness, but within their own worlds of perception and understanding. I have explained earlier that Woolf's *To The Lighthouse* has been extensively quoted in studies on free indirect discourse. For this reason, I have decided to consider *To The Lighthouse* for the purpose of the present project. Let me now focus on the three French translations of this novel.

2.1.2. The French translations of *To The Lighthouse*

The first translation by Maurice Lanoire was published in 1929 under the title *Promenade au Phare*. Maurice Lanoire was a writer and a translator. He is the author of *Le Bordelais*, a study of the French region (1935) and *Les Lorgnettes du Roman Anglais* (1959), a study of British society from 1900 to 1950 through literary writings. He translated Henry James's *In a Cage, The Lesson of the Master* and *The Altar of the Dead* from *Terminations* in collaboration with Denise Clairuin in 1929 [*Dans la Cage; L'Elève* and *L'Autel des Morts*]. He also translated William Beebe's *Beneath Tropic Seas* as *Sous la Mer Tropicale* (1931). The second translation of *To The Lighthouse* was by Magali Merle and was published in 1993 as *Voyage au Phare*. Magali Merle is known for translating Woolf's *Jacob's Room* [*La Chambre de Jacob*] in 1993 and Lewis Carroll's *Alice in Wonderland* [*Les Aventures d'Alice au Pays des Merveilles*] (1990). The

most recent translation of *To The Lighthouse* is by Françoise Pellan, a Professor of English at the University of Burgundy, and was published in 1996 as *Vers le Phare*. Pellan is known for writing a book on Woolf, *Virginia Woolf: l'Ancrage et le Voyage* (1994), and several articles on the author. She also recently translated Katherine Mansfield's *The Garden Party* [*La Garden Party*] (2002).

There is not much information on Lanoire that could point to the fact that he was familiar with the technique of free indirect discourse. However, Merle, the second translator, seems to be acquainted with Woolf's writings in general and with this technique too as she also translated the version of *Jacob's Room* that appears in *Virginia Woolf, Romans et Nouvelles* (1993), along with her translation of *To The Lighthouse*. Pellan is specialised in Woolf's writings. As a matter of fact, the publisher Gallimard contacted her because she is known as a Woolf specialist. Pellan pointed out that she studied free indirect discourse when she wrote her thesis on Virginia Woolf. As a specialist, she was also aware of the works focusing on the technique in *To The Lighthouse* by Auerbach as well as other critics like David Lodge and Gérard Genette who helped her to understand the subtleties of the Woolfian technique (Private email correspondence 01/02/2003).

In an article entitled 'Translating Virginia Woolf into French' published in *The Reception of Virginia Woolf in Europe* (2002), Pellan comments on her own translation and explains that, in her view, 'all translations are damaging' but that they are 'nonetheless a necessary evil' (2002: 55). Stressing her belief in fidelity, she points out that this is all that 'might be required of a translation, and that is precisely where the difficulty lies' (2002: 56). In this article, Pellan explains the difficulties she encountered while translating *To The Lighthouse* mostly because it is a poetic text, rich in verbal play, connotations, alliterations, assonances, onomatopoeia, and rhythm. Pellan found herself in the 'frustrating' position to choose the 'lesser evil' and 'sacrifice' whichever element seemed '*relatively* indispensable' (ibid). She recalls the problems she encountered as 'countless', some of them 'perfectly insoluble', while others involved at least a 'regrettable loss'. These statements make *To The Lighthouse* an intriguing and interesting text to look at in translation.

In 1993, Merle's '*Voyage au Phare*' (1993) was selected instead of Lanoire's '*Promenade au Phare*' (1929) to appear in *Virginia Woolf, Romans et Nouvelles* (1993), a volume representative of Virginia Woolf's œuvre. In the preface, Pierre Nordon explains that the first translations of the chosen texts [*Jacob's Room, Mrs Dalloway, To The Lighthouse, The Waves, Orlando,* and *Between the Acts*] had been written at different times and in isolation, and even though their merit was to have introduced Virginia Woolf to a French audience, they lacked homogeneity, which prompted the editors of the volume not to print them concurrently (1993: 25). However, Yourcenar's version of *The Waves* was selected.

Christine Reynier, a Professor at the University of Montpellier and a Woolf specialist, explains that Merle's translation was needed because Lanoire's version is old and contemporary readers do not read in the same way as 1930's readers:

> une nouvelle traduction s'imposait car si talentueux que fussent le(s) traducteur(s), le(ur) texte a inévitablement vieilli et surtout, le lecteur de la fin du XXème siècle ne lit plus avec les mêmes yeux que celui d'avant-guerre (1993: 79).

Looking back on the earlier versions of *To The Lighthouse*, Pellan (2002: 55) argues that Lanoire 'made a mess' of *To The Lighthouse* and labels his translation 'at best clumsy, often grossly inaccurate and generally careless'.

Reynier adds that Merle's translation manages a certain transparency as the original can be guessed or felt under the French words; a transparency which she approves of: 'une certaine transparence laissant deviner l'original sous les mots français' (1993: 81). She also explains that her only regret is that Merle chose another title for the translation:

> On regrettera seulement que Magali Merle ait préféré *Voyage au phare* à *La promenade au phare*, titre auquel on reste attaché non pas uniquement par nostalgie mais parce qu'il semble plus exact pour suggérer une traversée de courte durée; la traductrice emploie d'ailleurs elle-même le mot "excursion" dans le corps du texte - comme si elle voulait éviter à tout prix de reprendre le mot de son prédécesseur (1993: 81).

The difficulty of choosing a title is also evoked by Pellan (2002) when she explains that in her view the title *La Promenade au Phare* was 'inaccurate and misleading' (2002:

59). According to Pellan, the word 'promenade' suggests pleasure and leisure but not the tension and aspiration experienced by the characters as they want to reach the lighthouse, which is connoted by the preposition 'to' in the English title. She acknowledges that Merle's choice '*Voyage au Phare*' is 'definitely better but rather odd as the lighthouse can be seen just across the bay' (ibid). Pellan wanted to maintain the dynamic quality of the title and decided to keep the same structure. Her title conveys the notion of movement towards this inaccessible goal although she acknowledges that the word 'phare' is dull when compared with 'lighthouse', which has two sonorous diphthongs. Pellan's solution to this translational problem points to her declared aim to be faithful to the original's overall effect. This fidelity is reminiscent of Rachel May's call for a new 'axiomatic fidelity, one that requires attention at the chain of signifiers, to syntactic processes, to discursive structures, to the incidence of language mechanisms on thought and reality formation' (1994a: 42). Pellan concludes that even though translation is an 'impoverishing, coarsening and mutilating process', it is at the same time a 'highly rewarding experience'. She adds that translators are very useful but language teachers have a 'far more important task' as they give their students access to the original as an 'irreplaceable source of pleasure' (2002: 59).

In view of these criticisms, I will assume in my analysis that Pellan and Merle have been closer to the original's narratological structures whereas Lanoire has departed from it. I have designed a method to test these assumptions, that is to say, to see whether they can be verified or disproved when carrying a systematic study of the texts using corpus-based tools. Having presented *To The Lighthouse*, let me now focus on *The Waves*.

2.2. Virginia Woolf's *The Waves*

The Waves (1931) traces the lives of six characters, Bernard, Jinny, Louis, Neville, Rhoda and Susan, from early childhood to old age. In *The Waves*, Woolf explores the convergence of drama, lyric poetry, and narrative fiction. The entries of her diary and her essays concerning the work in progress repeatedly indicate her own awareness of the crossbreed she was creating. From the start, she conceived her future book 'in prose, but in a prose which has many of the characteristics of poetry' (1927b: 218). She wanted, in other words, to achieve something between

21

prose, poetry and play. 'It will be dramatic and yet not a play, It will be read, not acted', 'a new kind of play... prose yet poetry; a novel and a play' (ibid). She finally chose the word 'playpoem' to label the final structure, which took three years to take shape in her mind.

2.2.1. Interior monologues

The speeches of the six characters share particularities with the dramatic monologues or soliloquies of drama, and with prose poems. Woolf makes her characters speak to themselves formally and highly self-consciously, each in turn taking up the position of a persona. Moreover, there is one grammatical feature that raises the prose of these soliloquies to prose poetry: when the speakers describe their own gestures, they replace the progressive present customary in spoken English by the tense reserved for English poetry, a 'lyric present' (George T. Wright in Cohn 1978). When Jinny says 'I move, I dance', it is mainly because of these verb forms that her gestures are understood to occur in a timeless dimension associated with gestures in a poem. Woolf's playpoem novel is a unique experiment. The inquit phrases (he/she thought) constitute the only third-person context for the quoted monologue. In theory, one could conceive of a fictional text in which the narrator's only function would be to name the thinker and her or his mental locution, on the pattern 'X thought,' followed by a novel-length monologue. In *The Waves*, Woolf multiplies the pattern with the barest inquit phrases 'X says' introducing the alternating monologues of its six characters.

2.2.2. The French translations of *The Waves*

There are two published French translations of *The Waves*. The first one was written by Marguerite Yourcenar and published in 1937 under the title *Les Vagues*. Yourcenar is a renowned French writer and translator. Her writings include numerous articles, essays, novels and short stories among which *Les Mémoires d'Hadrien* (1951) and *En Pèlerin et en Etranger* (1989). She was a prolific translator from English into French. For instance, she translated Henry James's *What Maisie Knew* [*Ce que Savait Maisie*] (1947) as well as Negro spirituals in *Fleuve Profond Sombre Rivière* (1964). She also translated from other source languages, tackling the works of several Greek poets in *La Couronne et la Lyre* (1979) and, in collaboration with Jun Shiragi, Japanese theatre by Yukio Mishima in *Cinq Nô modernes* (1984). More than

fifty years after Yourcenar's version of *The Waves*, another translation was published, also called *Les Vagues* (1993), but this time translated by Cécile Wajsbrot. Wajsbrot started her literary career in 1982 and is the author of several novels among which *Voyage à St Thomas* (1998) and *Nocturnes* (2002). Michel Cusin, a Professor of English at the University of Lyon, produced another translation of *The Waves* in 2000 but his version was not yet published at the time of writing this thesis; unfortunately, I was not able to integrate it into my corpus.

The two published translations of *The Waves* offer an interesting and powerful clash, as there is a sharp and deliberate division between Yourcenar and Wajsbrot. In what follows, I describe the nature of this division as voiced by the translators themselves and by reviewers and critics. The present thesis devises a method to investigate and assess how this division manifests itself on the page.

There are two editions of Yourcenar's *Les Vagues*. In the preface to the first one, Yourcenar introduces Woolf:

> Je ne mentionnerai ici que trois ou quatre des principaux romans de
> Mrs. Woolf, déjà connus du lecteur français, ou prêts à le devenir:
> Mrs. Dalloway, Orlando, La Promenade au phare, et ces Vagues dont
> je suis la traductrice (1937:6-7).

In the last part of the sentence, she qualifies herself as a translator (la traductrice) whereas in 1989, when she rewrote this preface, she no longer speaks of herself as a 'translator' but as an 'initiator' (une introductrice 1989:110). Yourcenar was aware of the importance of translations, emphasising that most of what we read - from the Bible to Chinese or Japanese poets, Shakespeare and Goethe- is translation:

> Après tout, les trois quarts de ce que nous lisons est traduction. Nous
> lisons la Bible en traduction, les poètes chinois, les poètes japonais,
> les poètes hindoues, Shakespeare quand on ne sait pas l'anglais,
> Goethe quand on ne sait pas l'allemand (Galey 1980: 192).

In her preface of 'La Couronne et la Lyre', Yourcenar equates translating with the act of pouring a liquid from one vessel into another and says that she wanted to write for non-specialist readers:

> J'ai pensé plutôt au lecteur ayant su un peu de grec, mais l'ayant
> oublié ou n'en sachant pas, (...) et intéressé par cet effort de
> transvaser un poème grec antique en un poème français qui soit le
> plus possible un poème (1979: 10)

Hence, as a translator/initiator, Yourcenar saw it as her task to introduce Woolf to the French audience and it is relevant to wonder what are the repercussions of this self-assessment on the way she actually translates. Indeed, when the second French translation of *The Waves* was released, Gérard de Cortanze in the *Magazine Littéraire* (1993) accused Yourcenar of naturalising Woolf's text. According to him, Yourcenar's translation is the work of a 'great French stylist' ('une grande styliste française'): 'Elle ôte les aspérités. Elle police plus qu'elle ne polit le texte, fait de ce parc anglais un jardin à la française (...) elle "francise" la langue anglaise'. (1993: 95-6). De Cortanze considers that more than polishing ('polit') the text, she policed it ('police'). However, Viviane Forrester, another critic and Woolf specialist, disagrees with de Cortanze and writes in *Le Monde* that Yourcenar's translation is 'beautiful' because she has kept the magic and 'breath' of the text:

> Son texte préserve la magie des pages woolfiennes, leurs
> envoûtements et, surtout, le souffle qui parcourt les six voix (celles de
> trois hommes et de trois femmes) disant six vies à tous les âges; des
> vie charnelles, véhémentes, poreuses à toutes sensations. (1993)

If Pellan (2002) also considers Yourcenar's text 'beautiful and a pleasure to read', she nevertheless adds that as a translation it is 'deeply, almost insidiously, unfaithful to the original' (2002: 55). For instance, Woolf uses the same narrative tag throughout the novel to identify the six characters as in 'said Rhoda', but not Yourcenar who uses 'murmura Louis' until Louis' seventh intervention whereas she uses 'dit' for the other five characters. Pellan argues that this change in verb alters 'the effect and significance of the text': by using 'said' Woolf suggests that the characters are equally close and different from one another, whereas Yourcenar sets Louis apart from the others.

In her preface to *Les Vagues*, Wajsbrot (1993) criticises Yourcenar's work as a translator. She explains that, for Yourcenar, translating and writing were the same activity and concludes that *Les Vagues* is Yourcenar's text and not Woolf's: 'C'est un texte de Yourcenar, ce n'est pas un texte de Woolf' (1993: 29). Wajsbrot comments that:

> Yourcenar croit à l'ordre des choses, elle croit au temps, à son déroulement chronologique, le présent est pris entre un passé et un avenir, la continuité existe, elle croit en l'héritage [...] Virginia Woolf, elle, n'y croit pas [...] Le regard de Virginia Woolf plonge, celui de Marguerite Yourcenar parcourt.

According to Wajsbrot, the worldview of the two authors is very different and Yourcenar imposes hers on Woolf's text, thereby making *Les Vagues* her own text. De Cortanze (1993: 95) also mentions that Woolf and Yourcenar have two different views of the world and literature. Wajsbrot actually questions whether Yourcenar's translation can be described as a translation at all: 'Mais peut on parler de traduction quand la vision du monde de l'une vient remplacer celle de l'autre' (Wajsbrot 1993: 30).

These statements on Yourcenar's version not really being a translation point to Wajsbrot's idea of what a translation is. Wajsbrot seems to believe that authors and translators should project the same worldview and that translators must be as faithful as they can to the original. Along these lines, I observed in a previous study on the translations of *The Waves* into French (Bosseaux 2000, 2001), that Wajsbrot had a tendency to stick to the original in terms of grammatical calques and metaphors. This tendency to use calques and transplant syntactical forms can be interpreted as a confirmation of her conception of translation. In the present thesis, I will systematically investigate this tendency.

Forrester (1993) further criticises Wajsbrot's translation for having made Woolf's text incomprehensible:

> Cécile Wajsbrot (...) supprime non seulement des adjectifs, voire des pans de phrases, mais élimine systématiquement les répétitions constantes voulues par Virginia Woolf et qui, incantatoires, fondent la dynamique de l'œuvre. (...) Eliminés aussi les pronoms, les adverbes qui apportaient lien et sens (1993).

Forrester objects to Wajsbrot's tendency to get rid of adjectives, bits of sentences, pronouns and adverbs that bind words together and give meaning to the original text. Because of the grammatical problems resulting from Wajsbrot's choices,

Forrester even uses the word gibberish ('galimatias'/'charabia') to qualify certain passages and speaks of 'incoherent sentences' (ibid).

On the other hand, De Cortanze (1993) defends Wajsbrot and qualifies her as an attentive translator ('traductrice attentive', 1993:95) whose work allows the reader to get closer to this fundamental text because it introduces a foreign language into the target language. According to him, Wajsbrot's strategy is the best one since it is where the truth of translation lies:

> Certains reprocheront sans doute à Cécile Wajsbrot un texte âpre, rugueux; "on y entend trop la langue anglaise", diront-ils, mais si la vérité—bien que relative—existe en traduction, elle est bien là et non ailleurs. Pour ceux qui ne pratiquent pas la langue de Shakespeare, force est de constater que ces *Vagues* nous apparaissent sous un jour nouveau; ce qui ne retire rien au talent de madame Yourcenar mais permet de se rapprocher au plus près de ce livre essentiel (1993: 96).

Earlier, Wajsbrot questioned Yourcenar's version as being a translation; here De Cortanze qualifies Wajsbrot's translation strategy as the best or ultimate one. Both statements raise questions regarding the status of the translations.

In *Virginia Woolf, Romans et Nouvelles* (1993), Yourcenar's *Les Vagues* was preferred to Wajsbrot's. In his preface, Pierre Nordon explains that Yourcenar's translation presents many beauties ('de très grandes beautés') but also certain problems ('écarts ponctuels'). The passages raising problems were thus retranslated and put in footnotes (1993: 26). The suggested alternatives concern vocabulary inaccuracies, grammatical mistakes, translated titles such as Mrs or Mr, and translation omissions. These suggestions will be used in my case study when I analyse Yourcenar's and Wajsbrot's choices.

In a review of *Virginia Woolf, Romans et Nouvelles*, Christine Reynier (1993) also comments on the fact that Yourcenar's version was preferred to Wajsbrot's but she disagrees with this choice:

> On eût préféré que celle de Cécile Wajsbrot y figure mais les impératifs éditoriaux sont peut-être seuls responsables de cette absence: Cécile Wajsbrot, à la différence de Marguerite Yourcenar qui a privilégié la poésie et le rythme du texte sans craindre de modifier l'original et d'imprimer sa marque, ne serait-ce que par l'emploi d'un style plus précieux que celui de Woolf, s'est davantage attachée à la

26

> lettre du texte. Derrière le texte de Cécile Wajsbrot, on entend la voix
> de Woolf alors que derrière celui de Marguerite Yourcenar, on entend
> plutôt la voix de Marguerite Yourcenar. Même s'il est entendu qu'une
> traduction comporte toujours une part de réécriture et d'invention, le
> texte de Cécile Wajsbrot semble faire moindre violence à l'original.
> Certainement conscient de ces problèmes, Pierre Nordon a éprouvé
> le besoin d'assortir la traduction de Marguerite Yourcenar de tout un
> appareil de notes qui corrigent les écarts les plus criants. Solution
> bâtarde, à mon sens, car si ces notes mettent en évidence la difficulté
> de la tâche du traducteur, elles ne pourront être utilisées que comme
> outil de travail par des spécialistes. (1993: 80).

Reynier would have preferred Wajsbrot's translation to feature in the book, on the grounds that Wajsbrot stayed closer to the original whereas Yourcenar, who privileged the poetry and rhythm of the text, modified it and left her imprint on it. Her opinion on the translations echoes Wajsbrot's own idea of what translation is. Reynier concedes that there is always a space for rewriting and invention in translations, but that in any case Wajsbrot does less violence to Woolf's text. She also argues that behind Wajsbrot's text, the voice of Woolf can be heard whereas behind Yourcenar's text, it is Yourcenar's voice that is audible to the reader. To be sure, this last commentary highlights the relevance of acknowledging the translator's voice. However, although Reynier attributes a distinct voice to Yourcenar, Wajsbrot seems most qualified by her lack of voice. This carries great significance in this thesis which investigates the way in which the translator's voice manifests itself and its relative presence.

Michel Cusin has completed a third translation of *The Waves* which should appear in Gallimard's Folio collection and the Pléiade edition of Virginia Woolf's novels. In an article commenting on his translation, he explains in English that:

> Yourcenar is no real translator in *Les Vagues*, rather a rewriter.
> Woolf's modern concise phrasing is expanded into the balanced
> periods of classical French. Cécile Wajsbrot has chosen an approach
> closer to the English original. Yet, in reaction to Yourcenar's
> expanding tactics, she deliberately accentuates Woolf's thrifty use of
> English, thus constraining French syntax sometimes beyond the
> range of its flexibility. Her translation though much improved, is still
> unsatisfactory because it suppresses repetitions which are part and
> parcel of Woolf's poetic prose and because Wajsbrot's French sound
> stilted whereas Woolf's English sounds naturally fluent (1999: 3).

Cusin's criticism that Yourcenar is 'no real translator' and 'rather a rewriter' echoes Wajsbrot's opinion. However, although Cusin concedes that Wajsbrot's version is

'improved', he objects to the 'stiltedness' of Wajsbrot's syntactical choices as well as her eliminations of repetitions. The tools of corpus-based translation studies will offer me the possibility to test these features in a systematic manner. The software provides precise figures and statistics as to the structural make-up of the texts and this will allow me to prove or disprove Cusin's statements about the translations as well as other more or less impressionistic comments made by the critics.

The number of academic studies on textual aspects of the French translations of Virginia Woolf's fiction is extremely limited. Jan-Mirko Maczewski (1996) conducted a computer analysis of the first chapter of *The Waves* and its French and German translations using a suite of programs called PALIMPSET. This software provides assistance in viewing the texts in an interlinear format and offers multilingual concordances and statistics. The aim of his study is to contribute new evidence to the critical debate on translation in general and on the French and German translations of *The Waves* in particular. Maczewski notes that Wajsbrot 'might have deliberately avoided phrases used in the earlier translation' (1996: 180), which echoes Cusin's comment to the effect that Wajsbrot's strategy is a response to Yourcenar's tactics. Maczewski's results also tend to show that Wajsbrot aimed at a style that 'she must have considered Woolf-like' (ibid). He observes that Yourcenar adds many words in her translation, echoing Cusin's reference to expansiveness (1996: 183). Maczewski's overall conclusion is that Yourcenar's translation is the least bound by the syntax and the lexis of the original text. Her translation is target-oriented. Yourcenar is found to elaborate on the original material; in other words, she details points that remained implicit in the original. However, Maczewski observes that her 'consistently pursued strategy renders *The Waves* in one distinct harmonious voice' (1996: 184). Wajsbrot's translation offers 'no such smooth reading' (ibid) because she stayed very close to the original's lexis and syntax.

3. Scope and Structure

Overall, the critics highlight the translators' very different strategies. Yourcenar departed quite significantly from the syntax and lexis of the original and 'expanded' the text, whereas Wajsbrot stayed closer to its lexis and syntax, but eliminated more repetitions. These features will be considered from a narratological perspective and in terms of the discursive presence of translators in translated texts. The present thesis seeks to explore the nature of this discursive presence. To this end, I designed a method which can be used to disclose the translator's discursive respective presence through their linguistic choices, which are choices concerning narratological structures. The method will be used to test the critics' assumptions to see whether they can be verified or disproved on the basis of a systematic study of the texts. I will examine point of view in *The Waves* and its French translations by investigating deixis, modality and transitivity with the tools of corpus-based translation studies. The approach adopted will be progressive. In other words, results found in one category will be expected to be reproduced in the other ones. In this research project, I set out to assess whether Wajsbrot's and Yourcenar's linguistic choices are systematic and confirm or refute the critics' assumptions or impressionistic statements. I will thus assume that Wajsbrot eliminates more repetitions of deictic elements, modality and transitivity than Yourcenar. However, because of criticisms pertaining to Wajsbrot's tendency to stay very close to the original's grammatical structure, I will also assume that she is closer to the original's pattern of transitivity.

In the present thesis, then, I design a method to investigate the translators' discursive presence through their linguistic and narratological choices. My work uses a parallel corpus composed of two English novels, Virginia Woolf's *To The Lighthouse* (1927a) and *The Waves* (1931), and their French translations; two translations of *The Waves* (*Les Vagues* (1937) translated by Marguerite Yourcenar and *Les Vagues* (1993) translated by Cécile Wajsbrot) and three translations of *To The Lighthouse* (*Promenade au Phare* (1929) translated by Maurice Lanoire, *Voyage au Phare* (1993) by Magali Merle and *Vers le Phare* (1996) by Françoise Pellan). These novels have been scanned and converted in machine-readable form and I study them by

using corpus-analysis tools and techniques. I look particularly at focalisation, the technique whereby point of view is conveyed in a narrative, and mind-style, the product of the way the characters' perceptions, thoughts and speech, are presented through language. I am interested in the potential problems involved in the translation of linguistic features that constitute the notion of point of view, i.e. deixis, modality, transitivity and free indirect discourse to see whether the translator's choices affect the transfer of narratological structures.

The development of a method to investigate the translators' discursive presence through their linguistic and narratological choices is a key task in the present thesis. In order to assess the transfer of narratological structures in translation and determine how they manifest themselves on the page, I have had to translate narratological concepts into linguistic entities that the software would be able to analyse. Thus, I converted the four linguistic categories mentioned previously, deixis, modality, transitivity and free indirect discourse, into measurable items. The conversion of abstract narratological concepts into a linguistic model suitable for computer-guided analysis proved to be a complex process. The substantial theoretical element in the present thesis thus provides the groundwork for the analytical model, which in turn informs the two case studies which follow as demonstrations of the model's viability. As will be seen, it is in the nature of computer-guided analysis that once a search tool is in place, quantitative results can be generated very quickly. It is only fair to add that the software I used proved user-friendly and provided ready access to large amounts of data.

In the first chapter, I concentrate on the theoretical framework used to carry out this study of the translator's discursive presence in the French translations of Woolf's *To The Lighthouse* and *The Waves*. After presenting the notion of narrative point of view, I demonstrate the importance of postulating and uncovering the discursive presence of translators. Then, I focus on models developed to analyse narrative texts: Halliday's (1971, 1976 and 1985/1994) systemic functional grammar (SFG) and Kitty M. van Leuven-Zwart's method for the establishment and description of shifts in integral translations of fictional narrative texts (1989, 1990). These models are reviewed in order to contextualise the model adopted in the present thesis, which is developed in the second chapter.

In the second chapter, I concentrate on Paul Simpson's model (1993) which presents a flexible approach to narrative point of view and steers clear of the objections and shortcomings that other models run into. After presenting the model, I focus on the linguistic construction of point of view and the lexicogrammatical or linguistic realisations that I have chosen to analyse in Virginia Woolf's *To The Lighthouse* and *The Waves* and their French translations; namely deixis, free indirect discourse, modality and transitivity.

The third chapter focuses on the methodological tools and framework used in this thesis and the methodology applied to my two case studies. After presenting 'corpus-based translation studies' (Baker 1996) and its main concepts and tools (WordSmith Tools and Multiconcord), I concentrate on two methodologies that have inspired the present study of the translators' discursive presence; Baker's (2000) study of the style of individual literary translators and Jeremy Munday's (1998 and 2002) computer-assisted approaches to the analysis of translation shifts. I also discuss the advantages, limitations and potential of corpora in translation studies. This third chapter concludes with a presentation of the method I have designed to investigate the translator's discursive presence through their linguistic choices of narratological structures.

In the fourth chapter, I present my first case study on free indirect discourse in *To The Lighthouse* and its three French translations. After considering the indicators of free indirect discourse individually, I offer an analysis of seven passages which I found most representative of the results highlighted for each indicator.

In the fifth chapter, the results of the second case study on the treatment of point of view in *The Waves* and its two French translations are presented and commented upon. After examining deixis, modality and transitivity individually, I concentrate on seven passages in which these categories appear together and exemplify the results found in the individual sections.

The conclusion reviews the declared goals of the present thesis, its achievements and aspects that have not been dealt with but might be covered in future studies.

Chapter One

Narratology and Translation

1. Introduction

The present chapter concentrates on the theoretical framework used to carry out this study of the translator's discursive presence in the French translations of Woolf's *To The Lighthouse* and *The Waves*. The first part presents the notion of narrative point of view and demonstrates the importance of looking at the discursive presence of translators. I discuss Hermans' concept of the translator's voice (1996a; b) and the possible ways of locating this voice in translated texts as well as Schiavi's narratological diagram including the translator's discursive presence (1996). This section ends with another attempt at locating the translator's presence but this time in terms of 'style' with Baker's study (2000). The second part focuses on two models developed to analyse narrative texts, which have influenced the present study: Halliday's (1971, 1976 and 1985/1994) systemic functional grammar (SFG) and Kitty M. van Leuven-Zwart's method for the establishment and description of shifts in integral translations of fictional narrative texts (1989, 1990).

2. Point of View in Narrative Fiction

In narrative theory, the Russian Formalists[3] and the French Structuralists[4] distinguish between the story and the way it is told, the former use the terms 'fabula' and 'sjuzhet' and the latter use 'histoire' and 'discours', which equate to 'story' and 'discourse' in English. These two major domains of inquiry have been further divided into three levels. For instance, Mieke Bal (1985) distinguishes between three text levels: 'fabula', 'story' and 'text', and Shlomith Rimmon-Kenan (1983) offers 'story', 'text' and 'narration'. I will not comment on this disparity of terminology because I am interested in the basic division between 'story' and

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[3] See for instance Vladimir Propp (1927) and Boris Tomashevski in Lemon and Reis (1965).
[4] See for instance Roland Barthes (1975) and Gérard Genette (1980).

'discourse' and both binary and triadic divisions distinguish between these two main levels. This distinction emphasises the difference between the fundamental events of a story, and its presentation in the narration since the same elements of a story may be treated with different temporal orderings and seen from the perspective of different narrating voices. For instance, Genette, in his seminal work *Narrative Discourse* (1980), offers a study of Marcel Proust's *A la recherche du temps perdu* and works with the contrast story/discourse, which he calls *diegesis* and *narrative*. Genette (1980: 113-160) argues, on the one hand, that a single narrative utterance can stand for several occurrences of a particular event. For instance, the following example of the utterance 'he went fishing every time it rained' narrates once an action that might have occurred a number of times in the actual story. On the other hand, a number of narrative utterances can be used to relate an event which might have happened only once in the story. This is demonstrated in the following examples which relates one event at the story level: 'Yesterday I went ot bed early, yesterday I went to bed before it was late and yesterday I put myself early to bed' (1980: 15). The distinction between 'story' and narrative' is thus crucial as the notion of point of view is located in the areas of variation in the telling of a story.

In a work of fiction, a novelist creates a fictional world that is presented from a particular angle, refracted through the values and views of a character or narrator; readers are given access to the world of the fiction through a person's view of the fictionally created world[5]. Point of view can be divided into two categories: *focalisation*[6], which relates to the question of whose eyes and mind witness and report the world of the fiction, and *mind-style*[7], which concerns the individuality of the mind that does the focalising. Mind-style is a product of the way the characters' perceptions and thoughts, as well as their speech, are presented through language. Broadly speaking, the domination of a piece of writing by a single viewpoint and set of ideas or a whole recognisable ideology, i.e. *monologism,* was the keynote of the great nineteenth-century writers, such as Charles Dickens, who tended to present an external, uninvolved, perspective of their characters in a strong authorial tone. This is the view of Mikhail Bakhtin who considered the classic nineteenth-century European novel to be 'monologic'. In the twentieth century, there was a shift from

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[5]The narrator is not necessarily a person and could be an animal, an inanimate object or an anonymous/faceless narrator. Person is used here as a convenient notation for a faceless narrator.

[6] A term created by Genette (1980).

[7] A term offered by Roger Fowler (1977).

an external perspective to an internal one, i.e. the creation of an impression that we are shown a character's thoughts, in their personal form; not paraphrased in the words of the narrator. One of the prime endeavours of the twentieth-century novelists was the development of techniques of language for the representation of thoughts and feelings, i.e. stream of consciousness and interior monologue, and syntactic arrangements intended to represent the movement of the mind in thought, and a special way of interweaving the narrator's and the character's thoughts known as *free indirect discourse*. For instance, in Virginia Woolf's *To The Lighthouse*, we are given direct access to the feelings and consciousness of Mrs Ramsay and other characters through the technique of free indirect discourse.

2.1. Point of View in Translation

Translation has traditionally been viewed as a derivative activity rather than an original or creative activity. This entails that a translation must be 'as good as' an original and that translators are seen as 'good' translators when they are transparent and do not show a style of their own. Translators are therefore expected to reproduce the style of the original as closely as possible. However, this way of looking at translation has also been questioned, as it is impossible to produce a text without leaving one's imprint on it.

In narratology, there has been a common assumption that the narratological structure of a text is not affected by the translation process. Lodge (1990), for instance, asserts that the medium of the novel is its written word but that 'all critical questions about a novel' are not 'reducible to questions about language':

> For narrative is itself a kind of language that functions independently of specific verbal formulations. Some of the meaning attributed to a narrative will remain constant when it is translated from one natural language to another, or from one medium to another, and some of the crucial decisions by which a narrative is produced, such as the writer's choice of narrative point of view, or the treatment of time, are in a sense made prior to, or at a deeper level than, the articulation of the text in a sequence of sentences' (Lodge 1990: 4-5).

According to Lodge, a writer's choice of narrative point of view is part of the deep structure of the text. It follows that the narrative point of view will remain constant when the text is translated into another language. However, as Valle points out, all meanings in a text are ultimately expressed through language and may thus be

modified in translation (Valle 1993: 247-8). Moreover, Levenston and Sonnenschein (1986) suggest that a failure to compensate or preserve linguistic features in translation can affect the reading of the target text to such a degree that the thoughts of the fictional character will be understood or interpreted as ideas presented from the narrator's point of view. Levenston and Sonnenschein emphasise that studies investigating changes in point of view must be extensive since a change in one sentence could be compensated for elsewhere (1986: 52). They also raise an important issue when they question the effect that shifts in a single feature actually have on the whole structure (1986: 58). Indeed, it is difficult to know when microstructural shifts in the text affect its macrostructure. In the present thesis, I argue that features that are inconsistently translated or constantly translated in the same direction will cause shifts in the narrative point of view, focalisation and mind-style in the translations, and will ultimately bring about a change in the fictional universe represented in the texts, also known as the 'feel' of the texts (Simpson 1993: 46). Focalisation and mind-style are considered, as I look at the potential problems involved in the translation of linguistic features that are linked to the notion of point of view to see how the translator's choices affect the narratological structures.

In recent years, the visibility of translators has become a widely discussed topic, in terms of an individual translator's presence in a text, with Lawrence Venuti's *The Translator's Invisibility* (1995), or of a professional group, with the literature on feminist translation strategies. The issue of point of view has remained problematical but has come to the fore via different studies including Mossop (1983 and 1998), Folkart (1991), Hermans (1996a;b, 1998 and 2000) and Schiavi (1996). As mentioned earlier, Mossop considers that translation is reported discourse: the discourse which is being reported is the 'source' text and the reporting discourse is the 'target' text. The translator is a 'rapporteur in whose reporting voice we hear the embedded reported voice' of the original (1983: 249). Folkart (1991) also argues that both translation and reported discourse are the repetition of previously uttered words: they both are 'des reprises d'énoncés produits antérieurement, des modalités de réception et de ré-énonciation' (1991: 15). According to her, translations or 're-enunciations' ('ré-énonciations') are never neutral even if that was their initial purpose. The speaking subject makes the previously uttered words his or her own

during the reception and 'puts his or her stamp' during the re-mediation: 'le sujet ré-énonciateur *rend sien* lors de la réception et y *met du sien* dans la remédiation' (1991: 398). Given that the situation of utterance of the speaking voice differs from that of the original, it makes sense to wonder whose voice is heard in a translation. Hence, Folkart (1991: 393- 398) argues that the translator's trace will always be present in the target text, a view also shared by Hermans (1996: 27-30). In the next section, I concentrate on Hermans' account of the translator's voice and Schiavi's comments on it as this thesis builds on these attempts to locate the translator's presence, or traces of this presence, in narratological terms.

2.2. The Translator's Presence in Translated Text

Hermans (1996a;b) develops the notion of the translator's voice, a specific or 'second' voice that is more or less overtly present in translated texts, and discusses the implications of such a voice. When a speech is retransmitted in a country where the language used is not spoken, an interpreter will translate and, as listeners, we will expect her or his translation to match the original words uttered. We will trust the interpreter to produce an equivalent speech, i.e. a speech in a target language that coincides to all intents and purposes with the source language production. What is striking in this expectation is that we consider the two voices to be consonant and at the same time we negate the presence of the only voice we can follow to conclude that 'X said so and so'. In written translation and translated fiction, the same phenomenon happens because the same illusions of transparency and coincidence are at work and Hermans suggests that the illusion is perhaps even stronger. Translators, like interpreters, speak in someone else's name. Consequently, they are expected to observe total discretion; the correlative being that when we read translated fiction we are normally meant to forget that we are reading a translation since the translator withdraws totally behind the narrating voice. However, it makes sense to wonder 'whose voice comes to us when we read translated discourse?' (1996a: 26).

When we read translations we normally have the translated text in front of us and even if the primary voice or 'authoritative originary voice' (ibid) is in fact absent, it is the only one we want to believe. In other words 'the translator may have authored the translated text, but we want the author to authorize it' (1998: 108).

36

Hermans raises several questions that he intends to answer in the course of his first article:

> Is the illusion of 'I am reading Dostoyevsky' all there is to it?
> Does the translator, the manual labour done, disappear without textual trace, speaking entirely 'under erasure'?
> Can translators usurp the original voice and in the same move evacuate their own enunciatory space? (1996a: 26)

Hermans resorts to narratology to answer these questions emphasising that narratology does not usually distinguish between original and translated fiction. Indeed, narratological models, such as depicted in the diagram below, do not pay any attention to the translator and Hermans argues that they overlook a presence in the narrative text that cannot be fully suppressed:

<div align="center">

Narrative text

real author...... |....implied author – narrator – narratee – implied reader...| ...real reader

(Chatman 1990: 74)

</div>

If we sought to fit the notion of translator into such a diagram, where would it go? Would it be the same narrator as in the source text? Hermans does not however offer a model that would integrate the function of translator but Schiavi (1996) does in an article written in tandem with that of Hermans. Schiavi argues that the translator's presence or voice has been overlooked in translation theory. Her model supports the idea of a separate discursive presence and shows the translator constantly co-producing the discourse as well as shadowing and counterfeiting the narrator's words. According to Schiavi, new 'entities' enter a translated text and even though they do not necessarily displace the existing ones, they nevertheless affect the whole structure of the text. Consequently, from a narratological point of view, translations differ from originals as they contain the translator's voice.

According to Chatman, the real author 'retires from the text as soon as the book is printed and sold' but the 'principles of invention and intent remain in the text' (Chatman 1990: 75). He also states that the invention that was originally an activity in the real author's mind becomes a principle recorded in the text, a principle that is the residue of the author's labour, i.e. the implied author, and he/she instructs the reader on how to read the text. Hence, readers reconstitute these principles and not the real author's activity. The implied author is thus the inventor of the speech but

the "'voice' belongs uniquely to the narrator" (1990: 76). The counterpart of the implied author is the implied reader, 'the audience presupposed by the narrative itself' (Chatman 1978: 149-50). Following Chatman's definitions, Schiavi adds concrete components to the diagram of a narrative communication for Tolstoy's *Anna Karenina* (Schiavi 1996: 11):

L. Tolstoy ....implied author - -narrator- narratee- implied reader... ...Russian reader

Then, she applies the diagram to its Italian translation (1996: 11):

L. Tolstoy ....implied author - -narrator- narratee- implied reader... ...Italian reader

According to Schiavi, there is a problem between 'real reader' ('Italian reader') and 'implied reader'. She argues that there must be a direct relationship between the two entities and that an implied reader can only be 'represented' by a real reader if they share at least the same language. She thus proposes the following diagram:

L. Tolstoy ....impl. author - -narrator- narratee- impl. Reader (Italian)... ...Italian reader

However, she wonders how the relationship between an 'implied author' in an original novel and an 'implied reader' in the same text can be adjusted to fit into the relationship with the new 'real reader'. She argues that language is the repository of cultural values and conventions and that sharing the same language is a primary condition for sharing presuppositions or frames of references (1996: 14). It follows that if this primary condition were to be eliminated, the link between implied author and implied reader would be interrupted. She concludes that only a text that has not been manipulated by an extra hand can comply with the notions of cultural values and conventions and frames of reference seen above. On this basis, she proposes a last diagram, which takes into account the 'split message' of the two addressers, one originating from the author that is elaborated and mediated by the translator and another, the language of translation itself, originating directly from the translator (1996: 14):

R.A | .....I.A. - [Nr – Ne- I.R/real translator] - implied translator – Nr- Ne- I.R. of
translation...] .R.R.

R.A.= real author   Ne = narratee
I.A.= implied author   I.R.= implied reader
Nr = narrator   R.R. =real reader

The box indicates that the 'implied reader's function is intercepted and isolated'
(1996: 15) and that he or she negotiates all the patterns present in the text.
According to Schiavi, translators are the receptors of the set of presuppositions
assumed by the implied author and expressed through the narrator. As such they
should comply with a certain profile and should be ideally able to detect the
standards, norms, conventions and narrative strategies. Translators are first readers
but what distinguishes them from common readers is that they are expected to be
aware of the kind of implied reader presupposed by a given narrative. They build a
set of translational presuppositions according to the book to be translated and the
audience envisaged.

Schiavi argues that because there is an implied translator, there is also an implied
reader of translation:

> the recipient of a set of presuppositions regarding translational norms
> and standards activated by the implied translator, as well as of the set of
> presuppositions regarding the fictional world activated by the original
> implied author and mediated by the implied translator (1996: 15).

However, she does not explain how the translator relates to the implied translator
and how the latter relates to the narrator. This being said, Schiavi's diagram shows
that the narrator is no longer merely an entity invented by an implied author but
one that is re-processed by an implied translator that interprets an original by
following certain norms and adopting certain strategies and methods, therefore
building up a new relationship between the translated text and a new group of
readers. As such, her work demonstrates the usefulness of creating a new narrative
communication diagram to highlight the presence of the translator's voice.

As pointed out earlier, Hermans is concerned with locating the translator's
discursive presence. This voice can be more or less overtly present in the text, or
can remain wholly hidden behind the voice of the narrator, rendering it impossible

to be detected in the translated text. Hermans is however more interested in open or visible interventions by the translator, for instance, when he or she adds meta-linguistic, paratextual notes or comments (1996a: 28). In those cases, the translator becomes apparent and directly intervenes in a text that is commonly thought to speak with only one voice.

Written translations normally address an audience, which is temporarily, geographically and linguistically removed from that addressed by the source text. It follows that translated narrative fiction addresses an implied reader that differs from that of the source text because the discourse operates in a new pragmatic context. Various forms of displacement happen with translation because texts are culturally embedded and consequently require a frame of reference shared between sender and receiver to function as vehicles for communication. The various forms of displacement brought about by translation threaten this frame of reference and the voice of the translator can thus become apparent to provide information deemed to safeguard adequate communication with the target audience. It is relevant to note that there are two types of 'adjustment' created by the translator: those that can only be detected by comparing the source text and the target text and the translator's interventions that are visible in the translated text itself.

Translated texts can be said to have a 'secondary' implied reader or an implied reader of translation superimposed on the original one and this can lead to hybrid situations in which the translator's presence is shown in and through discordances. Hermans (1996a) illustrates the cases in which the translator's discursive presence comes to the textual surface in the two English, the French and the Spanish translations of the Dutch novel *Max Havelaar* by Multatuli, first published in 1860. Hermans concludes that the translator's voice is always present as co-producer of the discourse even if it may sometimes remain hidden behind the voice of the narrator and in some narratives never become clearly discernible. He suggests that although sometimes not directly traceable, the translator's discursive presence or voice must be posited, just as the idea of a target-culture implied reader is superimposed on the source-culture implied reader. Hermans emphasises that 'if a theoretical model of narrative communication is to be comprehensive, it must create room for instances like those highlighted here' (1996a: 42-3). If not

completely satisfactory, Schiavi's diagram creates room for the translator's discursive presence and represents a step forward towards the recognition of this voice and its inclusion in the model of narrative communication.

Thus, Hermans and Schiavi argue that it is not only 'reasonable but *necessary* to postulate the presence of the Translator's discursive presence in translated fiction' (Hermans 1996a: 42, my emphasis). In what follows, I look at this issue from a different angle as I discuss Baker's study of translators' 'style'. Baker (2000) is interested in the manifestations of the translator's presence on the page. She is concerned with the translators' manner of expression and their consistent use of specific strategies. As such her work complements earlier attempts at defining and positing the translator's voice.

2.3. Baker's Concept of 'Style'

Baker (2000) investigates the question of 'style' in literary translation in order to see if individual literary translators can be shown to use distinctive 'styles' of their own. Baker understands 'style' as:

> a kind of thumb-print that is expressed in a range of linguistic - as well as non-linguistic – features [...] In terms of translation, rather than original writing, the notion of style must include the (literary) translator's choice of the type of material to translate, where applicable, and her or his **consistent use of specific strategies,** including the use of prefaces or afterwords, footnotes, glossing in the body of the text, etc. More crucially, a study of a translator's style must focus on the **manner of expression that is typical of a translator,** rather than simply instances of open intervention (2000: 245, my emphasis).

Baker is concerned with what Leech and Short (1981: 14) call 'forensic stylistics', i.e. linguistic habits that are beyond the conscious control of translators. Overall, she is interested in translators' characteristic use of language as compared to other translators' profile of linguistic habits. In other words, she wants to see if translators show certain patterns or preferences for using specific 'lexical items, syntactic patterns, cohesive devices or even style of punctuation, where other options may be equally available in the language' (Baker 2000: 248). Baker understands 'style' as a matter of patterning, i.e. preferred or recurring patterns of linguistic behaviours rather than individual choices in isolation.

41

In this study, she offers a number of questions that can be addressed in a study of an individual translator's 'style':

> (a) Is a translator's preference for specific linguistic options independent of the style of the original author?; (b) Is it independent of general preferences of the source language, and possibly the norms or poetics of a given idiolect?; (c) If the answer is yes in both cases, is it possible to explain these preferences in terms of the social, cultural or ideological positioning of the translator? (2000: 248).

In order to carry out this study on translators' 'style' in translated texts, Baker uses the computerised corpus of translated English texts, the Translational English Corpus (TEC) that was set up at the Centre for Translation and Intercultural Studies at UMIST to investigate the writings and eventually identify the 'styles' of two British translators, Peter Bush and Peter Clark. In the third chapter of this thesis, I will expand on corpus-based studies and present Baker's proposal for a methodology for investigating the 'style' of literary translators in more detail.

In this first section, it has been argued that translation has traditionally been controlled through ideologies of transparency, reproduction and identity but that it was impossible to produce a text without leaving one's imprint on it. In this regard, Mossop's, Folkart's, Hermans's, Schiavi's and Baker's works have proved to be interesting starting points in the recognition of the presence of translators. In the present thesis, Virginia Woolf is considered to use particular techniques to express point of view and focalisation in her œuvre. I will analyse Woolf's linguistic and stylistic choices as well as her translators' as I consider that the translator's discursive presence can be uncovered by looking at the translator's style, also defined as the manner of expression or the characteristic use of language that is typical of a translator. As Baker (2000) puts it, the translator's style can be analysed according to a range of linguistic and non-linguistic features, which comprises:

(1) Forensic stylistics: preferred, recurring patterns of linguistic behaviours/habits or consistent use of specific strategies, e.g. 'lexical items, syntactic patterns, cohesive devices or even style of punctuation, where other options may be equally available in the language' (Baker 2000: 248) that are beyond the conscious control of a translator, although it is very difficult to know when choices are conscious or unconscious;

(2) Various explicit interventions or reorientations of the translators that can be traced in the prefaces, afterwords, footnotes, glossing in the body of the text, etc.

These two levels are related in the sense that they are both concerned with the translators' choices in terms of 'unconscious' choices (1) and 'conscious' choices (2), with all the controversy that this distinction entails. Moreover, corpus-based tools allow investigating both levels since unconscious and conscious choices can be expected to manifest themselves on the page at a linguistic level.

Elements of 'forensic stylistics' and linguistic choices in general offer information on the kind of world the translators have recreated in their translation, and inform researchers on the translators' view of the relationship between the source and target cultures and implied reader. Given that the present thesis seeks to explore the nature of the translator's discursive presence by investigating certain narratological aspects of the relation between originals and translations, I am mainly interested in drawing a profile of the translations only in relation to their respective originals. Thus, I will only concentrate on the translator's linguistic choices in the translations under investigation and not on the translators' 'style' in their own novels and other translations.

The next section intends to put into context the methodology proposed in the present thesis. I concentrate on two models that were created to analyse narrative and their translations. The section concludes with a short introduction of the model that will be used to identify linguistic and stylistic features in the source and target texts and uncover the translators' discursive presence through their personal choices and strategies.

3. Towards a 'Repertory of Features' to Study Originals and Translations

3.1. Introduction

Since the 1970s, influential models have been offered to compare originals and their translations from the translation shift approach represented by Vinay and Darbelnet's classical taxonomy of linguistic changes in translation (1977/1995), systems theories with Lambert and Van Gorp (1985), and functional theories of translation with Nord (1988/91 and 1997). The present section concentrates on models that are directly relevant to the present analysis: Halliday's functional grammar (1971, 1976 and 1985/1994) and Van Leuven-Zwart's method for the establishment and description of shifts in integral translations of fictional narrative texts (1989, 1990) as her study is carried out in the field of narratology and she uses Halliday's terminology.

3.2. Halliday's Systemic-Functional Model

Halliday's model (1971, 1976 and 1985/1994) is based on systemic functional grammar (SFG). A functional grammar considers that language performs a number of different functions and that any piece of language is likely to be the result of choices made on different functional levels. It is designed to account for how language is used and claims that everything can be explained, ultimately, by reference to how language is used. The theory behind Halliday's account is also known as *systemic* since it is a theory of meaning as choice, by which a language is interpreted as a network of interlocking options. Halliday's model is designed for the study of language as communication and meaning is attributed to the writer's or speaker's motivated linguistic choices, which are systematically relating to a wider sociocultural framework.

Halliday's model provides a detailed analysis of three interconnected elements of meaning or *metafunctions* in a text. These metafunctions are the manifestations in the linguistic system of three general purposes, which underlie all uses of language and are the functions:

1) to understand the environment or to transmit information between the members of societies. This is realised through the **ideational metafunction** also described as the way in which the information concerning the fictional world is given,

2) to establish, maintain and specify relations between the members of societies. This is realised through the **interpersonal metafunction,** also described as the way in which the communication is established between the speaker and the hearer,

3) to provide texture. This is realised through the **textual metafunction,** also described as the way in which the information is structured and organised in language.

Language serves to express content. It provides structure to experience and helps to determine our way of looking at things. It is through the **ideational** function that speakers or writers embody in language their experience of the real world as well as the internal world of their consciousness; their reactions, cognitions and perceptions. The major lexicogrammatical realisation of this metafunction is the *transitivity system*: the process described by the verb, the participants and circumstances associated with the process. A clause represents a process and transitivity specifies the different types of process that are recognised in the language, and the structure by which they are expressed. The system of transitivity will be further explored in Chapter Two, part four. The **interpersonal function** deals with the communication role that the speaker adopts: informing, questioning, greeting, persuading, etc. In English, the major lexicogrammatical realisation of this metafunction is modality, i.e. 'the speaker's judgement of the probabilities, or the obligations, involved in what he is saying' (Halliday: 1994: 75). *Modality* is closely linked to the development of narrative point of view and will be further explained in Chapter Two, part three. The last metafunction, the **textual function** is instrumental to the two others. It is concerned with the creation of text and more particularly with the internal organisation of the sentence. It is realised by the thematic structure of the clause (the order and structuring of elements in a clause) and by patterns of cohesion.

As mentioned before, choices of wording and syntactic structure are linked to the different linguistic or 'lexicogrammatical' realisations in a text. According to Halliday, all linguistic choices are meaningful, and all linguistic choices are stylistic. A text embodies all functions though one function can be more prominent; and most constituents of sentences also embody more than one function, through their ability to combine two or more syntactic roles. Because of the close links between the metafunctions and lexicogrammatical patterns, it is possible to see how the metafunctions are working and how meaning is expressed in the text by analysing, for instance, patterns of transitivity, modality, thematic structure and cohesion.

Halliday (1971) has been criticised for being very complex in its categorisation of grammar and its one-to-one matching of structure and meaning. However, many translation studies scholars have been inspired by certain aspects of his model and offered valuable models for the study of translations. House's register analysis (1977 and 1997) was the first work to use Halliday's categories for the development of a normative model designed primarily for translation quality assessment. In more recent years, the model received considerable attention with Baker (1992), who offers an application of the systemic approach to the thematic structure and cohesion of a text, and Hatim and Mason (1990 and 1997) who consider the way social and power relations are negotiated and communicated in translations. In the field of translation studies, the greatest attention has until now been devoted to the textual function with for instance Enkvist (1978), Gerzymisch-Arbogast (1986), Hatim and Mason (1990 and 1997), Nord (1991), Baker (1992), Mauranen (1993), or Blum-Kulka (1986). However, explicit analyses of the ideational and interpersonal functions are very few. Snell Hornby (1995: 69-78) offers a short textual analysis of evaluative adjectives, which are relevant for the study of modality as she examines the German translation of a Somerset Maugham short story. Hatim and Mason (1997: 7-10; 22-4; 73-6) offer a more explicit treatment of some of the linguistic markers of modality and transitivity and resulting translation problems. They however study short passages of text and Munday (1997: 79) argues that 'it would seem fundamental to develop the analysis over wider and longer whole texts to see patterns and shifts emerge', which is the case in my research project. Another valuable account in the field of translation studies is Leuven-Zwart's method for the analysis of shifts in translation, which is the most extensive and detailed model

of shift analysis in translations and is the topic of the following part. It is also relevant for the present research project as it deals with narratology, literary texts and uses linguistic concepts.

3.3. Van Leuven-Zwart's Model

Van Leuven-Zwart's method for the establishment and description of shifts in integral translations of fictional narrative texts is an attempt to systematise comparison and to build in a discourse framework above the sentence level. Her model comprises a comparative component and a descriptive module. The comparative component offers a detailed comparison of ST and TT by identifying the common ground between them without privileging either side and aims to classify microstructural shifts in narrative texts, i.e. on the level of sentences, clauses and phrases involving semantic, stylistic or pragmatic values. The descriptive model looks at the effects of these shifts on the macrostructural level of these texts, i.e. 'on a level where units of meaning are involved which transcend sentences, clauses and phrases' (1989: 154). The trends highlighted by both models are thought to provide indications of the translational norms adopted by translators.

The method is based on concepts borrowed from linguistic and narratological theories like Functional Grammar, structural semantics, stylistics (Leech and Short 1981) and Bal's narratology (1985). The basic unit of the model is called a *transeme*, a 'comprehensible textual unit' (1989:155), which is determined with the aid and criteria derived from Dik's *Functional Grammar* (1978). Van Leuven-Zwart also defines the *Architranseme* or *ATR*, a common denominator, which serves as a *tertium comparationis* and encapsulates what the two transemes share. A comparison is then made for each separate transeme with the ATR and the relationship between the two transemes is established. A source text and target text transeme are considered related when they show aspects of both similarity and dissimilarity. If only aspects of similarity or conjunction are found, a transeme and an ATR are said to have a synonymic relationship. If there is both conjunction and disjunction, Van Leuven-Zwart speaks of a hyponymic relation. For instance, 'she sat up quickly' is classed as a transeme and so is its Spanish translation 'se enderezó'. The common ground or ATR is 'to sit up' and the past tense. There is a relation of similarity or conjunction between 'se enderezó' and the ATR but there is a relation of disjunction or dissimilarity between the English transeme and the ATR because of the qualifier

'quickly'. The absence of a synonymic relationship indicates a shift in translation, a term first used by J.C Catford (1965).

Van Leuven-Zwart distinguishes three categories of shifts and thirty-seven subcategories. The three main categories are modulation, modification and mutation. Modulation is used to refer to a hyponymic relationship between transemes: one transeme tallies with the ATR, the other is in disjunction semantically or stylistically, e.g. the 'sit up' example because the English phrase has an extra element (quickly). Modification is used to refer to a situation when both transemes show some form of disjunction (semantically, stylistically, syntactically, pragmatically or a combination of these) when compared to the ATR, e.g. the English 'lane' (a narrow road in the country) and the Spanish 'callejuela' (a narrow road in a town). Mutation occurs when it is impossible to establish an ATR because of deletion or addition. When the shifts have been identified and categorised on the microstructural level, the number of occurrences in each category is totalled and their effect is calculated using the descriptive part of the model with the assumption that 'only those microstructural shifts which show a certain frequency and consistency lead to shifts in the macrostructure' (1989: 171; 1990: 70). Van Leuven-Zwart looks at the interpersonal, ideational and textual functions as they operate on the 'story' level (the narration of the text, including focalisation, the point of view from which the fictional world is presented) and the 'discourse' level (the linguistic expression of the fictional world as it is created on the story level) of texts, following Bal's tripartite distinction between 'fabula', 'story' and 'text'.

This analytical model involves totalling the number of instances of each shift and examining the patterns that emerge. In Amsterdam, at Van Leuven-Zwart's university, seventy postgraduate students applied the model to a corpus composed of Dutch translations of mainly Spanish and Latin American literary texts. They found a preponderance of semantic shifts with semantic modulation and syntactic-semantic modification being the most frequent. Specification and explanation were also noticeably high (1990: 86-94). Van Leuven-Zwart also concludes that what is mostly transformed in translations is the (implied) author/narrator---text---reader relationship. She relates her results to higher-level discourse considerations. She

attempts to identify the norms in operation and considers that the strategy of the works under analysis is TT- oriented with an emphasis on acceptability.

However, there are drawbacks to her model, which are highlighted in Hermans (1999) and Munday (2001). First, the application of the model requires a strong interpretive element whereas the issue of interpretation is not really addressed in the whole procedure. Moreover, van Leuven-Zwart suggests that a good dictionary will suffice to identify the ATR, which is problematic for instance when stylistic shifts are concerned or any contextual meaning. It is also unclear how to go from microstructual to macrostrutural shifts. The model is very complex as it is composed of three different categories and thirty-seven subcategories, all of which are not clearly differentiated. It is thus difficult to allocate the different kinds of shift. The fuzziness of categories is also problematic. Moreover, representativeness is not defined and passages are chosen at 'random' (1989: 155). Finally, critics have also pointed to the difficulty of tracking in long texts all the aspects and shifts van Leuven-Zwart presents. However, this logistical problem can now be overcome and in the present thesis, corpus-based studies will be shown as an asset in the analysis of long texts.

Finally, I would like to emphasise that van Leuven-Zwart's model was intended for the comprehensive analysis of integral translations of narrative texts. It is bottom-up and was set up in such a way that the outcome of the analysis is not known at the start. The model I designed to disclose the translator's discursive presence through their linguistic choices also moves from microanalysis to macroanalysis. Indeed, I examine individual linguistic items in the originals, investigate potential shifts in the translations and then consider the impact of these shifts on the fictional universe represented of the texts, without knowing in advance whether these changes will be significant or of minor importance.

4. Conclusion

The studies previously reviewed [Leuven-Zwart (1989, 1990) and Halliday (1971, 1976, 1985/1994)] and other influential models such as Vinay and Darbelnet (1977 and 1995), Lambert and Van Gorp (1985) and Nord (1991) have all been criticised over terminologies, categorisation, generalisation and complexity. Moreover, most of them stumble when confronted with large amount of texts. In the next chapter, I concentrate on the model adopted in the present thesis to carry out my analysis of the translator's discursive presence. This model, offered by Simpson (1993), presents a flexible approach to the study of the linguistic construction of narrative point of view using elements of Halliday's categories. Simpson's model is adopted in the present thesis, as it steers clear of the objections and shortcomings other models run into. After presenting the model, I look at the linguistic construction of narrative point of view and focus the lexicogrammatical or linguistic realisations that I have chosen to analyse in Virginia Woolf's *To The Lighthouse* and *The Waves* and their French translations; namely deixis, free indirect discourse, modality and transitivity.

Chapter Two

The Different Categories of Point of View

1. Introduction

Following the principle of scholars like Boris Uspensky and Roger Fowler, Simpson (1993) identifies four important categories of point of view in narrative fiction: the **spatial; temporal; psychological** and **ideological** point of view. The spatial point of view refers to the viewing position assumed by the narrator of a story and the temporal point of view refers to the temporal dimension in which the subject of the fiction is framed. Both categories are treated together under the label of spatio-temporal point of view and are realised most importantly through the system of deixis, which is discussed below in **Section 2**. The point of view on the psychological plane refers to the ways in which 'narrative events are mediated through the consciousness of the 'teller' of the story' (Simpson 1993: 11). Simpson, in the line of scholars like Fowler and Uspensky, considers that the system of modality can account systematically for the different points of view exhibited by many works of narrative fiction; modality will be dealt with in **Section 3**. The fourth category Simpson mentions, point of view on the ideological plane, refers to the value systems and sets of belief which reside in texts. This category will not be considered in the present thesis since I am not focussing on ideology in language. Simpson also argues that a model of point of view is 'enriched through reference to another layer of textual organization' (1993: 10) known as transitivity. Transitivity refers to the way meaning is represented in a clause. It deals with the transmission of ideas and will be discussed in **Section 4**. Finally, Simpson also considers the techniques of speech and thought representation in fiction because they 'straddle the gap between spatio-temporal point of view and psychological point of view' (1993: 21); he emphasises most importantly the technique of free indirect discourse, which will be dealt with in **Section 5**.

According to Simpson, the 'feel' (1993: 46) of the text is attributable to the type of point of view it exhibits. In the present thesis, I adopt Simpson's term when I consider the impact of individual shifts on the fictional universe represented in the translations. Simpson's model offers elements that are particularly relevant to the aim of the present study. In what follows, I focus on the four categories chosen for analysis: deixis, modality, transitivity and free indirect discourse. I will examine linguistic items relating to the four aspects of narrative point of view in order to see how they differ in the originals and their translations, how these categories relate to the narrative point(s) of view created in the whole texts and how the originals and translations are perceived by their audience. The first section focuses on deixis.

2. Deixis or Spatio-Temporal Point of View

2.1. Introduction

When we use language, we do more than put words together in grammatical patterns because language is associated with situations and the meaning of what is said relates to these situations and to their mental representations. Language is used to refer, i.e. to single out particular objects represented in the mind of the listener. Pointing and referring are ways of selecting objects from the represented environment in order to draw someone's attention to them; this is the basic experiential form of deixis. This selection process can be non-linguistic (pointing, nodding), or linguistic (demonstratives and other kind of references). The environment can be a representation of the immediate here-and-now situation surrounding the speakers or it may come from the memory or imagination of the speakers. Deixis deals essentially with relations in space and time and is always seen from one's perspective; for this reason it is also known as spatio-temporal point of view.

After offering a general definition of the notion of deixis, I present the different deictic categories. Then, I concentrate more particularly on the role of deixis in narrative texts. In the last paragraph, I take examples from *The Waves* to demonstrate the relevance of a study of deixis in this novel and its French translations.

2.2. Deixis: a Structural Approach

Every language utterance takes place in a particular location and at a particular time. In other words, it occurs in a certain spatio-temporal situation. It is produced by a particular person, the speaker, and is usually addressed to some other person, the hearer. In Greek, deixis means 'indicating', 'pointing' or 'showing'. It originates in the notion of gestural reference, which is in the identification of the referent by means of bodily gestures on the part of the speaker. Deixis has become a technical term of grammatical theory and is used to refer to the function of personal and demonstrative pronouns, of tense and of a variety of other grammatical and lexical features, which relate utterances to the spatio-temporal coordinates of the act of utterance. Therefore, by deixis is meant the

> location and identification of persons, objects, events, processes and activities being talked about, or referred to in relation to the spatio-temporal context created and sustained by the act of utterance and the participation in it, typically of a single speaker and at least one addressee (Lyons 1977: 637).

2.3. Different Types or Categories of Deixis

Deixis in its establishment of a subjective deictic centre includes not merely demonstrative pronouns. The present paragraph reviews the different types or categories of deixis: person deixis, demonstrative pronouns and adjectives, definite articles, spatial adverbs, locative expressions, verbal categories, and tenses and temporal categories.

The personal pronouns (e.g. *I, you, she,* and *he*) constitute one class of the elements in language whose meaning is to be stated with reference to the deictic coordinates of the typical situation of utterance. The notion of subjectivity is important as far as personal pronouns are concerned. Deictic reference is reference tied to context and subjectivity. The speaker reference is essentially deictic when the definite article, demonstratives and referring pronouns are mobilised to orientate the addressee to a particular universe of discourse. This universe is the manifestation of the subjective nature of the encoder, and reflects the spatio-temporal coordinates of the utterance. In other words, deictic reference links the objective world with the subjective world of the encoder. In so far as we are concerned with language, the term 'subjectivity' refers to:

the way in which natural languages, in their structure and their normal manner of operation, provide for the locutionary agent's expression of himself and of his own attitudes and belief (Lyons 1981: 103).

Benveniste (1972) refers to deixis as the system of internal references of which *I* is the key. *I* is a function that presupposes other roles, most particularly *you*, as the other of the discourse. The third person functions in a completely different manner from that of the participants *I* and *you*. However, it can function deictically and often features in the referential space of the deictic *I*. Language is transformed into discourse where the *I* defines the individual and the centre of that discourse. Hence, the *I* is at the zero-point of the spatio-temporal coordinates of the deictic context. It is a linguistic role. It is the primary agent of subjectivity. It creates a universe of discourse in which reference can function.

Demonstrative pronouns and adjectives like *this* and *that*, as well as the adverbs of place and time *here* and *there*, and *now* and *then* are also deictic. They are the most obvious instances of the way in which the grammatical structure of language reflects the spatio-temporal coordinates of the typical situation of utterance. They have to be interpreted with respect to the location of the participants in the deictic context. The distinction *this/that* and *here/there* depends upon proximity to the zero-point of the deictic context. It frequently happens that *this* is selected rather than *that*, *here* rather than *there*, and *now* rather than *then*, when the speaker is personally involved with the entity, place or situation he/she is referring to, or when he/she is identifying himself/herself with the viewpoint or attitude of the addressee. The speaker's subjective involvement and his/her appeal to shared experience are relevant factors in the selection of the demonstratives and adverbs, which indicate proximity in their normal deictic use.

Lyons (1981: 232-235) distinguishes between pure and impure deixis. This distinction accounts for the difference between expressions whose meaning can be explained entirely in terms of the notion of deixis, and expressions whose meaning is partly deictic and partly non deictic. The first-person pronouns *I* and *you* are pure deictics since they refer to the locutionary agent and the addressee without conveying any additional information about them. Similarly the demonstratives *this*

54

vs. *that* and *here vs. there* are purely deictic when they are used with spatio-temporal reference because they identify the referent, an entity or a place, in relation to the location of the locutionary act and its participants. The third person pronouns *(he, she, it)* are impure deictics as they encode distinctions of meaning associated with the terms 'masculine', 'feminine' and 'neuter'. The 'purest' or core demonstratives are *this* and *that*, and *here* and *there*. *This* is a special case because of its close link with the deictic centre of orientation. *Here* is also crucially tied to the deictic field of the encoder, and an addressee or decoder must only determine the spatial coordinates of the utterance in order to assign indexical meaning. Therefore, *here* is closely linked to *this* and *I* seeing that the 'pointing' involved arises from the subjective experience of the encoder, and relates to it. The demonstration is not away from the encoder as in *that, you* or *him*. All deictic terms and elements relate to the deictic field of the participants of the utterance situation, but *this, here* and *I* are closed to the origo, conceived of as an abstract entity.

For a term to be deictic, an observation point must be established. Terms, which might be used to show a position relative to a point independent of both the speaker and the hearer/listener, are thus not deictic. Locative and temporal terms do not have the peculiarity of shifting according to the speaker and his/her location, as do deictic terms. However, some locative and temporal terms can become deictic in context. For instance, *to the left of the window* is not deictic but *to the left* will be if what is meant is 'my left' or 'your left'. Therefore, expressions like *in front of, behind above, below, to the left side of* and *to the right side of* can be used in deictically anchored situations. Other such secondarily deictic terms include *near* and *far, come* and *go, away* etc. Locative expressions are generally related to the system of spatial deixis. Phrases governed by prepositions such as *on, in; to, onto, into, from,* and *off* denote place and direction and function to identify the positioning of people and objects relative to the speaker and addressee as in 'I am *over there, behind you, by the tree, beside* or *under the bridge'*. Locative expressions work by specifying the position of the object in question with respect to some other reference object. For instance, in their deictic sense, *in front of* and *in back of* are 'second order' locatives (Tanz: 1980: 13). They describe the position of an object with respect to a reference object. In 'the dog is in front of the car', the dog's position is expressed in relation

to the position of the car; but the orientation of the car is defined, although not overtly described, in relation to the speaker or some other observer.

The verbs *come* and *go* as well as *bring* and *take* are deictic motion verbs because they involve components of person deixis, place deixis and time deixis. *Go* and *take* indicate motion towards a location which is distinct from the speaker's location at coding time. *Come* and *bring* indicate motion toward the location of either the speaker or the addressee at either coding or reference time ('the point or period that is the temporal focus or background of the event or condition being described in the clause' Fillmore 1997: 80). *Bring* suggests motion towards the deictic centre as in 'bring that here', whereas *take* suggests orientation away from the speaking source as in 'take this there'. A verb like *come* serves to establish a fixed observation in 'he came to the place'; the centre of observation is the point from which the enunciator has apparently been observing the scene.

Finally, tense is also a deictic category because it is part of temporal reference. In other words, it grammaticalises the relationship which holds between the time of the situation that is being described and the temporal zero-point of the deictic context. Though not all languages have tense, French has various deictic adverbs or particles of time, comparable with the English words *now, then, recently, soon, today,* or *yesterday.* These terms provide the means for drawing deictic temporal distinctions. The category needed for time deixis is that of coding time. It is the time of the communication act. In general, the main purpose of the proximal deictic time category is to identify a particular time as coinciding with, being close to, or being contained in the same time unit as the moment of speech. The terms past, present and future refer to times earlier than, coinciding with, or later than, the time of the speech act. For instance, in literary French, there is an opposition in the past tense (c.f. Jean travailla vs. Jean travaillait), which is not matched in the present tense (cf. Jean travaille). Both tense and aspect can be found in other languages but there are gaps and asymmetries. The use of tense will be further developed in the sixth part of this chapter as it is of direct concern to Free Indirect Discourse.

2.4. Deixis in Narratives

Previously, deixis has been defined as a matter of spatio-temporal location in the context of utterance. Let me now focus on deixis as one of the major components of meaning and structure in narratives. Deixis refers to the orientation of the text in relation to time, place and personal participants. Deictic information is supplied principally by personal pronouns, tense and time adverbs, adverbs of place and other locative expressions. The deictic parts of a sentence locate the proposition within the real world in which we communicate. They make the message directly relevant to the personal and the spatio-temporal situation of the utterance. With literary texts, there are complications since the author does not know who the reader is and the reader usually does not know the author. Moreover, the speaker or narrator in a fictional text is not a real person and not the actual writer.

In a conversational context *I, you, here* and *now* as well as the demonstratives *he, she, they,* and expressions like over *there, these days ago,* etc. point at persons and spatial or temporal points physically contiguous with the discourse process. In a narrative text, the spatial point of view is the viewing position, which is assumed by the narrator of the story. The expression 'temporal point of view' refers to a 'dimension that relates to the impression which a reader gains of events moving rapidly or slowly, in a continuous chain of isolated segments' (Fowler: 1986: 127). The most important linguistic component in constructing spatio-temporal point of view is the system of deixis as characterised by 'the 'orientational' features of language, which function to locate utterances in relation to the speaker's viewpoints,' (Simpson: 1993:13). Written texts have an ambiguous discourse context and allow their writers to play with the referential set-up of the projected world. However, a potential of contextualisation, in terms of the actual writer and reader of the text, frequently remains in force even in fiction and Fludernik explains that it is for this reason that all written texts preserve a real deictic function above and beyond the textual deixis by means of which they anaphorically project a textual world' (1995: 100). Spatio-temporal point of view allows access to the fictional reality, which unfolds in the course of the story. The linguistic coordinates of space and time serve to anchor the fictional character in her or his fictional world, which, in turn, provides a window and vantage point for readers.

Deixis impinges on the linguistic properties of narrative because deictic elements are linked to a deictic centre, i.e. a '*hic et nunc* of a SELF (speaker or consciousness)'. (Fludernik 1993: 44). Bühler in *Deixis am Phantasma* ('deixis relating to an imaginary origo' Fludernik 1993: 44) distinguishes between three uses of a deictic centre (Bühler in Fludernik: 44-45). In the first case, one imaginatively transfers an object into an imaginary space and tries to see how it fits into this realm. The speaker is an observer who attempts to imagine the object in relation to other objects of the space realm into which it is transferred. In the second case, the speaker transfers her or his own origo to a different locality, as in a guidebook description where someone is told what is to her or his left or right. The speaker reads the imaginary space in terms of her or his own deictic body position. This second case is the standard case for 'literary' empathy or imaginatively reliving the past and Bühler metaphorically calls this case 'Muhammad coming to the mountain'. Fludernik gives the following example:

> Jacob looked about himself and saw the old men swaying slowly to and fro in prayer. For a moment it seemed to him that his father were standing by his side [...] And there he was himself, a small boy in short trousers, a bit restless, his thoughts wandering away from the prayers. (*The Rich Man*; Kreisel in Fludernik 1993: 44)

In this example, Jacob sees the 'old men' from his transferred body position. In the third case, two deictic positions are related to one another. The speaker remains at her or his original position but at the same time imaginatively points towards the position of the object. Bühler's classic example is when he asked his students in the lecture hall in Vienna where they would locate St Stephen's Cathedral in relation to their position in the lecture hall. Fludernik explains that the students have to transfer themselves imaginatively onto a map on Vienna, as in case two, and then locate the cathedral from the direction of the building of the university. These three cases convey the primary function of deixis, i.e. pointing out textual or extra-textual referents.

In the first three sections, I presented the notion deixis, its different categories and its role in narrative texts. Let me now focus on the relevance of a study of deixis in the French translations of Woolf's *The Waves*. Given that the use of deictics in *To*

The Lighthouse is closely tied to the technique of free indirect discourse, I will not incorporate this novel in the following section but in the sixth section of the present chapter.

2.5. Deixis in *The Waves*

The Waves is a first-person novel written in the present tense. The action seems to take place before the readers' eyes as the characters use certain deictics like the adverbs *here* and *now* very often. These adverbs open the paragraphs and act as repetitions that mark the text and help to localise the speaking characters and identify them. For instance, in the following excerpt, Susan's speech is marked by the use of *now*:

> **Now** the wind lifts the blind,' said Susan, jars, bowls, matting and the shabby armchair with the hole in it are **now** become distinct. The usual faded ribbons sprinkle the wallpaper. The bird chorus is over, only one bird **now** sings close to the bedroom window (Woolf 1931: 83).

The use of *now* and *then* has been studied by Bronzwaer (1975, in Fludernik 1993: 45). His paper emphasises the complex textual functions of deictics by illustrating a variety of their discourse use. These include the foregrounding or the propelling of narrative action, the shifting from the enunciation level *(now)* and the story level *(then)* and marking stories as such in deictic and anaphoric terms. Susan's use of *now* in this passage emphasises her feeling of belonging to the world and her capacity to experience the present moment to the full.

Virginia Woolf is known for having created distinctive and influential linguistic structures for the representation of consciousness and for using specific stylistic techniques, which have helped to shape modern literature. Like Joyce, she developed styles for representing the thoughts and preoccupations of her characters (see for instance Auerbach: 1957, Cohn: 1978, Daiches: 1963, Fowler: 1995, 1996, and Friedman: 1955). Repetitions are thus of primary significance since they belong to a kind of a tactic chosen by Woolf to personalise her characters.

Melissa Furrow (1988) carries out a stylistic analysis of deictic anchoring in extracts of fiction from Caxton's *Blanchardyn and Eglantine* and Malory's *Book of Sir Tristram*; Conrad's 'The Secret Sharer' and Hemingway's 'In Another Country'; and Shakespeare's *Hamlet* and *Macbeth*. Furrow studies the deictic terms in these novels

and plays and explains that they are linked to the reaction of the narrators. For instance, in Hamlet's 'to be or not to be' speech, impotence and frustration are conveyed through the lack of certain deictics as Hamlet never uses the personal pronoun *I* in the passage and is portrayed as having no control. In such passages, deictics are important in the characterisation of both speaker and listener:

> [...] the more deictics in a narrative passage, the stronger the link with the reader, who is treated as a listener, as someone who can be made to picture and respond to the same events as the narrator has so vividly seen and, in the act of narration, is seeing again. And the fewer the deictics, the more the speaker diminishes, shows himself or herself to feel powerless, threatened, inadequate. (1988: 375).

Locative expressions e.g. *in the, into the, after the*, etc also inform the readers on the point of view from which the narration is told and help in the visualisation of passages and in the portrayal of the action. The deictic elements thus play an important role in the understanding of the story. Furrow also explains that if the tense of a text is the present, the action takes place within the context that speaker and listener share (now), and if it is not the present, the action is outside the context of speech. Adverbs of time and sequence, such as *still, yet, just, next,* or *at last,* are dependent on the time of utterance and are deictic when they are referring to the present tense. With adjectives and adverbs of place however, other time and other place observations can be included as in 'it was moving farther way' because these adverbs depend on the time and place occupied by the speaker at the time in question. It is thus reasonable to consider such adjectives and adverbs as deictics. For instance, if *now here* and *now there* are used in narrating a past event in a distant place, we will be expected to project ourselves and view the scene from the narrator's perspective. Fowler (1996: 163-5) also comments on the importance of deictics in the general understanding of texts and argues that locative phrases have a double function. Indeed, they insist on the spatial content of the prose by their sheer frequency in co-operation with other types of deictic, and they do not simply refer to locations, they also relate them. Hence the reader's eye is led from one point to another.

The other important aspect of deixis in *The Waves* is the use of the first person pronoun. *The Waves* is composed of what can be called interior monologues or soliloquies in which the characters speak, and interludes where a narrator speaks. In

the interior monologue sections, the characters speak to themselves and to each other as if by telepathy. In some passages, the pronoun *I* is used emphatically in order to stress the self. When deictic patterning is mediated through the speech of characters within a story, the visual schema is not presented or managed by an external narrator; it unfolds through the building up of deictic devices in the speech of the participants of the story. This is what provides the spatio-temporal point of entry to the text and establishes the universe of discourse. Temporal and spatial deixis can combine to make a text highly proximal linguistically. In the following extract, Rhoda, one of the three female characters, exemplifies an emphatic use of the first person pronoun:

> I shall edge **behind** them,' said Rhoda, 'as if I saw someone I know. But I know no one. I shall twitch the curtain and look at the moon. Draughts of oblivion shall quench my agitation. The door opens; the tiger leaps. The door opens; terror rushes in; terror upon terror, pursuing me. Let me visit furtively the treasures I have laid apart. Pools lie **on the other side of the world** reflecting marble columns. The swallow dips her wing in dark pools. But **here** the door opens and people **come**; they **come** towards me. Throwing faint smiles to mask their cruelty, their indifference, they seize me. The swallow dips her wings; the moon rides through blue seas alone. I must **take** his hand; I must answer. But what answer shall I give? I am thrust back to stand burning in this clumsy, this ill-fitting body, to receive the shafts of his indifference and his scorn, I who long for marble columns and pools **on the other side of the world** where the swallow dips her wings. (1931: 85-87).

The opposition between *now* and *then* or *here* and *out of here* is also important in Rhoda's speech in which she expresses how she experiences the world she lives in. She is unable to act upon this world and longs for a transcendental, immutable dream world. She builds up a strong contrast between the room in which the party takes place which is associated with agitation, terrors, heat, fire, scorn, individual details and the tiger, and another world associated with rest, lovers, coolness, pools, beauty, absence of individual features and the swallow. This basic contrast is reflected in the circumstances of location (e.g. *here* versus *on the other side of the world*). This passage also highlights patterns of transitivity in Rhoda's speech, which will be developed in the fourth part of this chapter.

2.6. Conclusion

Deixis is the phenomenon whereby the tripartite relationship between the linguistic system, the encoder's subjectivity and contextual factors is foregrounded grammatically or lexically. It is a fundamental element of human discourse because it refers to the encoding of the spatio-temporal context and the subjective experience of the encoder in an utterance. Deixis, as a mental construct, answers human conceptual needs since it defines the conceptual space appropriate for the processing of a particular discourse; and reference fills the need to keep track of entities present in that conceptual space. Words, language fragments and expressions like personal and demonstrative pronouns, certain adverbs, various aspects of tense and modality, and referring expressions link the encoder with the situation of utterance. These deictic and referential elements are used to define a world, which is fleshed out from knowledge frames.

The spatio-temporal point of view, realised most importantly through the system of deixis thus refers to the viewing position assumed by the narrator of a story and to the temporal dimension in which the subject of the fiction is framed. I have chosen to look at the repetitions of the locative and temporal adverbs *here* and *there, now* and *then,* and the emphatic use of the personal pronoun *I* in *The Waves* with the tools of corpus studies in order to see if the translator's linguistic choices affect the narratological structures of the novels and if this is the case how these narratological structures are affected. However, deixis is only one layer of a multilayered communication process. Let me now examine the system of modality as it can account systematically for the different points of view exhibited by many works of narrative fiction.

3. An Interpersonal Approach to Point of View: Modality

3.1. Introduction

The notion of style in literary and linguistic studies has traditionally been associated with different features. One of the ways to define style is to consider 'some or all of the language habits of one person – as when we talk of Shakespeare's style (or styles), or the style of James Joyce, or when we discuss questions of disputed authorship' (Crystal and Davy 1969: 9). There are widespread assumptions about individual author's styles and what sounds particularly Shakespearian, Joycean, Kafkaesque or Woolfian and the way writers consistently draw on particular points of view is said to contribute to their style. In other words, much of the fictional universe represented in a text is attributable to the point of view it exhibits. The following discussion will consider *modality* as the linguistic feature which underpins the notion of the 'feel' of the text. I first define the notion of modality and the different modal categories. Then, I concentrate on Simpson's model (1993) which uses the various types of modality in order to the study the linguistic construction of narrative point of view. The third part takes examples from Woolf's *The Waves* to demonstrate the relevance of a study of modality in this novel and its French translations. Given that the use of modality in *To The Lighthouse* is linked to the technique of free indirect discourse, I do not consider this novel in this section. *To The Lighthouse* will be examined in the sixth section of this part.

3.2. Modality: a Definition

Modality refers to a 'speaker's attitude towards, or opinion about, the truth of a proposition expressed by a sentence' (Simpson 1993: 47). It is the:

> grammar of explicit comment, the means by which people express their degree of commitment to the truth of the propositions they utter, and their views on the desirability or otherwise of the state of affairs referred to (Fowler 1996: 166-7).

It is a major component of the interpersonal function of language, which Halliday (1976) defines as the function to establish, maintain and specify relations between the members of societies. Modality is part of the speaker's contribution or 'intrusion' (ibid) to the speech event. It includes judgements as to the truth or

possibility, desirability, value, and the obligations of participants in a speech event and of people referred to. Modality represents:

> the speaker's angle, either on the validity of the assertion or on rights and wrongs of the proposal; in its congruent form, it is an adjunct to the proposition rather than a proposition in its own right. Speakers being what we are, however, we like to give prominence to our point of view; and the most effective way of doing that is to dress it up as if it was this that constituted the assertion ('explicit' I think...) – with the further possibility of making it appear as if it was not our point of view at all ('explicit objective' it's likely that...) (Halliday 1985: 340).

In this chapter, we are going to see that modalities attributed to narrators and characters reflect their presence and indicate the kind of point of view they adopt towards the subject matter.

Simpson (1993) identifies four different types of modality or modal systems:

- deontic modality,
- boulomaic modality,
- epistemic modality and
- perception modality.

The *deontic* system is the modal system of 'duty'. It is concerned with the speaker's attitude to the degree of obligation attached to the performance of the action. In the following example, the deontic modal auxiliaries achieve a continuum of commitment from permission (1) through obligation (2) to requirement (3):

(1) You may leave.
(2) You should leave.
(3) You must leave

(Simpson 1993: 47).

Adjectives and participles in '*be...that*' and '*be...to*' constructions are also commonly used as in 'you are permitted to leave' or 'it is necessary that you leave', which also expresses a continuum of commitment. Deontic modality provides a valuable analytic tool in the description of the linguistic features of persuasive discourse such as advertising language.

Boulomaic modality is closely related to deontic modality. In English, it is extensively grammaticised in expressions relative to the speaker's desires and wishes as in 'I

hope that you will leave' and 'I regret that you are leaving'. Modal adverbs like 'hopefully' can also be used as well as adjectival and participial constructions (*be…that* and *be…to)* as in 'it's regrettable that you're leaving'.

Epistemic modality is concerned with the speaker's confidence or lack of confidence in the truth of a proposition expressed. When modal auxiliaries are used in their epistemic sense, they convey varying degrees of epistemic commitment to a proposition. For instance 'You are wrong':

- You could be wrong.
- You may be wrong.
- You must be wrong.
- You might be wrong.
- You might have been wrong.
- You could have been wrong
- You must have been wrong.

Epistemic modality can also be grammaticised through modal lexical verbs as in 'I think you re wrong' or 'I believe you are wrong', as well as with adjectives in the *be…that* and *be…to* constructions ('it's certain that you're wrong'). There is also a list of modal adverbs among which *arguably, maybe, perhaps, possibly, probably, certainly* or *supposedly.* The basic proposition can also be expressed in its 'raw' form, i.e. as a *categorical assertion* ('you are wrong'), which expresses the strongest possible degree of the speaker's commitment (Lyons 1977: 763). A categorical assumption is 'epistemically non-modal'. Epistemic expressions serve to distinguish non-categorical from categorical assertions by showing that the speakers' commitment to the truth of the proposition encoded in the utterance is limited. Lyons explains that:

> Although it might appear that a statement is strengthened by putting the proposition that it expresses within the scope of the operator of epistemic necessity, this is not so, as far as the everyday use of language is concerned. It would be generally agreed that the speaker is more strongly committed to the factuality of 'It be raining' by saying *It is raining* than he is by saying *It must be raining.* It is a general principle, to which we are expected to conform, that we should always make the strongest commitment for which we have epistemic warrant. If there is no explicit mention of the source of our information and no explicit qualification of our commitment to its factuality, it will be assumed that we have full epistemic warrant for what we say (Lyons 1977: 808-9).

65

As a consequence, the use of epistemic modals and adverbs of modality such as *must* and *necessarily* makes the speaker's commitment to the factuality of the propositions explicitly dependent on her or his own knowledge.

Perception modality is regarded as a subset of epistemic modality. It shows that the degree of commitment to the truth of the proposition is based on some reference to human perception and more particularly visual perception. Adjectives in *be...that* constructions are especially important, as are related modal adverbs such as:

- It's clear that you're wrong.
  You're clearly wrong.
- It's evident that you're wrong.
  You're evidently wrong.

Hence, there are four different types of modality: deontic, boulomaic, epistemic and perception modality. The deontic modal system represents the non-linguistic concepts of obligation, duty and commitment and the boulomaic system stands for the concept of desire; both systems are interrelated. The epistemic system represents the non-linguistic concept of knowledge, belief and cognition and is closely interrelated to the perception system, which corresponds to the non-linguistic concept of perception. These four different types of modality or modal systems in English seem to have similar corresponding realisations in French (e.g. the modal adverbs *peut être* and the modal auxiliaries *devoir* or *pouvoir*). Let me now focus on how these modal systems can be used to provide support for the framework of point of view.

3.3. An Interpersonal Approach to Point of View

The approach considered in this thesis is called interpersonal, derived from Halliday, and emphasises the compositional techniques of message construction. It is marked by its preoccupation with the compositional processes of literary and everyday narratives and by its concern with the linguistic devices by which narrators orientate their narratives towards readers. In that sense, it shares the Structuralist[8]

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[8] See for instance Gérard Genette (1980), Rimmon-Kenan (1983) and Simpson (1993).

concern with the macro-units of narrative and the Generative[9] interest in the sentence-level representation of point of view. However, the way it attempts to isolate the linguistic features that create a text's personality sets it apart from these two approaches. The interpersonal approach (Simpson: 1993: 38) is concerned with the compositional techniques or processes of literary and everyday narratives and the linguistic devices used by narrators to orientate their narratives towards readers. This term is borrowed from systemic-functional linguistics to refer to the function of language that is concerned with:

> the establishment of social relations and with the participation of the individual in all kinds of personal interaction. Language, in this function, mediates in all the various role relationships contracted by the individual, and this plays an important part in the development of his personality (Halliday 1970: 335).

The interpersonal approach attempts to isolate the linguistic features that create a text's *personality*. As a consequence, it may examine the system of modality that Simpson defines as 'the means by which a speaker's attitude towards what they are saying is conveyed' (Simpson 1993: 39).

3.3.1. A modal grammar of point of view: Simpson (1993)

Following Fowler (1986, 1996), Simpson (1993) elaborated a model to analyse point of view in narrative texts. This approach to point of view is concerned with:

> who is presented as the observer of the events of a narrative, whether the narrator or a participating character; and the various kinds of discourse associated with different relationships between narrator and character (Fowler 1996: 169-70).

Simpson distinguishes between *category A* narratives and *category B* narratives. *Category A* narratives are narrated in the first-person by a participating character within the story. It is thus comparable to Genette's *homodiegetic* narration since the narrator takes part in the story he or she narrates. These narratives can further be divided into three broad patterns of modality known as *positive, negative* and *neutral*. *Category B* narratives all possess a third-person narrative framework and are told by an invisible, 'disembodied', non-participating narrator. This category is thus comparable to Genette's *heterodiegetic* narration. The narratives may be divided into

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[9] See for instance Ann Banfield (1982) and Simpson (1993).

two modes according to the position from which the events are related, i.e. outside or inside the consciousness of a particular character or characters. Category B in *narratorial mode* identifies third-person narratives that are told from a 'floating' viewing position, outside that of any character. In this case, the only voice is that of the narrator. When a third-person narrative takes place within a single character's consciousness, it is labelled category B in *Reflector mode*. This category is also subdivided according to positive, negative or neutral modalities. The result is a model that is composed of nine point of view polarities:
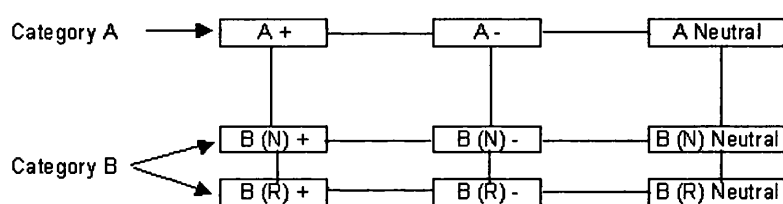
This nine-part model shows that it is possible to identify structural categories in narrative and to provide linguistic criteria for their recognition. However, no text exemplifies a single type purely and consistently. I will use this typology to identify the types of modality exhibited in Woolf's *The Waves* and investigate the fictional universe represented in the translations. Since *The Waves* belongs to category A narratives, I will only develop the typology for this category.

3.3.2. Category A narratives

The first of the category A narratives, *A positive* (A+), is characterised by a foregrounding modality, explicit comments for instance with evaluative adjectives, the use of *verba sentiendi* as Uspensky (1973) calls words denoting thoughts, feelings and perceptions, i.e. signals of subjective point of view, and evaluative adjectives and adverbs. Deontic and boulomaic systems are usually prominent, foregrounding the narrator's desires, obligations and duties, as well as opinions towards other characters and events. Epistemic and perception systems are suppressed as much as possible. Simpson explains that it is positive because of the 'positive shading' expressed by such narratives. There is an absence of 'words of estrangement' in the Uspensky-Fowler sense such as 'apparently', 'evidently', 'perhaps', 'as if', and 'it

seemed'. The resulting narrative is cooperatively orientated towards the implied readers. This mode can be found in Charlotte Brontë's *Jane Eyre* (1847):

> It is **vain** to say human beings **ought to be** satisfied with tranquillity: they **must have** action, and they will make it if they cannot find it. Millions are condemned to a stiller doom than mine, and millions are in silent revolt against their lot. Nobody knows how many rebellions beside political rebellions ferment in the masses of life which people earth. Women **are supposed to be** very calm generally: but women **feel** just as men feel; they **need** exercise for their faculties, and a field for their efforts as much as their brothers do; they **suffer** from too rigid a restraint ... and it is **narrow-minded** in their more privileged fellow-creatures to say that they **ought to** confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is **thoughtless** to condemn them, or laugh at them, if they **seek** to do more or learn more than custom **has pronounced necessary** for their sex (in Simpson 1993: 57-8, my emphasis).

This passage is a sequence of A+ narration with deontic and boulomaic modalities, evaluative adjectives, *verba sentiendi* and sentences that have a timeless or universal reference, i.e. generic sentences (e.g. 'millions are condemned to a stiller doom'), all of which being ascribed to the homodiegetic narrator.

Category A narratives with negative shading (A-) exhibit the epistemic and perception modalities that are absent from A+. Epistemic modal adverbs (*maybe, probably, possibly* or *perhaps*) and modal auxiliaries in verbs phrases (*could have been* or *must have been*), modal lexical verbs (*I suppose* and *I imagine*), modal auxiliaries and perception modal adverbs like *evidently* and *apparently* are much more in evidence since they denote uncertainty. Comparative structures which have some basis in human perceptions like *it seemed* and *it looked as if* are also common. Transitions in A- often occur to signal the self-questioning of the narrator which often occurs at key stages in homodiegetic narratives. This is the case in the following excerpt from John Banville's *The Book of Evidence* (1989), which foregrounds the epistemic and perception systems:

> Not a soul to be seen, not a grown-up anywhere, except, away down the beach, a few felled sunbathers on their towels. I wonder why it was so deserted there? **Perhaps** it wasn't, **perhaps** there were seaside crowds all about, and I didn't notice, with my inveterate yearning towards backgrounds...Yet I could not worry, could not make myself be concerned. I **seemed** to float bemused, in a dreamy detachment, **as if** I had been given a great dose of local anaesthetic. **Perhaps** this is what it means to be in shock? No: I think it was just the certainty that at any moment a hand would grasp me by the shoulder (in Simpson 1993: 58-9, my emphasis).

Category *A neutral* refers to an absence of narratorial modality. The narrator does not offer her or his opinion or judgements on the characters and events. Simpson acknowledges that such types of fiction are rare but identifies its existence in straightforward physical description not attempting at psychological development, a type that is found in detective novels. It often interlaces with the other types. Simpson gives an example from Albert Camus's *The Outsider* (1942), which presents a thoroughly unmodalised, non-reflective, categorical style:

> While I was helping her [Marie] to climb on to the raft, I let my hand
> stray over her breasts. Then she lay flat on the raft, while I trod
> water. After a moment she turned and looked at me. Her hair was
> over her eyes and she was laughing. I clambered up on to the raft
> beside her (in Simpson 1993: 61).

This passage is also interesting because it is an English translation from Camus's *L'Etranger* and Simpson does not mention that it is a translation. In his study, Simpson incorporates the translations of French novels and thus treats originals and translations on the same level. This treatment reflects the attitude of narratology which usually does not distinguish between original and translated fiction. However, it would be interesting to consider the originals mentioned by Simpson to see if the shadings of modality witnessed in the translations are the same in the French originals. This being said, Simpson's model shows that different shadings of modality can be pinpointed in a text. Let me now focus on how modality will be investigated in Woolf's *The Waves* and their French translations.

3.4. Modality in *The Waves*

Woolf and the writers of the modern period had a new approach to life. They thought life was fragmentary, irrational and incomplete and wanted to give voice to its inconsistency. This new approach to life and experience called for a new aesthetics and a new form of writing. Therefore, they adopted a new narrative technique called the *stream of consciousness* whose task is to display the mind and depict the multitudinous thoughts and feelings passing through the mind. Erwin R. Steinberg (1973) explains:

In the mind of an individual at a given moment his stream of consciousness is a mixture of all the levels of awareness, an unending flow of sensations, thoughts, associations, memories, reflections; if the exact content of the mind ("consciousness") is to be described at any moment, then these varied, disjointed, and illogical elements must find expression in a flow of words, images and ideas similar to the unorganised flow of the mind (1979: 38).

The use of the stream of consciousness with all its resources of suppleness, flexibility and fluidity is an indication of Woolf's intention to present personality in its ceaseless becoming.

In *The Waves*, Woolf uses the technique of soliloquies to present her characters more realistically and trace the growth of their psychic lives. In the stream of consciousness novel, soliloquies are used to create the impression that the psychic content and processes of a character are communicated directly from character to reader without the presence of a narrator. A soliloquy is an expression of the consciousness whose purpose is to 'communicate emotions and ideas which are related to a plot and action' (Humphrey 1954: 36). In Elizabethan drama, soliloquies are used by characters who step aside to reveal their feelings. The events that determine them always happen prior to the speech itself and subsequent events occur only after the end of the speech when the characters have stepped back to the action of the play. The use of soliloquies is different in *The Waves* because events take place as the characters speak. Life goes on as we read them, and past and present are intermingled. Woolf's characters are not actually speaking but communicating as if by telepathy. What is said is meant to create the illusion that communication takes place beneath the surface of what is actually said; it is intuitive and the quintessence of the event seems to be captured.

Deciding to use the present tense to describe the gestures of her characters, Woolf locates them in a different dimension, a timeless one as it is normally the progressive that has this function. It conveys a sense of lightness to the prose. We feel immersed in the speeches of the characters. It is like plunging into their lives. For instance, Jinny's speech is sensual and undulates like the leaf she looks at and Rhoda's echoes her fear and feeling of mortification. Their speeches produce a detachment from the actual events that produce them and they reflect the movement of the waves.

As mentioned previously, *The Waves* is a novel written in the first person with seven characters speaking one after the other. In other words, it is a succession of interior monologues with different focalisers. In Simpson's terms, it is an example of Category A as the following example shows:

> 'I **shall** edge behind them,' said Rhoda, 'as if I saw someone I know. But I know no one. I **shall** twitch the curtain and look at the moon. Draughts of oblivion **shall quench** my agitation. The door opens; the tiger leaps. The door opens; terror rushes in; **terror** upon **terror**, pursuing me. Let me visit **furtively** the treasures I have laid apart. Pools lie on the other side of the world reflecting marble columns. The swallow dips her wing in dark pools. But here the door opens and people come; they come towards me. Throwing faint smiles to mask their **cruelty**, their **indifference**, they **seize** me. The swallow dips her wings; the moon rides through blue seas alone. I **must** take his hand; I **must** answer. But what answer **shall** I give? I am thrust back to stand burning in this clumsy, this **ill-fitting** body, to receive the **shafts** of his **indifference** and his **scorn**, I who long for marble columns and pools on the other side of the world where the swallow dips her wings (1931: 85, my emphasis)'.

The beginning of the passage is in *A negative* because of the perception verb *know* repeated twice and the *as if* construction. The rest is in *A positive* (A+) because of the presence of *verba sentiendi*, words denoting thoughts, feelings and perceptions, and the prominence of deontic and boulomaic systems, foregrounding Rhoda's obligations, all of which have been emphasised for convenience.

The following passage in A+ also presents different types of modality worth looking at in the translations:

> VW: Run !' said Bernard. 'Run! The gardener with the black beard has seen us! We shall be shot! We shall be shot like jays and pinned to the wall! We are in a hostile country. We **must** escape to the beech wood. We **must** hide under the trees. I turned a twig as we came.

> MY: «Fuyons, dit Bernard. Fuyons! Le jardinier à la barbe noire nous a vus! On va nous tirer dessus! On va nous tirer comme des corneilles, et nous clouer au mur. Nous sommes en pays ennemi. **Sauvons-nous** dans le bois de hêtres. **Cachons-nous** sous les arbres. J'ai cassé une branche en passant. Elle marque un chemin secret. »

> CW: «Cours! dit Bernard. Cours ! Le jardinier à barbe noire nous a vus! Il va nous tuer ! Il va nous tuer comme des geais et nous clouer au mur ! Nous sommes dans un pays hostile. Il **faut** nous évader dans la forêt de hêtres. Nous **cacher** sous les arbres. J'ai retourné une brindille à l'aller. Il y a un passage secret. »

This passage is in A+ with *verba sentiendi* and the repetition of *must* in two sentences side by side. In this passage Bernard and Susan are playing and Bernard creates this story in order to calm Susan down, to soothe her. The repetition of *must* is important because it participates in the creation of this adventurous 'dream world'. The children have to save their lives. They must escape and hide. In the first translation, Marguerite Yourcenar uses the imperative *sauvons-nous* and *cachons-nous*. This form contributes to show Bernard as the chief of this world as he is the one giving order but does not connote the obligation and necessity of escaping and hiding, i.e. if they do not go they are going to get killed. The second translator uses *il faut nous évader (...) Nous cacher*. This translation indicates the notion of obligation but it is less marked than in the original. This example points to two different patterns: (1) the translators seem not to translate the repetition of modal auxiliaries contributing to the dramatic effect of the passage, (2) one of the translators translates *must* with *devoir* and the other with *falloir*. These patterns will be further tested in the analytical chapter.

In his study of the translations of the English verb 'seem' into French in the 19 French translations of *Alice in Wonderland*, Douglas A. Kibbee (1995) emphasises important differences in expressive structures of the two languages. He explains that:

> C'est un verbe particulièrement intéressant car il se trouve à la frontière entre la sensation et le jugement, et c'est souvent le conflit entre ces systèmes physique et mental qui détermine le choix des traducteurs. En anglais *seem* a un effet atténuant puisqu'il souligne la subjectivité de ce qui suit, en marquant un manque de certitude ou simplement un manque de précision de la part de l'observateur (1995: 74).[10]

Seem is used to express notions of *assertion* and *attenuation*. Kibbee finds that *seem* is translated by *sembler, paraître, avoir l'air, être* and other verbs like *juger*, but also by other adverbs, nouns and adjectives. Kibbee explains that the conditions for having *sembler, paraître*, and *avoir l'air* are more restricted than the conditions for using *seem*. He concludes that the difficulty of translating *seem* and *sembler* lies in the confusion

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[10] 'It's a particularly interesting verb as it is at the boundary between sensation and judgement, and it is often the conflict between these physical and mental systems that determine the choices of the translators. In English, 'seem' has an attenuating effect as it emphasises the subjectivity of what follows, by marking a lack of certitude or a mere lack of precision on the part of the observer.'

between experiences of the senses and judgements of the mind. *Seem* is at the boundary between mind and sense. The French translator has two options when considering what the English verb stands for:

> Là où le texte anglais présente un fort contraste entre ces deux modes de savoir, les traducteurs français mettent presque toujours le verbe qui relie les sens et l'esprit. Par contre, si le jugement et la sensation sont en accord, on ne traduit pas le verbe *seem*, ou bien on traduit par un verbe qui précise l'un ou l'autre mode de savoir. La traduction demande souvent un choix là où le texte original permet de multiples interprétations. Si ce choix n'est pas possible, l'hésitation favorise le verbe équivoque (1995: 85). [11]

In Simpson's model, the verb *seem* contributes in conveying the negative shading of category A- with a prominence of verbs of perception and epistemic modality. This can be found in certain passages of *The Waves* by looking for instances of the verb *seem* and *as if.* We shall see in this study of modality in the French translations of *The Waves* if the two translators have different strategies, if there is a pattern in the non-translation of certain modals and if this contributes to a change in the fictional universe represented in the text.

3.5. Conclusion

Modality refers to 'the 'attitudinal' features of language' (Simpson 1993: 47). Simpson's model is a systematic method intended to account for the dominant patterns in different text types. In this respect his grammar of point of view in fiction attempts to give a better understanding of why a writer's prose may 'feel' different from another. His model provides points of reference by which narrative modes can be measured. Modality is thus one of the criteria against which different styles of writing can be measured and different genres identified.

In this study of the translator's discursive presence, modality will be used to examine the 'feel' of the text in *The Waves* and its French translations. Given that modality and the repetitive use of modal verbs and adverbs is a determinant factor for the fictional universe represented of *The Waves,* I propose to see what the

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[11] Where the English text offers a strong contrast between these two modes of knowing, the French translators put almost all the time the verb that links the senses and the mind. However, if judgment and sensation are in accordance, the verb *seem* is not translated or it is translated with a verb that makes explicit one mode of knowing or the other. Translation often requires making a choice where the original text allows multiple interpretations. If the choice is not possible, hesitation favours the equivocal verb'.

translators do with these terms and if their choices contribute to a change in the 'feel' of the text. It has to be kept in mind that modality is only one layer of a multilayered communicative process. In the next section, I present another dimension of the process of linguistic communication: the system of transitivity.

4. Transitivity

4.1. Introduction

When we use language, different possibilities are available to us to encode the ways in which we experience a particular event. Moreover, when an event happens, circumstances can dictate a particular selection of words to describe it. In the previous section, we saw that modality is part of the interpersonal function of language. In this section, I focus on the system of transitivity which refers to the way meaning is represented in a clause. Transitivity deals with the transmission of ideas and as such is part of Halliday's ideational function of language, which is the function to transmit information between the members of societies. The system of transitivity is a useful analytic model in both stylistics and critical linguistics. In the first section, I present the notion of transitivity and the different types of transitive processes. Then, I focus on the notion of voice and define the notions of standard and ergative analyses. In the third part, I review analyses which use transitivity to examine literary texts. Finally, I demonstrate how transitivity will be used to analyse Woolf's *The Waves* and its French translations.

4.2. The Transitivity Model

Transitivity shows how speakers encode their mental picture of reality in language and how they account for their experience of the world that surrounds them. The semantic processes and participants expressed by particular verb phrases and noun phrases in a clause represent 'what we take to be going on in the world' (Toolan 1988: 112). 'Agency, state and process seem to be the basic categories in terms of which human beings present the world to themselves through language' (Fowler 1996: 74). Transitivity carries out the ideational function by expressing processes. Halliday explains:

> (...) the clause is the most significant grammatical unit, in this case
> because it is the clause that functions as the representation of
> processes.
> What does it mean to say that a clause represents a process? Our most
> powerful conception of reality is that it consists of 'goings-on': of
> doing, happening, feeling, being. These goings-on are sorted out in the
> semantic system of the language, and expressed through the grammar
> of the clause (Halliday 1985: 101).

Transitivity expresses the 'reflective, experiential aspect of meaning' (ibid). A semantic process consists, potentially, of three components:

- the *process* itself (typically realised by a verb phrase in a clause),

- the *participants* in the process (typically realised by noun phrases and, in the case of attributes, adjectival phrases),

- the *circumstances* attached to the process (realised by adverbial or prepositional phrases and adverbial subordinate clauses).

We convey our view of reality by choosing among these sets of processes and participant roles. These processes can be categorised according to what they represent: actions, speech, states of mind or states of being. In what follows, I focus on the major types of process.

4.2.1. Material processes

Material processes entail verbs of doing. According to Simpson (1993: 89-90), there are two inherent participant roles, which are ACTOR and GOAL. The Actor is the 'logical subject', the one that does the deed. It is the obligatory element representing the 'doer' of the process expressed by the clause. The other element, the Goal, is optional. It represents the person or entity affected by the process. It is also referred to as the Patient, i.e. the one that 'suffers' or 'undergoes' the process. It is the 'one to which the process is extended' (Halliday 1985: 103). The following example, which can be found in Simpson (1993: 90), illustrates one-participant and two-participant clauses:

> The lion sprang. (Actor + Process)
> The lion caught the tourist. (Actor + Process + Goal)

Since the second sentence has a Goal element, it can be put into the passive with the Goal element being placed first and the Actor shifted to the end of the sentence:

The tourist was caught by the lion. (Goal + Process + Actor)

Circumstantial elements provide information on the 'how, when, where, and why' of the process. They are grammatically subordinate in status to the process and are often removable as opposed to processes, which cannot be deleted. If we go back to our first example we can add a circumstantial element:

The lion sprang from the bushes. (Actor + Process + Circumstances)
The lion sprang quickly. (Actor + Process + Circumstances)

Material processes are processes of 'doing' and they express as such that some entity 'does' something which may be 'done' to some other entity. They can be subdivided according to distinctions in meaning. When the process is performed by an animate actor, the term used is *action* process. If it is performed by an inanimate actor, it is referred to as *event* process. Action processes can be further subdivided into *intention* processes, in which the actor performs the act voluntarily and *supervention* processes when the process just happens (ibid):

Action process: The lion sprang

Event process: The car exploded

Intention process: The lion sprang

Supervention process: Mary fell over.

It has to be noted that it is not always easy to separate out these subdivisions. For instance, it can be hard to decide if a process has been done intentionally or not. Moreover, systemic functional linguists concede that a transitivity analysis is very complex and process types rarely 'cut-and-dried'.

4.2.2. Mental processes: processes of sensing

Mental processes entail verbs of feeling or mental reaction, thinking and perceiving. These sub-types are known as *perception* processes (seeing, hearing), *affection* processes (liking, hating) and processes of *cognition* (thinking, understanding). Simpson (1993: 91) refers to *affection* processes as *reaction* processes. The two inherent roles associated with mental processes are SENSER and PHENOMENON. The first of these refers to the conscious being that is perceiving, reacting or thinking. The Phenomenon is that which is 'sensed', felt, thought or seen. These processes are 'internalised' whereas material processes are 'externalised':

Perception: I saw John. (Senser + Process + Phenomenon)

Affection or *Reaction*: She likes John. (Senser + Process + Phenomenon)

Cognition: I thought hard. (Senser + Process + Circumstances)

4.2.3. Relational processes: processes of being.

The third main category is that of processes of being. The central meaning of these clauses is that something *is*. They usually refer to a relationship between two participants but there is no suggestion that one participant affects the other in any way. They may be:

- *intensive* expressing an '*x* is *a*' relationship, e.g. Rachel is wise;

- *circumstantial* expressing an '*x* is at/on *a*' relationship, e.g. John is at home;

- *possessive* expressing an '*x* has *a*' relationship, e.g. Paul has a guitar.

Each of these can be either attributive or identifying. The participants involved are a CARRIER and an ATTRIBUTE (current or resultative) or an IDENTIFIED (always in subject position) and an IDENTIFIER. The Carrier is the 'topic' of the clause and the Attribute is a description or comment about the topic. In our three examples, the first element is the Carrier and the Attribute follows the verb. In the following examples, the first element is the Identified and the Identifier follows the verb:

1. Paul is the leader.
2. Today is the second.
3. The guitar is Paul's.

The identifying type is reversible whereas the attributive type is not:

1. The leader is Paul.
2. The second is today.
3. Paul owns the guitar.

Halliday also defines three other subsidiary process types: behavioural, existential and verbal. Behavioural processes are processes of physiological and psychological behaviour, like breathing, dreaming or smiling. They are grammatically halfway between material and mental processes. Existential processes show that something exists or happens, e.g. *There seems to be a problem*. Verbal processes are processes of saying. I will not elaborate on these processes, as they will not be integrated in the analysis.

4.3. Transitivity and Voice: Standard and Ergative Analyses

This part concentrates on the ways *agency* and *causation* relate to the processes expressed by clauses and more particularly those which express material processes. If we take the following examples:

(a) Mary broke the window. (Actor + Process + Goal)

(b) The window broke. (Actor + Process)

In (a) *broke* is transitive whereas in (b) *broke* is intransitive, i.e. it has no object. The syntactic relationship that holds between (a) and (b) is *ergative*, which means that the subject of an intransitive verb 'becomes' the object of a corresponding transitive verb, and a new ergative subject is introduced as the agent or cause of the action referred to. The term 'ergative' was coined from a Greek verb meaning 'cause', 'create' or 'bring about'. In the above sentence, the 'window' is the Goal in (a) and the Actor in (b). It is also the affected participant in both cases. The verb *to break* belongs to a special set of English verbs, which can express both patterns and each pattern is said to bear an *ergative* relationship to the other. Other verbs of the kind

79

are for instance 'explode' 'cook' or 'shatter', e.g. 'Mary cooked the rice' and 'the rice cooked' or 'the storm shattered the windows' and 'the windows shattered'. In every process, there is one participant that is the key figure in that process. It is the one through which the process is actualised and without which the process could not have come into existence. This key participant, the 'window' in the previous examples, is called the MEDIUM, as it is the medium through which the process comes into existence. In an intransitive (non-goal directed) clause, the medium is equivalent to the Actor. In a transitive clause, it is equivalent to the Goal. In the following example the Medium is the 'bomb':

(c) The bomb exploded. (Actor + Process)

(d) The police exploded the bomb. (Actor + Process + Goal)

There is another participant which functions as an external cause of the process known as the AGENT. The Agent is responsible for engendering the process from outside, e.g. the 'police' in (d). The Agent is:

> the external agency: in a material process it is the Actor, but only if there
> is a separate Goal; in a mental process it is the Phenomenon, provided
> the process is encoded in one direction (...) (Halliday 1985: 147).

It is therefore equivalent to the GOAL in a goal-directed process:

(c) The police exploded the bomb. (Agent + Process + Medium)

(d) The bomb exploded. (Medium + Process)

If we go back to our first example we have:

> (a) Mary broke the window.
> Standard analysis: (Actor + Process + Goal)
> Ergative analysis: (Agent + Process + Medium)
>
> (b) The window broke.
> Standard analysis: (Actor + Process)
> Ergative analysis: (Medium + Process)

The transitive system is Actor-centred whereas the ergative system is Medium-centred in which the Medium is the:

nodal participant throughout: not the doer, or the causer, but the one that is critically involved, according to the particular nature of the process (Halliday 1985: 147).

There is also a relation between the ergative interpretation and the system of voice. A clause like *the bomb exploded*, with no feature of 'agency' is neither active nor passive but MIDDLE, i.e. intransitive. A clause like *the police exploded the bomb* displays agency and is non-middle, or EFFECTIVE, in voice and can be passive or active. In non-middle clauses, the feature of *agency* may be explicit, introduced with a by-phrase, or left implicit. Halliday explains the reasons for choosing passive:

- to get the Medium as Subject, and therefore as unmarked Theme,
- to make the Agent either late news by putting it last or implicit by leaving it out.

The choice to include or exclude agency from a process constitutes an important part of message construction. For instance, neutrality can be expressed with a middle clause displaying no agency as in *the window broke*. Clauses signalling the involvement of the speaker in the action referred to are more informative like *Mary broke the window* and its passive equivalent *the window was broken by Mary*. With a non-middle clause displaying implicit agency, the result is more mitigating, e.g. *the window was broken*. Halliday explains that in spoken English, there is a great majority of Agent-less passive clauses, e.g. *the window was broken* will be more used that *the window was broken by Mary* and in those cases, 'the speaker leaves the listener to locate the source' (1985: 152).

Hence, transitivity and ergativity are communicative functions that can be said to represent the speaker's strategies. The semantic grammar reviewed in this section will be useful in the analysis of the portrayals of characters since it gives a picture of their dispositions and ability to control things, e.g. who is agentive? Who is affected? Are characters doers or thinkers? Are they in control or impotent? The following table summarises the important features of transitivity:

81

Process name	Process type	Participant role(s)
Material	'doing'	ACTOR (obligatory)
		GOAL (optional)
Mental	'sensing'	SENSER (obligatory)
		PHENOMENON
(optionf)		
Relational	'being'	CARRIER (obligatory)
		ATTRIBUTE (optional)
Verbalisation	'saying'	SAYER (obligatory)
		TARGET (optional)
		VERBIAGE (optional)

In a novel and more particularly when characters describe their internal and external experiences, the choices in construals mirror the way they experience causality. It thus allows the readers to have a clear view of the characters' self-image and worldview. Now that the system of transitivity has been explained, let me focus on how the transitivity model has been used for the analysis of literary texts.

4.4. Transitivity and Stylistics

One of the most influential studies is Halliday's article on William Golding's *The Inheritors* (1971). This analysis has become a model for modern stylistics as it aims to uncover patterns of meaning through the systematic analysis of linguistic structures. Since then, other studies have been published among which Kennedy's analysis (1982) of a major scene from Conrad's *The Secret Agent* and Burton's feminist-stylistic study (1982) of a passage from Sylvia Plath's *The Bell Jar*. Simpson also offers analyses of passages from Hemingway's *The Old Man and the Sea*, John le Carré's *The Little Drummer Girl* and an example of Gothic horror fiction (1993: 96-104). In *Linguistic Criticism* (1996) Fowler also includes a discussion of the transitivity model and studies extracts from Charles Maturin's Gothic novel *Melmoth the Wanderer* (1820), Hemingway's *In Our Time* (1924) and Dashiel Hammett's *The Maltese Falcon* (1930) (1996: 220-232). The following is a summary of Halliday's and Simpson's studies.

4.4.1. Halliday's study

Halliday's article on *The Inheritors* (1971) illustrates how the analysis of transitivity can contribute to an understanding of the particular mind-style projected in a text, i.e. the world-view of a narrator or a character, constituted by the ideational structure of the text. It is equivalent to the 'point of view on the ideological plan' borrowed from Uspensky. The basis for the idea and much of the linguistic analysis required to make it concrete is provided by Halliday in his article 'Linguistic function and literary style: An inquiry into the language of William Golding's (1971) *The Inheritors'*. Halliday writes that Golding is:

> offering a "particular way of looking at experience", a vision of things which he ascribes to Neanderthal man; and he conveys this by syntactic prominence, by the frequency with which he selects certain key syntactic options (Halliday 1971: 347).

The protagonists in *The Inheritors* are a small group of Neanderthal people, who refer to themselves as 'the people'. They are invaded by a more advanced tribe that they call 'the others' and later on 'the new people'. The story is first told from the point of view of Lok, one of the Neanderthal people, and as it unrolls, the point of view shifts towards the 'new people'. Halliday analyses the text in terms of what the author or narrator chooses to say and how he or she chooses to say it. He shows that the two narrative viewpoints are signalled by a marked difference in the linguistic styles and demonstrates that meaning finds expression in form and through the syntactic features (1971: 348-365). For instance, in the first passage Halliday analyses, there is a high proportion of material processes that tend to be non-goal directed. The picture is one in which humans actors tend not to act on anything and if they do so it is often only on themselves, not on other objects. Moreover, half of the subjects are not people but parts of the body or inanimate objects, e.g. *his ears twitched, the bushes twitched* or *his nose examined the stuff*. In the following extract, an enemy draws a bow and shoots an arrow at Lok:

> A stick rose upright and there was a lump of bone in the middle. Lok peered at the stick and the lump of bone and the small eyes in the bone things over the face [...] The stick began to grow shorter at both ends. Then it shot out to full length again (1971: 360).

Lok describes the process as undirected or self-caused, in other words, he does not conceive of a human agent being responsible for this process. In the whole passage, the predominance of intransitive indicates the people's worldview and the limitations of their own actions. The fictive world is in constant movement but there is no distinction between human and inanimate movement. Halliday concludes that:

> Transitivity is the set of options whereby the speaker encodes his experience of the processes of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances; and it embodies a very basic distinction of processes into two types, those that are regarded as due to an external cause, an agency other than the person or object involved, and those that are not (1971: 359).

Halliday's study thus shows how consistent selections from the transitivity system can construct different worldviews and more particularly in the case of *The Inheritors'* main character: his cognitive limitations, reduced sense of causation and imperfect understanding of how humans can control the world.

4.4.2. Other studies

The first principle of a transitivity analysis is 'who or what does what to whom or what?' (Simpson 1993: 96):

> He knelt down and found the tuna...he took the tuna off the gaff and put the gaff back in place...he cut them from next to the backbone...he spread them... (ibid).

In the above example, the doer is 'he' and he is acting upon different things. The main stylistic consequence of the dominant material paradigm is that it creates a highly 'actional' descriptive framework in which the 'grammatical' Actor is shown in control. Moreover, a majority of material processes may display an inflexible pattern of transitivity, which can be considered to understand or identify an author's style. For instance, Simpson and others critics have written about the 'flat feel' of Hemingway's style and according to Simpson transitivity as well as modality can provide explanations as to the style of writers.

The following passage will be used to show how a negative modal shading, which is identified with 'words of estrangement' and epistemic, or perception modal expressions, and patterns of transitivity can create an uncanny atmosphere:

> Was It – the dark form with the chain – a creature of this world, or a spectre? And again – more dreadful still – **could** it be that the corpses of wicked men were forced to rise, and haunt in the body the places where they had wrought their evil deeds? And was such as these my grisly neighbour? The chain faintly rattled. My hair bristled; my eyeballs **seemed** starting from their sockets; the damps of a great anguish were on my brow. My heart laboured **as if** I were crushed beneath some vast weight. Sometimes it **appeared** to stop its frenzied beatings, sometimes its pulsations were fierce and hurried; my breath came short and with extreme difficulty, and I shivered **as if** with cold; yet I feared to stir. It moved, it moaned, its fetters clanked dismally, the couch creaked and shook (Simpson: 102-3).

This passage is in A- with epistemic modal verbs, modal lexical verbs of perception and comparators, which have been emphasised for convenience. Material processes of supervention indicate the narrator's lack of control over his body as in:

My hair bristled. (Actor + Process)
My eyeballs seemed starting from their sockets. (Actor + Process + Circumstances)
My heart laboured. (Actor + Process)

Moreover, the lack of agency and ergative constructions contribute to the uncanniness of the passage as in *the chain faintly rattled* in which 'rattle' allows for an ergative interpretation as it takes the form of an agent-less middle clause. The chain seems to have a will of its own as other inanimate objects in the passage (couch, fetters). The reader must infer who or what is responsible for these actions by looking at the context.

Hence, the analyses of these two passages show the potential of the transitivity model in stylistics and how the interaction between transitivity and modality can provide explanations in the study of point of view in narrative fiction. Transitivity helps account for the 'ideational' aspects of point of view by showing how people's experiences of events and activities are encoded in the grammatical configurations of the clause. The model of transitivity supplements the 'interpersonal' dimension of point of view, which is realised chiefly through the system of modality.

Characters in a novel are presented as participants and an individual can have a tendency to be agentive or affected. In the following section, I demonstrate how transitivity can be investigated in Woolf's *The Waves*.

4.5. Transitivity in *The Waves*

Ellen Aspeslagh (1999) studied the ergative and transitive construals used in the speech of the three female characters of *The Waves*, Jinny, Rhoda and Susan, to show that each of them has a linguistic identity and that their individual language reflects their ideology. As *The Waves* relates the lives of seven characters from their early childhood to the death and shows the different stages in their lives, Aspeslagh investigated three significant stages in the female characters' lives: childhood, early adulthood and old age. She was thus able to draw conclusions as to the different characters and to point to evolutions within one character's ideology. Her paper discusses the 'self-image of the three females as it surfaces in their own language' (1999: 2). Aspeslagh analysed the female characters' self-image in relation to other people as well as to nature and objects. She concentrated more on material processes as they describe events and give information about the participants taking part in the event and the extent of their roles. She looked at the transitive and the ergative models that can be further subdivided into four models:

1. **Transitive: middle**   Rachel jumps (Actor + Process)
2. **Transitive: effective**   He picks strawberries (Actor + Process + Goal)
3. **Ergative: middle**   The twig drops (Medium + Process)
4. **Ergative: effective**   Rachel dropped the twig (Instigator + Process + Medium)

The transitive model is a linear one as it describes an action that originates in an energy source known as the Actor. When the action only includes an Actor and a Process (1), the construal is called the transitive: middle (this construal is also known as intransitive). When the action extends to another participant (2), the construal is called the transitive: effective. In both sub-models the source of the action is the Actor. When a participant is involved, it remains totally passive. The ergative model describes a nuclear model, i.e. its construal focuses on a central participant involved in an activity, known as the Medium. A Medium + Process

structure is called ergative: middle (3). This construal is characterised by its voice neutralisation, i.e. it incorporates both the passive and the active form. (3) does not show who or what is the origin of the action and if the action is internally or externally instigated. The question of the instigating force is resolved in (4) with the addition of the Instigator. In ergative: effective, the Medium always co-participates clearly in the action. Hence, the transitive system realises a *process and extension* model whereas the ergative system realises an *instigation of process* model (Davidse 1992: 108-9). A test can be done to recognise an ergative construal, as it should allow for its effective counterpart and vice versa:

He slept:	Transitive: middle	* Someone slept her.
He pulled her hair:	Transitive: effective	* Her hair pulled.
The twig dropped:	Ergative: middle	Someone dropped the twig.
Rachel dropped the twig:	Ergative: effective	The twig dropped.

According to Aspeslagh, the analysis of the distribution of these four participant roles 'reveals the (perceived) power-relationship in the novel: who or what acts on whom and in what way' (1999: 4-5). She looks at foregrounding patterns and carries out a statistical breakdown of structures for each character and at each stage. She explains:

> These statistics give an indication of which construals predominate and also of the evolutions in the choice for one construal over another [...]. Halliday describes foregrounding as "prominence which is motivated". (Halliday, 1973). I also took the following types of motivated foregrounding into consideration in my analysis:
> - Deviation from the norm: e.g. one ergative construal in a completely transitive text.
> - Clusters: groups of examples belonging to one particular construals found together.
> - Literal repetition of the exact same sentence.   (1999: 5)

The study of Susan's linguistic identity in *The Waves* reveals that there are significant shifts in her life, which are linked to changing circumstances. These shifts are most relevant regarding Susan's self image and her views of nature and they are shown with transitive construals. She is first an all-controlling Actor, she then uses the forces that are already present in nature or objects instead of submitting them to her will (ergative: construals). This use of ergative: effective construals shows

Susan's symbiosis with nature. As an old woman, she passes on her task as instigator of natural forces to her children and depicts her own activities in transitive terms. Her view of nature also changes and is closely linked with the changes in her self-image. She first starts to portray nature as fully autonomous (transitive: middle) or as a total passive goal (transitive: effective). As she grows older, she presents nature as an instigator of natural processes (ergative: effective) and as a co-participating medium of activities carried by either a natural or human instigator (ergative: middle and effective). Nature and Susan are placed on the same level and nature's victimised goal-role completely disappears. In the third stage of Susan's life, nature keeps its active goal. Jinny also has a particular self-image, which changes as her life progresses. Her linguistic identity is mirrored in the language she uses. At first she discovers the power of her body and wonders about the instigating force behind it. Then, her body seems to lead a life of its own. It is a semi or fully autonomous participant over which she seems to have no control. As her body grows older, the sole active participant is her I-persona whereas her body is a complete passive participant. Rhoda's soliloquies express her fear of the others and her negative self-image. These are expressed not only in the subject matter but also in the distribution of the ergative and transitive construals. As a child and as an adult she portrays herself as a powerless actor as well as a passive goal. She also portrays the others as powerful actors of transitive processes in which she is the goal-participant. In the third stage of her life this changes and she becomes an autonomous and goal-directed actor.

This study therefore shows that the three female characters of *The Waves* have three different linguistic identities and self-images. The language they use shapes them as individuals as the 'subject-matter of the novel is backed up by the distribution of ergative and transitive construals' (1999: 5). There are also shifts in the life of these three female characters and for each of them the evolution displays changes in ergative/transitive construals.

Ergativity and transitivity are essential structures of semantic roles. In critical linguistics, e.g. Fowler's or Simpson's studies, ergative and transitive structures have been studied on the basis of short illustrative texts but not with reference to the distribution of patterns across long texts. Corpus-based studies can allow this kind

of analyses. Indeed, significant amounts of text can be stored in a computer and distributions can be studied systematically. In the context of the French translations of *The Waves* and in relation to Aspeslagh's manual study, the question will be to see how the translation of certain verbs and construals pictures the activities of the characters and their role in these activities.

According to John Sinclair (1990: 155), many verbs of change are ergative, e.g. *to change, close, develop, form, improve,* and *increase.* Ergative verbs allow the same nominal group as object in transitive clauses and as subject in intransitive clauses. In French, these verbs are usually translated with a pronominal construction as in *The branch broke:* la branche s'est cassée. The *passé composé* can also be used: la branche a cassé. In case study two, dedicated to *The Waves* and its French translations, I will thus concentrate on the use of verbs of material processes and use the tools of corpus-based translation studies to locate these various verbs in my corpus. I have chosen transitive and ergative verbs which allow for passive constructions i.e. their translations into French can present a change in agency: *to cast, to catch, to fling, to pull, to push* and *to tumble.* The verbs of movement and ergative verbs that will be studied are *to break, to drop, to move, to open, to shatter, to shut* and *to turn.*

4.6. Conclusion

The models of transitivity and ergativity can thus be used to analyse a text's meaning. Transitive and ergative construals aim at describing the structure of the processes, participants and circumstances, which feature in a clause and help understand the ideational aspects of point of view by showing how people's experiences of events are encoded in the clause. Halliday points out that a work 'embodies the writer's individual exploration of the functional diversity of language' (Halliday 1971: 360). Virginia Woolf believed that people's identities are formed by their use of individual language and that people shape their experience of their surroundings through language. In *The Waves,* each female character has a unique linguistic identity. They are participants and some of them have a tendency to be agentive or affected. The model of transitivity will thus be studied in the French translations of *The Waves* because Woolf's approach to language and the importance she attributed to it makes it a significant aspect of her prose.

5. Summary

Deixis, modality and transitivity will be investigated in *The Waves* and its French translations as three layers of the multi-layered notion of point of view. Deixis will be studied through the repetitions of the locative and temporal adverbs *here* and *there, now* and *then,* and the emphatic use of the personal pronoun *I* in order to see if the translators' linguistic choices affect the narratological structure of the novels. Modality will be examined through the repetitive use of modal verbs expressing notions of necessity, obligation, possibility and permission. I will also look at two verba sentiendi, *to feel* and *to know,* the verb *to seem,* the adverb *perhaps* and *as if* constructions to find passages in A+ and A- and examine the 'feel' of the text. We shall thus see what the translators do with these terms and if this contributes to a change in the fictional universe represented in the text. Transitivity and ergativity will also be examined to see how the characters' experiences of events are encoded in the clause and if the translators' choices of structures affect the characterisation. The following verbs of material processes will be analysed: to *break, cast, catch, drop, fling, move, open, pull, push, shatter, shut, tumble,* and *turn* as they are the verbs of material processes that are most used with the first person pronoun *I.* Until now, I have focussed on the rendering of point of view in *The Waves* and its French translations. In the next part, I concentrate on the use of free indirect discourse in *To The Lighthouse* and its French translations.

6. Free Indirect Discourse in *To The Lighthouse* and its French Translations

6.1. Introduction

Direct speech, with reporting and reported clauses, and indirect speech are the two most widely used modes of speech representation. The essential semantic difference between these two modes is that when one uses direct speech to report what was said, one quotes the words used verbatim, whereas in indirect speech, one expresses what was said in one's own words. Direct speech can be stripped of its reporting clause or its quotation marks to give the maximally free form of free

direct speech. A free form of indirect speech can also be constructed by removing the reporting clause and the *that* connective, if there is one; the result is known as free indirect speech. Free indirect speech is often regarded as a fusion of narratorial and character voices, a 'dual' voice in the terms of Pascal (1977). It is difficult to identify precisely the source of the speaking voice in free indirect speech versions without at least some knowledge of the textual environment in which they occurred; yet, it is this very indeterminacy which gives it its special status. Free indirect speech is a term used by Roy Pascal (1977) after Charles Bally's *style indirect libre*; it is also referred to as *free indirect discourse* by Monika Fludernik (1993, 1995) and Dorrit Cohn (1978) suggests *narrated monologue.*

The following discussion is divided into three parts. In the first part, I define free indirect discourse. After looking at definitions relying on traditional grammar with Bally (1912), who was the first to recognise *style indirect libre* to be a significant and independent stylistic form and to give it a distinctive name, and Marguerite Lips (1926), I consider more recent and more elaborate typologies with Brian McHale (1978), Leech and Short (1981) and Cohn (1978). In the second part, I review studies investigating free indirect discourse in translation, with a particular emphasis on English and French. Finally, in the third part, I consider examples of free indirect discourse in Woolf's *To The Lighthouse* to show the relevance of a study of this stylistic device in the French translations of this novel.

6.2. Free Indirect Discourse: a Definition
6.2.1. Traditional grammar

Style indirect libre is a form or stylistic device that arose from the general search for means to present the inner life of the characters of a novel. It was first named and identified by the Swiss linguist Bally in 1912. In his article, 'Le style indirect libre', Bally defines three possibilities of rendering the words or thoughts of a character:

a. *oratio recta* (direct speech): **She** stopped and said to herself, 'Is that the car **I saw here yesterday?**'

b. *oratio obliqua* (indirect speech): **She** stopped and asked **herself** if that **was** the car **she had seen there the day before.**

c. an unrecognised form (style indirect libre): She stopped. **Was** that the car **she had seen here yesterday?**

The inverted commas in direct speech (a) signal that the quotation is syntactically independent of the reporting verb 'said'. There are no inverted commas in indirect speech (b) and the reported speech is dependent on the reporting verb; the subordinating conjunction 'that' marks explicitly this dependence. (c) has the syntactical form of a normal authorial report as in simple indirect speech. Grammatically its second part is virtually identical with (b) since in place of the first person and the present tense of direct speech (a), both forms (b) and (c) have the third person and the past tense (*she* for *I*, *was* for *is*). However, the second part of (c) is clearly not a question posed by the author to a reader; it is directed by the character, *she,* to herself. The deictic adverbs *here* and *yesterday* both inform the readers that the question asked reflects the situation of the character in time and place and must therefore emanate from the character, not the author. (c) uses the reference of direct speech *here* and *yesterday* though normal indirect speech, (b), requires *there* and *the day before,* which are indications appropriate to an informant speaking about another person. In (c), the narrator, though preserving the authorial mode throughout the passage, places himself or herself directly into the experiential field of the character, and adopts the latter's perspective in regard to both time and place when reporting the words or thoughts of the character. The sequence of tenses is also of interest. The introductory verb *stopped* might be in the present or the future tense. The tense of reported indirect speech is determined by that of the introductory verb and thus would be present if *stops* were used instead of *stopped.* If the introductory verb were in the future, then the conditional would be required in indirect speech. Since this third form has the pronouns and tenses of simple indirect speech, Bally considered its name should indicate this relationship. Moreover, in contrast with simple indirect speech it has no linking conjunctions (*that, whether,* etc.), and may often lack the introductory verb, *verbum dicendi* or *credendi* (he *said,* he *thought,* etc.). However, this form has some of the distinctive features of direct speech and gives the feeling of direct speech. For these reasons, Bally associated the term *free* with the term *indirect.* While simple indirect speech tends to obliterate characteristic features of the personal idiom of the reported speaker, *style indirect libre* preserves elements of the sentence, i.e. questions and exclamations, intonation, and the personal vocabulary, just as it preserves the subjective perspective of the character. Bally recognised therefore that it was a curious mixture

of indirect and direct speech but the name he chose for the form indicates his belief that its syntax was closer to indirect than direct speech.

According to Lips (1926), direct speech is the closest to reality as it is the exact reproduction of thoughts and speeches: 'Le direct est la forme la plus voisine de la réalité, puisque c'est la reproduction exacte des pensées et des paroles' (1926: 90). On the other hand, indirect speech is the reproduction of discourse in a form different from direct speech with a transposition of tenses, modes, adverbs, and pronouns. The introductory verb is linked to the reported sentence through subordination. This type of discourse usually eliminates the 'personality' of the reported speech ('le style indirect dépouille le discours direct de tous ses éléments affectifs et la pensée de sa forme personnelle' 1926: 33) although there can be some exceptions (1926: 33-4). Like Bally, Lips considers free indirect speech as an intermediate form situated between direct and indirect speeches. The context usually helps readers to pinpoint it. It looks like direct speech as it can keep exclamations, intonations and personal expression of the speaking character and indirect speech as tenses and personal pronouns are transposed. Lips explains that it is called 'libre' because the syntax of the propositions is independent as no transitive introductory verb can be used.

6.2.2. More elaborate terminologies
6.2.2.1. McHale (1978)

Other scholars have investigated reported discourse and arrived at more elaborate divisions than traditional grammar. For instance, McHale (1978) indicates that traditional grammar is not enough to describe all types of discourse and offers another classification considering seven different forms of reported discourse based on the literary notions of diegesis and mimesis. The following account is a brief review of McHale's typology as it is a major contribution to the study of reported discourse (McHale 1978). His terminology goes from 'extreme diegesis' to 'extreme mimesis'. The most diegetic types contain the least information on the detail and style of the reported speech whereas the types that are mimetic seem to reproduce the words as they were uttered without the narrator's intervention. There are seven different types:

1. **Diegetic summary,** which indicates that the words were uttered but that there is no precision on the topic or nature of the discussion,

2. **Summary, less purely diegetic** in which the topic of the discussion is mentioned,

3. **Indirect content-paraphrase** in which the narrator paraphrases the content of the character's speech without imitating style or form,

4. **Indirect discourse, mimetic to some degree** is transposed and preceded with a transitive introductory verb and gives the impression of 'reproducing' partially the style of the original words,

5. **Free indirect discourse** corresponds to Bally and Lips 'style indirect libre' as it is an intermediate type between direct and indirect discourses grammatically and mimetically (1978: 259),

6. **Direct discourse** creates the illusion of 'pure mimesis' and,

7. **Free direct discourse** is direct discourse without introductory verb or typographic indicators (hyphens, quotation marks, inverted commas or colons).

This typology makes it possible to study reported discourse from a stylistic and narratological point of view. McHale's distinction between mimesis and diegesis can be paralleled to the division between the voice of the speaking character and the voice of the narrator as indicated in the following passage:

> According to this approach [based on categories of literary representation instead of grammatical categories], the decisive indices of FID ought to be not the marks of its syntactical distinctiveness, or even its traces in the surrounding context, but the signs of its mimetic character, whether formal signs (the 'words' of a character, his characteristic registers and idioms) or semantic signs (the 'content' of utterances, the 'thoughts' or 'intended meanings' of a character as distinguished from those of the narrator) (1978: 269).

The opposition between the voice of the speaking character and that of the narrator is fundamental in a study investigating free indirect discourse, and the next typology by Leech and Short (1981) is based on this opposition.

6.2.2.2. Leech and Short (1981)

Leech and Short consider that the different types of discourse can be considered as stylistic variants of the same proposition (1981: 320). They address the apparent control of the narrator over the utterances of the characters and develop a cline of speech representation, which goes from the total apparent control of the narrator ('narrator apparently in total control of report': 1981: 324) to the absence of apparent control of the narrator ('narrator apparently not in control of report at all': ibid). Hence, as one moves along this continuum, the narrator's interference is less and less noticeable. Leech and Short's typology is similar to McHale's as both progress from the total apparent control of the narrator to the absence of apparent control of the narrator. It is however simpler as it consists of five types of discourse. The first one, called **Narrative Report of Speech Acts,** is defined as a form 'which is more indirect than indirect speech' realised in sentences:

> which merely report that a speech act (or number of speech acts) has occurred, but where the narrator does not have to commit himself entirely to giving the sense of what was said, let alone the form of words in which it was uttered (1981: 323).

This form corresponds to the total apparent control of the narrator. The three following types of discourse are instances of the apparent partial control of the narrator ('narrator apparently in partial control of report, 1981: 324). They are **Indirect Speech, Free Indirect Speech** and **Direct Speech.** They contain indicators of the narrator's interference for example with the transposition of tenses and deictics and the inverted commas. The last type known as **Free Direct Speech** seems not to be under the narrator's control as the characters appear to speak to the readers more immediately without the narrator being an intermediary.

Hence, in Free Indirect Speech, the control of the narrator is partial and Leech and Short situate this type of discourse in-between Indirect Speech and Direct Speech, a 'sort of halfway house position, not claiming to be the reproduction of the original speech, but at the same time being more than a mere indirect rendering of that original' (1981: 325). The last account reviewed here is that of Dorrit Cohn (1978), which I chose because it emphasises the heterogeneity of free indirect discourse.

6.2.2.3. Dorrit Cohn (1978)

Cohn uses the term 'narrated monologue' and defines it as a character's mental discourse in the guise of the narrator's discourse. A narrated monologue renders a character's thought in her or his own idiom while maintaining the third-person reference and the basic tense of narration. For instance, the following extract from *Mrs Dalloway* presents Septimus in Regent's Park, after Rezia has removed her wedding ring:

> "My hand has grown so thin," she said. "I have put it in my purse," she told him. He dropped her hand. Their marriage was over, he thought, with agony, with relief. The rope was cut; he mounted; he was free, as it was decreed that he, Septimus, the lord of men, should be free; alone (since his wife had thrown away her wedding ring; since she had left him), he, Septimus, was alone, called forth in advance of the mass of men to hear the truth, to learn the meaning, which now at last, after all the toils of civilisation---Greeks, Romans, Shakespeare, Darwin, and now himself-was to be given whole to...
> "To whom?" he asked aloud (1925: 101-102)

Narrative language appears as a kind of mask from behind which sounds the voice of the character. This passage bears the stamp of its character's limitations and distortions i.e. Septimus' manic obsessions. The language abounds in questions, exclamations, repetitions, overstatements and colloquialisms. Neither the content nor the style can be attributed to the narrator. They show the character's thoughts in a manner that cannot be achieved by direct quotation. Cohn distinguishes between the following types:

Quoted Monologue	Narrated monologue	Psycho-narration
(She thought:) Am I late?	Was she late?	She wondered if she was late.

Narrated monologue imitates the language characters use when they talk to themselves, and casts that language into the grammar a narrator uses in talking about them, thus superimposing two voices that are kept distinct in the two other forms. According to Cohn, this 'equivocation in turn creates the characteristic indeterminateness of the narrated monologue's relationship to the language of consciousness, suspending it between the immediacy of quotations and the mediacy of narration' (1978: 105-6).

Delimiting narrated monologue from narration is generally quite complex since purely linguistic criteria no longer provide reliable guidelines and a sentence rendering a character's opinion can look like a sentence relating a fictional fact. 'She was late' could be a narrator's statement, rather than a character's utterance but according to the context it might become possible to attribute it to a character; for instance, if the next sentence contradicts the idea that 'she was late' or if the statement were embedded in a recognisable thought sequence. A narrated monologue reveals itself through clues, what Bally (1914) calls *indices*, which may be contextual, semantic, syntactic or lexical, or variously combined making demands on the reader's understanding. It is at once a more complex and a more flexible technique for rendering consciousness than the other techniques. Oscar Walzel comments:

> It [narrated monologue] lights up with vivid hues a realm that the reporting and describing narrator deliberately tones down by keeping it at a distance from himself. And it creates this effect far more readily than a narrative containing occasional monologues, where a more perceptible contrast exists between pure report and quoted thought. Its stirring effect depends on the fact that it is barely discernible to the naked eye: the device is irresistible precisely because it is apprehended almost unconsciously (in Cohn 1978: 107)

Moreover, Todorov explains its range of meanings as follows:

> This term [narrated monologue] has been used to designate a family of phenomena which have common traits, but which nonetheless cannot be encompassed by a single definition. All cases of style indirect libre range between two limits: on the one side, a reported discourse that has the syntactic forms of indirect discourse, but that maintains certain characteristics of pragmatic speech; on the other side, a vision of reality that is not the narrator's own, but that of a fictional character, the so-called 'vision avec' which does not necessarily conform to precise linguistic criteria. (in Cohn 1978: 110)

In its broadest meaning, then, narrated monologue becomes an alternative term for an entire mode of narration, and even though the line of demarcation between the character's thought and its immediate context may not always be easy to draw in practice, the term itself suggests a method for discerning its location or for explaining its effacement.

I thus considered different definitions of free indirect discourse from traditional grammar to more elaborate terminologies. All the accounts pointed to the subtlety

of free indirect discourse and to the difficulty of pinpointing it in narration. In the following part, I concentrate on the issues linked to the translation of this mixed type of discourse.

6.3. Translating Free Indirect Discourse into French

Several studies on free indirect discourse demonstrate that the enunciative heterogeneity of a text tends to diminish in translation, a claim made, for instance, in Gallagher 2001 and Taivalkoski-Shilov 2003. Such studies consider that a mixed type of discourse like free indirect discourse will bring about more problems and changes in translation than the non-mixed types of discourse. For instance, Taivalkoski-Shilov (2003) gives one example of free indirect discourse being changed into direct discourse in the first German translation of Flaubert's *Madame Bovary*. According to her, the translator made it easier for the German readers to understand the text by helping them to identify the reported discourse in the target text: 'Il facilita la tâche du lecteur allemand en l'aidant à repérer le DR[12] dans le texte d'arrivée' (2003: 54).

John D. Gallagher (2001) argues that the structural differences between languages are among the reasons why there is an 'enunciative homogenisation' in translation. Tarja Rouhiainen (2000) makes the same kind of claim while investigating the rendering of free indirect discourse in the Finnish translations of D.H. Lawrence's *Women in Love*. Rouhiainen explains that the Finnish equivalent of *he* and *she* is the single personal pronoun *hän*. Her analysis reveals that in order to avoid the repetitions of *hän*, the translators rendered the pronouns used in free indirect discourse with proper names, demonstrative pronouns and various proforms for the pronouns *he* and *she*, which shifted the viewpoint from the character's consciousness to the narrator's discourse.

However, Poncharal (1998) emphasises that linguistic differences are not the only explanation for changes in types of discourse and that the extra-textual situation plays a role in the translator's choices: 'les paramètres pour le choix de telle ou telle traduction sont multiples, et ils sont à rechercher dans un contexte suffisamment étendu' (1998: 170). Consequently, homogeneity can be the result of linguistic,

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[12] Discours rapporté: reported discourse.

literary or translational norms of the target cultures. It must also be noted that not all languages have the same types of discourse, for instance Lips (1926) points out that Sanskrit and Persian do not have indirect discourse.

Poncharal (1998: 81-82, 241 and 266) points out that the major translational problem between French and English lies in their temporal systems. French opposes the passé simple (past used in narration) and the imparfait (tense of free indirect discourse 'par excellence') whereas English uses the preterit for the narrator's discourse as well as in sentences in free indirect discourse. In *Problems in General Linguistics* (1966/1971), Benveniste discusses the French temporal system as a set of two separate realms, those of *discours* and *histoire*. The first system, *discours*, implies the presence of a speaker and an addressee and employs the present tense system, the default tense being the present, anteriority being designated by the *passé composé*, and posterity by the future tense. This system prohibits the use of an aorist, the *passé simple*. The second temporal system, *histoire*, is centred on the aorist as basic tense and employs the *conditional* for posterity and the *passé antérieur* (instead of *plus que parfait*) for anteriority. These two systems separate everyday conversation and writing and more particularly historical writing. Bally (1912 and 1914) discusses at some length a feature peculiar to French that he discovered was a signal of *style indirect libre*: the use of the *imparfait* (past imperfect tense) for free indirect discourse statements that occur in the framework of a narrative told in the *preterite*. It was already known to linguists at that time that the use of the *imparfait* in place of the *preterite* in normal narrative statements may heighten the listener's or reader's sympathetic identification with the subject of the verb concerned, and Bally's observation was in part indebted to this. However, when he called this tense a 'subjective imperfect' he also meant that it is not a true past and that it has a past form only because it is governed by the tense of the surrounding narrative. Bally offers an example that shows both the typical use of this *imparfait* within free indirect discourse, and the contagious effect it may have on the narrative tense. It is taken from the beginning of Prosper Merimée's *Colomba*, when the Colonel is putting to Lydia the arguments against her journey to Corsica:

> In vain he spoke about the wildness of the country and the difficulty
> for a woman to travel through it: she was afraid of nothing; she loved
> travelling on horseback above everything; it was a treat to sleep in the
> open air; she threatened to go to Asia Minor.

En vain il parla de la sauvagerie du pays et de la difficulté pour une femme d'y voyager: elle ne craignait rien; elle aimait par dessus tout à voyager à cheval; elle se faisait une fête de coucher au bivouac; elle menaçait d'aller en Asie Mineur (in Pascal 1977: 11-2).

Free indirect discourse is signalled in the French text by the change from *preterite* 'parla' to imperfect 'craignait', 'aimait', 'se faisait', 'menaçait', a change which cannot be reproduced in English, though in English too the content makes clear that the last sentences all give Lydia's answers. The preceding free indirect discourse statements can be taken as reproducing Lydia's direct speech: 'I fear nothing', 'I love travelling on horseback', 'It's a treat to sleep in the open air'. But we do not imagine her saying, 'I threaten to go to Asia Minor' but something like 'I may go to Asia Minor'. Hence, 'threaten' is the narrator's interpretation of what Lydia said and Bally claims that it is an example of free indirect discourse. However, it could be argued that 'she threatened to go to Asia Minor' is an example of what McHale (1978) calls 'indirect content-paraphrase' as the narrator seems to paraphrase the content of the character's speech without imitating the character's style. This example shows the difficulty of establishing whether a passage is in free indirect discourse or not. Here, free indirect discourse could have been 'she might go to Asia Minor'. Bally comes to the conclusion that the imperfect here is the result of the 'attraction' of the imperfect in the preceding free indirect discourse statements. While the imperfect tense earlier is a 'subjective past' and does not refer to any event in the true past, the threat is an event in the story, i.e. it is part of the historical sequence. In French literature, Flaubert was the first author to systematically use the *imparfait* for the free indirect form and thus subtly to insinuate the difference from the narrative mode which normally requires the *preterite*.

This special use of the French *imparfait* can be equated with the use of the English 'consciousness' progressive (Fludernik 1993: 208) because the English past progressive can indicate the character's point of view as in:

The boy Curnow knew that Mrs. Durrant was saying that it is perfectly simple: you mix the powder in a gallon of water; 'I have done it with my own hands in my own garden,' **Mrs. Durrant was saying** (*Jacob's Room* Woolf 1922: 52, my emphasis).

This function frequently overlaps with background and foreground structures. According to Fludernik, the 'perceptional' quality of the past progressive, as of the *imparfait*, is due primarily to the implicit posting of the character's point of view. The activity rendered in the progressive can therefore be 'explained' as being simultaneous with the temporal point at which the looking occurred (1993: 205). The English past progressive also expresses emotional involvement and especially irritation.

Poncharal also emphasises that the treatment of deixis within passages in free indirect discourse is more flexible in English than in French (1998: 90-92 and 264-67) as French seems to privilege the point of view of the *rapporteur* instead of the initial speaker whereas English does not separate the two domains so strictly. Poncharal (1998) concludes that the French translators often render free indirect discourse with indirect discourse or direct discourse; a conclusion previously reached by Guillemin-Flescher (1981: 439-440).

Taivalkoski-Shilov (2003) concludes that the translators in her corpus render direct discourse more accurately than free indirect discourse. According to her, the diminishing enunciative heterogeneity in translation is due to different factors among which the structural differences between French and English, which make the translation of mixed discourses difficult. She also finds some explanations in the historical context and particularly in the literary norms of eighteenth-century France as well as the translators' tendency to use explicitation. Taivalkoski-Shilov also claims that her study also verifies Antoine Berman's hypothesis that retranslations are more faithful to the original than their first translations as, in her corpus, the translators of the new versions standardised the source texts less than the previous translations.

Gallagher (2001) illustrates translational issues between English and French with two examples, one of which is taken from Woolf's *To The Lighthouse* (1931):

> 'Yes, take it away, 'she said briefly, interrupting what she was saying to Mr Bankes to speak to the maid. 'It must have been fifteen - no, twenty years ago - that I last saw her, 'she was saying, turning back to him again as if she could not lose a moment of talk, for she was absorbed by what they were saying. **So he had actually heard from**

her this evening! And was Carrie still living at Marlow, and was everything still the same? Oh she could remember it as if it were yesterday - on the river, feeling it as if it were yesterday - going on the river, feeling very cold. But if the Mannings made a plan they stuck to it. Never should she forget Herbert killing a wasp with a teaspoon on the bank! (Woolf 1964: 100-101, my emphasis, in Gallagher 2001: 230).

In Woolf's passage, the third person pronoun (he) and the exclamation mark allow interpreting the sentence in bold as the free indirect discourse representation of Mrs Ramsay's actual words. The passage is also composed of brief sentences and exclamatory utterances that are also typical of free indirect discourse.

« Oui, emportez-le », dit-elle brièvement et en s'interrompant pour s'adresser à la domestique. « Il doit y avoir quinze, non, vingt ans que je l'ai vue pour la dernière fois », disait-elle en se retournant vers William Bankes, comme s'il lui eût été impossible de perdre une minute de leur absorbante conversation. **Vraiment il avait reçu de ses nouvelles ce soir?** Et Carrie habitait toujours Marlow? Tout y était-il demeuré comme autrefois? Elle s'en souvenait comme si c'eût été hier - cette promenade sur la rivière, il faisait très froid. Mais lorsque les Manning décidaient de faire quelque chose ils n'en démordaient pas. Jamais elle n'oublierait le spectacle d'Herbert tuant une guêpe sur la rive avec une petite cuiller ! (Woolf 1974: 120, my emphasis).

Maurice Lanoire, the translator, maintains free indirect discourse and the translation produces the same effect as in the original. However, there are cases when free indirect discourse cannot be translated as such in French, for instance in the following example, free indirect discourse takes the form of an interrogation and is introduced with the conjunction 'and':

She telephoned the Hilltop Home to ask if there were pills that Albert might take, and had he had this complaint before? (Highsmith 1988: 132 in Gallagher 2001: 231).

Gallagher explains that this mode of interrogation does not exist in French and that the translator replaced free indirect discourse by indirect discourse in order to avoid a stylistic break:

Elle téléphona à la direction de Hilltop pour savoir s'il existait des pilules qu'Albert aurait pu prendre et pour demander s'il avait déjà eu ce problème (Highsmith 1988: 141 in Gallagher 2001: 231).

In his article, Gallagher compares free indirect discourse in Latin, German, French and English and highlights eight important points (2001: 236-7). According to him,

French and English free indirect discourse share many common features for instance the temporal modifications and the representation of mental discourse in the novel (as opposed to German and Latin free indirect discourse). Moreover, free indirect discourse is absent from French newspapers and occupies a marginal place in English newspapers whereas it is omnipresent in the German press. He also claims that translational problems arise from two different factors: the presence of certain oral markers in free indirect discourse, which is not a problem between French and English, and the fact that the use of free indirect discourse coincides only partially between the four languages under investigation. Gallagher also notes that changes from free indirect discourse to indirect discourse or direct discourse can lead to distortions in sense. He eventually emphasises that it is often difficult to know if the choices carried out by the translators are mainly the results of linguistic factors.

Hence, free indirect discourse gives the impression that it is indirect in the sense that a character's voice is filtered through the narrator's viewpoint. For this reason, it is often difficult to identify in a narrative, but this elusiveness is very much part of its stylistic effect. In Modernist fiction and in Woolf's texts [e.g. *Jacob's Room* (1922), *Mrs Dalloway* (1925) and *To The Lighthouse* (1927)], free indirect discourse is used to suggest the characters' perceptions and reactions and evokes their most immediate response to experience. Let me now focus on the use of free indirect discourse in *To The Lighthouse*.

6.4. Free Indirect Discourse in *To The Lighthouse*

Virginia Woolf is the 'master-weaver of multi-figural novels', i.e. novels in which the narrator can weave in and out of several minds (Cohn 1978). In *Mrs Dalloway* and *To The Lighthouse*, from Clarissa to Peter, Rezia to Septimus, Mrs. to Mr. Ramsay, free indirect discourse passes from hers to his and back again, often without intervening narrating sentences. Free indirect discourse is a choice medium for revealing a fictional mind suspended in an instant present, between a remembered past and an anticipated future. For instance, all three of these time zones converge in Lily Briscoe's mind the morning after her return to the Ramsays' summer cottage:

103

> Suddenly she remembered. When she had sat there last ten years ago
> there had been a little sprig or leaf pattern on the table-cloth, which
> she had looked at in a *moment of revelation*. There had been a problem
> about a foreground of a picture. Move the tree to the middle, she had
> said. She had never finished that picture. She would paint that picture
> *now*. It had been knocking about in her mind *all these years*. Where
> were her paints, she wondered? Her paints, yes. She had left them in
> the hall *last night*. She would start at once. She got up quickly, before
> Mr. Ramsay turned (1927a: 220, my emphasis).

Both tenses and adverbs in this passage show the temporal fluidity free indirect discourse can achieve. The sudden moment of remembrance is the *now* that revives the *moment of revelation*, which happened a decade ago; and *last night* has brought her to the site of remembered experience. However, the moment of memory also opens to the future, and as it leads the mind to decision: "She would paint that picture now... She would start at once", Lily anticipates another moment of revelation, i.e. when she will draw in the middle of her canvas the line with which the novel ends. Lily's mind thus momentarily spans the entire decade of narrated time contained in *To The Lighthouse*. The tenses employed to reach backward and forward, i.e. the pluperfect and the conditional are the standard tenses for memory and anticipation in free indirect discourse passages since they correspond to the simple past and future in direct quotation. The adverbs also point to another distinctive feature of free indirect discourse in its adoption of the temporal orientation of the figural consciousness for whom the day of the fictional action is today and the previous and following days are yesterday and tomorrow. Käte Hamburger was the first to point out that when this 'deictic' adverbial system prevails in a text, the past tense loses its retrospective function and becomes the tense that creates a fictional reality before the readers' eyes (in Cohn 1978: 127). The consistent adjustment of temporal adverbs and verbs in free indirect discourse passages is therefore one of the most powerful tools available to the novelist for locating the narrative perspective within the psyche of her or his characters. It is from their vantage point that we can then experience the past as an area that can be reached through memory, and the future as a realm that is fundamentally unknown.

In narrated memories and fantasies the scene, whether real or imagined, is wholly contained within the figural mind, and clearly separated from the character's present surroundings. However, free indirect discourse sentences can also cross this inner-outer boundary, and reflect sites and happenings when they show a character

reflecting on these sites and happenings. At such moments the demarcation between free indirect discourse and its narrative context is blurred. In the following passage, Lily is watching Mr. Ramsay:

> Heaven could never be sufficiently praised! She heard sounds in the house. James and Cam must be coming. But Mr. Ramsay, as if he knew that his time ran short, exerted upon her solitary figure the immense pressure of his concentrated woe; his age; his frailty; his desolation; when suddenly, tossing his head impatiently, in his annoyance for after all, what woman could resist him?-he noticed that his boot-laces were untied. Remarkable boots they were too, Lily thought, looking down at them: sculptured; colossal;...(1927a: 128)

This passage gives Lily's thoughts and interpretations but it simultaneously describes objects that exist in narrated space, and events that move the action forward in narrated time. It oscillates constantly between monologic and narrative language; the initial exclamation being Lily's and the description of the *remarkable boots* being explicitly identified as Lily's thought. The language of the long middle sentence concerning Mr. Ramsay is marked with Lily's subjectivity: in the initial *But* the speculative *as if* clause, the apposite *his* in *his concentrated woe; his age; his frailty; his desolation*. The narrated question *for after all, what woman could resist him?*, which can be interpreted only as a question Lily imagines running through Mr. Ramsay's mind at that moment is free indirect discourse within free indirect discourse. This sentence remains ambiguously suspended between narration and free indirect discourse.

In the following example, Woolf uses free indirect discourse in an attempt to make the reader participate:

> **Was she wrong in this, she asked herself,** reviewing her conduct for the past week or two, and wondering if she had indeed put any pressure upon Minta, who was only twenty-four, to make up her mind. She was uneasy. Had she not laughed about it? Was she not forgetting again how strongly she influenced people? Marriage needed – oh all sorts of qualities (the bill for the greenhouse would be fifty pounds); one – she need not name it – that was essential; the thing she had with her husband. Had they that? (1927a: 70, my emphasis)

At the beginning of the passage, it is difficult to know where the voices of the narrator and Mrs Ramsay start and finish as they are merged or superimposed. In the first sentence, the presence of the narrator is felt in the incidental clause 'she asked herself' but the initial question 'Was she wrong in this' comes undeniably

from the character's consciousness as Mrs Ramsay's interior speech ('Am I wrong in this?'). Moreover, Woolf's use of interrogatives, exclamations ('oh') suggests perfectly the character's questioning.

The passages selected in this section demonstrate how Woolf uses free indirect discourse in *To The Lighthouse* and point to the relevance of a study of the French translations of this novel in order to see how the translators deal with this stylistic device.

6.5. Conclusion

Free indirect discourse is a resume, the gist, a condensation, an ordering of what goes on in the mind of the character, or of what he or she said, with a view to distinguish the main features or purport of her or his thought or utterance. It is to be distinguished from direct and indirect discourses most importantly because:

> L'indirect ordinaire est très abstrait, il ne peut rendre la pensée avec toutes ses nuances; l'indirect libre se rapproche du style direct, sa syntaxe appelle la mélodie des paroles réellement prononcées (Lips 1926: 188).

Free indirect discourse can be detected thanks to the frequent presence of stylistic indicators that Bally (1912) calls *indices*, which can be *external* or *internal*. *External indices* are composed of the authorial material that introduces or qualifies the passage in free indirect discourse. *Internal indices* can be defined by the interplay of objective narrative and free indirect discourse, and that between direct discourse, indirect discourse and free indirect discourse. Tense is a syntactical indicator. Strictly speaking, combinations of past tense verbs and present adverbs as in 'she was miserable now' are ungrammatical, but in narrative discourse they are conventionally read as definitive signals of the interweaving of the narrator's voice and the character's experience: this interweaving is the 'dual voice'. Free indirect discourse allows a considerable freedom in tense and sequence of tense and a great freedom in the arrangement and composition of different items of an extended reported statement or thought. Verbal tenses belonging to indirect discourse or verbs of inner argument and persuasion are also used to distinguish free indirect discourse like *might, doubt, could, would, should* or *must*. Adverbs like *surely, certainly, perhaps, besides,* or *doubtless* are also typical because they denote inward debate and

uncertainty. Persons and pronouns are also indicators, such as the use of the third-person pronoun as opposed to the first-person *I* of direct discourse. As Lips notes:

> La transposition des temps est, avec celle des pronoms, le signe par
> excellence du style indirect libre (1926: 65).

Lexically speaking, a mixture of types of words is found cueing two registers within the same passage. Some words will be either neutral, or characteristic of the narrator; some will be suggestive of the character's idiolect or sociolect, i.e. the characteristic personal idiom and the sort of emphases that would be characteristic of someone's speech; appellations like *Madame*; exclamations like *yes, no matter, my God* or *alas*; subjective forms; particles that in certain contexts bear a subjective reference and indicate an argument going on within the character's mind like *so, thus, doubtless, besides* among others; all of which point to the subjective source of the statement. Some deictics or orienting words, principally adverbs of present time and place like *here, now, today, tomorrow*, are also important indicators because they may be used to relate to the character's immediate experience.

In this section, I reviewed different accounts of free indirect discourse in general and in translation from English into French in particular. I emphasised that Virginia Woolf is considered as the 'master-weaver of multi-figural novels' (Cohn 1978) and that most of her novels have been used in many studies dedicated to free indirect discourse (see for instance Cohn 1978, Fludernik 1993 and Gallagher 2001). It also emerged that free indirect discourse is worth studying in translation as it is a mixed form of discourse and several studies have revealed that there is an enunciative homogenisation in translation. For these reasons, I have decided to study *To The Lighthouse* and its three French translations in order to see how the translators deal with this stylistic device and if their translational choices affect the narratological structures; i.e. if there is an enunciative homogenisation in the translations. Using corpus-based tools, I will study different syntactical indicators of free indirect discourse: the use of past tenses combined with adverbs of present time and place that relate to the character's immediate experience (*here, now, tomorrow, last night* and *yesterday*); adverbs of inner argument and persuasion, which denote inward debate and uncertainty (*surely, certainly, perhaps*) and exclamations and interrogations (*yes, oh, of course, but why* and *but how*).

7. Summary

In this chapter, I argued that the 'feel' of the text is attributable to the type of point of view it exhibits. The notions of spatio-temporal and psychological point of view as well as transitivity and free indirect discourse have been thoroughly explained and discussed in relation to Virginia Woolf's *To The Lighthouse* and *The Waves* and their French translations. Deixis, modality and transitivity will be investigated in *The Waves* and its two French translations as three layers of the multi-layered notion of point of view and the technique of free indirect discourse will be examined in *To The Lighthouse* and its three French translations.

In the present thesis, I have designed a method to investigate the translator's discursive presence through their linguistic choices of narratological structures. I consider focalisation, the technique whereby the point of view is conveyed in a narrative and mind-style, the product of the way the characters' perceptions, thoughts and speech, are presented through language. I am interested in the potential problems involved in the translation of these linguistic features constituting the notion of point of view to see if the translator's choices affect the transfer of narratological structures and if this is the case, how these choices affect these narratological structures. In the next chapter, I discuss the methodological tools and framework used in this thesis and the method applied to my case studies.

Chapter Three

Corpus-Based Tools and Procedures

1. Introduction

Gideon Toury (1995) stresses the need for translation studies to develop a properly systematic descriptive branch with a methodology and research techniques that are made as explicit as possible. In the present thesis, I have designed a method to analyse originals and their translations based on Simpson's model (1993) of narrative point of view as it offers explicit research techniques to investigate a flexible 'repertoire of features' in source texts and target texts.

The present chapter focuses on the methodological tools and framework used in this thesis and the methodology applied to my two case studies. It is divided into two parts. In the first one, I focus on 'corpus-based translation studies' (Baker 1996). After setting out the main concepts and tools used in corpus-based translation studies, I concentrate on two methodologies that have inspired the present study of the translators' discursive presence; Mona Baker's (2000) study of the style of individual literary translators and Jeremy Munday's (1998 and 2002) computer-assisted approaches to the analysis of translation shifts. The first part concludes with a presentation of the advantages, limitations and potential of corpora in translation studies. In the second part, I present the methodology used to disclose the translator's discursive presence in the French translations of Virginia Woolf's *To The Lighthouse* and *The Waves*.

2. Methodological Tools and Framework

2.1. Polysystem Theories and Descriptive Translation Studies

Borrowing ideas from Russian Formalism, Itamar Even-Zohar (1978, 1990) developed the idea of literature as a heterogeneous conglomerate of individual literary systems, which interact and compete for position in the wider polysystem. This approach, known as *polysystem theory,* views the body of translated literature in any single culture as a system of its own in the larger social, literary and historical systems of the target culture. Moreover, translated texts are no longer viewed as isolated phenomena, but are rather seen as manifestations of general translation procedures and studied within the cultural and literary systems in which they function. Finally, there is a shift from the discussion on the nature of the equivalence, which exists between source and target text, towards an emphasis on the translated text as an entity existing in the target polysystem in its own right. Polysystems are in a constant state of flux and competition. Consequently translated literature, like all literary systems, is not fixed and can occupy a central (primary) or peripheral (secondary) position in the polysystem. In other words, translated literature takes part in the dynamic interaction between the systems in the polysystem.

Polysystem theory has been important for the development of translation studies as well as corpus-based translation studies because it regards translated literature as a system worthy of study in its own right and attributes a certain specificity to translated texts, which validates their investigation as a coherent body of texts, i.e. a corpus. It has nonetheless been criticised and one of its most criticised aspects is that the 'universal laws' or principles presented are based on relatively limited evidence. This being said, this vision of translated literature influenced the development of descriptive translation studies (DTS), which emphasises actual translation practices and aims at identifying norms of translation (see for instance Toury 1995). The approach has had far-reaching consequences for the field of translation studies. It takes the translated text as it is and tries to determine the various factors that may account for its particular nature. Descriptive studies

benefit from working with large amount of texts which up to now have been processed manually; however thanks to technological advances in the area of computing, it is now possible to use computers and software to analyse texts systematically and automatically.

2.2. Corpus: a Definition

Since 1993, researchers have started to use corpora in translation studies and develop corpora specifically for this use. The term corpus originally referred to any collection of writings, in a processed or unprocessed form, usually originating from a single author. However, the growth of corpus linguistics, a branch of general linguistics concerned with text collection, storage, manipulation and analysis, has brought about three fundamental changes to this definition. Firstly, a corpus now primarily refers to a collection of texts that is held in machine-readable form and can consequently be analysed both automatically and/or semi-automatically in a variety of ways. Secondly, a corpus is no longer restricted to written texts but can also include spoken data. And thirdly, a corpus may include a large number of texts that may originate from different sources and may be based upon a wide range of topics. What is important is that the texts are assembled for a particular purpose and according to explicit criteria in order to ensure that the corpus is representative of the area of language which is under investigation. Texts can be full, i.e. complete, but they can also be part of a larger text, e.g. a chapter from a book. In the following discussion, the word corpus will be used to refer to a body of natural language material held in machine-readable form and analysable automatically or semi-automatically. Let me now focus on the techniques for corpus investigation given that they are fundamental to most if not all corpus-based research.

2.3. Techniques for Corpus Investigation

2.3.1. Type/token ratio

Written texts can be regarded as sequences of characters delimited by space. These sequences are called running words or 'tokens' and the different words are labelled 'types'. The type/token ratio is 'a measure of the range and diversity of vocabulary used by a writer or in a given corpus. It is the ratio of different words to the overall number of words in a text or collection of texts' (Baker 2000: 250). A high type/token ratio means that the writer uses a wide range of vocabulary and a low

111

one means that he or she draws on a more restricted set of vocabulary items. Type/token ratios must nevertheless be used with caution for a number of reasons. First, they are extremely sensitive to corpus length. For instance, the longer texts are, the more likely it is that words will be repeated and the ratio will consequently be lower. This is the reason why ratios are standardised in order to allow comparison between texts of different length. A piece of software like WordSmith Tools (**2.4.1**) computes type/token ratio (mean) every 1000 words as it goes through the text files. The ratio is calculated for the first 1000 words, then calculated for the next 1000 and so on until the end of the texts. A running average is then computed. This means that the final figure represents an average type/token ratio based on consecutive 1000-word chunks of text. Second, they may not take lemmas and homographs into account because the piece of software recognises only the appearance of the word forms but not their meanings. As far as homographs are concerned when retrieving, for instance, the French translation of the *your: ton*, with WordList (**2.4.1.1**), I noticed that the machine not only brought back all the instances of the adjective possessive but also of its homograph or homonym *ton* (meaning *tone* or *pitch*). Therefore, I had to review and recount these instances since the results did not fully correspond to what I was looking for. A lemma is 'a label under which all the inflected forms of a word can be gathered' (Kenny 2001: 34). For instance, *drive, drives, driving, driven* and *drove* are inflected forms of the lemma DRIVE reflecting differences in person, finiteness and tense and the software may process these forms as belonging to different types. In other words, the software will produce what it is asked to find which may not be what is looked for. The third problem corresponds to spelling variances and case differences. For instance, should the forms nationalise, nationalize, Nationalise and NATIONALIZE be normalised to be dealt with as tokens of the same type? All three problems can however be overcome with more or less difficulty.[13]

Munday (1998) works with WordSmith Tools and warns against taking the results of frequency lists at face value. In this study, Munday investigates a complete short text, Gabriel García Márquez's 'Diecisiete ingleses envenenados' and its English translation, 'Seventeen Poisoned Englishmen' by Edith Grossman, to see how the

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[13] See Kenny 2001: 34-35.

computer can be used to isolate trends of linguistics shifts. He finds 4498 tokens in the Spanish text and 4561 in the English translation and goes on to comment:

> The English translation can thus be seen to be somewhat longer than the original (...) However, systematic differences between the two languages may account for some of the differences: Spanish usually omits pronouns, indicating person by the inflection of the verb (e.g. *pensó/she thought*). When subject pronouns are removed from the calculations, the total number of tokens for the story is 4406 in Spanish and 4348 in English [...]. The comparative length of the ST and TT may depend on many variables, and seems to be an area far more complex than previously thought and worthy of careful future investigation on other texts (1998: 4).

Type/token ratios are used in studies aiming to prove simplification as a recurrent feature of translation. Simplification can be defined as the 'tendency to simplify the language used in translation' (Baker 1996: 184). It may be lexical, syntactic or stylistic. Baker (1996) suggests a number of operations in order to establish evidence of simplification. These include type/token ratio, mean or average sentence length and lexical density.

2.3.2. Mean or average sentence length

The mean or average sentence length is a measure of the average length of the sentences that make up a text, i.e. the number of running words that occur between two full stops. Studies using this measurement include Sara Laviosa-Braithwaite (1996) which is used here solely as an example and is not critically reviewed. Working with a comparable corpus Laviosa-Braithwaite explains that she attempts to use 'the average number of words per sentence as a measure of one of the many features that constitutes written style' (1996: 118) and proposes that 'a comparatively lower average sentence length' can be considered as an 'aspect of stylistic simplification' (ibid). Because the average sentence lengths in the translation corpora are markedly lower that in the corpora of original texts, she concludes that this is an evidence of simplification.

2.3.3. Lexical density

Lexical density or variety refers to the fact that any given language consists of a series of lexical and grammatical words. Lexical words comprise items belonging to categories such as nouns, adjectives and verbs. Grammatical words belong to closed

sets such as determiners and prepositions. Lexical density is the percentage of lexical as opposed to grammatical items in a given texts or corpus of texts and it is calculated by dividing the number of lexical items by the total number of words in a text or corpus and multiplying it by 100 to express the result as a percentage. The question of lexical density is related to the notions of information rate and information load. Texts perceived as 'difficult' have been found to have higher lexical density than texts perceived as being 'easier'. This feature can now be studied on a much wider scale because of the facilities available for the automatic processing of corpora, which may reveal important facts about the nature of mediation in translated texts. For instance, if research shows that the overall lexical density of a comparable corpus of English translations is lower than that of a comparable corpus of original English, it could be hypothesised that translators used this feature to make a translated text more accessible to its new readership. Computing lexical densities requires a workable list of function or grammatical words to compare against a corpus. There is a list of words for English identified by Stubbs (1986: 36-37) as being grammatical words and used by Laviosa Braithwaite (1996), but I am not aware of any such list in French. Moreover, listing grammatical words can be problematic, for instance should 'is' be considered a function word when it is used as a proper verb or as an auxiliary?

Baker argues that these facilities, i.e. type/token ratio, mean average sentence length and lexical density, have 'immediate and obvious applications in the study of translation' (1995: 228). In order to exemplify this point, she refers to Najah Shamaa (1978) who did a manual count on a small corpus of English translations into Arabic novels and concluded that common words such as *day* or *say* occur with a higher frequency in the English translations than they do in the original texts. Baker rightly acknowledges that the resources and techniques available today would enable researchers to do larger scale studies and such studies would therefore yield much more powerful insights into the nature of translated texts. Now that the techniques for corpus investigation have been presented, let me focus on the tools and software used in corpus-based translation studies.

114

2.4. Tools and Software for Corpus Investigation

Corpus-based methodology can be used to study various phenomena thanks to software packages which allow researchers to process texts in machine-readable form. These complex and comprehensive tools are used for the collection of information from the data stored in a corpus. The most widely used tools are the concordance program and the frequency list, both of which are available with WordSmith Tools, the first piece of software discussed in the following paragraph.

2.4.1. WordSmith Tools

One of the pieces of software I use in the present study is WordSmith Tools, an integrated suite of programs designed to facilitate the analysis of the behaviour of words in texts. It was developed by Mike Scott of the University of Liverpool and consists of three main tools:

- WordList
- KeyWords
- Concord

2.4.1.1. WordList

This facility allows listing all the word forms in a corpus in order of frequency and/or in alphabetical order. Items are classified according to a given scheme and the results of an arithmetical count of the number of items or tokens occurring in the text belonging to each classification or type are displayed. The operation of counting word frequency gives a list of all the words occurring in a corpus together with their frequency and this can be expressed both in raw form and as a percentage of the total number of words. The word list can be displayed in different ways, in alphabetical order or in descending order of frequency. WordList allows users to view lists of the words in a text in alphabetical order or according to their frequency. There are three lists: the first one 'new wordlist F' is a frequency list; the second one 'new wordlist A' is an alphabetical list and the third one 'new wordlist S' present statistics such as type/token ratio and mean or average sentence length. The following table shows the first twenty types in Woolf's *The Waves*, according to their frequency:

The most common types in this novel are 'function' or grammatical' words, i.e. conjunctions, determiners or personal pronouns. The second column presents the type's absolute frequency in the corpus and the third one its relative frequency. For instance, there are 2,452 instances of the type *I* and it accounts for 3.14% of all the tokens in the corpus.

The following table shows the 'WordList S' for *The Waves*:
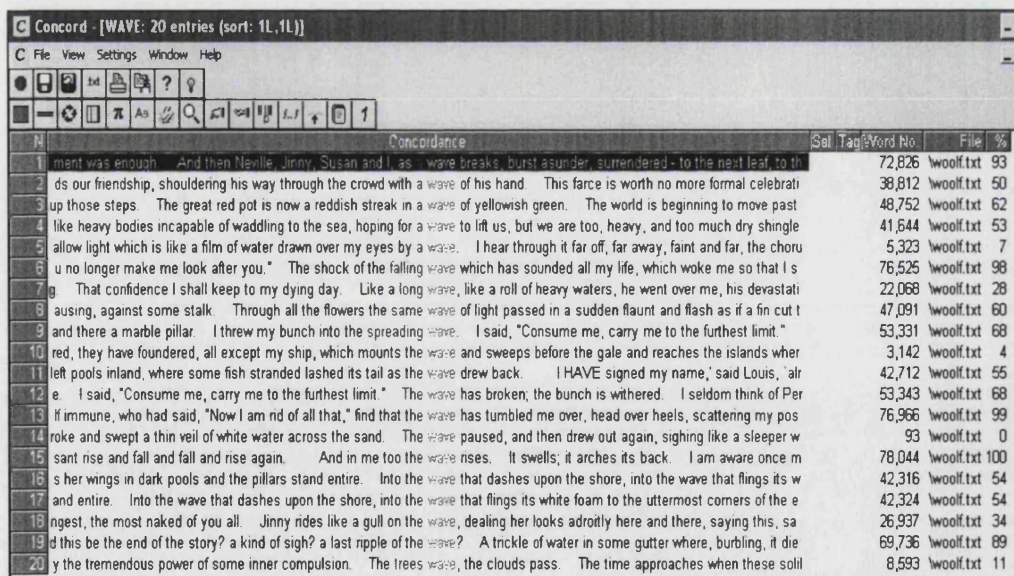
This list indicates statistics about the text under investigation such as the number of running words (tokens), the number of different words (types) and the ratio calculating the range of vocabulary in the text.

2.4.1.2. Keyword lists

This program's role is to locate and identify 'key words' in a given text. To do so, it compares the words in the text under investigation with a reference set of words usually taken from a large corpus of text. The words found to be outstanding in their frequency in the text are considered 'key' and presented in order of outstandingness, i.e. significance in this particular text.

2.4.1.3. Concord

The concordance program allows the user to search the corpus for a selected item or 'node'. Hence, if the user is interested in the usage of a particular word, he or she can search for it with the concordance program, which will retrieve all the occurrences of that word from the corpus and return a list of all those instances. At this stage, the computer returns a KWIC concordance, KWIC being an acronym for **K**ey **W**ord **I**n **C**ontext. This is a list of all the occurrences of a specified keyword in the corpus, with each instance of the word set in the middle of one line of each context. An example of the word *wave* in my corpus is shown below:

KWIC concordances can be sorted in a variety of ways, for example, alphabetically according to the words appearing on the left or right of the keyword. Concord also allows the user to view extended co-text online and to look at whole sentences or paragraphs in which the word has been located. As with type/token ratios, one has to be aware of homographs and lemmas. One way to overcome these difficulties is

to use a wildcard. Wildcards are characters that can be used instead of others. For instance, the Kleene star * or '?' can be used to replace any number of characters in a search term, e.g. 'wav*' to obtain *wave, waves, waved, waving, waver, wavers, wavered* and *wavering*. Wildcards can also be combined with for instance 'nationali?*', which will give: *nationalise, nationalize, nationalizing, nationalising, nationalized, nationalised, nationalizes, nationalises,* etc. Finally, they can also be used in 'phrase' searches like 'on * wave'. WordSmith Tools thus allow identifying the word-forms under investigation, which can then be used as search terms in the Multilingual Concordancer Multiconcord.

2.4.2. Multiconcord

The other piece of software used in the present thesis is Multiconcord, a multilingual concordancer developed by David Woolls and a consortium of European Universities as part of the Lingua program (Woolls 1997). To run the Multiconcord program, texts have to be saved with a specific format. Once the texts are converted, a software, **Minimal Mark Up** (Minmark) is used to mark them. Minmark places <body> start and <\body> end tags, paragraph indicators <p> at the beginning of each paragraph and sentence markers <s> into the text. Then, a manual editing has to be performed. Mismatches most often appear because there is a large discrepancy in length between the sentences, or because they have been presented in a different order in the translation. There is normally a reason for a lower success rate in the text alignment and the only way to overcome such problems is to check paragraphs.

Multiconcord allows the user to select a pair of languages, i.e. a source and a target language, and to enter a search pattern of words or phrases in a selected language, which may or may not be the source language. For this reason, the method allows detection of creation of certain patterns in the target text, e.g. repetitions, by starting from the target end. It is possible to search a single-word item e.g. *wave* or *light,* a multiple-word item, e.g. *summer holidays,* a single word using a final wild card e.g. *wav** or *ortho*,* a single word using an initial wild card e.g. **ible* or **able,* a word or phrase with a central or medial wild card e g. *un*ly* or *most *ly,* a single phrase e.g. *in any case,* and any combination of these in a list. Multiconcord then gives a list of all the source items it has found, the hits, and allows seeing the full sentence or

sentences in the source language along with the sentences which the aligning engine considers to be equivalent in the target language. The aligner works within the parallel paragraphs and attempts to match up all sentences until it reaches the sentence for which the search routine has recorded a hit. Then, it records the matching location in the target language paragraph. Searches can also be refined with the specification of a context word, which must appear within a specified distance of the search word (up to 6 words to the left and right). Results or hits can be sorted alphabetically or filtered by assigning each hit to one of four ad hoc categories. They can also be viewed in sentence or paragraph mode. Multiconcord's 'test' facility can be used to further sort and save results to a file.

WordSmith Tools and Multiconcord will thus be used to analyse the originals and the translations. A discussion on the main concepts of corpus-based translation studies is not complete without presenting the different types of corpora used for translation research; these are presented in the following paragraph.

2.5. Types of Corpora

There are three main types of corpora. In the majority of cases they are bilingual or multilingual, but monolingual corpora are also valuable for a number of applications.

2.5.1. Monolingual single and comparable corpora

A monolingual corpus is one that contains texts in one language only. When the texts in the corpus have the same kind of provenance, i.e. if all texts are translations in that language or if they are all originally written in that language, it is called a 'single' comparable corpus (Laviosa 1997: 292-3). A single monolingual corpus can either be translational, like the TEC, or non-translational, like the BNC (British National Corpus) and the Brown Corpus[14]. Single non-translational corpora can nevertheless be used as an aid in translation quality assessment (Bowker 1999) and in translation pedagogy to improve the students' knowledge of normal target language pattern as well as translation quality (Bowker 1998). Moreover, reference corpora like the BNC can be used as 'controls' in descriptive studies of translation

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[14] The first corpus of English to be held on computer, compiled between 1961 and 1964 at Brown University, it consists of one million words of American English informative and imaginative writing.

in order to set off patterns observed in a source or target text against what is known about the language in general (see for instance Munday 1998 and Kenny 1998).

Translation corpora are used in translation studies to investigate patterning which is thought to be specific to translated texts, irrespective of the source or target languages involved. These studies are stimulated by a belief in the specificity of translation and by a conviction that there are features occurring in translations but not in originals, or at least not to the same extent, that can be explained in terms of the nature and pressures of the translation process. They should allow researchers to 'capture patterns which are either restricted to translated text or which occur with a significantly higher or lower frequency in translated text than they do in originals' (Baker 1995: 235).

The best-known translational corpus is the TEC, Translational English Corpus. It is held at the University of Manchester and is a large computerised corpus of English texts translated from a variety of source languages, both European and non-European, which can be processed semi-automatically. At the time of writing, the overall size of the corpus was 10 million words, but the compilers expect it to reach between 20 to 30 millions in the coming years. It consists of four corpora: fiction, biography, news and inflight magazines, and can be accessed freely by researchers through the project's website http://ronaldo.cs.tcd.ie/tec/. The TEC is specifically designed to include several works by individual professional literary translators. For instance, there can be five or six translations by the same person[15] or one translator can translate different writers and sometimes from different source languages. The idea is to have a snapshot of the work of individual translators as well as a snapshot of translated English in general. The corpus also includes several works by the same author, translated by different translators, thus allowing us to look at the issue of style from different perspectives (see for instance Baker's study of the style of individual translators 2000).

Certain translation scholars construct their own control corpus of original texts. This is referred to as a monolingual 'comparable' corpus since the two sets of texts are comparable, as they have been created to fulfil similar roles in similar

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[15] For instance, there are four texts translated by Lawrence Venuti, 214,098 words.

circumstances. This type of corpus consists of two separate collections of texts in the same language; one of them containing only original texts and the other consisting entirely of translations in that language. Both corpora should be similar in design and cover a similar domain, variety of language and time span, and be of comparable length. Such a collection exists as a subcorpus of the English Comparable Corpus (EEC), a sister project of TEC (Laviosa-Braithwaite 1996, Laviosa 1997, 1998a). Monolingual comparable corpora are useful in the investigation of patterns particularly characteristic of translations as opposed to originals. Some of these patterns may be specific to translated texts in a particular language, for instance the preference for the use of *that-* as opposed to zero-connective with the various forms of SAY and TELL in the TEC, in comparison with original English in the BNC (Olohan and Baker 2000). Olohan and Baker found that translators use the complementizer 'that' far more frequently than other writers of English, which suggests a tendency towards syntactic explicitation in translation. Explicitation is the 'overall tendency to spell things out rather than leave them implicit in translation' (Baker 1996:180). In other words, it is the 'filling out' of the message of the source text into the target text by introducing information that was implied or assumed to be known by the reader of the source text. It can take the shape of supplementary explanatory phrases, the spelling out of implicatures, the resolution of ambiguities and the insertion of connectives in order to improve the readability of the text.

As mentioned before (Baker 1995), different methods can be used to illustrate patterns like type/token ratio, lexical density and mean or average sentence length. Laviosa (1998a) applied these global measurements and investigated the recurrent feature of simplification in two monolingual comparable corpora (translated and original articles from *The Guardian* and translated and original articles from *The European*). She hypothesised that the translated texts will have a lower type/token ratio, lexical density and average sentence length than the original texts. She found that the average sentence length and lexical density in the translated texts were markedly lower that in the originals but that there was no significant difference between the type/token ratio of the original and translated texts. In another study (Laviosa 1998b), Laviosa also found that lexical density was lower in translated narrative prose than in comparable originals. She identified 'core patterns of lexical

use' in translated texts which she terms like this because they are confirmed for both newspapers articles and narrative prose. She thus found that translated texts display lower lexical density, higher proportions of high frequency word forms, more repetition of high frequency word forms and less variety in the most frequently used word forms. These two computerised quantitative studies reveal potentially interesting facts about the global distribution of lexical items in translated texts.

2.5.2. Bilingual and multilingual comparable corpora

The term 'multilingual corpora' refers to 'sets of two or more monolingual corpora in different languages, built up either in the same or different institutions on the basis of similar design criteria' (Baker: 1995), e.g. content, domain and communicative function. Bilingual and multilingual corpora do not necessarily contain texts related to each other through translation. They can prove useful inasmuch as they allow the study of features and linguistic items in their home environment rather than as they are found in translations. They have been used in contrastive linguistics and have an important role to play in translator training (Zanettin 1998), terminology, lexicography (Teubert 1996) and machine translation. However, research based solely on multilingual corpora cannot provide answers to questions relevant to translation studies and for this reason, they will not be treated in the present thesis.

2.5.3. Parallel corpora

A parallel corpus consists of a body of texts in one language along with their translations into another language. Most parallel corpora are bilingual and in this case they can contain an original, a source language-text in language A and its translated versions in language B. Examples of such corpora are the Multiconc consortium (King 1997), the Oslo Multilingual project (http://www.hf.uio.no/iba/prosjekt/), the English-Norwegian Parallel Corpus (ENPC) (Johansson 1998) and the bilingual proceedings of the Canadian Hansards, the Canadian Parliament (Brown *et al.* 1990: 82). In this context, the results of a query to the corpus are normally given as parallel sentences. Parallel corpora have contributed most importantly to the shift of emphasis from prescription to description by providing concrete evidence of how translators actually perform.

This evidence can be used for pedagogical purposes and translator training (see for instance Bowker 1998 and 2001; Zannettin 1998). They also have an important role in exploring norms of translating in specific socio-cultural and historical contexts. The method can also be used to create machine translation programmes and bilingual dictionaries. Recently, multilingual parallel corpora have been considered for use in multilingual lexicography (Teubert 2002).

Studies using parallel corpora include Linn Øverås's (1996, 1998), which she conducted using data from the ENPC to look for evidence of explicitation in translation. Øverås found a number of 'explicitating' and 'implicitating' shifts in both English-Norwegian and Norwegian-English translations, the former being much more common than the latter and concluded that explicitation could be considered a feature of the translations in her corpus. Although her study was manual, she used the Translation Corpus Explorer, a browser designed for use with parallel corpora (Ebeling 1998) for the initial collection and presentation of the data. Once she had isolated her subcorpus, the first fifty sentences from forty novels in the ENPC and their translations, she proceeded manually. This is different from studies like Baker (2000) and Munday (2002), two studies which use a concordancer to locate occurrences of words and constructions specified in advance and are discussed at length in **2.6**. Due to the nature of her study, Øverås can offer a detailed analysis which ensures depth, as she is likely to track most, if not all, relevant shifts in her subcorpus, but not breadth of coverage.

Another study, this time computerised but not aligned is that of Opas and Kumajäki (1995) who used the Text Analysis Computing Tools (TACT) of the University of Toronto to analyse the stream of consciousness technique in Samuel Beckett's prose text *How it is* of 36,000 running words, and its Finnish and German translations. Opas and Kumajäki look at the translation of 'I' and 'Yes' and conclude that the German translation succeeds better than the Finnish one in emulating the effect that these repetitions have on the original's overall narrative viewpoint. It should be noted that although the computer can measure the occurrence of the repetitions, it is the researcher who interprets their effect on the narrative viewpoint. In order to establish whether this finding was linked to the translators' preferences or reflected the fact that English and German are closely

related whereas Finnish and English are not, they looked at another text by Samuel Beckett, *All Strange Way*, of 5,000 words in Swedish as this language is also typologically close to English. Their study can be considered as a basic first step in the analysis of translation. They find that microstructural shifts such as the nominalisation of verb constructions and the addition of explicitating pronouns made the text more explicit and concrete than the original. Their final conclusion is that the micro- and macrostructural shifts they discovered are due to the initial norm followed by the translator and not to systemic differences between the languages involved. They argue that the German translator can be said to subject himself more to the original text whereas the Finnish and Swedish translators 'commit themselves to the target language readers' (1995: 291). They add that the German translator has translated all of Beckett's oeuvre whereas the Finnish and Swedish translators have translated single texts, which might point to an implied link between the German translator's commitment to Beckett and his close translation of selected features of one of Beckett's texts.

The largest study relying on a parallel corpus has been carried out by Dorothy Kenny (2001). Kenny uses a specially constructed German-English Parallel Corpus of Literary Texts (GEPCOLT), which is composed of two million words. This corpus was designed for use in the investigation of normalisation and creativity in translation. Normalisation or 'conservatism' is a tendency to 'exaggerate features of the target language and to conform to its typical patterns' (Baker 1996: 183). It is most evident in the use of punctuation, typical grammatical structures and collocational patterns or clichés. Kenny (1998, 1999) investigated 'sanitisation' in translated texts, i.e. the 'suspected adaptation of a source text reality to make it more palatable for target audiences' (1999: 515) through the analysis of semantic prosody, which has to do with the connotations brought about by words. She worked with a corpus of English original and German translated texts and found that the target texts become 'somewhat sanitised versions of the original' (1999: 522). Nevertheless, she emphasises that her conclusions are still in embryonic form and that there is no suggestion that 'sanitisation' is representative of translation from English into German in general. Kenny (2001) sets out to discover whether or not translators 'typically draw on more conventional target language resources to replace unconventional, or text-specific, lexical features in source language texts'

(2001: 111). She looks, for example, at all the instances of the item or node 'auge' whose usual English-language equivalent is 'eye' and occurs 1,159 times in the German subcorpus of GEPCOLT. The word 'eye' in its singular and plural forms displays different collocational tendencies and linguists have highlighted creative collocations involving this node in the works of Ruth Rendell and Sylvia Plath (2001: 136). Also, the lemma participates in many fixed and semi-fixed phrases and Kenny hopes that it will 'stand out reasonably well against this background of more-or-less predictable lexical behaviour' (2001: 136). She shows ultimately that lexical normalisation is a feature of translation in GEPCOLT but that it is not an automatic response to lexical creativity in source texts. Indeed, her study also reveals evidence of ingenious creativity in translation. She also emphasises that larger parallel and reference corpora are needed to reach firmer conclusions about the factors that condition normalisation in translation. She stresses that her findings are 'one interpretation of the data I have chosen to look at' (2001: 211) and in this respect they are not definitive. Kenny offers a methodology to analyse lexical normalisation and creativity in translated literature, which relies on the availability of suitable electronic corpora and tools for processing them. Moreover, the data she selected for analysis depend on the composition of the parallel and monolingual reference corpora she uses as well as the computer-assisted procedures used to access them. Such a study makes public the methodologies and evidence on which judgements are based while at the same time inviting alternative interpretations and further studies.

Corpus-based translation studies have used computers to manipulate large amount of data in electronic format and have drawn on the techniques of corpus linguistics to investigate hypotheses that have emerged from works in descriptive translation studies. Whereas this type of studies originate from a union between descriptive translation studies and corpus linguistics, certain uses of corpora in translation studies do not. This is particularly the case with certain pedagogical approaches, which for this reason are not treated in the present thesis (see for instance Bowker 1998 and 2001; Buyse 2000; Scarpa 1999 and Zanettin 1998). Studies in corpus-based projects can be hypothesis-driven and aim at finding textual evidence for abstract notions like 'normalisation' or 'simplification' or data-driven, and in this case, they set out to describe low-level linguistic features of texts which will or will

not be explained in terms of these abstract notions. The studies also presented in this section demonstrate that qualitative analyses usually follow on the heels of quantitative forays. Finally, most of corpus-based translation studies are designed to show what electronic corpora can do compared to manual studies, which is a view adopted in the present study. Now that I have presented corpus-based translation studies and its main concepts and tools, I can focus on two studies that have influenced the present analysis of the translators' discursive presence in their respective texts: Baker (2000) and Munday (1998 and 2002). Baker sets out to trace a 'translator' in the text whereas Munday is more geared to locating 'shifts' in translated texts.

2.6. Towards a Methodology for the Study of the Translator's Presence

2.6.1. Baker's study of the style of individual translators

Baker (2000) emphasises the difficulties of capturing the translator's voice in terms of patterns of stylistic features and linguistic habits that are beyond the conscious control of translators, i.e. forensic stylistics. She addresses these problems using the computerised corpus of translated English texts, the Translational English Corpus (TEC) that was set up at the Centre for Translation and Intercultural Studies (CTIS) at UMIST. Baker uses this computerised corpus in order to identify the styles of two British translators, namely Peter Bush and Peter Clark. She wants to investigate their writings to see if they show certain patterns or preferences for using specific 'lexical items, syntactic patterns, cohesive devices or style of punctuation where other options may be equally available in the language' (2000: 248).

Baker takes a corpus of 296,146 words for Peter Bush and 173,932 words for Clark, either from fictional texts or biographies. She first presents the translators as well as the authors of the original texts through additional or background information. Bush translated male writers and Clark translated both male and female writers. She also gives the age of the writers of the original work and their origins as she argues that it makes a difference in their life experiences and styles. Bush translates from several varieties of source language, namely Brazilian Portuguese, mainland Spanish and South American Spanish, whereas Clark works with only one source language,

Arabic. All this information is very important for understanding who the translators are, but also what kind of texts they translate. Baker then looks into the overall type/token ratio, 'a measure of the range and diversity of vocabulary used by a writer or in a given corpus' (2000: 250) and finds that the type/token ratio is lower overall for Clark with a restricted range of variation among individual texts and is higher overall for Bush with much more variation. She also compares the average or mean sentence length and finds that it is much lower for Clark, with significantly less variation among individual texts. According to Baker, this shows 'a stronger (probably largely subconscious) attempt on the part of Clark to mediate the Arabic texts by making them, in a sense, less challenging linguistically' (2000: 251). She also looks at the pattern of reporting structures, which provide a framework for dialogue and consequently for interpreting the role of the narrator and characterisation in fiction and goes on to investigate SAY in all its forms (*say, says, said* and *saying*). She finds that Clark makes heavier use of the verb 'say'. According to to her, this can be explained by the overall tendency of writers in Arabic to make heavy use of the 'equivalent' verb *qaal* (2000: 251-2). Clark also uses the past tense more often than other forms even when the source text employs the present, which has specific implications given that 'says' compared to 'said', heightens the sense of immediacy in narration. Baker observes that Bush uses 'says' very frequently in the narration whereas Clark uses this form in direct speech or proverbs and very rarely in narration, and hypothesises that:

> Perhaps Clark subconsciously realizes that the worlds of his narrator
> and reader are too different, too removed from each other for him, as
> a translator, to 'fake' a shared world and successfully introduce an
> element of immediacy (2000: 253).

In order to interpret the results, Baker gives information about the experience of the translators and stresses that they are both native speakers of English. She also emphasises their educational background and wonders why there is this 'apparent variation in the range and use of vocabulary and syntactic structures' since they are 'both experienced professional translators and native speakers of English' (2000: 259). According to her, this pattern can be explained by the fact that Bush has always lived in Britain whereas Clark has spent most of his life in the Middle East, which might have implications for their subconscious use of certain linguistic patterns or modes of expression that influence the use of the language they are

translating in. This argument is based on the fact that the environment of linguistic users moulds their linguistic habits. Baker also argues that the translations of Bush and Clark present different challenges because of their source languages. According to her, because Clark translates texts from a culture which is seen as 'more "alien" and associated with all kinds of negative stereotypes in the world of his English-speaking readers' (2000: 259) than the Spanish world, he can consequently be thought to have a tougher task than Bush. She eventually concludes that the 'two translators' positioning towards their implied reader [...] is very different indeed' (2000: 260). According to Baker, the nature of the texts the translators have chosen to translate is also worth mentioning. Bush's texts can be seen as more difficult than Clark's because they require a (highly) educated background. This last remark is significant in Baker's study since she deals with different translations, different originals and different translators. In contrast, my own research project cannot go into such specific consideration as I am dealing with different translations of the same original.

Baker later adds that any patterns identified as distinctive should be compared directly with the source text in order to consider the potential influence of the source language and the style of the author. This is the case in the present thesis too as Woolf's originals are compared with their translations. Baker also emphasises that identifying linguistic habits and stylistic patterns needs to tell something about the cultural and ideological positioning of the translator, or about the cognitive processes and mechanisms that contribute to shaping the translational behaviour.

Baker also raises a question of methodology when she argues that there is still no model to distinguish between stylistic elements that can be attributed only to the translator and those that belong to the source author style or general source language preferences. Baker's emphasis on methodology reflects a trend in corpus-based translation studies that received major criticisms. As a matter of fact, corpus-based translation studies is being mainly criticised on the ground that it emphasises methodological matters over theoretical ones. Indeed, Baker's attempt at investigating the 'style' of translators draws on a rather vague definition of 'style' and thus lacks a sound theoretical background. The present thesis addresses this theoretical shortcoming in corpus-based translation studies. Indeed, originals and

their translations are being investigated by using a theoretical model based on Simpson's model (1993) of narrative point of view, which is based on Halliday's SFG and offers explicit research techniques of a flexible 'repertory of features'. It is also interesting to notice that some of the data logged within the system, such as the sex of translators and of the authors translated, is not used at all in the explanation of the findings whereas in other respects the explanations draw on considerations like the culture distance, which the system is unable to tabulate.

This being said, the kind of analyses Baker proposes are worth doing in order to understand better the act and process of translation. More importantly her approach provides another way to look at the status of translation and understand it not only as a derivative activity. Above all, Baker's article paves the way for further research in translation studies using corpus-based translation studies tool. The present thesis is inspired from Baker's study and seeks to define the nature of the translator's discursive presence by exploring certain narratological aspects of the relation between originals and translations. A different subset of corpus is used as I compare the French translations of Woolf's *The Waves* and *To The Lighthouse* with their original and investigate the translators' use of specific strategies to establish whether or not their choices affect the fictional universe represented in the text.

2.6.2. Munday's systemic model for translation description

Munday works towards a *specific, systematic* and *replicable* model for the analysis of original texts and their translations. His model combines systemic-functional linguistics (SFG), corpus linguistics and an awareness of sociology. Munday considers the three interconnected strands of meaning in a text or 'metafunctions', all linked to different linguistic or 'lexicogrammatical' realisations in a text. Indeed, looking at transitivity, modality, cohesion and thematic structures in both source text and target text should show how the metafunctions are working, make it possible to highlight shifts in the translation and also instruct on the decision-making processes of the translator. Scholars like Hatim and Mason (1990, 1997) and Baker (1992) have been influenced by SFG. However, as seen in Chapter Three, even though systemic functional grammar has been used in a certain number of studies, there is still a shortage of systemic studies of complete published translations and this problem, which is mainly logistical, can be overcome by the

use of corpus linguistics tools to analyse electronically held versions of texts. Using an SFG model and aided by the tools of corpus linguistics, it is possible to build up a profile of the source text. Shifts can then be identified in the target text and the strategy or approach adopted by the translator, whether consciously or not, can thus be deduced. The last stage of Munday's model proposes to locate 'the results within the wider publishing, political and sociocultural contexts' (2002: 80) in order to identify the factors that motivate the shifts. SFG relates linguistic choices to the sociocultural context: the lexicogrammatical patterns 'realise' the metafunctions which are in turn determined by the 'context of situation', the latter being regulated by the context of culture, the higher-level fabric and ideology of the social system and the language genre to which a specific text belongs (Halliday 1978: 189).

2.6.2.1. A computer-assisted approach (1998)

In his 1998 article, Munday looks at a complete short text, Gabriel García Márquez's 'Diecisiete ingleses envenenados' and its English translation, 'Seventeen Poisoned Englishmen' by Edith Grossman, to see how the computer can be used to isolate linguistics shifts. Using WordSmith Tools, he goes through frequency lists and concordances (1998: 3, 6) and finally acknowledges that 'this is a potentially powerful tool to help analyse translation shifts' (1998: 7). He finds that Grossman adhered closely to structure and vocabulary of the original but that there are various shifts. Specification occurs more than generalization and semantic shifts are more common than stylistic ones. He also looks at the accumulation of the small translation shifts over the whole text. He first analyses the consistency of individual lexical items such as the Spanish word *escombros* (rubble, debris) arguing that the repetition of a particular lexical item can be important for a theme and the lexical cohesion of the text. The word *escombros* is used twice within three sentences and the translator uses *wreckage* and *wrecks* and even though the word-forms are very close, a direct repetition is missed. A few pages later, the Spanish word is repeated again but the translator chooses *ruins*. Munday concedes that the word still conveys a sense of decay but that its selection means that the patterns of lexical cohesion (Halliday and Hasan 1976) have been altered. It is obvious that the source text networks of cohesion cannot usually be fully reproduced in the target text but the repetition of *wreckage* or *wreck* could have helped preserve 'a stronger unity of past

and present within the theme' (1998: 8). This short example highlights the usefulness of a concordancer in the analysis of consistency.

According to Leuven-Zwart (1990: 85), the modification of the cohesive links of a narrative may affect the narrative function of a text. Munday looks at shifts in cohesion and, more particularly, at the Spanish possessive pronoun *su* and the English *her* (referring to Prudencia, the main character), an area of cohesion called *reference* in Halliday and Hasan's terminology (1976: 31). There are 21 instances of *su/sus*, referring to 'her', in the Spanish original. In English, these are translated with *her* on 17 occasions, *the* and *these* on one occasion and omitted on two occasions. There are 47 instances of the possessive pronoun *her* referring to Prudencia, in the English translation. These correspond to a definite article in the Spanish text on 23 occasions, *su/sus* on 17 occasions, an idiom on 5 occasions and a dative on 2 occasions. These raw figures indicate that the word *her* is more used in the translation than it is in the original. In some cases, these can be explained by the difference in structure of the language as with '*el* alma/ *her* soul'. However, Munday finds that there is a greater emphasis on referential cohesion in the English translation (1998: 9-10) which other researchers could interpret as 'explicitation'. Finally, Munday investigates shifts in word order or segmentation, which Leuven-Zwart (1990) thinks have an effect on the textual and interpersonal functions at discourse level. The examples, he argues, show that the mainly visual and cinematic quality of the original is shifted in the translation as circumstantial adjuncts are often placed in first position by the translator, causing a blurring in the narratorial viewpoint in the translation.

Munday concludes his study by looking beyond the source text and target text pair to make more general statements about the norms adopted by the translator. According to him, Grossman adopted the norm of *acceptability*, i.e. the adherence to the conventional target language patterns. This interpretation of Grossman's strategy is questionable since it seems simplistic to locate translations on such a reductive axis as acceptability/adequacy. However, Munday also adds that it is difficult to say how far the translator adopted this approach as the texts are also marked by the individual styles of García Márquez and Grossman and concludes by arguing that 'any way to more systematically compare these choices to established

131

convention may determine the basis for statements concerning norms adopted by the translator' (1998: 12). To do so, Munday compares the findings of his source text and target text comparison to two control corpora: the Associated Press Corpus (APC), which is constituted of nearly 10 million words and is closest to the translator's idiolect, and the British National Corpus (BNC) composed of 110 million words and containing some examples of literary genres. Even though both corpora do not fit perfectly with his requirements as APC has a journalistic skew and the BNC shows a British bias, Munday expects the results to be enlightening as his purpose is a tentative examination of the possible incorporation of large corpora into small descriptive studies. After looking at four phrases, he concludes that some shifts seem to conform to typical target language norms, that still others might be a reflection of the idiolect of the translator, and that others are partially normalised towards the target language and might show influences of the spoken language. Munday's examples also show that the variety of the target text is reduced by the general pattern of placing adjuncts in first position. However, it can also be part of the idiolect of the translator or display a tendency to focus certain elements that are considered important for the narrative structure of the story.

Munday does not consider the translation to be erroneous or to 'distort' intentionally the narrative of the original; he rather argues that microstructural shifts occur throughout the text and thus affect the structure of the story. Munday identifies changes in the narrative viewpoint by analysing shifts in cohesion and word order, and explains that:

> in future research, expanding the shift concept to cover areas such as Transitivity patterns, character development, and Modality and writer-reader relationships will hopefully lead to the development of a comprehensive and replicable framework for analysing shifts in literary translation, supplementing the approach developed by Toury (1998: 15)

2.6.2.2. A systemic, specific and replicable model (2002)

In his second study, Munday (2002) proposes a methodology for replicable descriptive studies and uses the English translations of an essay by Gabriel García Márquez on the shipwrecked Cuban boy Elián González and its different translations, to illustrate his model in action. He first locates the texts within their

sociocultural contexts. He looks at the different illustrations that are placed with the texts, the introduction preceding them and tries to identify the linguistic shifts that occur within this framework using computer-generated statistics of the texts. He then goes on to analyse the metafunctions of the source text and the English translation that appeared in *The Guardian* (25 March 2000). Looking at the ideational function, he finds, for instance, that transitivity patterns are often altered in the target text. Looking at the interpersonal function, he explains that many markers of this function and especially 'interpersonal metaphors' (Halliday 1994: 354) are omitted in the target text. For instance, the omission of *parece que* (it appears) makes García Márquez's text more factual and on some occasions, this even has the effect of 'removing emotion' (2002: 86). His study of the textual function highlights that the target text shows greater cohesion, which can have repercussions for the reading of the article. Munday emphasises that the 'computer-assisted analysis provides a tool to enable cohesive ties to be checked' (2002: 87). The computer-assisted analysis also reveals shifts in the sentence length. There is a greater formality in the target text, which showed through an analysis of punctuation. These characteristics of García Márquez's writing are thus shifted in translation and according to Munday, the result of such pattern changes in English is a 'dislocation of García Márquez's style in translation' (2002: 89). There are also omissions of some segments, which fall under two categories: the mention of geographical place names and a historical passage on Cuban-US relations.

Munday concludes by identifying *possible* motivations behind the translation shifts, which he attributes to the political and sociocultural framework in which the translations have been produced. He emphasises that there is a number of possibilities as the translator of the Guardian target text might have followed a 'non-systematic translation strategy' (2002: 90). The shifts might also be related to a wish to avoid specific translation problems in the text. Furthermore, some of the changes in punctuation might have been carried out by a copy-editor. The omission in the target text might have been down to questions of space in the media but the question arises: why these changes and not others? Ideologically speaking, the shifts might also have been intentionally motivated by the translator or the editor in order to 'create a different story in the minds of its readers' (ibid). To understand the reasoning behind the translation decisions, one possibility would be clearly to

interview the newspapers' editors and translators. The reception of the texts can also be studied by examining the reactions recorded in the media.

Munday's studies prove the usefulness of corpus-linguistics software in carrying such studies as aids to human analysis. The tools of corpus linguistics enable rapid manipulation of the texts. WordSmith Tools is found to be 'user-friendly' and 'practical', the frequency statistics and word count give 'hints' to the comparative texture of the source text and target text and suggest 'fruitful areas of investigation', the concordance programme gives 'rapid access to all instances of a given phenomenon' (1998: 15) and frees the researcher to concentrate on close critical analysis of the phenomena within the immediate linguistic context. Moreover, the tools can uncover trends or phenomena that may not have been obvious in manual analysis. The analytical process is speeded up and made more reliable since all instances of a specific term can be called up in a matter of seconds. The computer is seen as a way to 'revolutionize' and 'encourage descriptive translation studies by reducing the arduousness of locating all the instances of a term and by enabling text segments to be quickly related to the text as a whole' (1998: 15). Finally, beyond corpus-based study, setting the results in the sociocultural and political context of the texts helps to understand the norms at work in the translation process. Munday's analysis (2002) offers an example of a corpus-based study which successfully identifies aspects of the originals that have undergone shifts in translation. His 'replicable', 'testable' and 'applicable' model (2002: 91) can be applied to other language pairs and texts in order to build up a more systematic portrait of translation phenomena, and offers a way leading to the testing of further hypotheses' (ibid). Munday's studies have inspired the present work in that I am interested in defining the nature of the translator's discursive presence by exploring the nature of the relation between originals and translations using corpus-based translation tools. In the previous sections, I have presented corpus-based translation studies, its main tools and concepts and two studies that have influenced my own analysis. Let me now focus on the advantages, limitations and potential of corpora in translation studies.

2.7. Advantages, Limitations and Potential of Corpora in Translation Studies

2.7.1. Advantages

Corpus Translation Studies change both the content and the methods of translation studies in a way that fits the information age as corpora consist of texts in electronic form that can be stored, distributed and manipulated in ways that are not possible with hard copy corpora. Data can be retrieved very quickly; studies involving electronic corpora can be repeated or supplemented by what appears to be more appropriate studies, more easily than with non-electronic corpora. If a corpus is available to the research community, other researchers can corroborate or invalidate the findings of an initial study based on that corpus. They can also perfect the hypotheses on which earlier studies were based as 'the findings of corpus-based studies are in some ways always suggestions for future research' (Partington in Kenny 2001: 211). The processing techniques, like concordancing, allow the same data to be viewed from different angles, and this stimulates multiple analyses and invites researchers to rethink their position continually. Also, because comparative data can be taken into account with great ease, researchers are encouraged to look at them with fresh eyes. These factors point to the fact that Corpus Translation Studies have the potential to be a decentering, dynamic force in Translation Studies as a whole (Tymoczko 1998:1). Maria Tymoczko also foresees the 'construction of many different corpora for specialized, multifarious purposes, making room for the interests, inquiries, and perspectives of a diverse world' (1998: 5).

Kenny's study (2001) shows that a parallel corpus in electronic form can enable analyses that would not be otherwise pursued by individual researchers, as they would be too impractical. Indeed, she herself looks at a two million-word corpus. Moreover, even if a researcher had the time to find all the instances of a word and their translations, the work involved would be weary and it would not be possible to keep the level of concentration required to find all the instances of these words. Corpus-processing software aids the human analyst to concentrate on his or her judgement of the data. Different analyses can be carried out using the same corpus:

It is clear that the availability of electronic text will greatly facilitate
further investigation of this phenomenon [lexical normalization in
cases where creative anaphoric compounds are separated from their
antecedents by long tracks of intervening text], as electronic searches
can help overcome some of the difficulties involved in keeping track
of lexical links established over long textual distances (2001: 179).

Finally, corpus-based studies can also promote 'studies of the linguistic phenomena
involved in the process of transferring information, ideas, concepts from one
language to another' (Marinai, Peters and Picchi 1992: 63-4).

2.7.2. Limitations and potential

However, the same theorists warn against potential disadvantages of corpora. For
instance, Tymoczko (1998) warns against the possible danger of pursuing scientific
rigour as an end in itself through empty and unnecessary quantitative investigations.
She encourages researchers to focus on substantive investigations 'worthy of the
powerful means deployed by CTS'. Tymoczko also highlights 'dangers' about the
use of corpora as they might become a source of stasis and conservatism in
translation practice, pedagogy and theory. This would happen if description falls
into prescription, for example if trainee translators think that they have to
reproduce translation solutions that have been institutionalised in certain types of
corpora or if commentators confound what is normal in a certain type of corpora
with what practitioners should translate.

It would also be problematic if indeterminate cases and exceptions were relegated
to the ranks of the unanalysed and if an emphasis on recurrent patterns of language
undermined creativity. However, Kenny (2001) presents a reverse perspective, as
she uses corpora to demonstrate creativity and Tymoczko argues that it is a
'powerful tool for perceiving difference and for valorizing difference as well' (1998:
6) because it deals with a great variety of natural languages and offers a multiplicity
of theoretical and practical consequences resulting from the manifold language
pairings possible in translation.

The value of corpora in translation cannot rest on their ability to uncover
'universals' of translation, nor is their purpose to claim *objectivity* since behind the
design of any experiment or research program lie intuition and value or human
judgement:

> We cannot analyse all the linguistic features of a long text. So where do the analysed features come from? This can only be from a mixture of intuition and published analyses, including published lists of such features… (there is no purely inductive data-driven description). (Stubbs and Gerbig 1993: 78).

Kirsten Malmkjaer (1998) argues that the selection of texts to study inevitably affects what the observer will notice and that parallel corpora provide 'the result of one's individual's introspection, albeit contextually and cotextually informed' (1998: 6). Stubbs also point out:

> Interpretations are subjective, but they must nevertheless be related to findings which are objective, insofar as they have been discovered by replicable methods in publicly accessible area (2001: 150)

Corpus Translation Studies and the techniques they offer are not the key to an objective treatment of the object of enquiry. Corpora are products of human beings and thus inevitably reflect their views, presuppositions and limitations. Linguistic features have no single interpretation:

> Passives, for example, have a thematic function of moving information to different places in the clause. This allows the agent to be omitted. But this may be for various reasons: because the information is obvious, or unknown or irrelevant, or in order (consciously or not) to be vague about or hide the information. (Stubbs and Gerbig 1993: 77).

It is crucial to emphasise that researchers make a query with their tools, obtain results and then interpret these findings. Consequently, as with other methodologies, there will be a gap between the data and the interpretation as a researcher's judgement is their own.

Corpora can reveal quantifiable textual and extratextual regularities but quantification is not an end in itself. Regularities have to be interpreted and their interpretation as evidence of the operation of norms, for example, is by no means straightforward. Corpora allow for certain things but not for others, e.g. explicitation can be shown with the tools but they cannot explain how this phenomenon happens in translation.

Malmkjaer (1998) also argues that the very representation of the data can be restrictive since 'in order to be able to provide any kind of explanation of the data provided by the corpus, rather than mere statistics, analysts really need substantially more context than computers tend to search and display' (1998: 6). According to her, concordance lines usually used by researchers as an analytical tool do not always offer enough linguistic context to investigate features of the whole text and semantic phenomena such as the expression of ideas, information and concepts. However, the use of the software Multiconcord in the present study contradicts this argument as it has allowed viewing large chunks of co-text at any time. Moreover, although Linn Øverås (1996: 52, 88) complains about the lack of co-text available to her in her investigation of translation norms on the basis of aligned sentences from the English-Norwegian Parallel Corpus, her objection relates to particular software or working methods rather than to corpus-based studies in general, as corpus-processing tools like those included in the WordSmith suite allow large chunks of co-text to be viewed at any time. Munday thus explains that:

> even when the analysis proceeds on the basis of a single lexical-item
> or grammatical-word search term, the computer gives the analyst
> access to the immediate co-text of each instance and to all examples
> of that instance in the text as a whole. It is therefore possible to
> follow an individual shift to see if it becomes a trend over the whole
> text (1998: 10).

WordSmith Tools's concordancer cannot find what is not there; that is to say it can find definite and indefinite articles in texts but not the instances in which no article is used. Also, the computer is good at analysing orthographic characters but not their meaning, so it is inevitable that there will be problems in the following areas: (1) word-forms coming from the same root, e.g. knock, knocking and knocked, which will appear separately, (2) multi-word units as with *in the mean time* which will appear as four word-forms, and (3) polysemic words, given that the computer cannot differentiate between the verb *wave* and the noun. The concordancer produces what it is asked to find, which may not be what is looked for. Frequency lists and word statistics, by their very nature, tend to focus attention on single decontextualised lexical items. However, they give an overall idea of the text and supply 'a set of hints or clues to the nature of the text (...) one can get an idea of what further information would be worth acquiring (...) and so focus on investigation' (Sinclair 1986: 188). The basic word-statistics, i.e. type-token ratio and

frequency lists, give an idea of the general texture of the texts being looked at. They are of special value in spotting possible fruitful areas of investigation. Moreover, KWIC concordance can be used to quickly call up all the instances of a particular chosen item to check them against the corresponding ST or TT term. 'In this way, the computer serves as an aid to, and not a substitute for, human analysis' and 'this is a potentially powerful tool to help analyze translation shifts' (Munday 1998: 6, 7).

When using Multiconcord, there is no specific function to interrogate the corpus for emphatic repetitions since the computer will provide any type of repetitions. Patrick Hanks points out that:

> ...corpus analyses can help us to see the patterns for what they are. But the patterns do not spring, untouched by human hand, fully fledged from the corpus. They have to be teased out, often painstakingly and slowly. Procedures have to be developed for distinguishing relevant features from mere noise. Appropriate levels of generalization have to be chosen at every step.' (Hanks 1996: 96).

In my own case study, I had to go through all the instances brought back by the software and select those I thought were relevant for the purpose of my study.

Finally, the computer gives access to larger amount of data that make it feasible to pursue macroanalyses by going from the microstylistic analysis of individual passages to the macrostylistic interpretation of the whole text. However, as Opas and Rommel point out, even though the computer can make 'life easier for the literary critic', it cannot 'generate meaning and it will always remain a tool' (1995: 262), which needs to be emphasised as this is the view adopted in the present study. Hence, in the first part of this chapter, I have presented corpus-based translation studies, its main concepts, tools and potential. I have also reviewed two studies that have greatly influenced my own study. Let me now focus on the method I have designed to investigate originals and their translations.

3. Methodology

The present thesis seeks to define the nature of the translator's discursive presence by exploring certain narratological aspects of the relation between originals and translations. Until recently comparative analysis between originals and their translations have mainly relied on manual examinations; the present study will demonstrate that corpus-based translation studies and its tools can greatly facilitate and sharpen the process of comparison. It employs tools and methods from corpus linguistics and sets out to offer a replicable, testable computer assisted model to investigate the translators' discursive presence through their personal strategies. I created a machine-readable corpus of complete originals and of their translations and used *WordSmith* and *Multiconcord* to compare specific elements of the notion of point of view in the different texts, i.e. deixis, free indirect discourse, transitive patterns and modality. Since individual or groups of examples occur within whole texts, the present analysis will not solely rely on calculating word-forms as it runs the risk of focusing on a one-to-one equivalence at word level and decontextualised language. For this reason, I am also considering the original context of the items under investigation. Moreover, I decided to compare different translations in the same target language of the same source texts because this type of study maintains the variables of author and source language constant. Indeed, while monolingual translational corpora are invaluable in attempts to describe the specific nature of translated texts and to study aspects of the style of individual translators, they need, nonetheless, to be supplemented by an analysis of the relevant source texts as Laviosa (1998b: 565) Puurtinen (1998: 529) and Baker (2000: 260) point out.

I built a parallel corpus, which is composed of two English novels, Woolf's *To The Lighthouse* and *The Waves*, and their corresponding French translations, three for *To The Lighthouse* (*Promenade au Phare*, *Voyage au Phare* and *Vers le Phare*) and two for *The Waves* (*Les Vagues*). In order to work with the texts, they have to be acquired and converted to electronic form. This can only be done after having sought copyright permission from the publishers. I did not encounter any problems with the publishers since all of them granted me their permission as long as this was for private use and in the context of my PhD (see **Appendix 2**). However, other

researchers working with bigger corpora mention the difficulties involved in this process (see for instance, Irizarry 1990) as certain authors and publishers seem to be afraid that researchers will reproduce the electronic texts for distribution or sale. I scanned my texts using an optical character recognition (OCR) software, Omnipage Professional OCR program (version 11.0) produced by Caere. The texts were then saved as Word Document (.doc) for proofreading and editing. Standard edits had to be performed and included removing page breaks and 'stray' page numbers. The texts were then proofread, which consisted mainly of two operations: a spell check and a global search for known scanning errors, using the 'find and replace' Word function. These errors include for instance the use of the number '1' instead of the upper case 'I', and 'e' mistaken for 'c'. Many hours were spent on proofreading but even with the most careful editing, mistakes inevitably remain in the scanned versions of the texts. Nevertheless, most of the remaining errors were uncovered during the analysis of the texts. On the whole, I scanned, proofread and edited the seven novels, i.e. 542,093 words in around 180 hours. This being done, the texts had to be converted in ASCII text format for subsequent processing using the corpus tools.

In the introductory chapter of this thesis, I took into consideration comments about the translations made by critics, which underline the translators' different strategies. The criticisms on *To The Lighthouse* and its three French translations led me to think that Pellan and Merle would be closer to the original's narratological structure and that Lanoire would depart more readily from it. I thus decided to test these assumptions to see if they could be verified or disproved when carrying out a systematic study of the texts. In the third chapter, I identified the linguistic manifestations of point of view to be investigated in the originals and their translations. I chose to study free indirect discourse in *To The Lighthouse* and its three French translations in order to see how the translators deal with this stylistic device and whether their translational choices affect the narratological structures. The following syntactical indicators of free indirect discourse will be investigated: the use of past tenses combined with adverbs of present time and place that relate to the character's immediate experience (*here, now, tomorrow, last night* and *yesterday*), adverbs of inner argument and persuasion (*surely, certainly, perhaps*), as they denote inward debate and (un)certainty. Finally, exclamations and interrogations will also

be investigated with *yes, oh, of course, but why* and *but how*. Chapter Four presents the results and examples of this first case study.

Criticisms on *The Waves* and its French translations pointed to the fact that Yourcenar departs quite significantly from the structure of the original whereas Wajsbrot stays closer to its structure and eliminates more repetitions than Yourcenar. I thus decided to test these assumptions or impressionistic criticisms and see whether they could be verified or disproved when carrying out a systematic study of the texts. Deixis, modality and transitivity will be investigated in *The Waves* and its French translations as three layers of the multi-layered notion of point of view. Deixis will be studied through the repetitions of the locative and temporal adverbs *here* and *there, now* and *then,* and the emphatic use of the personal pronoun *I* in order to see whether the translator's linguistic choices affect the narratological structure of the novels. Modality will be examined through the repetitive use of modal verbs expressing notions of necessity, obligation, possibility and permission. I will also look at two *verba sentiendi, to feel* and *to know* and the verb *to seem,* the adverb *perhaps* and *as if* constructions will also be studied to find passages in A+ and A- and examine the fictional universe represented in the text. We shall thus see what the translators do with these terms and whether this contributes to a change in the 'feel' of the text. Transitivity and ergativity will also be examined to see how the characters' experiences of events are encoded in the clause and if the translators' choices of structures affect the characterisation. The following verbs of material processes will be analysed: to *break, cast, catch, drop, fling, move, open, pull, push, shatter, shut, tumble,* and *turn* as they are the verbs of material processes most used with the first person pronoun *I.* The approach adopted will be progressive, as results found in one category will be expected to be reproduced in the other ones. On the whole, I will assume that Wajsbrot eliminates more repetitions of deictic elements, modality and transitivity than Yourcenar. However, because of criticisms pertaining to Wajsbrot's tendency to be very close to the original's grammatical structure, I will also assume that she is closer to the original's pattern of transitivity. The results and examples of this second case study are presented in chapter Five.

WordSmith was employed to select the identified linguistic manifestations of point of view, e.g. 'here', 'now', 'I am', 'must' etc. The corresponding relevant word-

forms were chosen using the word frequency lists. In this regard, the computer proved an extremely useful tool in finding the words to be analysed; not only did it help to speed the selection process, but it also offered precise figures and statistics as to the structural make-up of the texts. The words were then used as search terms in the Multilingual Concordancer programme Multiconcord. I noticed that one of Multiconcord's drawbacks is that it has an upper limit of 250 on the number of hits it returns for every search. This is problematic for researchers looking at one instance of a word in large corpora but, as I was looking at repetitions of linguistic items in one text at a time, I did not have to face this problem. Moreover, the search process is done using algorithms and even if texts are checked very minutely, alignments are not guaranteed to be fully correct. The program achieves around 90% accuracy on a well-edited text and researchers have to be aware of possible mistakes at all times. Caution must also be taken when looking at repetitions, e.g. *I* in the context of *I* as in 'I can do this, I, I, I'. If there are three *I* in a row, Multiconcord will indicate that there are four matches as it computes the first one with the second and the second with the third one, which makes four matches: *I / I* and *I / I*. Consequently, the researcher has to go through the examples and recount the instances. Multiconcord allows for looking at certain things but not for others as I suggested earlier. For instance, I noticed that Wajsbrot, the second translator, used syncopated, truncated or elliptic structures. For instance, she translates the following sentence 'I stumble, I fall, I cry' with 'Je trébuche, tombe, je pleure' ['I stumble, fall, I cry'] dropping the second personal pronoun. However, there is no way to spot these with the software as there is no search option allowing bringing back all the instances in which Wajsbrot resorts to this strategy. The only way to deal with these types of structure is to look at specific constructions; e.g. 'I am' or 'I have'. I also observed that where Woolf used three repetitions, Wajsbrot had a 1-0-1 strategy, especially when three repeated items are into a longer sentence as in her translation of the previous example. However, there is no straightforward way to look at the repetitions of three items with the software, as it is only possible to look for two repetitions.

Finally, the software also produced the following errors:
- when there were three successive full stops, it considered that there were three sentences and marked [.<s>.<s>.<s>] instead of [...<s>],

- when quotation marks ended a sentence, it considered that there were two sentences and marked **[.<s>"]** instead of **[."]**,

- after a semicolon, it considered that a new sentence started and marked **[;<s>]** instead of just **[;]** and,

- when in French you have 'M.' for the English 'Mr', it considered that what followed was the beginning of a new sentence and marked **[M. <s>]** instead of **[M.]**. It also did this marking mistake with the English Mr or Mrs X and put **[Mr <s> X]** or **[Mrs <s> X]** instead of **[Mrs]** and **[Mr]**.

I corrected these errors using the Microsoft Word tool, 'find and replace'. This being done, some discrepancies still remained between the original of *The Waves* and the first translation written by Yourcenar. I compared the translation manually with the original to see when problems occurred, and I found that Yourcenar had omitted some parts of the original and changed the sequence of certain sentences. Moreover, she had created new paragraphs when there were none in the original and the other way round; she sometimes had not marked new paragraphs that existed in the source text. These omitted paragraphs led to a mismatch in the subsequent alignments and I had to realign the translation with the original manually to be able to perform my study. These difficulties highlight the importance of the role of the user/researcher. Indeed, although the software greatly facilitate the stages prior to the analyses, their use is not a hundred percent accurate and the researcher cannot take the results for granted.

4. Conclusion

This chapter focused on corpus based translation studies and on the types of studies carried out by researchers in this field. Researchers were found to have different agendas even though many scholars are interested in finding evidence of norms or recurrent features of translation. Their research depends on the aim they have as well as on the type of corpus they have at their disposal, i.e. monolingual and bilingual, comparable and parallel corpora, reference or control corpora.

The potential of corpus linguistics tools has been highlighted and I hope to have shown that corpus linguistics techniques are needed for research in translation. Indeed, the tools are user-friendly and they allow the user to analyse large quantities

of data. Moreover, automatic analysis can be carried out at great speed and high accuracy, which enables the researcher to concentrate on other tasks. The computer does not understand the data on search: it adds up, sorts and memorises. Nevertheless, it is a good device for helping researchers to spot patterns and trends. The tools of corpus-based translation studies are intended to help researchers gain their own insights on their own data from their own texts. Corpus based translation studies offer the opportunity to reengage the theoretical and pragmatic branches of Translation Studies. This is a valuable resource and researchers have to work out how it can be best realised. The challenge is to know what questions to ask of a translation-oriented corpus, and how to ask them. Researchers have to know how to use their tools, when to use which tools, and when they can become a limiting factor.

The work conducted in the present thesis relies on a parallel corpus composed of two English novels, Woolf's *To The Lighthouse* and *The Waves*, and their French translations, three for *To The Lighthouse* and two for *The Waves*. The textures of the English originals and their French translations will be analysed using corpus-analysis tools and techniques in terms of deixis, modality and transitivity in the case of *The Waves* and free indirect discourse in the case of *To The Lighthouse*. The translators' discursive presence is investigated by looking at the linguistic choices of the translators and ultimately their strategies. I would like to emphasise that the type of study I have undertaken is data-driven and I was guided by the data emerging from my case studies. Research was thus carried out without knowing in advance whether the results would be interesting or not.

The two following chapters present the results of the analysis regarding the translator's discursive presence in the French translations of Woolf's *To The Lighthouse* (Chapter Four) and *The Waves* (Chapter Five). There are two different but interrelated levels at which conclusions will be drawn: forensic stylistics, previously defined as stylistic features and linguistic habits which are beyond the conscious control of translators, and narratological considerations regarding the worldview of the translated novels.

Chapter Four

Case-study One: *To The Lighthouse*

1. Introduction

As mentioned previously, free indirect discourse is the rendering of the characters' thoughts in their own idiom in a passage in third-person narration. Maintaining the third person and tense of authorial narration allows the narrator to report the characters' voice without a break in the narrative thread. Woolf is known for having used this technique extensively. The characters in *To The Lighthouse* (1927) become centres of consciousness one after the other, their voices intermingling with the narrator's voice. The present chapter focuses on the analysis of free indirect discourse in *To The Lighthouse* and its French translations: Lanoire's *Promenade au Phare* (1929), Merle's *Voyage au Phare* (1993) and Pellan's *Vers le Phare* (1996). In Chapter Two, section **6.3**, we saw that different studies have been conducted on translating free indirect discourse into French. Certain studies highlighted the differences between French and English while Gallagher (2001) emphasises the similarities between them. In the present part, I propose to test statements regarding the homogenisation of narrative structures, as I would like to see if the syntactical and lexical choices made by the translators have an impact on the fictional universe represented in the translations. This part also sets out to show how useful Multiconcord is to localise words in texts in comparison with manual methods.

The discussion is divided into two parts. In the first section, I present the results I found regarding exclamations (*yes, oh* and *of course*), interrogations (*but why, but how*) as they bear a subjective reference, indicate an argument going on within a character's mind and point to the subjective source of the statement. The temporal adverb *now* is also analysed in combination with verbs in the past tense and conditional (verbs ending with *ed, felt, was, had* and *would*). Finally, I focus on adverbs, which denote inward debate and (un)certainty (*surely, certainly,* and *perhaps*).

Exclamations, interrogations, temporal deixis, adverbs of present time and adverbs of uncertainty are thus investigated as indicators of passages in free indirect discourse, or *indices* as Bally calls them. In the second section, I examine seven paragraphs containing indicators of free indirect discourse, which I found most representative of the results highlighted in the first section. In other words, I look at the passages in which these words appear and consider the translations not only of these words but also of their context.

As mentioned previously, the model I designed to disclose the translator's discursive presence is bottom-up. In other words, I undertook a data-driven study and was guided by the data emerging from the analysis. In that framework, research was carried out without knowing in advance whether the results would be significant or not. Although the outcome of this analysis will appear limited, as the results did not reach the level of interest expected, this first case study will give me the opportunity to demonstrate the advantages and limitations of the software that made it possible to uncover the results. Let me now begin the investigation by focusing on exclamations.

2. Indicators

2.1. Exclamations

2.1.1. 'Yes'

Files Selected   1   Files with Hits   1
Current File: 1   ttl.en
Current File Hits   58
Total Hits so far   58

        OK   Cancel
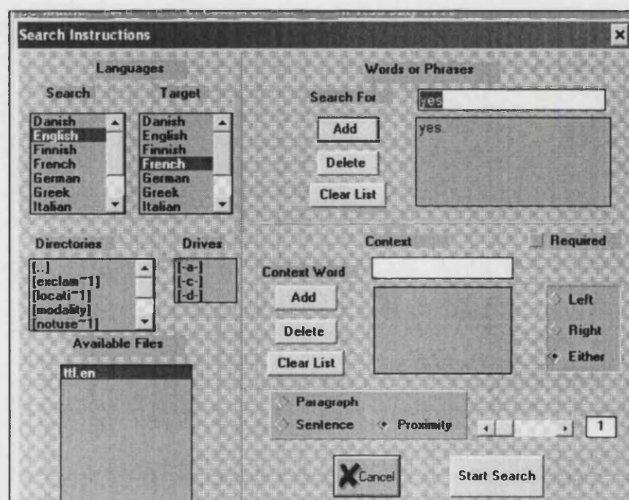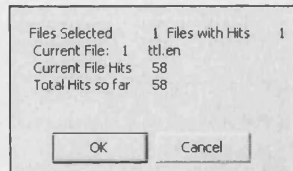
For practical reasons, I only reproduce Multiconcord 'search window' and 'hits indication' for the first example and will include other windows if they demonstrate different search facilities. In the previous chapter, free indirect discourse was recognised as difficult to identify in a narrative because it gives the impression that it is indirect in the sense that a character's voice is filtered through the narrator's viewpoint. It is thus complicated for the researcher to isolate free indirect discourse and software available nowadays is not able to overcome this difficulty. Therefore, Multiconcord returns 'hits' that correspond to the three types of discourse (DD, ID and FID), which have to be sorted in order to keep passages in free indirect discourse only. I will go into the details of this process for the first example only.

There are fifty-eight instances of *yes* in *To The Lighthouse*. I went through them and found that there were sixteen instances in direct and indirect discourse. I finally located forty-two instances of *yes* in passages in free indirect discourse. In French, the literal translation of *yes* is *oui* but *si* is equally used. Of these forty-three instances, Lanoire translates *yes* with *oui/si* on thirty-six occasions, *mais* and *et cependant* both on one occasion and nothing on five occasions. However, I found that on five occasions, Lanoire introduces inverted commas when 'oui' appears, which transforms the sentence into direct discourse. Merle translates with *oui/si* on thirty-eight occasions, uses *entendu, c'était vrai* and *soit* on one occasion and nothing on one occasion. Pellan does not translate 'yes' on one occasion and uses *oui/si* forty-one times (see **example 3.6**). Pellan and Merle do not translate 'yes' both once, but the sentences are still in free indirect discourse. This happens five times in Lanoire's translation but the passages are not transformed because there are other markers of free indirect discourse in the sentence itself or in the co-text. Nevertheless, I considered that the voices of the characters do not come across as they do in the original and that free indirect discourse was less 'felt' on these occasions. This is of course a matter of variation and judgement since I interpreted Lanoire's choice of words as being less idiomatic than the original's. The variation of vocabulary is a subtle matter and is exemplified in **3.3** with the use of slang. In

the other examples, the *oui* and *si* give direct access to the characters' consciousness and speech just as the English *yes*. This analysis also highlighted that even though the translators used a different word than *oui* or *si*, i.e. Merle's use of *entendu*, or *soit*, and Lanoire's *mais*, this did not automatically mean that the passages were transposed into indirect discourse (see **example 3.1**).

Hence, on forty-two instances of *yes*, the translators never transpose the sentences in free indirect discourse into indirect discourse. However, Lanoire transposes five passages into direct discourse. Moreover, I noticed that when the translators do not use a translation for 'yes', the free indirect discourse is less marked. Lanoire does it on six occasions whereas it happens twice in Merle's and once in Pellan's. We shall see in the next paragraphs if these tendencies are sustained.

2.1.2. 'Oh'

There are twenty-five instances of the interjection *oh* in sentences in free indirect discourse in *To The Lighthouse*. The literal translation of *oh* in French is *oh* but *ah* is also used. There is also one instance of *O* that Lanoire and Merle render as *oh* and Pellan as *Ô*. Of these twenty-five instances, Lanoire uses twenty *oh*, one *certes* and nothing on four occasions. Merle uses fourteen *oh*, eight *ah*, one *ça* and nothing on two occasions. Pellan always translates 'oh' and uses twenty-one *oh* and four *ah*. In all the passages under investigation in which 'oh' was translated with *oh*, the sentences in free indirect discourse were maintained apart from one paragraph in which Lanoire uses quotation marks which transpose the sentence into direct discourse (see **example 3.5**). I also looked at the examples for which the translators did not use 'oh' but *ah*, *certes* and *ça*. I noticed that the use of *ah* was equivalent to *oh* and that although *certes* is more literary than *ah* or *ça*, the sentences and passages in which it was used remained in free indirect discourse. I found that Lanoire and Merle did not translate *oh* respectively on four and two occasions whereas Pellan always did. *Oh* is an indicator of the character's focalisation and its absence in the translations makes this voice less present or marked. However, even without the translated *oh*, the sentences were still examples of free indirect discourse as it is a question of nuance and other markers were present in the passage (see **example 3.1**).

Hence, on these twenty-five examples, the passages in free indirect discourse are once transformed into direct discourse in Lanoire's translations. Moreover, on four occasions, Lanoire's translations of free indirect discourse give less direct access to the consciousness of the focalising character and this happens twice in Merle's translations. The absence of *oh* in these passages makes the voice of the focalising character less specific but free indirect discourse is maintained. Pellan always renders this stylistic device.

The tendency found in the previous section is sustained as Lanoire transposes another sentence in free indirect discourse into direct discourse, which makes altogether six free indirect discourse sentences transformed into direct discourse. Lanoire's translation of free indirect discourse is less marked (on ten occasions) than Merle's (four occasions) and Pellan's (one less marked).

2.1.3. 'Of course'

There are twenty instances of *of course* in *To The Lighthouse* in sentences in free indirect discourse. The French translations of *of course* range from *bien sûr* to *évidemment* and *naturellement*. It is also possible to change the grammatical category and use an adjective like *évident* in the expressions 'c'est évident' or 'à l'évidence'. Lanoire uses *bien sûr* six times, *naturellement* four times, nothing on three occasions, *sans doute* twice, *évidemment* twice, *bien* once, *n'être autrement que* once, and *il était évident* once. Merle uses *naturellement* twelve times, *bien sûr* five times, *bien* once, nothing once and *à l'évidence* once. Pellan uses *bien sûr* eleven times, *naturellement* six times and *évidemment* three times. When *of course* is translated with *bien sûr*, *évidemment*, *naturellement*, etc. the sentences in free indirect discourse are maintained. Merle and Pellan always keep the sentences in free indirect discourse but Lanoire transposes two sentences into indirect discourse (see **example 3.3** and **3.4**). Moreover, on four occasions, Lanoire's translations give less access to the consciousness of the focalising characters. This happens twice in Merle's translations but it never occurs in Pellan's translations as she always captures the characters' words mingled with the voice of the narrator. Hence, Pellan's translations of sentences in free indirect discourse containing the expression *of course* are closer to the original.

We can see that the tendency found in the previous sections is repeated here since Lanoire's translation of free indirect discourse is less marked (fourteen occasions) than Merle's (six times) and Pellan's (once). Altogether, Lanoire transposes six free indirect discourse sentences into direct discourse and two into indirect discourse.

2.1.4. Interrogations and exclamations: 'but how' and 'but why'

There are 184 instances of *how* and 72 occurrences of *why* in *To The Lighthouse*. To narrow the research down, I looked at the expressions *but how* and *but why* as they signal the characters' uncertainty and inner wonderings.

I found seven examples of *but how* in passages in free indirect discourse. The literal French translation of *but how* is *mais comment,* but the following expressions can also be used *mais en quoi, mais à quel point* and *mais quel* e.g. 'Mais en quoi est-elle différente?' (but how different is she?), 'mais comment te rends-tu là-bas' (but how do you get there?), 'mais à quel point /et comme elle est belle!' (but how beautiful she is!); 'mais quel changement!' (but how he has changed!). Lanoire translates with *mais comment* twice, uses *mais qu'* twice, *mais quel* once, *comment cependant* once and *pourtant comment* once. Merle translates with *mais comment* on four occasions, uses *mais quel* once, *mais qu'* once and *mais* once. Pellan translates with *mais comment* four times, uses *mais qu'* on two occasions and *mais dieu* once. After analysing all these instances, I noticed that the passages in free indirect discourse are always maintained when the translations of *but how* are concerned.

There are seven entries for *but why*, all of which appear in passages in free indirect discourse. The French translations of this expression are *mais pourquoi,* and *mais en quoi.* Lanoire translates with *mais pourquoi* on five occasions, uses *pourquoi cependant* once and *mais comment* once. Merle translates with *mais pourquoi* on seven occasions. Pellan translates with *mais pourquoi* on five occasions, uses *mais en quoi* once and *mais à quoi bon* once. There is only one paragraph in which Lanoire uses an expression that is less direct than Woolf's, Merle's and Pellan's. Thus, the passages in free indirect discourse are preserved when *but why* is used in the original (see **example 3.2**).

2.1.5. Summary

In the present section, examples of exclamation were analysed with forty-two instances of *yes*, twenty-five examples of *oh*, twenty instances of *of course* and seven entries for both *but how* and *but why*. I found out that Pellan's translation is closer to the original's enunciative structure as there is only one passage in which a sentence in free indirect discourse is less marked than Woolf's. On six occasions, Merle's translations are less marked by the voice of the characters. Lanoire transposes two free indirect discourse sentences into indirect discourse and six into direct discourse. Moreover, on fifteen occasions, the particularity of the character's voice is less heard in the passages, which makes his translation less plural or hybrid than Merle's and Pellan's. Now that I have focused on exclamations, I am going to see if the homogenisation of enunciative structure that was noticed in certain passages of the translations is carried through as I investigate selected combinations of verbs in the past with the adverb of present time *now*.

2.2. 'Now'+ Verbs of Past Tense or Conditional

Now is a deictic belonging to the present and when it is found with verbs in the past imposed by the narrative context, it can be an indicator of free indirect discourse. Kate Hämburger was the first to point out that when *now* prevails in a text, the past tense loses its retrospective function and becomes the tense that creates a fictional reality before the readers' eyes (in Cohn 1978: 127). The consistent adjustment of temporal adverbs and verbs in free indirect discourse passages is therefore one of the most powerful tools available to the novelist for locating the narrative perspective within the psyche of his or her characters. It is from their vantage point that the reader can then experience the past as an area that can be reached through memory, and the future as a realm that is fundamentally unknown.

In order to obtain a broad sample of verbs in the past tense, I ran a search with WordSmith of all the verbs ending with **ed*. Then, I looked for irregular verbs individually like *to be, to have* and *to do*. I also selected certain verbs that denote internal thinking like *to know, to think, to see* and *to feel*. Finally, I looked for modals; i.e. *must, would* and *could*. In what follows, I am presenting the results found for *now* and *had, now *ed* and **ed now, was now* and *now was, would now*, and *now felt* as they were the most fruitful combinations.

2.2.1. 'Now had'
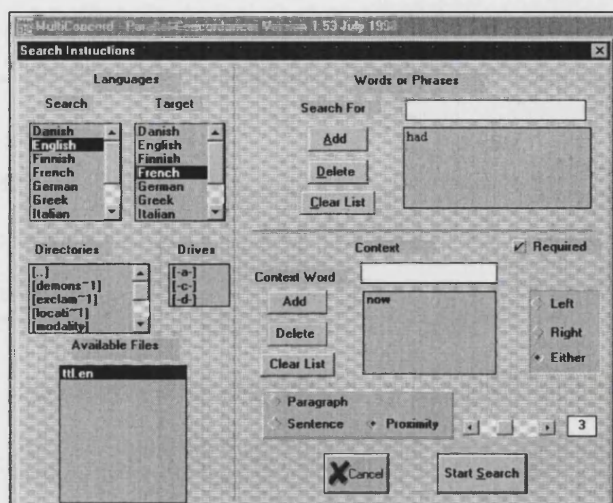
There are fifteen entries for the combination *now* and *had*. The context has been set to three words to the right and to the left to obtain the adverb *now* if it is placed before the personal pronoun or after the past participle as in *now she had gone* or *she had seen them now*. On these fifteen examples, four are instances of indirect discourse. There are also four examples in which the adverb *now* was not used with *had* but with another verb. On the seven examples remaining, Lanoire uses an adverb belonging to the present in combination with a verb in the past tense on five occasions. He does not use an adverb on one occasion and also omits a sentence on one occasion. Merle uses the combination on four occasions and omits the adverb on three occasions. Pellan uses an adverb belonging to the present in combination with a verb in the past tense on six occasions and omits the adverb on one occasion. After analysis, I concluded that Lanoire, Merle and Pellan maintain the passages in free indirect discourse on seven occasions even though they respectively omit the adverb on two, three and one occasions, because other indicators are present (see **example 3.4**).

2.2.2. 'Was now'

There are seven entries for the combination *was now/now was* in free indirect discourse. In these seven passages, Lanoire uses *maintenant* four times, *à présent* once, *en ce moment* once and omits *now* on one occasion. Merle uses *à present* six times and *du moment* on one occasion. Pellan uses *à present* three times, *maintenant* twice, *en cet*

153

instant once and omits *now* on one occasion. There is one passage in which Lanoire and Pellan do not use an adverb belonging to the present tense whereas Merle always uses a translation for *now*. On this occasion, the opposition between the present of the characters' words and the past of the narrator's formulation is less emphasised in Pellan's translation but the passage can still be read as free indirect discourse since other words or indicators are maintained. However, Lanoire's translation can be read as indirect discourse (see **example 3.3**). Hence, as far as the translation of *now was* and *was now* are concerned, Merle and Pellan always keep the sentences in free indirect discourse but not Lanoire.

2.2.3. 'Now would'/'would now'

There are two entries for the combination *now would* in *To The Lighthouse*. *Would* is a mark of the conditional. It is used to reach forward and is the standard tense for anticipation in free indirect discourse passages since it corresponds to the future in direct quotation. In both passages, the translators maintain the combination of the conditional and adverb of present tense. The sentences in free indirect discourse are thus maintained in the three translations where this combination appears.

2.2.4. 'Now felt'

I searched for instances of *now felt* and *felt now* and found two examples of *now felt*. The French translation of *to feel* is *sentir*. I found that there was less emphasis on the passage in free indirect discourse in Pellan's and Lanoire's translations as Pellan omits the adverb on two occasions and Lanoire, on one occasion. However, the passages are not transformed into another type of discourse because the translators keep other indicators of free indirect discourse.

2.2.5. '*ed now'/'now *ed'

With Multiconcord, I ran a search of the adverb *now* in the context of a verb ending with *ed* and I found twelve entries for the combination *now *ed* and **ed *now*. I looked at each example individually to make sure that there were no unwanted combinations like the verbs *need*, *feed*, the first name *Mildred*, words like *creed* and adjectives like *closed*. I also had to discard the expressions *now and again* and *now and then* because they do not have a present deictic value. There were also two passages in indirect discourse. I eventually found seven examples of free indirect discourse.

In his thesis on free indirect discourse in French and English, Poncharal emphasises that in French *now* need not be translated as *maintenant* and that adverbs or words like *désormais* or *à présent* are preferred (1998: 268). The translators can also use *en ce moment*, *à ce moment là*, or *pour l'instant*. In these seven passages, Lanoire uses *maintenant* on five occasions, *en ce moment* once, and *présentement* once. Merle uses *à présent* on five occasions, *maintenant* once and *à cet instant* once. Pellan uses *en cet instant* on two occasions, *en ce moment* once, *maintenant* twice, *à présent* once and *à l'instant* once. In these seven passages, the translators always maintain the use of the adverb belonging to the present (*now*) and the past tense (*ed*) by using the *imparfait* (see **example 3.2**) and the sentences are maintained in free indirect discourse.

2.2.6. Summary

In this part, I looked at seven examples of the combination **ed now/now *ed*, two examples of *was now/now was*, two examples of *now would/would now*, two examples of *now felt/felt now* and seven examples of *now had/had now*. I found that Merle and Pellan always maintain the passages in free indirect discourse in which these indicators appear whereas Lanoire transforms one sentence into indirect discourse on one occasion. Free indirect discourse is less mixed on four occasions in Pellan's translation and on three occasions in Lanoire's and Merle's translations. So far, these results, along with the results of the previous section, tend to show that the hybridity of free indirect discourse is mostly maintained in Pellan's translation, as there are only five passages in her translation in which free indirect discourse is less emphasised. On nine occasions, the voice of the characters comes less to the surface in Merle's translation. Lanoire transposes three free indirect discourse sentences into indirect discourse, six into direct discourse and on eighteen occasions, the particularity of the character's voice is less heard in his translation of these sentences.

In what follows, I am going to see if the homogenisation of the enunciative structure noticed so far in certain passages of the translations is maintained as I investigate adverbs conveying doubt and certainty.

2.3. Adverbs of Doubt and Certainty

Adverbs of doubt and certainty are indicators of free indirect discourse because they signal the doubts and thoughts going on in a character's mind. I have decided to focus on the translations of *certainly*, *surely* and *perhaps* as these adverbs are the most frequently used in *To The Lighthouse*.

2.3.1. 'Certainly'

I found ten instances of *certainly* in passages in free indirect discourse. French translations of *certainly* are *certainement*, *assurément*, *sûrement*, and the expression *à coup sûr* can also be used. Lanoire uses seven *certainement*, one *évident*, one *certain* and does not translate on one occasion. Merle uses two *certainement*, four *assurément*, one *sans aucun doute*, one *à n'en pas douter*, one *infailliblement* and does not translate *certainly* on one occasion. Pellan uses three *sûrement*, two *bien sûr*, four *assurément* and one *sûr*. When they translate *certainly*, the translators use synonymous words or expressions, which act as indicators of the passages in free indirect discourse. There is only one passage in which free indirect discourse is less emphasised in Lanoire's and Merle's translations; i.e. the voice of the characters comes less to the surface. Nonetheless, the passages are still in free indirect discourse because of the presence of other indicators.

2.3.2. 'Surely'

There are five examples of *surely* in *To The Lighthouse*. The French translations of *surely* are *sûrement*, *assurément*, and *sans doute* can also be used. According to the context it can also be translated by *quand même* as in 'Vous ne croyez quand même pas cela!' (Surely you don't believe that!). The adverb *bien* and the expression *tout de même* can also be used as in 'tu peux bien faire cela, tu peux tout de même faire cela' (surely you can do that). In all five instances, the meaning of *surely* is closest to these latter expressions (*tout de même* and *bien*) because the readers can imagine the characters voicing these words. Lanoire uses one *certes*, one *bien*, one *assurément*, one *bien certainement* and one *certainement*. Merle uses three *bien* and two *assurément*. Pellan uses two *bien*, one *bien... tout de même* and two *tout de même*. In all instances, the translators use linguistic items that convey the characters' words. However, a word like *certes* is less insightful than *bien/tout de même* because it is more literary and cannot capture the characters' voice or idiolect as *bien/tout de même* do.

Consequently, Pellan's and Merle's translations of *surely* resonate more with the character's voices than Lanoire's since his choice of words is less insightful than Woolf's on one occasion.

2.3.3. 'Perhaps'

I looked at twenty-four examples of *perhaps* in sentences in free indirect discourse. The French translation of *perhaps* is *peut-être*. On these twenty-four examples, Lanoire uses *peut-être* on twenty-two occasions and Merle and Pellan use *peut-être* on twenty-three occasions. I found one passage in Lanoire's translation which lacked one of the indicators of free indirect discourse. Interestingly, even though Lanoire translated *perhaps,* the passage could be read as indirect discourse (see **example 3.7**). There were also two passages in which Lanoire omitted *peut-être* and one in which Merle and Pellan left it out. However, these passages were still in free indirect discourse even though the sentences resonated less with the voice of the focalising character. This analysis demonstrated that the words I selected as indicators of free indirect discourse are indicators only. Their presence or absence in the translation does not guarantee that the sentence will still be in free indirect discourse: the context also has to be analysed.

2.4. Summary

In the first part, I investigated forty-two instances of *yes,* twenty-five examples of *oh,* twenty instances of *of course,* seven instances of *but how* and *but why.* In the second part, I looked at seven examples of the combination **ed now/now *ed,* two examples of *was now/now was,* two examples of *now would/would now,* two examples of *now felt/felt now* and seven examples of *now had/had now.* In the last section, there were twelve instances of *certainly, surely* was used on five occasions and there were twenty-four instances of *perhaps.* I thus studied 162 indicators of free indirect discourse (exclamations, tenses and deixis and expression of certainty and doubt) in *To The Lighthouse* and its French translations.

Although the study undertaken was potentially promising, the results were limited as the shifts uncovered were minor. Nevertheless, the software made it possible to identify numerous cases and I was able to demonstrate that the hybridity of free indirect discourse is most consistently maintained in Pellan's translation, as there

157

are only six passages in her translation in which free indirect discourse is less emphasised. On eleven occasions, the voice of the characters comes less to the surface in Merle's translation. Lanoire transposes four free indirect discourse sentences into indirect discourse, six into direct discourse and on twenty-two occasions, the particularity of the character's voice is less heard in his translations. The following table summarises the results found in this first part:

	FID	less idiomatic	ID	DD
Woolf (1927)	162	n/a	n/a	n/a
Lanoire (1929)	152	22	4	6
Merle (1993)	162	11	n/a	n/a
Pellan (1996)	162	6	n/a	n/a

The next section presents seven paragraphs containing different indicators of free indirect discourse which I found were most representative of the results and strategies highlighted in the first section. Indeed, they demonstrate the difficulty of pinpointing free indirect discourse and the nuance and subtlety of this stylistic device (examples **3.1, 3.2, 3.4** and **3.7**). They are also representative of Lanoire's strategy of homogenisation since Lanoire transposes free indirect discourse into direct and indirect discourses and is the only translator to resort to this strategy (examples **3.3, 3.4** and **3.5**). Finally, given that there were only minor changes in the translations, I chose one example in which all the translators keep free indirect discourse (example **3.6**).

3. Examples of Free Indirect Discourse in *To The Lighthouse* and its French Translations.

Example 3.1

I selected the following paragraph because there are two indicators of free indirect discourse, *oh* and *yes,* and it demonstrates the subtlety of this linguistic device:

VIRGINIA WOOLF P178 S6 <s> Like all feelings felt for oneself, Mrs Ramsay thought, it made one sad. <s>It was so inadequate, what one could give in return; and what Rose felt was quite out of proportion to anything she actually was. <s>And Rose would grow up; and Rose would suffer, she supposed, with these deep feelings, and she said she was ready now, and they would go down, and Jasper, because he was the gentleman, should give her his arm, and Rose, as she was the lady, should carry her handkerchief (she gave her the handkerchief), and what else? oh, yes, it might be cold: a shawl.

MAURICE LANOIRE P178 <s>Semblable en ce point à tous les autres sentiments dont nous sommes l'objet, celui-ci, trouva Mrs Ramsay, la rendait triste. <s>Que pouvait-elle offrir en retour qui ne fût lamentablement inférieur? et ce que sa fille éprouvait à son égard était tout à fait disproportionné à ce qu'elle était en réalité. <s>Puis Rose grandirait et, avec sa sensibilité profonde, souffrirait, pensait sa mère qui déclara être prête; on pouvait descendre à présent; Jasper en sa qualité d'homme lui donnerait le bras et Rose, étant une dame, porterait son mouchoir (elle le lui donna) et quoi encore? <s>**Mais un châle, car il** pouvait faire froid.

MAGALI MERLE P178 <s>Comme tous les sentiments dont nous sommes l'objet, songea Mrs Ramsay, cela vous rendait triste. <s>C'est tellement dérisoire, ce que l'on pouvait offrir en retour; et ce que ressentait Rose envers elle était absolument sans aucun rapport avec ce qu'elle était en réalité. <s>Et Rose grandirait; et Rose souffrirait, en proie à ces sentiments profonds, se dit-elle; elle annonça qu'elle était prête maintenant; qu'on allait descendre; que Jasper, parce qu'il était le monsieur, devait lui offrir son brasque Rose, étant la dame, devait porter son mouchoir (elle lui donna le mouchoir)et quoi d'autre? **ah, oui,** il risquait de faire froid: un châle.

FRANCOISE PELLAN P178   <s>Comme tous les sentiments dont on était l'objet, songea Mrs Ramsay, cela faisait un peu de peine. <s>C'était tellement dérisoire, ce que l'on pouvait donner en retour; et ce que Rose éprouvait était parfaitement disproportionné à ce qu'elle était en réalité. <s>Et Rose grandirait;et Rose souffrirait, sans doute, à ressentir les choses aussi profondément, et elle dit qu'elle était prête maintenant, et qu'ils allaient descendre ;que Jasper, parce qu'il était le monsieur, devait lui offrir son bras;que Rose, qui était la dame, devait porter son mouchoir (elle lui donna le mouchoir), et quoi d'autre ? **ah oui,** il risquait de faire frais: un châle.

The passage starts with Mrs Ramsay's focalisation indicated with the inquit verb and phrase 'Mrs Ramsay thought'. The last sentence starting with 'And Rose would grow up' is in free indirect discourse. This can be inferred from the disjointed syntax and also because the sentence starts with the coordination 'And'. Moreover, the sentence is punctuated with several semi-colons, commas and an interrogation

mark. The part of the sentence I am particularly interested in occurs at the end with Mrs Ramsay's expression "oh, yes, it might be cold: a shawl'. Merle keeps exactly the same structure as in the original with the two commas and the colon, which make the sentence very similar to the words which were actually uttered by Mrs Ramsay although they are narrated in the third person: 'ah, oui, il risquait de faire froid: un châle' [Ah, yes, it might be cold: a shawl]. Pellan keeps almost the same structure of the English sentence as she uses 'ah oui' (ah yes), one comma and the colon: 'ah oui, il risquait de faire frais: un châle' [Ah, yes, it might be cool: a shawl]. Their sentences are almost identical apart from the adjectives (frais/froid). Lanoire translates 'Mais un châle, car il pouvait faire froid' [But a shawl, because it might be cold]. He thus translates 'oh yes' with 'mais' (but) and uses 'car' (since) therefore re-establishing a causal relation that was implicit in the original. The punctuation is also different as he uses only one comma and no colon. If we used a cline going from direct discourse to indirect discourse passing through free indirect discourse, Lanoire's sentence would be closer to indirect discourse than the original and the other two translations. However, his sentence can still be interpreted as free indirect discourse because 'mais' still signals Mrs Ramsay's focalisation and the sentence is brief, which is one of the particularities of free indirect discourse sentences.

This first example emphasises the subtlety of locating and interpreting free indirect discourse in the original and in the translations. Indeed, deciding whether or not a passage is still in free indirect discourse in the translations relies mainly on interpretation; the software cannot help in this regard.

Example 3.2

In the following paragraph, I investigate a passage that contains two selected indicators of free indirect discourse: 'now remembered' and 'but why':

WOOLF P120 S6 <p><s>**She now remembered** what she had been going to say about Mrs Ramsay. <s>She did not know how she would have put it; but it would have been something critical. <s>She had been annoyed the other night by some highhandedness. <s>Looking along the level of Mr Bankes's glance at her, she thought that no woman could worship another woman in the way he worshipped; they could only seek shelter under the shade which Mr Bankes extended over them both. <s>Looking along his beam she added to it her different ray, thinking that she was unquestionably the loveliest of people (bowed over her book); the best perhaps; but also, different too from the perfect shape which one saw there. <s> **But why** different, and how different? **she asked herself,** scraping her palette of all those mounds of blue and green which seemed to her like clods with no life in them now, yet she vowed, she would inspire them, force them to move, flow, do her bidding **tomorrow.** <s>How did she differ? <s>What was the spirit in her,

the essential thing, by which, had you found a crumpled glove in the corner of a sofa, you would have known it, from its twisted finger, hers indisputably?

LANOIRE P120 <p><s> Elle se **rappelait maintenant** ce qu'elle allait dire sur Mrs. Ramsay. <s>Elle ne savait pas comment elle l'aurait exprimé; mais c'eût été une critique. <s>Elle avait été froissée l'autre soir par une manifestation chez elle de l'esprit d'autorité. <s>Tout en faisant suivre à son regard la direction de celui que Mr.Bankes dirigeait vers Mrs.Ramsay, elle se disait qu'aucune femme ne peut en adorer une autre à la façon dont lui l'adorait; toutes deux ne pouvaient que s'abriter sous l'ombre que Mr.Bankes étendait sur elles. <s>Au rayon que dégageaient les yeux de ce dernier et que suivait son regard elle ajoutait son propre rayon qui en restait distinct, et elle se disait que Mrs.Ramsay était sans contredit le plus délicieux des êtres (ainsi penchée sur son livre), et peut-être le meilleur; mais aussi qu'elle était différente de la forme parfaite que l'on apercevait là. <s>**Mais pourquoi** différente et comment différente? **se demandait-elle** en grattant sur sa palette tous ces monticules de bleu et de vert qui lui apparaissaient maintenant comme de simples mottes d'une substance inerte, et cependant elle se jurait qu'elle leur insufflerait une âme, les obligerait à vivre, à se répandre, à se plier **demain** à sa volonté. <s>Comment était-elle différente? <s>Quel esprit y avait-il en elle, quel élément essentiel, en vertu duquel, si l'on trouvait un gant au coin d'un canapé, on reconnaissait à coup sûr qu'il était à elle rien qu'à la façon dont les doigts se trouvaient déformés.

MERLE P120 <p><s>Elle se **rappelait à présent** ce qu'elle avait été sur le point de dire à propos de Mrs Ramsay. <s>Elle ignorait comment elle l'aurait formulé ; mais cela aurait eu un caractère critique. <s>Elle avait été contrariée, l'autre soir, par un accès de son autoritarisme. <s>Accompagnant des yeux le regard que Mr Bankes posait sur Mrs Ramsay, elle songea qu'une telle adoration, aucune femme ne pouvait l'éprouver à l'égard d'une autre femme; elles ne pouvaient que se réfugier sous l'ombre que Mr Bankes étendait sur elles deux. <s>Accompagnant ainsi des yeux son trait de lumière, elle y joignit son propre rayon, distinct du sien ; songeant que Mrs Ramsay était sans conteste le plus délicieux des êtres (ainsi penchée sur son livre)le meilleur, peut-être: mais en même temps, qu'elle était différente aussi de la forme parfaite qu'on apercevait là. <s>**Mais pourquoi** différente, et en quoi différente? **se demanda-t-elle,** en raclant sur sa palette tous ces monticules de bleu et de vert qu'elle voyait à présent comme des mottes de terre dénuées de vie ; cependant, elle en faisait le serment, **demain** elle les animerait, les obligerait à bouger, à jaillir, à se plier à ses ordres. <s>En quoi différait-elle? <s>Quelle était sa substance intime, la chose essentielle, grâce à laquelle, si l'on avait trouvé un gant au fond d'un divan, on l'eût indiscutablement reconnu pour sien, à la déformation de tel doigt?

PELLAN P120 <p><s>Elle se **rappelait à présent** ce qu'elle avait été sur le point de dire à propos de Mrs Ramsay. <s>Elle ne savait pas comment elle l'aurait formulé ; mais ç'aurait été une critique. <s>Elle avait été agacée l'autre soir par ses manières soudain impérieuses. <s>Dirigeant son regard parallèlement à celui de Mr Bankes, elle songea qu'aucune femme ne peut en adorer une autre comme lui adorait; elles ne pouvaient que s'abriter dans l'ombre que Mr Bankes étendait sur elles deux. <s>Suivant le trait lumineux de son regard, elle le doubla de son propre rayon, songeant qu'elle était sans conteste (ainsi penchée sur son livre) l'être le plus exquis qu'on puisse imaginer; le meilleur peut-être; mais aussi qu'elle était différente de la forme parfaite que l'on voyait là. <s>**Mais pourquoi** cette différence, et en quoi consistait-elle ? **se demanda-t-elle** en raclant sur sa palette tous ces petits tas de bleu et de vert qui lui apparaissaient maintenant comme autant de croûtes inertes, mais, elle en faisait le serment, **demain** elle leur rendrait vie, les forcerait à bouger, à jaillir, à se plier à ses volontés. <s>En quoi différait-elle ? <s>Quel était le principe de son être, cet élément essentiel qui faisait que, si l'on avait trouvé un gant au coin d'un canapé, on aurait su, à son doigt déformé, que c'était le sien, sans erreur possible?

The passage starts with Lily remembering what she wanted to say to Mrs Ramsay. The past of the narration is opposed to the present of the character's thoughts or words. The three translators use the verb in the imperfect and the adverb or expression of present time. In the previous example (3.1), Merle's and Pellan's versions were almost identical because they were literal and here again they use the same combination 'Elle se rappelait à présent' [She remembered now/at present] whereas Lanoire uses 'Elle se rappelait maintenant' [She remembered now]. It seems relevant to wonder if Pellan used Merle's translation when writing her own. I contacted Françoise Pellan, who explained that she did not work with the previous translations, although she had read Lanoire's translation a long time before doing her own. She also said that she was aware of Merle's translation but had preferred to ignore it while she was doing her own so as not to be influenced by the syntactic and lexical choices she [Magali Merle] had made (Private e-mail exchange 01/02/2003).

Free indirect discourse is also expressed with Lily's questioning 'but why' and carries on with 'she vowed'. In the original the syntax is disjointed with seven commas breaking its flow. Lily's voice also comes to the surface with 'tomorrow', which is an adverb of present time whereas the narration is in the past. Finally, the inquit verb in 'asked herself' also indicates Lily's wonderings. Lanoire's choice of syntax is less disjointed as he introduces a conjunction in: 'et cependant elle se jurait qu'elle leur insufflerait une âme' [And yet she swore that she would inspire them with a soul]. However, he still uses four commas, the inquit verb and phrase 'se demandait-elle' [she asked herself], the adverb 'demain' [tomorrow] and 'mais pourquoi' [but why]. Merle uses seven commas and one semi-colon; the syntax is slightly more disjointed than in the original. Moreover, she also translates the indicator of present time along with the past tense of the narration. Pellan uses the same number of commas as in the original, seven, as well as the adverb in the present along with the verb in the past. If we look more specifically at the translations of 'but why' we can see that the translators use the same translations for *but why:* 'mais pourquoi'. Lanoire translates literally with: 'Mais pourquoi différent et comment différent' [But why different and how different]. Merle uses a near literal translation with 'Mais pourquoi différent, et en quoi différent' [But why different, and in what different] and keeps the comma of the original. In both

translations, free indirect discourse is thus expressed in the same way as in the original. Pellan translates: 'Mais pourquoi cette différence, et en quoi consistait-elle' [But why this difference and what was it made of] and reworks the sentence, which stylistically sounds more French than the other two versions and is still in free indirect discourse.

Just like the first passage, this second example emphasises the nuances of free indirect discourse and the difficulty of locating it in the original and the translations. Once again, it must be noted that if the software helped finding examples of free indirect discourse it was still down to the researcher to judge whether or not the passages were actually examples of free indirect discourse and to decide if the original's enunciative structure is preserved in the translations.

Example 3.3

In the following passage, the selected indicators are 'was now' and 'of course':

WOOLF P173 S7 <p><s>And if Rose liked, she said, while Jasper took the message, she might choose which jewels she was to wear. <s>When there are fifteen people sitting down to dinner, one cannot keep things waiting for ever. <s>**She was now beginning to feel** annoyed with them for being so late; it was inconsiderate of them, and it annoyed her on top of her anxiety about them, that they should choose this very night to be out late, when, in fact, she wished the dinner to be particularly nice, since William Bankes had at last consented to dine with them; and they were having Mildred's masterpiece--Bœuf en Daube. <s>Everything depended upon things being served up to the precise moment they were ready. <s>The beef, the bayleaf, and the wine-all must be done to a turn. <s>To keep it waiting was out of the question. <s>Yet **of course** tonight, of all nights, out they went, and they came in late, and things had to be sent out, things had to be kept hot; the Bœuf en Daube would be entirely spoilt.

LANOIRE P173 <p><s>Et si Rose le voulait, dit-elle, pendant que Jasper allait faire sa commission, elle aurait le droit de choisir les bijoux que sa mère devrait mettre. <s>Lorsqu'il y a quinze personnes à dîner il est impossible d'attendre indéfiniment. <s>**Elle commençait à leur en vouloir** d'être si en retard; il y avait là un manque d'égard de leur part et à l'anxiété qu'ils lui faisaient éprouver venait s'ajouter la contrariété qu'ils eussent choisi pour se mettre en retard justement ce soir-ci où elle désirait tout particulièrement que le dîner fût réussi puisque William Bankes avait enfin consenti à venir; et puis on devait manger le chef-d'œuvre de Mildred - le bœuf en daube. <s>Le succès du dîner dépendait de l'exactitude avec laquelle on servirait dès que ce serait prêt. <s>Le bœuf, le laurier et le vin - tout cela devait être absolument à point. <s>Les faire attendre, il n'y fallait pas songer. <s>**Et cependant c'était ce soir-ci** qu'ils avaient choisi entre tous pour s'en aller et ne pas rentrer. <s>Il allait falloir renvoyer des choses à la cuisine, les tenir au chaud; le bœuf en daube serait entièrement perdu.

MERLE P173 <p><s>Et si cela faisait plaisir à Rose, dit-elle, pendant que Jasper allait porter le message, elle pourrait présider au choix des bijoux que porterait sa mère. <s>Quand il y a quinze personnes à dîner, on ne peut maintenir les choses en attente indéfiniment. <s>**Elle commençait à présent à leur en vouloir,** d'être en retard; c'était là

manquer d'égards; et à l'inquiétude qu'elle éprouvait pour eux venait s'ajouter la contrariété de les voir choisir pour ne pas être à l'heure justement ce soir-ci où elle désirait que le dîner fût particulièrement réussi, puisque William Bankes avait enfin consenti à le prendre avec eux et on avait au menu la spécialité de Mildred : le bœuf en daube. <s>Tout le secret de la réussite résidait dans le fait de servir les plats à l'instant précis où ils étaient prêts. <s>Le bœuf, la feuille de laurier, le vin - le tout impérativement à point. <s>Les mettre à mijoter était impensable. <s>Et cependant, **naturellement**, ce soir, **justement ce soir**, on était sorti, on tardait à rentrer; il fallait renvoyer les choses à la cuisine; il fallait les tenir au chaud; le bœuf en daube serait complètement raté.

PELLAN P173 <p><s>Et si cela lui faisait plaisir, dit-elle, tandis que Jasper repartait avec le message, Rose pouvait choisir les bijoux qu'elle allait porter. <s>Quand on reçoit quinze personnes à dîner, on ne peut pas laisser les choses indéfiniment en attente. <s>**Elle commençait maintenant à leur en vouloir** d'être tellement en retard ;c'était un manque d'égards de leur part, et outre qu'elle continuait à s'inquiéter à leur sujet elle leur en voulait d'avoir choisi ce soir, justement, pour rentrer tard, alors qu'elle désirait que le dîner soit particulièrement réussi, puisque William Bankes avait enfin consenti à le prendre avec eux et que le chef-d'œuvre de Mildred figurait au menu - du bœuf en daube. <s>Il était essentiel de servir ce plat à la minute même où il était prêt. <s>Le bœuf, la feuille de laurier et le vin - tout devait être cuit à point. <s>Le laisser mijoter sur le feu était hors de question. <s>Mais **bien sûr**, ils avaient **justement** choisi ce soir pour partir au diable vauvert et rentrer en retard, et il faudrait renvoyer les plats à la cuisine, il faudrait les tenir au chaud;le bœuf en daube serait complètement fichu.

The sentence in free indirect discourse starts with Mrs Ramsay's commentary mixed with the narrator's words 'she was now beginning to feel annoyed'. The sentence is long and its syntax disjointed as it is interrupted with seven commas, two semi-colons and one dash. The sentence ends with the mention of the cook's best dish: 'Mildred's masterpiece – Bœuf en Daube'. Lanoire's sentence is far more fluid than Woolf's as it contains only two semi-colons and the dash. Moreover, he does not use a combination mixing past and present as he translates: 'Elle commençait à leur en vouloir' [she was starting to feel annoyed with them]. Consequently, his sentence can be read as indirect discourse. Merle uses two commas, two semi-colons and one colon. The syntax of her sentence is thus less disjointed than Woolf's. However, she uses the combination of past and present. Her sentence can still be read as free indirect discourse. Pellan's sentence is the closest to the original's syntax as she uses four commas, one semi-colon and one dash. Moreover, she maintains the past/present opposition. Her sentence is thus in free indirect discourse.

The last sentence of the paragraph is also in free indirect discourse. The original sentence is disjointed as it is punctuated with five commas and one semi-colon. Lanoire divides the sentence into two and translates 'of course' with 'et cependant'

[And yet they had chosen tonight to go out and not to come back]. The first sentence has no punctuation apart from the full stop and the second one has two commas. Both sentences resonate less with the voice of Mrs Ramsay's and can be read as indirect discourse. Merle uses five commas and three semi-colons and the sentence is thus more disjointed than the original's. She uses *naturellement* [naturally] and *justement ce soir* [precisely tonight] along with as *on était sorti* [One went out], *on tardait* [One were late] and *raté* in 'serait complètement raté [would be a complete failure], which are much more idiomatic than Lanoire's choices (e.g. 'perdu' [lost]). Pellan's lexical choices reveal also Mrs Ramsay's voice behind that of the narrator with *bien sûr* [of course], *justement* [precisely], *diable vauvert* in 'pour partir au diable vauvert' [to go miles from anywhere] and *fichu* in 'serait complètement raté [would be a complete failure]. Lips (1926: 69-70) explains that slang ('argot') can be used to achieve an effect by 'evocation'. Such effect relies on the belief that certain types of speech reflect an individual's social conditions and in that context, slang is used to classify the speaking character ['parleur'] and distinguish him or her from the one who is reporting ['rapporteur']. Here, words like *raté* and *fichu* are colloquial and as such they distinguish the person who is speaking from the one who is reporting as they evoke the voice of Mrs Ramsay.

Example 3.4

In the next paragraph, the indicators that helped targeting the passages in free indirect discourse are 'of course' and 'now she had brought':

WOOLF P226 S2 <p><s>"It is a French receipe of my grandmother's," said Mrs Ramsay, speaking with a ring of great pleasure in her voice. <s>**Of course** it was French. <s>What passes for cookery in England is an abomination (they agreed). <s>It is putting cabbages in water. <s>It is roasting meat till it is like leather. <s>It is cutting off the delicious skins of vegetables. "In which," said Mr Bankes, "all the virtue of the vegetable is contained." <s>And the waste, said Mrs Ramsay. <s>A whole French family could live on what an English cook throws away. <s>Spurred on by her sense that William's affection had come back to her, and that everything was all right again, and that her suspense was over, and that now she was free both to triumph and to mock, she laughed, she gesticulated, till Lily thought, How childlike, how absurd she was, sitting up there with all her beauty opened again in her, talking about the skins of vegetables. <s>There was something frightening about her. <s>She was irresistible. <s>Always she got her own way in the end, Lily thought. <s>**Now she had brought** this off -Paul and Minta, one might suppose, were engaged. <s>Mr Bankes was dining here. <s>She put a spell on them all, by wishing, so simply, so directly, and Lily contrasted that abundance with her own poverty of spirit, and supposed that it was partly that belief (for her face was all lit up-without looking young, she looked radiant) in this strange, this terrifying thing, which made Paul Rayley, sitting at her side, all of a tremor, yet abstract, absorbed, silent.

LANOIRE P226 <p><s>"C'est une recette française de ma grand-mère", dit Mrs.Ramsay, dont la voix avait pris un accent de vif plaisir. <s>**Et cette recette ne pouvait être autrement que française.** <s>Ce qui passe pour de la cuisine en Angleterre est une abomination (tout le monde en convint). <s>Ça consiste à mettre des choux dans de l'eau. <s>A rôtir la viande jusqu'à ce qu'elle devienne de la semelle de soulier. <s>A enlever aux légumes la peau qui les rend délicieux. <s>"Et dans laquelle, dit Mr.Bankes, réside toute leur vertu." <s>Et quel gaspillage! dit Mrs.Ramsay. <s>Toute une famille française pourrait vivre de ce que jette une cuisinière anglaise. <s>Excitée comme elle l'était par le sentiment que l'affection de William lui était revenue, que tout se trouvait en ordre, que son inquiétude était finie et qu'elle pouvait maintenant à la fois triompher et railler, elle riait, elle gesticulait si bien que Lily trouva qu'elle était puérile et absurde de parler ainsi de la peau des légumes au moment où toute sa beauté s'épanouissait de nouveau. <s>Il y avait en elle quelque chose d'effrayant. <s>Elle était irrésistible. <s>Elle finissait toujours par obtenir ce qu'elle voulait. <s>**Voici qu'elle avait provoqué ce grand événement** -car on pouvait bien supposer que Paul et Minta étaient fiancés. <s>Mr.Bankes dînait ici. <s>Elle leur jetait un charme à tous rien que par sa façon si simple, si directe de désirer les choses. <s>Lily compara la richesse de cette nature avec la pauvreté de la sienne et supposa que c'était en partie la croyance en cette chose terrible et redoutable (car le visage de Mrs.Ramsay était tout illuminé et, sans paraître jeune elle paraissait radieuse) qui rendait Paul Rayley, placé au centre de cette chose-là, tout tremblant, quoique, en même temps, distrait, absorbé, silencieux.

MERLE P226 <p><s>" C'est une recette française qui vient de ma grand-mère", dit Mrs Ramsay avec une intonation de plaisir intense dans la voix. <s>**Française, naturellement.** <s>L'art de la cuisine en Angleterre, ou ce qui passe pour tel, est une abomination (ils en tombèrent d'accord). <s>C'est mettre des choux à bouillir. <s>C'est rôtir la viande jusqu'à la réduire à l'état de semelle. <s>C'est supprimer la délicieuse peau des légumes." Dans laquelle, dit Mr Bankes, résident toutes les propriétés des légumes." Et le gaspillage, dit Mrs Ramsay. <s>Toute une famille française pouvait vivre de ce que jette une cuisinière anglaise. <s>Stimulée par l'intime sentiment que l'affection de William lui était revenue, que tout avait repris son cours normal, que son attente inquiète avait pris fin, que maintenant elle se trouvait libre à la fois de chanter victoire et de railler, elle riait, elle gesticulait, si bien que Lily se prit à la trouver puérile et absurde, assise là, dans tout l'épanouissement de sa beauté retrouvée, à parler de la peau des légumes. <s>Elle avait quelque chose d'effrayant. <s>Elle était irrésistible. <s>Elle finissait toujours par faire ce qu'elle voulait, songea Lily. <s>**Ainsi elle avait réussi ce coup** - Paul et Minta, on pouvait le supposer, étaient fiancés. <s>Mr Bankes dînait ici. <s>Elle les ensorcelait tous, par la nature si simple, si directe de ses désirs; et Lily mit en contraste cette opulence avec sa propre indigence d'âme, et supposa (car son visage était rayonnant - sans paraître jeune, elle avait l'air radieux) que c'était en partie la croyance en cette chose étrange et redoutable qui rendait Paul Rayley (lequel en était le centre) tout frémissant en même temps qu'abstrait, absorbé, silencieux.

PELLAN P226 <p><s>" C'est une recette française de ma grand-mère ", dit Mrs Ramsay, d'une voix qui trahissait un vif plaisir. <s>**Naturellement c'était français.** <s>Ce qui passe pour de la cuisine en Angleterre est une abomination (ils étaient bien d'accord). <s>Cela consiste à plonger les choux dans l'eau. <s>À rôtir la viande jusqu'à ce qu'elle soit dure comme de la semelle. <s>À ôter la délicieuse peau des légumes verts. <s>" Qui contient, dit Mr Bankes, toutes les vertus du légume. <s>" Et quel gaspillage, dit Mrs Ramsay. <s>En France on nourrirait toute une famille avec ce que jette une cuisinière anglaise. <s>Encouragée par le sentiment que William lui avait rendu son affection, que tout allait bien de nouveau, que son incertitude avait pris fin, et que maintenant elle était libre à la fois de triompher et de se moquer, elle se mit à rire, à gesticuler, tant et si bien que Lily se dit : Mais quelle enfant! <s>Comme elle avait l'air absurde, assise au haut bout de la table, dans tout l'épanouissement de sa beauté retrouvée, à parler de la peau des légumes. <s>Elle avait quelque chose d'effrayant. <s>Elle était irrésistible. <s>Elle finissait

toujours par obtenir ce qu'elle voulait, se dit Lily. <s>À présent elle était parvenue à ce résultat - Paul et Minta, on pouvait le supposer, étaient fiancés. <s>Mr Bankes dînait avec eux. <s>Elle les tenait tous sous le charme de ses désirs, si simples, si directs ;et à cette opulence Lily opposa sa propre indigence d'esprit, et supposa que c'était en partie la croyance (car son visage était lumineux - sans paraître jeune, elle paraissait radieuse) en cette chose étrange, terrifiante, qui faisait que Paul Rayley, le personnage central, était tout frémissant et néanmoins préoccupé, absorbé, silencieux.

The passage starts in direct discourse as Mrs Ramsay explains that her recipe is a family recipe. The second sentence 'Of course it was French' is free indirect discourse. It is not direct discourse as there are no quotation marks and it is not indirect discourse since Mrs Ramsay's voice can be heard behind the narration as she defends her recipe shouting out its 'Frenchness'. Lanoire's translation 'Et cette recette ne pouvait être autrement que française' [And this recipe could only be French] is not as direct and brief as the original. His sentence does not resonate with Mrs Ramsay's words as the mediating voice of the narrator is more present. It is also less concise and more complex as he re-establishes a link that was implicit in the original with 'et' [and] and introduces the conjunction 'que' [that]. Finally, he also reinstates the noun 'recette' [recipe] that was referred to with *'it'* in the original. For all these reasons, Lanoire's sentence can be read as indirect discourse. Merle's 'Française, naturellement' [French, naturally] is a typical expression of free indirect discourse as it is concise and there is no verb. She also uses a comma, which evokes the rhythm of the uttered words. Pellan's expression "Naturellement, c'était français' [Naturally it was French] is also typical of free indirect discourse for it is short. It must be noted that it is a literal translation of the original's structure. Merle's and Pellan's choices render directly Mrs Ramsay's commentary. They resonate with Mrs Ramsay words and the readers can hear her saying 'of course, it's French'.

The translations of the adverb of present time and the verb in the past in the combination 'now + brought' raise an important point. Indeed, Lanoire and Merle do not use an adverb that belongs to the present. Lanoire translates 'voici qu'elle avait provoqué ce grand évènement- car' [And now she had provoked this big event -because]. He thus uses two conjunctions: 'que' and 'car'. I think that his translation is an example of indirect discourse because of these two conjunctions and also since he re-establishes a link that was implicit in the original. I noticed that this is the third time in this section that Lanoire resorts to 'explicitation' and it could be a

feature worth analysing in his translation(s). However, I am not interested in this aspect of Lanoire's style and I will not explore this possible strategy further. As far as the enunciative structure is concerned, I would like to argue that the narrator's voice is more present in Lanoire's translation than in Woolf's sentence. Even though Merle does not use the adverb of present time in 'Ainsi elle avait réussi son coup' [Hence, she had made a hit of it], it can still be argued that her sentence is in free indirect discourse because she uses 'ainsi' and 'coup', which echo Lily's actual words. Pellan adopts a literal translation in terms of structure as she translates 'A présent elle était parvenue à ce résultat' [At present she had reached this result]. She thus keeps the adverb belonging to the present and the French pluperfect (*plus que parfait de l'indicatif*), which contribute in maintaining the passage in free indirect discourse.

Once again, this example illustrates the difficulty in distinguishing a passage in free indirect discourse from one in indirect discourse. As I mentioned before, this problem must still be solved by researchers, as software cannot go beyond identification of the data.

Example 3.5

In the following example, the indicators are 'of course' and 'oh':

WOOLF P233 S16 <s>There was in Lily a thread of something; a flare of something; something of her own which Mrs Ramsay liked very much indeed, but no man would, **she feared**. <s>**Obviously, not**, unless it were a much older man, like William Bankes. <s>But then he cared, **well**, Mrs Ramsay sometimes thought that he cared, since his wife's death, perhaps for her. <s>He was not "in love" **of course**; it was one of those unclassified affections of which there are so many. <s>**Oh**, but nonsense, she thought; William **must** marry Lily. <s>They have so many things in common. <s>Lily is so fond of flowers. <s>They are both cold and aloof and rather self-sufficing.

LANOIRE P233 <s>Il y avait dans Lily une veine de quelque chose; une flamme de quelque chose; de quelque chose bien à elle que Mrs.Ramsay aimait en vérité beaucoup mais qui, elle le craignait, ne plairait à aucun homme. <s>Non, évidemment, à moins qu'il ne s'agit d'un homme beaucoup plus âgé qu'elle, comme William Bankes. <s>Mais celui-ci était peut-être attiré, Mrs.Ramsay en avait du moins parfois comme une impression, vers elle-même, depuis la mort de sa femme. <s>Il ne l'"aimait" pas **sans doute**; c'était là une de ces affections non cataloguées et qui sont si nombreuses. <s>"**Oh**! se disait-elle, c'est absurde; il **faut que** William épouse Lily. <s>Ils ont tant de choses en commun. <s>Lily aime tant les fleurs! <s>Tous deux sont froids, distants et un peu cantonnés en eux-mêmes."

MERLE P233 <s>Il y avait en Lily une certaine fibre, une certaine flamme; quelque chose de bien personnel, que Mrs Ramsay appréciait réellement beaucoup, mais qui, craignait-elle,

ne plairait à aucun homme. <s>Manifestement pas, à moins qu'il ne s'agît d'un homme beaucoup plus âgé, comme William Bankes. <s>Oui mais, il avait un penchant, enfin, Mrs Ramsay se disait parfois qu'il avait peut-être, depuis la mort de sa femme, un penchant pour elle. <s>Ce n'était **naturellement** pas de l'amour; plutôt une de ces affections non répertoriées, qui existent en si grand nombre. <s>**Oh**, puis, en voilà assez, songea-t-elle: William **doit** épouser Lily. <s>Ils ont tant de choses en commun. <s>Lily aime tant les fleurs. <s>Ils sont tous deux froids, distants, et quelque peu repliés sur eux-mêmes.

PELLAN P233 <s>Il y avait chez Lily une certaine ténacité;une certaine ardeur;quelque chose qui n'appartenait qu'à elle et que Mrs Ramsay aimait vraiment beaucoup, mais à quoi, elle en avait peur, aucun homme ne serait sensible. <s>Évidemment pas, sauf s'il s'agissait d'un homme beaucoup plus âgé, comme William Bankes. <s>Seulement voilà, il avait un penchant, enfin, Mrs Ramsay songeait parfois qu'il avait peut-être, depuis la mort de sa femme, un penchant pour elle. <s>Il n'était pas "amoureux" **naturellement**; c'était un de ces attachements qui n'entrent dans aucune catégorie, comme il en existe tant. <s>**Oh** mais quelle absurdité, songea-t-elle; William **doit** absolument épouser Lily. <s>Ils ont tant de choses en commun. <s>Lily aime tant les fleurs. <s>Ils sont l'un et l'autre réservés, distants et plutôt jaloux de leur indépendance.

The passage in free indirect discourse is Mrs Ramsay's comment on Lily Briscoe. Other indicators than those under investigation are 'she feared', 'obviously not', 'well' and 'must'. In the first sentence there are two semi-colons and two commas. In the second one, there are three commas and four in the third one. The sentences are thus punctuated densely and this evokes the speech of Mrs Ramsay. All the translations are punctuated more or less like the original, which helps maintaining the 'breathing' patterns of the original's narration. Lanoire keeps most of the indicators apart from 'well' which he does not translate. He also translates 'of course' and even though 'sans doute' [without any doubt] does not have the same meaning as 'bien sûr', it is still an indication of the character's focalisation and the mark of the words she used or could have used. Merle and Pellan also keep all the indicators.

The translations of the end of the passage, from 'oh' onwards are particularly interesting. It is free indirect discourse with Mrs Ramsay's commentary about Lily Briscoe and William Bankes and the three translators translate *oh* as well as the inquit verb in the expression 'she thought'. Nevertheless, Lanoire uses quotation marks and the rest of the paragraph is transposed into direct discourse. In Merle's and Pellan's passages, the voice of Mrs Ramsay can be felt through the narrator's commentary whereas in Lanoire's translation, these are the words of Mrs Ramsay. The enunciative structure of Lanoire's translation is homogenised. He does this on eleven occasions (out of 162), whereas Merle and Pellan never do.

Example 3.6

The following example is a typical case of free indirect discourse with the expression 'yes indeed it was' and 'yes it must':

WOOLF P160 S6 <p><s>At that moment, he said, "Very fine," to please her, and pretended to admire the flowers. <s>But she knew quite well that he did not admire them, or even realise that they were there. <s>It was only to please her... <s>**Ah**, but was that not Lily Briscoe strolling along with William Bankes? <s>She focussed her short-sighted eyes upon the backs of a retreating couple. <s>**Yes**, indeed it was. <s>Did that not mean that they would marry? <s>**Yes**, it must! <s>What an admirable idea! <s> They must marry !

LANOIRE P160 <p><s>Présentement il dit "Très joli!" pour faire plaisir et il fit semblant d'admirer les fleurs. <s>Mais elle savait très bien qu'il n'en était rien et qu'il ne se rendait même pas compte que ces fleurs fussent là. <s>Ce n'était que pour lui faire plaisir... <s>**Ah**! mais n'était-ce pas Lily Briscoe qui se promenait avec William Bankes? <s>Elle concentra sa vision de myope sur le dos d'un couple qui battait en retraite. <s>**Oui**, c'était bien cela. <s>Cela ne voulait-il pas dire qu'ils avaient l'intention de se marier? <s>**Mais si**, certainement! <s>Quelle idée admirable! <s>Il fallait qu'ils se marient!

MERLE P160 <p><s>À cet instant, il dit: -Très joli !", pour lui faire plaisir, et fit semblant d'admirer les fleurs. <s>Mais elle savait fort bien que, loin de les admirer, il ne se rendait même pas compte qu'elles étaient là. <s>C'était seulement pour lui faire plaisir... <s>**Ah**, mais n'était-ce pas Lily Briscoe, qui se promenait avec William Bankes? <s>Elle concentra sa vision de myope sur le dos d'un couple qui s'éloignait. <s>**Mais oui**, c'était ça. <s>Cela ne signifiait-il pas qu'ils voulaient se marier? <s>**Si**, certainement! <s>Quelle idée admirable! <s>Il fallait qu'ils se marient!

PELLAN P160 <p><s>Au même instant, il dit : " Très joli ", pour lui faire plaisir, et fit semblant d'admirer les fleurs. <s>Mais elle savait parfaitement qu'il ne les admirait pas, qu'il ne s'apercevait peut-être même pas qu'elles étaient là. <s>C'était juste pour lui faire plaisir... <s>**Oh** ! mais n'était-ce pas Lily Briscoe qui se promenait là-bas avec William Bankes ? <s>Elle fixa son regard de myope sur les deux dos qui s'éloignaient. <s>**Mais si**, c'étaient bien eux. <s>Cela ne voulait-il pas dire qu'ils allaient se marier ? <s>**Certainement que si**! <s>Quelle merveilleuse idée! <s>Il fallait qu'ils se marient !

In the English version, the two *yes* as well as *ah* give direct access to the characters' consciousness. Moreover the sentences are short and the punctuation reveals Mrs Ramsay's voice behind the narration. Lanoire translates the first two indicators literally 'ah' and 'oui' [yes] and uses 'mais si' [but yes] for the second 'yes'. This expression also gives a direct glimpse of Mrs Ramsay's focalisation. Lanoire also keeps the punctuation making even denser with four exclamation marks, two interrogation marks and the three dots. Merle also translates all the indicators and keeps the same punctuation. Finally, Pellan uses the same punctuation as Lanoire and also translates all the indicators. Free indirect discourse is thus maintained in

the three translations, as Mrs Ramsay's voice is present behind the narration and it resonates behind the narrator's words.

Example 3.7

Finally, I chose this last example to emphasise the importance of the context in which the indicators appear:

WOOLF P199 S3 <p><s>"People soon drift apart," said Mr Bankes, feeling, however, some satisfaction when he thought that after all he knew both the Mannings and the Ramsays. <s>He had not drifted apart **he thought**, laying down his spoon and wiping his clean-shaven lips punctiliously. <s>But **perhaps** he was rather unusual, **he thought**, in this; he never let himself get into a groove. <s>He had friends in all circles... Mrs Ramsay had to break off here to tell the maid some thing about keeping food hot.

LANOIRE P199 <p><s>"Les gens ont vite fait de se perdre de vue", dit Mr.Bankes, qui éprouvait cependant une certaine satisfaction en songeant qu'il connaissait à la fois les Manning et les Ramsay. <s>Lui n'avait perdu de vue personne, se dit-il en posant sa cuiller et en essuyant avec un soin extrême ses lèvres bien rasées. <s>Mais **peut-être** était-il une exception en ceci qu'il ne se laissait jamais gagner par la routine. <s>Il avait des amis dans tous les cercles de société... <s>Mrs.Ramsay dut s'interrompre ici pour dire quelque chose à la domestique sur ce qu'il fallait tenir au chaud.

MERLE P199 <p><s>" Les gens se perdent de vue facilement", dit Mr Bankes, éprouvant après tout une certaine satisfaction à la pensée qu'après tout il connaissait à la fois les Manning et les Ramsay. <s>Lui n'avait perdu de vue personne, songea-t-il, posant sa cuillère et essuyant avec un soin méticuleux ses lèvres nues. <s>Mais **peut-être** était-il en ceci un peu exceptionnel, **songea-t-il**; il ne se laissait jamais enfermer dans la routine. <s>Il avait des amis dans tous les milieux... <s>Mrs Ramsay à ce point dut interrompre pour dire un mot à la bonne... <s>des histoires de nourriture à garder au chaud.

PELLAN P199 <p><s>" Peu à peu les gens se détachent ", dit Mr Bankes, éprouvant toutefois une certaine satisfaction à la pensée qu'après tout il connaissait à la fois les Manning et les Ramsay. <s>Il ne s'était détaché de personne, songea-t-il, reposant sa cuiller et tapotant scrupuleusement de sa serviette une lèvre supérieure rasée de près. <s>Mais **peut-être** était-il un peu exceptionnel à cet égard, **songea-t-il**; il refusait toujours de suivre l'ornière. <s>Il avait des amis dans tous les milieux .... <s>Mrs Ramsay dut se détourner un instant pour dire un mot à la bonne, une histoire de plat à tenir au chaud.

In the original, Mr Bankes's focalisation is signalled with the inquit verb and pronoun 'he thought' which are repeated twice. The third sentence is an example of free indirect discourse starting with the conjunction 'but' and the adverb 'perhaps'. On the one hand, Lanoire uses 'peut-être' [perhaps] but does not keep the inquit verb and pronoun, which were identified as indicators of free indirect discourse. His sentence can be read as indirect discourse as it lacks these indicators and also because of the conjunction 'que' in 'en ceci qu'il ne se laissait jamais gagner par la routine' [in that he never let himself win over by routine], which renders the sentence complex. Hence, Lanoire's translation is deprived of the words that

171

encapsulate the focalising character's specificity. On the other hand, Merle's and Pellan's translations give a more direct insight into Mr Bankes' consciousness and free indirect discourse is maintained in both translations. They also use the same punctuation around the inquit verb and pronoun ', songea-t-il;' [, he thought;].

Once again, this example demonstrates that free indirect discourse is not an easy style to identify. The indicators I chose to investigate proved to be indicators only and here the presence of 'perhaps' in the translations does not guarantee that the sentence will still be an example of free indirect discourse.

4. Conclusion

For this case study on *To The Lighthouse* and its French translations, I analysed 162 indicators of free indirect discourse. On the one hand, I found that Pellan always reproduces passages in free indirect discourse, as there are only six passages in her translation in which free indirect discourse is less emphasised because the voices of the characters are less idiomatic. This also happens in eleven passages in Merle's translation in which the voice of the characters comes less to the surface. On the other hand, Lanoire transposes four free indirect discourse sentences into indirect discourse; six into direct discourse and on twenty-two occasions, the particularity of the character's voice is less heard in his translations. Consequently, this study highlighted that the hybridity of free indirect discourse is most maintained in Pellan's translation. Because I have looked at a varied number of categories that are indicators of passages in free indirect discourse; namely tenses, time adverbs, exclamations, interrogations and adverbs of uncertainty, I am confident that the results and tendencies highlighted in this study give a good insight into the way the translators handle this linguistic device.

The results found in the first part and the paragraphs chosen to illustrate them demonstrate the effects resulting from changing free indirect discourse into other types of discourses. However, evaluating the effects of microstructural shifts on the macrostructure of the whole text is a well-known difficulty encountered for instance in van Leuven-Zwart (1989 and 1990). The microstructural analysis of free indirect discourse in the three French translations of Woolf's *To The Lighthouse*

indicates that Lanoire's translation gives less direct access to the thoughts of the focalising characters than Merle's and Pellan's, with Pellan's translation being the closest to the original. The question remains to determine if these differences can be said to affect the fictional universe represented in the translations, which is a matter of interpretation. Although, there are a limited number of shifts in the three translations, I would like to argue that the fictional universe represented in Lanoire's translation is nonetheless affected. Indeed, the changes he carries out lead to passages in which the voices of the focalising characters are less mixed with that of the narrator or are rendered in different types of reported discourse. Hence, in those cases, the passages are more explicit than in the original and the other two translations. Rachel May (1994a) argues that 'evidence from published translations shows that, at some unconscious level, a translator smooths [sic] and trims a work out of fear of being lost among the various voices in a text' (1994a: 43). This statement can be applied to Lanoire's translation of *To The Lighthouse* as it demonstrates a clearer difference between the world of the narrator and that of the characters. May also argues that in many cases, the translator 'takes over the role of the narrator and imbues it with more omniscience than the original' (1994a: 41). As a matter of fact, Lanoire's narrator is more powerful than the original's narrator. Lanoire's text is homogenised as the boundary between the voices is more marked. This is not the case in the later translations as Merle and Pellan reproduce more closely the hybridity of free indirect discourse and the voices of the characters and that of the narrator. Merle's and Pellan's choices of translation demonstrate that it is possible to keep the passages in free indirect discourse that Lanoire transformed. May also states that:

> by discarding the role of analyst or of narrator within the text and taking a more authoritative role, one more external to the text-say, like that of an orchestra conductor- the translator can bring out various voices in a work to best advantage. Perhaps in the future the translator's role will be to harmonize rather than stifle the multiple voices in literary communication' (1994a: 43).

I think that May's statement can be applied to the translations when we consider them diachronically. Indeed, the narratological structure of Lanoire's text is more homogeneous than that of the original and the different voices are somewhat 'stifled'. However, the more recent versions are closer to the original's enunciative structure with Pellan's translation being the closest and the most 'harmonized'.

These results also verify Antoine Berman's hypothesis (1995) that retranslations are more faithful to the original than their first translations as the translators of the new versions homogenise less the source texts than the first one.

I started this research project by looking at narratological concepts and I derived linguistic entities that could be used to investigate the notion of point of view in translation. It is crucial to emphasise the difficulty of working with a stylistic device like free indirect discourse. Indeed, the indicators chosen could also have been indicators of other types of discourse and I had to interpret the passages selected by the software to decide whether the examples were paragraphs of free indirect discourse or not. Multiconcord thus proved useful in locating or pinpointing these linguistic items only to a certain point. Indeed, like other software used in corpus-based translation studies, it cannot interpret words; it can only recognise them. Software like Multiconcord and WordSmith Tools only compute hits according to the criteria entered by researchers, they cannot go beyond recognition and analyse the data as researchers do. This has become evident in this first study as I was looking at a stylistic device, which is agreed to be difficult to identify among literary critics. This being said, Multiconcord proved useful to locate the indicators for a first stab, as a manual analysis would have been strenuous and time-consuming. It also proved useful to provide the context of the indicators and as such greatly facilitated the study as the hits were presented in the format of parallel sentences and I was able to compare the original and its translations at the click of a button.

Chapter Five

Case-Study Two: *The Waves*

1. Introduction

In this chapter, I investigate point of view in *The Waves* (1931) and its French translations: Yourcenar's *Les Vagues* (1937) and Wajsbrot's *Les Vagues* (1993). The discussion will be divided into four sections. In the first three sections, I investigate deixis, modality and transitivity individually. In the last section, I consider the three categories together in a selection of seven paragraphs extracted from *The Waves* and its French translations, which contain different indicators and illustrate the results found in the first three sections.

2. Deixis or Spatio-Temporal Point of View

The system of deixis is instrumental in constructing the spatio-temporal point of view of a novel as it is characterised by the "orientational" features of language which function to locate utterances in relation to the speaker's viewpoints' (Simpson 1993: 13). Deixis refers to the orientation of the text in relation to time, place and personal participants. Deictic information is supplied principally by personal pronouns, tense and time adverbs, adverbs of place and other locative expressions. The deictic parts of a sentence make the message directly relevant to the personal and spatio-temporal situation of the utterance. In a narrative text, the spatial point of view is the viewing position, which is assumed by the narrator of the story and it allows access to the fictional reality, which unfolds in the course of the story. The deictic elements of space and time serve to anchor the characters in their fictional world, which, in turn, provides a window and vantage point for readers.

175

As mentioned before, Woolf's *The Waves* is a novel written in the first person with six characters addressing each other using *I* and *you*. It is composed of what can be called interior monologues or soliloquies in which the characters speak, and of interludes where a narrator speaks. In the interior monologue sections, the characters speak to themselves and to each other as if by telepathy. In some passages, the pronoun *I* is used emphatically in order to stress the speaking self. When deictic patterning is mediated through the speech of characters within a story, the visual schema is not presented or managed by an external narrator but it unfolds through the building up of deictic devices in the speech of the participants of the story. This is what provides the spatio-temporal point of entry to the text and establishes the universe of discourse. Temporal and spatial deixis can combine to make a text highly proximal linguistically. The situation in which the characters' act of discourse takes place is the scene of the novel. This means that the fictional context of utterance coincides with the context of reference, the situation that constitutes the subject matter of the novel. In *The Waves*, the characters are by turn deictic centres of a specific spatio-temporal setting and they refer deictically to their immediate surroundings. Moreover, as mentioned previously, the characters use deictic pronouns and adverbs emphatically. It is often said that French literary conventions dislike repetitions, although it is hard to substantiate. Consequently, it is expected that there will be fewer repetitions of deictic elements in the French translations of *The Waves*.

In the present part, person deixis, spatial and temporal deixis are investigated with corpus–based study tools. WordSmith Tools provides lists of words and statistical lists which are used to study the novels. The three following tables are statistical lists. They offer an insight into the composition of the texts:

Woolf


```
WordList - [woolf.lst wordlist (S)]
File   Settings   Comparison   Index   Window   Help

                         N                    1
                 Text File      WOOLF.TXT
                     Bytes      441,769
                    Tokens      78,104
                     Types      8,563
           Type/Token Ratio     10.96
      Standardised Type/Token   46.30
           Ave. Word Length     4.24
                 Sentences      4,764
                Sent.length     16.39
            sd. Sent. Length    15.16
                Paragraphs      7
                Para. length    11,157.71
            sd. Para. length    29,520.54
                  Headings      0
```

Yourcenar


```
WordList - [yourcf.lst wordlist (S)]
File   Settings   Comparison   Index   Window   Help

                         N                    1
                 Text File      YOURC.TXT
                     Bytes      539,563
                    Tokens      91,623
                     Types      11,381
           Type/Token Ratio     12.42
      Standardised Type/Token   47.68
           Ave. Word Length     4.50
                 Sentences      4,695
                Sent.length     19.51
            sd. Sent. Length    16.92
                Paragraphs      6
                Para. length    15,270.50
            sd. Para. length    37,404.93
                  Headings      0
```

Wajsbrot


```
WordList - [wajsbf.lst wordlist (S)]
File   Settings   Comparison   Index   Window   Help

                         N                    1
                 Text File      WAJSB.TXT
                     Bytes      443,803
                    Tokens      74,406
                     Types      10,676
           Type/Token Ratio     14.35
      Standardised Type/Token   48.81
           Ave. Word Length     4.49
                 Sentences      4,733
                Sent.length     15.72
            sd. Sent. Length    14.57
                Paragraphs      4
                Para. length    18,601.50
            sd. Para. length    37,203.00
                  Headings      0
```

177

These lists show that the texts do not have the same number of words. Woolf's text is composed of 78,104 words, Yourcenar's translation of 91,623 words and Wajsbrot's of 74,406 words. This is the reason why the following study will look into percentages and not absolute figures. Because the number of words of the translations is very different, I would like to suggest that Yourcenar, who uses 91,623 words, draws on more repetitions than Wajsbrot, who uses 74,406 words, and the following analysis will set out to verify this hypothesis. The list also provides us with the type/token ratio for each text which is 'a measure of the range and diversity of vocabulary used by a writer or in a given corpus. It is the ratio of different words to the overall number of words in a text or collection of texts' (Baker 2000: 250). The statistics shows that the type/token ratio is lower for the original written by Woolf (46.30%). It is higher for Yourcenar's (47.68%) and Wajsbrot's (48.81%), the latter having the highest type/token ratio. These results suggest that Yourcenar and Wajsbrot use a wider range of vocabulary as compared to Woolf; Wajsbrot having the highest ratio. The figures show that the translations are more diversified lexically and this can be interpreted as a confirmation that literary French conventions dislike repetitions. Moreover, the figures highlight that Wajsbrot's vocabulary is more varied than Yourcenar's. For this reason, I expect my analysis to show that Wajsbrot uses fewer repetitions than Yourcenar.

The following analysis thus considers the repetitions of deictic elements since the statistics suggested that both translations are more varied lexically than the original. Moreover, the hypothesis that French literary conventions prefer to avoid repetitions will be further tested as I look at specific examples of deictic repetitions. In the first part, I consider the translation of the personal pronoun *I* and look more particularly at the repetitions of *I, I am* and *I am not*. The second part concentrates on the translations and repetitions of the deictic temporal adverb *now* combined with person deixis in the expressions *now I will* and *now I am*. The third part focuses on the translations and repetitions of the deictic spatial adverb *here*, the combinations *I am here, here and now* and *here and there*. The aim of this study is to see how the translators deal with these deictic elements and their repetitions and if their choices have consequences on the fictional universe represented in the text. As

mentioned previously, I only present raw statistical data in this section and more contextualised examples will be used later, in the fourth section.

2.1. The Translation of 'I'

Using WordSmith, we can see that there are 2,452 instances of *I* in *The Waves* i.e. *I* represents 3.14% of the text.

The Waves

In French, the translation of *I* is *je/j'*:

Les Vagues, Yourcenar :

	Number	%
JE	2,045	2.18
J	640	0.68
TOTAL	2,685	3.01

Les Vagues, Wajsbrot:

	Number	%
JE	1,743	2.34
J	531	0.71
TOTAL	2,274	3.06

There are 2,685 instances of 'je' and j' in Yourcenar's translation (3.01%) and 2,274 in Wajsbrot's translation (3.06%). These figures show that *je* is less used in the translations. I am not going to look at all instances of *I* in the original. Indeed, *The Waves* being a book written in the first person, the number of *I* used is bound to be

high. I am going to look at the close repetitions of *I* as in 'I love, I hate' or 'I dance, I move' because when a character repeats the personal pronoun *I* and its derivatives when they are not grammatically obligatory, these emphatic repetitions contribute to the dramatic effect of certain passages, i.e. there is an emphasis on the focalising character's feelings. With Multiconcord, it is possible to look at words in context. As indicated in Chapter Three section 2.4.2, Multiconcord will compute the repeated items as pairs, e.g. 'I love, I hate' and if there is a third repetition it will indicate for 'I love, I hate, I dance': 'I love, I hate' and 'I hate, I dance'. Hence, I will sometimes consider more than two repetitions depending on the examples. Studies on deixis do not mention the importance of tenses. For instance, 'I will take this' and 'I take this' are treated in the same way. For this reason, I will not make a difference between tenses. Let me now focus on the repetitions of *I*.

2.1.1. 'I' in the close context of 'I'.

The expression 'I in the close context of I' with a proximity of two words to the left means that I am looking for instances of the personal pronoun *I* that occur two words to the left from the original search word (*I*), e.g. 'I go, I stop':
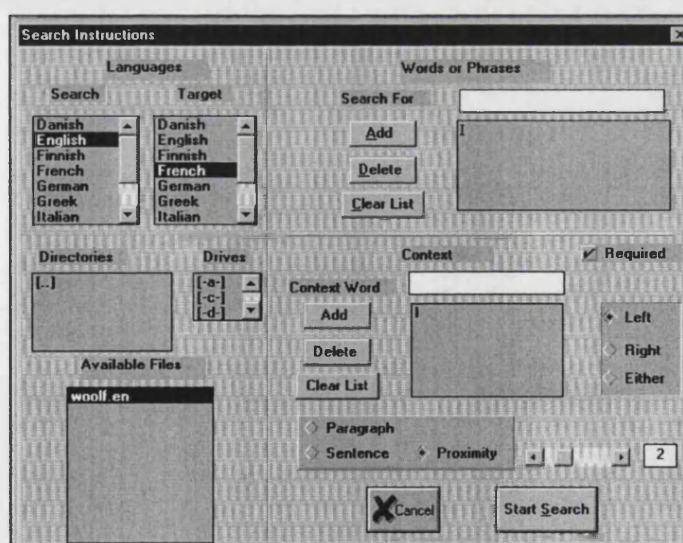
Multiconcord indicates that there are 74 hits for *I* in the close context of *I* (up to 2 on the left). This search window is only reproduced here for the first example but will be used again if the search criteria differ significantly. After verification, I found that these hits actually occur in 59 paragraphs[16]. Then, I selected nineteen

---

[16] A paragraph is composed of the running words that occur between a starting <p> and a final <p>. They correspond to the actual paragraphs in the paper version of the books (see Chapter Three section 2.4.2).

paragraphs, with fifty instances of *I*, which I found interesting as the repetition of *I* highlighted or emphasised the self of the speaking character and added to rendering the dramatic effect. This step in the investigation shows that human analysis is still required because results brought back by the software are extremely rough and provisional. The software is not able to evaluate the words it has found. For this reason, the results cannot be taken for granted; the researcher still has to sort the results and interpret them.

2.1.2. Findings

On nineteen paragraphs, Yourcenar keeps the repetitions of the *I* in eleven paragraphs and Wajsbrot in five paragraphs (see example **5.3.4.6**). Yourcenar does not repeat the second *I* on eleven occasions, and Wajsbrot on eighteen occasions. In these paragraphs under investigation, I found that when the translators do not keep the repetitions, the characters' feelings are consequently less accentuated; the emphasis that was created by the repeated *I* in the original being lost in the translations. Yourcenar does not keep the repetitions in eight paragraphs, which means that she remains closer to the original's deictic effect. There is a loss in deictic anchorage in the paragraphs in which the translators do not take into account the emphasis on the speaking subjects, their feelings, thoughts and selves (see examples **5.3.4.1** and **5.3.4.2**). Moreover, Wajsbrot uses truncated or syncopated constructions on five occasions; i.e. she drops auxiliaries or copulas as in 'j'étais l'héritier, le constructeur' (I was the inheritor, the constructor), which results in her sentence being grammatically and stylistically odd. There are three passages in which Yourcenar keeps the emphasis by compensating with another form of *je*. Indeed, she uses *moi* [me] as well as the name of the speaking character, in that case Louis, to indicate the emphasis. *Moi* is both relevant in terms of 'deictic anchorage' and 'emphasis' because it strengthens the deictic anchorage aspect and contains an element of repetition, although it is not a literal repetition (for more on this, see example **5.3.4.2**).

2.1.3. Summary

	I	Je/j'	moi	Louis	Total
VW	50	n/a	n/a	n/a	50
MY	n/a	30	7	2	39
CW	n/a	28	4	0	32

This first study demonstrates that on nineteen paragraphs, there are eight in which Yourcenar does not keep the repetitions of the *I* and fourteen paragraphs for Wajsbrot. On three occasions both translators have the same strategies as each of them drops a *je*. There were 50 *I* and Yourcenar uses 30 *je*, 7 *moi* and twice the name of the speaking character *(Louis)*. Wajsbrot uses *je* 28 times and *moi* four times. Hence, Yourcenar uses *je* or an equivalent 0.78 times as frequently as Woolf (39/50) and Wajsbrot uses *je* or an equivalent 0.64 times as frequently as Woolf (32/50). This analysis highlights that Yourcenar stays closer to the original's repetitions although she uses compensating words on nine occasions, which are not literal repetitions of the personal pronoun *I*. Compensation works in terms of deictic anchorage and emphasis even though the words she uses (*Louis* and *Moi*) are not literal repetitions. Hence, as far as the personal pronoun *I* and its French equivalent *je* is concerned, there is a loss in the pattern of repetitions. However, on several occasions the repeated *I* could not be translated with *je* in French (see example **5.3.4.2**). Yourcenar finds different ways to translate it with repeated instances of *moi* or *Louis* whereas Wajsbrot does not use a repetition and with it loses the emphasis placed on the speaking character. Consequently, Yourcenar's translation is closer to the original's deictic pattern and focalisation. Moreover, I noticed that Wajsbrot uses truncated expressions on five occasions, which contribute to a loss of deictic emphasis in her translation. Let me now examine the repetitions of *I am* in order to see if there is a pattern in the non repetition of deictic elements and if this leads to a less emphasised deictic anchorage and change in the way the fictional universe is represented in the French texts.

2.1.4. The repetitions of 'I am'

As the following table shows, *I* is clustered most often with *am* as there are 326 instances of *I am* in *The Waves*.

```
Concord - [ (F) ]
 File   View   Settings   Window   Help
 [ ] [?] .txt [ ] [ ] [?] [ ]
 [ ] [π] [Aa] [ ] [ ]
N                              cluster    Freq
1                                 i am     326
2                               i have     168
3                              i shall     122
4                               i will     111
5                                 as i      93
6                                and i      83
7                               that i      77
8                                i see      73
9                                but i      70
0                                 i do      68
1                               when i      58
2                             i cannot      57
3                                now i      51
4                              i could      45
```

As I am interested in the repetitions of *I*, I looked with Multiconcord and found 36 hits for *I am* in the close context of *I am* (up to 6 words on the left). These thirty-six hits make thirty-two paragraphs but only twenty-three are of interest since it is only in these paragraphs that the repetitions add to the dramatic effect conveyed by the subject matter of the passages. Once again, this shows that the hits brought back by the software are provisional and need to be double-checked thoroughly by the researcher. In these 23 paragraphs with 53 instances of *I am*, there are twenty-two in which repetitions are ignored by one or both of the translators and I would like to see what this implies from a deictic point of view.

2.1.5. Findings

In regarding the twenty-two selected paragraphs, Yourcenar keeps the repetitions in twelve paragraphs and Wajsbrot keeps them in two paragraphs (see examples **5.3.4.1** and **5.3.4.2**). After a close analysis, I found that in the paragraphs in which the translators do not repeat *je,* the emphasis was not conveyed. Moreover, Wajsbrot does not translate the second item in a repetition and drops the French *I* and its auxilary (*je suis*) using trucated constructions on sixteen occasions, which leads to less emphatic deictic expressions. For instance, she does not repeat the pronoun and its auxiliary or copula and starts the sentences with a past participle (see example **5.3.4.5**). These constructions are also grammatically odd in French. In four paragraphs, neither translator keeps the repetitions. The repeated *I* stress the characters' feelings and when the translators do not keep any of the repeated *je,* this leads to a less emphasised expression. On three occasions, Yourcenar changes the agency of the sentence and does not keep the repeated *I am*. Changing the agency, Yourcenar obtains structures that sound more grammatically French than Wajsbrot's choices (see example **5.3.4.7**). This corroborates Forrester's criticism

that Wajsbrot has a tendency to get rid of adjectives, bits of sentences, pronouns and adverbs that bind words together and give meaning to the original text. Forrester even uses the word gibberish ('galimatias'/'charabia') to qualify Wajsbrot's choices and speaks of 'incoherent sentences' (1993).
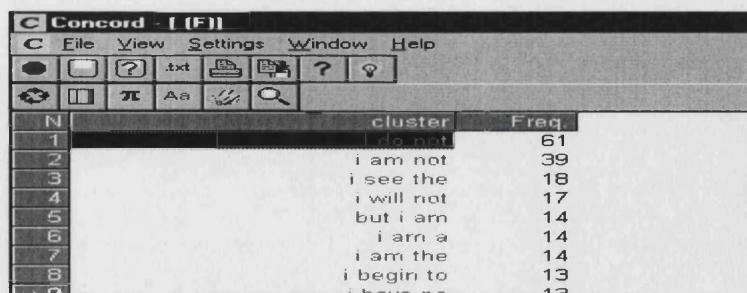
2.1.6. Summary

	I am	Je suis/je	moi/mes	Total
VW	53	n/a	n/a	53
MY	n/a	39	2	41
CW	n/a	31	0	31

The pattern found in the first part is repeated here as Yourcenar keeps more repetitions than Wajsbrot as she uses *je suis* 0.774 times as frequently as Woolf (42/53) whereas Wajsbrot uses *je suis* 0.585 as frequently as Woolf (31/53). The two compensating expressions (moi/mes) do not count towards the effect of the repeated *I* but they do convey the self-emphasis that is important for deictic anchorage. Neither translator keeps all the repetitions related to deictic emphasis, which leads to a less accentuated deictic anchorage and focalisation with Wajsbrot's text being less marked than Yourcenar. Moreover Wajsbrot uses truncated expressions on sixteen occasions. Let me now focus on the repetitions of *I am not*.

2.1.7. I am not

WordList makes it possible to see the clusters of three words.

There are 39 instances of *I am not*. Although the close repetitions of *I am not* are likely to have been subsumed under *I am,* it is important to investigate this more specific construction to see if the analysis confirms the patterns found in the two previous sections. Working with Multiconcord, I found four instances of *I am not* in the close context of *I am not* (6 words to the left), which makes eight instances of

the phrase *I am not*. All instances are interesting because Wajsbrot does not keep the repeated *I am not* whereas Yourcenar maintains the repetitions in two paragraphs. Wajsbrot is also found to use the same strategy noticed before, as she does not repeat the auxiliary or copula and the second personal pronoun on three occasions. The analysis also showed that there is more emphasis in Yourcenar's translation as she maintains more repetitions and with them, the deictic emphasis. The pattern found in the first three parts of this chapter is repeated here as Yourcenar keeps more repetitions (6/8) than Wajsbrot (3/8). The following table summarises the results found for 'I am not':

	I am not	Je ne suis pas/je	Total
VW	8	n/a	8
MY	n/a	6	6
CW	n/a	3	3

2.1.8. Summary for the translation of *I*
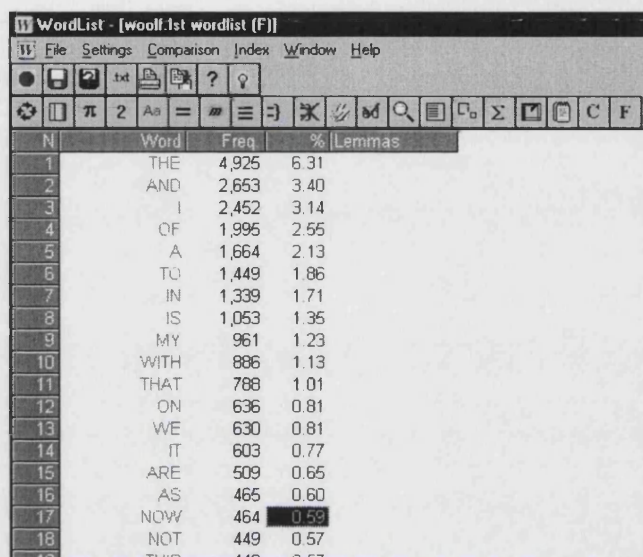
Here is a reminder of the figures found for the translations of *I*, *I am* and *I am not*:

	I	I am	I am not
VW	50	53	8
MY	39	41	6
CW	32	31	3

The figures found so far show that neither translator keeps all the repetitions of *I*, *I am*, *I am not* but that Yourcenar uses more repetitions than Wajsbrot. If the results found in this part are duplicated in the subsequent ones, i.e. the non-repetition of elements that contribute to render the fictional universe represented in the texts, I would like to suggest that these microtextual shifts will have an impact on the 'feel' of the translations because the emotions of the focalising characters will end up being less intense. For the moment, Yourcenar's translation seems to be closer to the original in terms of deictic anchorage. Wajsbrot uses truncated constructions on twenty-four occasions, thereby putting less emphasis on the speaking character. Thus, I have looked at the translations and repetitions of *I*, *I am* and *I am not* and in the part dedicated to place and time deixis *I am here*, *I am now* and *now I am* will also be investigated. Let me now focus on the translation of the deictic adverb *now*.

2.2. The Translation of 'Now'

There are 464 instances of *now* in *The Waves*, i.e. *now* represents 0.59% of the whole

text:

N	Word	Freq	%	Lemmas
1	THE	4,925	6.31	
2	AND	2,653	3.40	
3	I	2,452	3.14	
4	OF	1,995	2.55	
5	A	1,664	2.13	
6	TO	1,449	1.86	
7	IN	1,339	1.71	
8	IS	1,053	1.35	
9	MY	961	1.23	
10	WITH	886	1.13	
11	THAT	788	1.01	
12	ON	636	0.81	
13	WE	630	0.81	
14	IT	603	0.77	
15	ARE	509	0.65	
16	AS	465	0.60	
17	NOW	464	0.59	
18	NOT	449	0.57	
19	THIS	448	0.57	

In general, the French translation of *now* is *maintenant* but it can also be translated by *en ce moment, à présent, à ce moment là,* or *pour l'instant.* In English, you can show alternations using *now .... now* as in 'now walking, now running' that would be translated into French by 'tantôt (en) marchant, tantôt (en) courant'. Synonyms of *now* in English include *at the moment, at present, just now, right now, at the present time, at the present moment, at this time, at this moment in time,* and *currently.* With WordSmith Tools, you can make wordlists of one word up to eight words and these show that none of these expressions appear in the original. It thus makes sense to look at the adverb *now* and its repetitions in the original as other words are available in English but Woolf chose to use *now* 464 times. If we have a look at the translations of *now* in Yourcenar's and Wajsbrot's texts, we find:

Yourcenar:

EN CE MOMENT	48	0.05
TANTÔT	44	0.05
À CE MOMENT	3	
POUR L'INSTANT	3	
À CE MOMENT-LÀ	2	

Wajsbrot:

TANTÔT	4
EN CE MOMENT	2
A PRESENT	1

There are 125 instances of *maintenant* in Yourcenar's text, i.e. it represents 0.15% of the text. There are also forty-eight instances of *en ce moment*, four *tantôt*, three *à ce moment* et *pour l'instant* and two *à ce moment là*. In Wajsbrot's translation, there are 115 instances of *maintenant*, i.e. it represents 0.14% of the text. There are also two instances of *en ce moment* and four of *tantôt*. The figures thus show that the translations of the deictic adverb *now* are less present in both French texts and less in Wajsbrot's text than in Yourcenar's. I propose to look at the repetitions of *now* in the original and the translations to see if the patterns highlighted by the figures lead to less emphasised texts as far as focalisation is concerned.

2.2.1. The repetitions of 'now'

Multiconcord indicates that there are 40 hits for *now* in the close context of *now* (six words on the left) and these hits make 78 instances of *now* in 32 paragraphs[17]. All instances of *now* are interesting because the translators translate this adverb differently.

2.2.2. Findings

Yourcenar uses four *maintenant* and Wajsbrot nine. There is only one paragraph in which Yourcenar repeats the *maintenant* as often as the English *now*. Overall, there are twelve paragraphs in which the translators do not repeat the English *now*. The repeated temporal deictics *now* signal that the action takes place during the unfolding of the speakers' utterance. It is also used to emphasise their feelings. The lack of repetitions leads to passages that are less marked from a deictic point of view. The translators use different words when *now* is not translated as *maintenant*. *Tantôt* is used eighteen times by Yourcenar and four times by Wajsbrot. Wajsbrot also uses *à présent* (at present) on one occasion. Yourcenar also uses *c'est le moment* (it is the moment) once, *çà et là* (here and there) on one occasion, *pour l'instant* (for the moment) once, *voilà* (here/there is) once, *en ce moment* (in this moment) once and *puis* (then) on one occasion. It must be noted that even though these words are used in place of the deictic adverb *maintenant* and contribute to the deictic emphasis in the English passage, they do not compensate for the patterns of repetitions. The repeated *now* of the original also give rhythm and emphasis to the passages and when it is used in the translations, *tantôt* also provides rhythm to the passage and stresses the continuity in the present moment of the speech act. The translators also use other words, which are not deictic but can be said to contribute to the 'deictic' emphasis of the passages. Such words are *brusquement* (suddenly), *de nouveau* (again), *depuis* (since), *tour à tour* (the one after the other), which Yourcenar uses once. Yourcenar also uses *enfin* (at last) twice and Wajsbrot uses it on one occasion. Wajsbrot also uses *sitôt* (once) on two occasions and *par intermittence* (intermittently) once. In the passages under investigation, the above-mentioned words were found to add a temporal or spatial dimension to the sentences.

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[17] One paragraph was excluded because it was in an interlude (the parts in which no character speak).
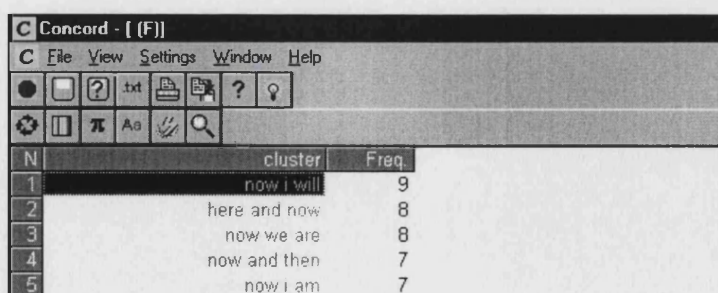
2.2.3. Summary

	now	maintenant	compensation	Total
VW	78	n/a	n/a	78
MY	n/a	4	29	33
CW	n/a	9	9	18

These results point to the fact that altogether, Wajsbrot's translation does not emphasise the present of the speech act as strongly as Woolf's and Yourcenar's. Yourcenar uses *maintenant* 0.051 times (4/78) as frequently as the original and compensates with twenty-nine words. Wajsbrot uses *maintenant* 0.115 times (9/78) as frequently as the original and compensates with nine words. If we look at these figures altogether we see that Wajsbrot uses *maintenant* or compensates 0.545 times (18/33) as frequently as Yourcenar or Yourcenar uses *maintenant* or compensates 1.82 times (33/18) as frequently as Wajsbrot. In terms of repetition of the adverb *now* and its French equivalent *maintenant*, there is a loss in repetition as Yourcenar only uses four *maintenant* and Wajsbrot nine (out of 78). However, focalisation is better conveyed in Yourcenar's as she puts more emphasis on the fact that actions are taking place during the unfolding of the characters' utterance. Moreover on six occasions, Wajsbrot uses truncated constructions in which she drops the personal pronoun and auxiliary or copula.

2.2.4. Now I will

With *Clusters* in WordSmith Tools you can see the type of words *now* collocates with:

The combination *now I will* is the most frequent as it appears nine times. Yourcenar translates five literally and Wajsbrot three. Moreover, Yourcenar compensates on one occasion whereas Wajsbrot never does. The combination *now I will* serves to

signal that the action is taking place during the unfolding of the speakers' utterances and its repetitions also emphasise the characters' experiences and important decisions they make in their lives. The resulting translations are less deictically emphasised. Moreover, Wajsbrot uses two syncopated constructions, a tendency which we had already noticed in earlier examples.

2.2.5. Summary

	now I will	Maintenant+verb	compensation	Tot[18]
VW	9	n/a	n/a	9
MY	n/a	5	1	6
CW	n/a	3	0	3

Yourcenar uses the expression 0.556 times as frequently as Woolf and compensates once. Hence she uses the expression 0.67 times as frequently as Woolf. She also uses the expression twice as much as Wajsbrot. Wajsbrot uses the expression 0.33 times as frequently as Woolf and twice as few as Yourcenar. In terms of repetition of the adverb and verb, there is a loss in both translations with Yourcenar being the closest to the original's pattern. Moreover, in terms of deictic anchorage, Yourcenar's translation is also closer to the original.

2.2.6. 'Now I am'/ 'I am now'

There are seven instances of *now I am* in *The Waves*. Yourcenar translates four of these *now I am* and Wajsbrot two. Yourcenar uses the adverb *maintenant* once and compensates with two other expressions on three occasions (*enfin* and *mais*). Wajsbrot only uses *maintenant* twice and also resorts to one truncated construction. The English *now I am* adds to the dramatic effect of the passages and when translators avoid it, this plays against the emphasis that the characters put on the present moment. Moreover, when the translators do not reproduce the repetition, this also leads to a passage less deictically anchored.

There are also five instances of *I am now*. Yourcenar translates four of them using *maintenant, mais voilà, pour l'instant* and *en ce moment* whereas Wajsbrot uses none (see example **5.3.4.1**). Yourcenar's translation conveys more instantaneity and emphasis

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[18] Total

190

although the strict repetitions of *now* as *maintenant* are lost in her translation. The following table summarises the results found in this section:

	I am now	now I am	je suis mnt[19]	mnt je suis[20]	Tot
VW	5	7	n/a	n/a	12
MY	n/a	n/a	1+3	1+3	8
CW	n/a	n/a	0	2	2

2.2.7. Summary of the translation of 'now'

The figures show that Yourcenar's translation is closer to the original as she translates the repetitions of *now*, and the expressions *now I will*, *I am now* and *now I am* more systematically than Wajsbrot. Wajsbrot also uses truncated constructions on nine occasions. Although there is a loss in the pattern of repetition when the translators use words that compensate for the selected words, these compensations work towards the 'here and now' pattern in Yourcenar's translation. Indeed, Yourcenar puts more emphasis on the fact that actions are taking place during the unfolding of the characters or speakers' utterances. Interestingly, Wajsbrot is found to compensate less than Yourcenar (9/36). Hence, the results obtained in this section corroborate those found for person deixis since Yourcenar is closer to both patterns. In what follows, locative deixis is considered to see if these patterns are reproduced and work towards a change in the way the fictional universe is represented in the translations.

2.3. The Translation of 'Here'

There are 230 instances of *here* in *The Waves; here* represents 0.29 % of the whole text. In French the literal translation of *here* is *ici*. Multiconcord indicates that there are 112 instances of *ici* in Yourcenar's translation (0.12% of the text) and 46 instances of *ici* in Wajsbrot's translation (0.06% of the text):

	Here	ici	%
VW	230	n/a	0.29
MY	n/a	112	0.12
CW	n/a	46	0.06

---

[19] 'Mnt' stands for 'maintenant'
[20] These figures take into account the translations that I considered were contributing to the emphasis of the English *now*: *enfin, voilà* and *pour l'instant* even though they are not deictic words.

191

These figures show that the deictic adverb is more absent in the translations and that Wajsbrot uses only half the number of *ici* compared with Yourcenar. Before looking at examples of the translation of *here,* I shall emphasise that in French, *here* can also be translated with *voici* and *voilà* as in 'Here is the garden': 'Voici/voilà le jardin'. Yourcenar uses *voici* 62 times (0.07%) and *voilà* 71 times (0.13%). Wajsbrot uses 9 *voici* (0.01%) and 80 *voilà* (0.11%). Both adverbs will thus be considered in the study of the conservation of the text's deictic anchorage. However, given that *voici* and *voilà* can stand for other adverbs like 'now' or 'there', I did not add them to the above figures.

2.3.1. The repetitions of 'here'

There are twenty-four hits for *here* in the close context of *here* (6 words on the left), which make eighteen paragraphs and forty-three instances of *here.* On six occasions Yourcenar keeps the repetitions of the English *here* using *ici* (twice), *voici* (8 times) and *tantôt* (twice). There is also one paragraph in which both translators use *ici* and *là.* In the paragraphs under investigation, the repetition of *here* emphasises the characters' position within the situation they are referring to, and Yourcenar reproduces it more often than Wajsbrot. The reader can easily picture the characters pointing at objects and persons while they are anchored in the speaking situation. In ten paragraphs Wajsbrot does not translate any of the *here* and uses a syncopated construction on one occasion. Yourcenar does not translate any of them in six paragraphs. This results in the translations being less deictically anchored.

2.3.2. Summary

	Here	ici	voici	là	tantôt	voilà	Total
VW43	n/a	n/a	n/a	n/a	n/a	43	
MY	n/a	7	12	1	2	0	22
CW	n/a	3	1	1	0	6	11

The examples and figures show that Yourcenar uses 7 *ici*, 12 *voici*, 1 *là* and 2 *tantôt*, which make altogether 22 instances of translations of *here.* Wajsbrot uses 3 *ici*, 1 *voici*, 6 *voilà* and 1 *là*, which make 11 instances. Hence, Wajsbrot uses twice as less deictic words as Yourcenar (11/22). Yourcenar uses the translations of the deictic word *here* 0.512 as frequently as Woolf (22/43) and Wajsbrot uses the translations

of the deictic word *here* 0.246 as frequently as Woolf (11/43). Neither translation fully reproduces the repetitive patterns of the original. These deictic microtextual shifts bring about a different 'feel' in the translations, with Wajsbrot's translation being the less emphasised. Moreover, she uses two truncated constructions.

2.3.3. 'I am ... here'

There are eight instances of *I am* in the context of *here* (up to 6 words left and right). On these eight examples, Wajsbrot does not translate the construction on three occasions whereas Yourcenar maintains them all. Yourcenar does not use *ici* on two occasions but compensates with another construction (*présente* [present] and *en ce moment* [at this moment]). Consequently, Yourcenar's translation emphasises more the *here and now* pattern of the novel and the characters' position than Wajsbrot's. The following table summarises the results found in this section:

	I am here	je suis ici	Compensation[21]	Tot
VW	8	n/a	n/a	8
MY	n/a	6	2	8
CW	n/a	4	1	5

2.3.4. 'Here' and 'now'

WordSmith Tools indicates 8 instances of *here and now:*

Here is a deictic locative adverb and *now* is a deictic temporal adverb and both serve to anchor the viewing position as that of the narrative subject. These two adverbs along with the use of the present tense strengthen the 'here and now' pattern of the novel. The literal translation of *here and now* in French is *ici et maintenant.* On these eight examples, Yourcenar always translates by different expressions and omits one

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[21] Compensation means that even if the translators did not use *ici*, they used another word that would keep the deictic emphasis of the original passage.

translation. She uses 'de l'instant présent et du lieu où nous sommes' (the present moment and the place we are in) once, 'mais ici, mais en ce moment' (but here, but at the moment) once, 'là …ici' (there …here) once, 'ici, dans l'instant' (here, in the instant) once, 'de l'espace et du temps' (of space and time) twice, 'de l'instant et du lieu' (of time and place). Interestingly, Wajsbrot translates *here and now* by *ici et maintenant* on all occasions. Rhythm and repetitions are important in *The Waves* and the expression 'here and now' works in this sense. When there is no mention of 'here and now' in the translations, it results in the characters' position being less emphasised within the situation they are referring to. There is also less emphasis on the fact that these situations are taking place during the unfolding of their utterances. The results found in this section are reproduced in the following table:

	Here&now	ici&mnt	Comp[22]	Tot
VW	8	n/a	n/a	8
MY	n/a	0	4	4
CW	n/a	8	n/a	8

Hence, on the one hand, Wajsbrot consistently uses the formula *ici et maintenant* to translate the deictic expression *here and now* and on the other hand, Yourcenar varies her translation of these two adverbs. This translation strategy plays against the pattern of repetitions as well as the 'here and now' pattern of the novel on four occasions. For the first time, Wajsbrot stays closer to the original's deictic and repetitive patterns.

2.3.5. 'Here' and 'there'

There are nine instances of *here and there*. However, three of these are in the interludes. Hence, I am investigating the six instances that occur in the soliloquies.

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[22] 'Comp' stands for 'compensation'.

Yourcenar uses four times *çà et là* (here and there), once *ici et là* (here and there) and *d'un côté puis de l'autre* (on one side and on the other side). Wajsbrot uses one *ici et là*. She also uses two *parfois* (sometimes) which do not have a deictic quality. Thus, Yourcenar always reproduces the deictic emphasis whereas Wajsbrot only does in one passage with *ici et là*. The results are as follows:

	Here&there	cà&là	ici&là	Comp	Tot
VW	6	n/a	n/a	n/a	6
MY	n/a	4	1	1	6
CW	n/a	0	1	0	1

Hence, after considering the translations of *here and there*, we can say that Wajsbrot's translations of this combination are less deictically emphasised than Woolf's and Yourcenar's. As far as repetitions are concerned, Yourcenar is closer to the original even though she varies her translations of 'here and there'.

2.4. Conclusion

Here follows a summary of the figures found for the analysis of the repetitions of *I, I am, I am not, you, now, now I will, here, here and now* and *here and there*:

	Woolf	Yourcenar	Wajsbrot
I	50	39	32
I am	53	41	31
I am not	8	6	3
I am+now	12	8	2
Now	78	33	18
Now I will	9	6	3
I am here	8	8	5
Here	43	22	11
Here and now	8	4	8
Here and there	6	6	1
Total	275	173	114

I thus looked at 275 expressions in the original and found that Yourcenar reproduces 173, i.e. she uses these deictic elements 0.629 times as frequently as Woolf and Wajsbrot, who reproduces 114, uses these expressions 0.415 times as frequently as Woolf. Deictic elements refer to a situation and allow the speakers to enunciate their position while they speak. This analysis of the translations of person

deixis (I), and spatial (here) and temporal deixis (now), highlights that in terms of point of view and focalisation, there is in both translations a loss of deictic anchorage. Furthermore, Wajsbrot's text is less deictically anchored than Yourcenar's. Indeed, Yourcenar keeps more deictic words that serve to signal the speakers' position within the situation they are talking about and that emphasise that the actions are taking place during the unfolding of the speakers' utterances. Yourcenar reproduces more deictic items than Wajsbrot and resorts to compensation on forty-five occasions. Wajsbrot compensates far less than Yourcenar as she does so on ten occasions. Finally, I also noticed that Wajsbrot has a tendency to use syncopated or truncated constructions as she does so on thirty-five occasions. This will be kept in mind for the study of repetitions regarding modality.

The tools of corpora have proven very useful to locate the deictic elements chosen for study. They have provided figures and percentages that I have been able to exploit to investigate the repetitions of deictic elements that are an integral part of the English text. However, as with other statistical studies, there is always a gap between the figures and their interpretation. The software displays information about the texts but it is the researcher who performs the analyses. He or she has to select the interesting patterns and therefore decide on what 'interesting' means in the context of his or her study. WordSmith Tools and Multiconcord are very useful in locating words and phrases but they cannot analyse them.

The avoidance of repetitions and non-translations of deictic terms affects the fictional universe presented in both translations but given that Yourcenar renders the deictic elements more systematically, her translation can be said to be closer to the original's 'feel'. Since deixis or spatio-temporal point of view is only one layer of a multilayered communicative process, I now consider another category, modality, in order to obtain a multidimensional account of point of view in *The Waves* and its French translations. According to the results found with respect to the area of deixis, Yourcenar is expected to reproduce more systematically the repetitions of elements relating to modality and to render more specifically the different modalities of the original. Moreover, Wajsbrot is expected to have a tendency to erase more repetitions and use syncopated or truncated structures.

3. Modality

3.1. Introduction

It will be remembered that *The Waves* is a novel written in the first person with seven characters speaking one after the other. In other words, it is a succession of interior monologues with different focalisers. Modality refers to 'the 'attitudinal' features of language' (Simpson 1993: 47). It is one of the criteria against which different styles of writing can be measured and different genres identified. Consequently, modality is a determinant in identifying the fictional universe represented in the text; e.g. if the characters are mainly portrayed as acted upon, the text will exhibit this impression of inactivity or helplessness. According to Simpson's model, *The Waves* belongs to category A as it is narrated in the first-person by participating characters within the story. In this study of modality in *The Waves* and its two French translations, I look at selected passages using Simpson's model of a grammar of modality to see how the translators handle certain modals and to show how Multiconcord can be used to locate and identify passages in positive or negative shading. We shall thus see what the translators do with these terms and if this contributes to a change in the fictional universe represented in the texts.

The discussion is divided into seven paragraphs. In the first part, I investigate the translations of the modal adverb *must* when it is used with *I* and *we* in order to see the characters' attitudes towards necessity and obligation. Then, I consider the modal *should* in paragraphs in which it is repeated to see how the translators handle repetitions of obligation. In the third part, *can* and *may* are analysed in passages in which they are repeated in order to see how the translators handle the expression of ability and the characters' views towards possibilities and permission. The fourth part investigates passages in which the modals *might* and *could* appear together in order to identify passages that exhibit the characters' positions on more remote possibilities. In the fifth paragraph, I look at passages, which contain repetitions of *to feel* and *to know*, two *verbia sentiendi*, in order to locate passages in A- and A+. The final part concentrates on the verb *to seem* in combination with *as if* constructions

and the adverb *perhaps* in order to find passages in A-. Contextualised examples relating to this aspect of point of view will be analysed in more depth in section four of this chapter along with the axes of deixis and transitivity.

3.2. 'Must'

There are ninety-nine occurrences of *must* in *The Waves*. It is used with the personal pronouns *I* on thirty-three occasions, with *we* on seventeen occasions, with *one* on eight occasions, with *they* on three occasions, with *he* on three occasions, with *it* on two occasions and with *she* on two occasions. It is also used as imperative and infinitive on thirteen occasions, with *somebody* on one occasion, with *everything* on three occasions and with a noun on sixteen occasions. As *The Waves* is a novel written in the first person, I have decided to look at the translations of *must* with the first person singular pronoun *I* and the first personal plural pronoun *we*.

3.2.1. 'I must'

In *Stylistique Comparée du Français et de l'Anglais*, Vinay and Darbelnet write that:

> La modalité indique l'attitude du sujet parlant à l'égard de son énoncé, suivant qu'il le considère comme exprimant un fait, une supposition, une nécessité, etc... Elle varie naturellement d'une langue à l'autre. Les auxiliaires de mode n'ont pas le même champ d'application en français et en anglais comme on le verra plus loin en comparant "can" et "pouvoir". De plus la modalité utilise des éléments lexicaux (1977:137).

As far as the choice between 'il faut' and 'je dois' is concerned, Vinay and Darbelnet explain that 'devoir' has taken a weaker meaning and tends to be a future auxiliary in the same way as *shall* does. However, even if the present and the *imparfait* are most concerned with these changes, there are still many cases when *je dois* corresponds to 'I must'. They emphasise that common usage seems to prefer *il faut* but that in certain contexts and principally in polished style, the notion of obligation remains and is expressed with *devoir* (*I must, je dois*).

198

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Multiconcord indicates that there are fifty-seven passages in which *I* is in the context of *must* (up to two words on the right and on the left, to find examples of *must I* for instance). After reviewing all these paragraphs, I found thirty-three examples of *I must* in *The Waves*.

Yourcenar uses *il faut que* (I have to/must) twice, *je suis obligé(e)* (I am obliged) three times, *quelque chose m'oblige* once (something obliges me), *obligé de* once (obliged to), *je dois* on twenty-two occasions, *je vais* once (I am going to), *je puis* (I can) once and nothing twice. Wajsbrot uses *il faut+ infinitive* (we have to) on twelve occasions, *il faut+ nominative* once (we have to), and *il fallait + infinitive* (we had to) once, *il faut que* six times, *je dois* four times, *je vais* twice, an infinitive once and nothing on six occasions. These figures show that the translators have preferences when they translate *I must*. Yourcenar privileges the form *je dois* (22/33) whereas Wajsbrot prefers *il faut/ il fallait + infinitive* or *nominative* (14/33).

In *The Waves*, *must* indicates the characters' obligations and as such the expected translation would be *je dois*. *Il faut* comes from the verb *falloir*, an impersonal verb only used with the third person of the singular with the tenses of the indicative and subjunctive modes. Other expressions are also used in French to convey the notion of obligation and Vinay and Darbelnet mention 'il faut que', 'être (ou se voir) obligé de', 'avoir à', ' être tenu (ou forcé) de, etc.' (1977: 139). There is also a difference of personal implication between the constructions *je dois* and the impersonal

constructions *il faut* + *infinitive/nominative* and *il faut que*. For instance, see in: 'je dois partir', 'il faut partir' and 'il faut que je parte'. 'Il faut partir' suggests an externally imposed situation of obligation and in that sense it is nearer to 'we have to go'. In 'il faut que je parte', the personal obligation is more emphasised because of the personal pronoun *je* but it is less strong than 'je dois partir' because of the use of the subjunctive. In *Advanced French Grammar*, Monique L'Huillier explains that when you have to translate 'you have to' it is better to use *il faut que* (1999: 274-275).

In *Approche Linguistique des Problèmes de Traduction Anglais – Français*, Hélène Chuquet writes about the differences between *must* and *have to* in English:

> Dans le domaine de la modalité du nécessaire une difficulté supplémentaire vient de la grande importance relative, à côté de *must*, des tournures *is to* et *have to*, qui ne sont modales que par le biais de l'opérateur de visée *to*. La contrainte n'émane plus de l'énonciateur (1987: 111).

Have to is thus external obligation while *must* is directly imposed by the self or another. For instance, the French sentence 'je dois la voir le mois prochain' can be translated into English with 'I must see her next month', which implies that the enunciator/speaker demands or requires it, i.e. the obligation comes from the speaker. The other translation 'I have to see her next month' implies that the enunciator can do nothing about it, i.e. the constraint or obligation is external.

Wajsbrot uses the construction *il faut/il fallait* + *infinitive or nominative* on fourteen occasions (14/33) whereas Yourcenar never uses it. When impersonal constructions are used, there is less emphasis on the self and obligation as it suggests an externally imposed situation of obligation. On these fourteen examples, the personal obligation is not conveyed in the same way as with the construction *je dois*. Yourcenar uses *il faut que* on two occasions, and *je dois* on twenty-two occasions. Wajsbrot uses *il faut que* six times and *je dois* four times. The personal obligation is more emphasised in Yourcenar's translation because she uses more often the personal pronoun *je*. However, *il faut que je* is less strong than 'je dois' because of the use of the subjunctive (see example **5.3.4.2**). Yourcenar also uses other constructions than *je dois/il faut que/il faut* + *infinitive*. She opts for *je suis obligé(e)* on three occasions, *quelquechose m'oblige* on one occasion and *obligé de* also on

200

one occasion. Yourcenar does not express the obligation on four occasions out of thirty-three and Wajsbrot, on nine occasions. Hence, Yourcenar's translation conveys more precisely the personal obligation expressed in the original.

This first analysis shows that Yourcenar's translation displays the directly imposed obligation expressed with *must* in the original whereas obligation tends to be externally imposed in Wajsbrot's translation. There are also four examples in which Wajsbrot does not repeat the second or third item in a repetition, i.e. she uses syncopated constructions. Let me now focus on the translations of *we must* to see if Yourcenar and Wajsbrot observe the same strategies.

3.2.2. 'We must'

We must is used on seventeen occasions. Yourcenar uses *il faut* + *infinitive* on seven occasions, *nous devons* four times (we must/we have to) and an imperative six times. She also adds two *il faut* in one paragraph whereas two imperatives were used in the original[23]. Wajsbrot uses *il faut* + *infinitive* on thirteen occasions, one infinitive construction and nothing on three occasions. Here again, Wajsbrot opts for the *il faut* + *infinitive* construction on thirteen occasions (13/17) while Yourcenar uses more varied expressions with a preference for the *il faut* + *infinitive* constructions (9/17), imperatives (6/17) and *nous devons* (4/17). Hence, Wajsbrot opts for the expression *Il faut* + *infinitive* on thirteen occasions. Yourcenar uses it nine times. The effect is the same as with *I must/il faut* + *nominative/infinitive*. In each example, the construction suggests an externally imposed obligation, which is nearer to 'we have to go' than 'we must go'. Yourcenar uses eight 'il faut' whereas Wajsbrot uses four. It can thus be said that Wajsbrot's translation emphasises less the notion of obligation. Moreover, she does not translate a repeated *must* for the sixth time and uses a truncated or syncopated construction, a tendency that was already noticed in the first part on deixis.

Yourcenar translates the expression 'we must go' with imperatives on six occasions whereas Wajsbrot never opts for this solution. If imperative forms convey the

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[23] English sentence: 'Always it begins again; always there is the enemy; eyes meeting ours; fingers twitching ours; the effort waiting. <s>Call the waiter. <s>Pay the bill.'
Yourcenar's translation: 'Et ça recommence sans cesse; nous sommes toujours en présence de l'ennemi; des yeux rencontrent nos yeux; des doigts s'emparent de nos doigts; sans cesse, on exige de nous un nouvel effort. <s>Il faut appeler le garçon. <s> Il faut régler l'addition.'

power of the person that utters the word as in 'Give it to me' or 'you must give it to me', in which the speaker gives an order to the interlocutor, the expression of obligation is not as strong as in the imperative. The two constructions are also different as *you* in 'you must give it to me' assign responsibility for the action to the addressee.

We must is thus used on seventeen occasions. Yourcenar uses *il faut* + *infinitive* on nine occasions, two of which correspond to imperatives in the original, *nous devons* four times and an imperative six times. Wajsbrot uses *il faut* + *infinitive* on thirteen occasions and nothing on four occasions. This shows that on four occasions out of seventeen, with *nous devons*, Yourcenar's translation is closer to the original's modality of obligation. Moreover, on nine occasions she uses impersonal forms to convey the obligation. Since Wajsbrot uses impersonal forms on thirteen occasions and no personal forms, this entails that Yourcenar's translation displays the directly imposed obligation expressed with *must* in the original whereas obligation is more externally imposed in Wajsbrot's translation. Moreover, on seven occasions, Wajsbrot opts for not translating the second repeated word and uses a truncated construction starting the sentence with an infinitive, a tendency noticed in the part dedicated to deixis.

3.3. 'Should'

There are sixty-five instances of *should* in *The Waves;* I looked at the passages in which these *should* are repeated. There are twelve passages in which *should* appears two or three times but only three in which *should* expresses obligation, as a weaker equivalent of *must*. I am thus looking at three paragraphs and seven instances. Yourcenar translates the obligation using *je dois* on three occasions and Wajsbrot uses the conditional form of *falloir* (faudrait) on two occasions out of seven instances of *should*. Even though the numbers are small and *je dois* is stronger than *should,* Yourcenar's translation conveys more accurately the obligation expressed in the original than Wajsbrot's when the modal *should* is repeated. Moreover, this short analysis highlights Wajsbrot's strategy when repetitions are concerned, as she does not translate a repeated word and starts a sentence with an infinitive construction on two occasions.

3.4. 'Can' and 'May'

There are seventy-eight instances of *can* in *The Waves*. I am looking at the paragraphs in which they are closely repeated. There are eight paragraphs in which *can* is repeated in the same sentence or in the next/previous sentence, which makes eighteen instances of *can*. Yourcenar translates fourteen *can* and Wajsbrot ten. Yourcenar's translation of the repetitions of the modal *can* is thus the closest to the original as it conveys the capacities and abilities of the speaking characters as well as the particular possibility of certain situations with more accuracy (see example **5.3.4.1**). This analysis also shows Wajsbrot's tendency not to repeat the second repeated item and to start the following sentence with an infinitive construction, which she does here on five occasions.

There are also forty-three instances of *may*. There are five paragraphs in which *may* is repeated in the same sentence or in the next/previous sentence, which makes ten instances of *may*. Yourcenar translates four and Wajsbrot two. Yourcenar's translation pays more attention to the modality of possibility when the modals are grouped together. Moreover, when Wajsbrot translates the modals, she does not repeat them and on two occasions she shows once again her tendency to erase repetitions. Yourcenar's text displays more accurately the particular possibilities expressed with *may* in the original.

3.5. 'Might' and 'Could'
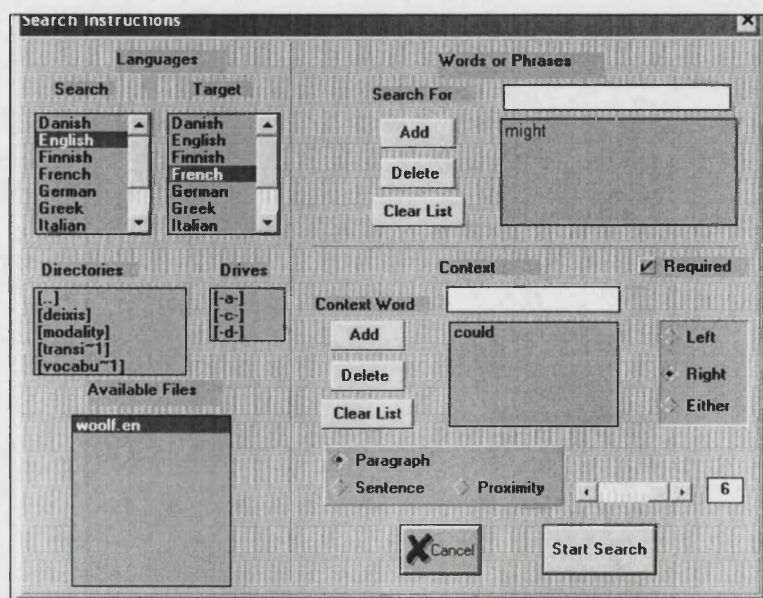
Multiconcord indicates that there are eight entries for this combination because it computes the number of times *might* and *could* appear in the same paragraph; i.e. what is located between <p> and <p> in Multiconcord. If *might* appears three times in the same paragraph and *could* once, Multiconcord considers that there are three combinations. After looking at the paragraphs individually, I found that there are five paragraphs in which *might* and *could* appear together.

Might is used in English to express a particular possibility e.g. 'What she says might be true' or to ask for permission e.g. 'Might I smoke here', the latter being rare. *Could* is used to express an ability as in 'I could swim to the end of the lake', a skill e.g. 'I never could play the guitar', a reproach e.g. 'You could have told me', a general possibility e.g. 'Things could still get better' and a particular remote possibility e.g. 'The road could be closed'. It can also be used to give or be given permission e.g. 'They could go out or stay home' and also to ask permission, request e.g. 'Could I open the door?'. The modal auxiliaries *might* and *could* can be used in their epistemic sense to convey varying degrees of epistemic commitment to a proposition. For instance 'You are wrong':

- You could be wrong.
- You may be wrong.
- You must be wrong.
- You might be wrong.

In these examples, *might* and *could* were studied together to find instances of category A with negative shading (A-) and in the five paragraphs, the negative shading was never completely rendered. In other words, the translations did not fully convey the negative shading that was expressed in the original with Yourcenar's translation being more similar to the original's modality than Wajsbrot's.

After considering 'must', 'should', 'can', 'may', 'might' and 'could' we can see that on the whole Yourcenar's translation of modality is closer to Woolf's original than Wajsbrot's is. Yourcenar emphasises the capacities and abilities of the speaking characters, the particular possibility of certain situations as well as the original's personal obligation more systematically than Wajsbrot. These results are thus in line

with those found for deixis. Moreover, I also noticed that Wajsbrot resorts to her tendency not to repeat the second word when two or three words are repeated on sixteen occasions. Let me now examine passages which display different modalities to see if the translators observe the same strategies.

3.6. 'Feel' and 'Know'

There are eighty-three instances of *feel* in *The Waves* and I looked at passages in which there is an accumulation of this verb in order to pinpoint passages in A+ or A-. Indeed, *feel* can be used in both types, as the following analysis will show. With Multiconcord, I looked for *feel* in the close context of *feel* (six words either to the left or to the right) and found four instances. There are also seven instances of *feels* but none of them appear together. There is nevertheless one instance of *feel* in the close context of *feels*. I thus found five passages in which *feel* and *feel(s)* were repeated (twelve instances). There were no passages in which *felt* was repeated. On twelve instances of *feel(s)*, Yourcenar translates eleven and Wajsbrot seven. The original passages under investigation display a modality that belongs to the category A+. Wajsbrot's passages were found to be less marked than Woolf's and Yourcenar's but still passages in A+ (see example **5.3.4.3**). Moreover, on three occasions, Wajsbrot shows a tendency to omit repeated items as she has now done so on twenty occasions.

There are fifty-three entries of *know* in *The Waves*. *Know* like *feel* is a *verbum sentiendi* and I am interested in the concentration of this term to find passages in A+ or A-. I found five passages in which *know* is repeated with fourteen instances. In these five passages, *know* is repeated twice or more, and both translators create the negative shading conveyed by the accumulation of this verb as well as other verbs and words of perception.

Know and *feel* appear in the same paragraph in ten passages. These ten passages are examples of the modal shading A+. On these ten passages, Yourcenar keeps more instances of the two verbs as well as other words contributing to the positive shading of the passages. Wajsbrot does not translate the repetition of the verb *feel* in three passages whereas Yourcenar maintains them all. The shading of passages does not change because of non-repetitions but it is less marked. Moreover, this short

analysis confirms Wajsbrot's tendency not to translate the second repeated words in pairs as she does this on three occasions out of twelve instances.

3.7. 'Seem' and 'as if'

I used Multiconcord to see the entries of the verb *seem* and its derivatives, *seem**, and found eighty-one instances. When I went through these eighty-one examples, I noticed that there were instances of *seem*, *seems*, *seemed* and *seemliness*. I searched these words and found that there were sixteen instances of *seem*, forty instances of *seems*, twenty entries of *seemed* and one instance of *seemliness*. I looked at passages in which A- is prominent thus combining *as if* and *seem* and its derivatives. There are twelve passages in which *as if* appears in the same paragraph as *seem** in the soliloquies.

In his study of the translations of the English verb 'seem' into French in the nineteen French translations of *Alice in Wonderland*, Douglas A. Kibbee (1995) looks at the notions of *assertion* and *attenuation* expressed by *seem*, a key verb ('un verbe clé'), in order to understand more thoroughly the working of these notions in French and English. Kibbee finds important divergences in the expressive structures of the two languages, the translators offering a range of translations, from calques of the English to radical changes, which allows to understand the relations existing between the elements constituting the sentence. Kibbee points out that the common or usual equivalent of 'seem' in French is *sembler* but you can also find *paraître*, *avoir l'air*, *être* and other verbs like *juger* (judge) as well as other adverbs, nouns and adjectives. In *Alice in Wonderland*, Lewis Carroll uses *seem* on forty-one occasions. This would offer 779 occasions to use an equivalent expression, as there are nineteen French translations, but because of omission there are actually 697 instances to consider. Kibbee conducted his study manually and found the following figures (1995: 75):

Sembler:	266 cases	38%
Paraître:	126 cases	18,1%
Avoir l'air:	49 cases	7%
Etre:	45 cases	6,5%
Autre verbe:	76 cases	10,9%
Adverbe/Nom/Adjectif:	31 cases	4,5%
Non translated:	124 cases	18,1%

Kibbee explains that the conditions for having *sembler, paraître,* and *avoir l'air* are more restricted than the conditions for using *seem* and are linked to the hesitation created by the gap between what is expected and what is real, between preconception and sensation rather than the mere non-objectivity of the judgement as in 'nobody seems to like her, down here, and I'm sure she's the best cat in the world' (1995: 75). On the other hand, the absence of hesitation resulting from the contrast between what is real and what is expected favours the absence of a verb marking the attenuation as in 'I've tried every way, but nothing seems to suit them' (1995:77). Kibbee concludes that the difficulty of translating *seem* and *sembler* lies in the confusion between experiences that come from the senses and judgements coming from the mind. *Seem* is at the boundary between mind and sense and the translator has to choose between two different ways of conceiving the intention of the speaker/narrator.

There are two paragraphs in which the translators do not translate *seem* or *as if.* In these two paragraphs, there are altogether four instances of *seem* and two instances of *as if.* The original passages are in A- because of the comparative structures, which have some basis in human perceptions (seem, as if), the epistemic modality (e.g. must be) and the verbs of perception (e.g. see, know). Both translators convey a lesser negative shading with Yourcenar being closer to the original than Wajsbrot because Wajsbrot does not translate the epistemic modality as much as Yourcenar (for more on this, see **example 5.3.4.4** and **Appendix 1.1**). There are four passages in which both translators maintain the *as if* constructions and the verb *seem.* In these four paragraphs, the negative shading is conveyed by the combination and accumulation of these expressions and the occurrences of verbs of perception along them. There are also six paragraphs in which Yourcenar reproduces all instances of *seem* and *as if.* In these six paragraphs, there are eight instances of *seem* and nine instances of *as if.* Yourcenar translates all instances whereas Wajsbrot never translates *seem* and translates eight instances of *as if.* Her translation of these passages are thus not as marked in negative shading as Yourcenar's (for more on this, see **Appendix 1.1 and 1.2**)

Altogether I thus considered two instances of *seem as if,* fifteen instances of *seem* and eleven of *as if.* Yourcenar translates two instances of *seem as if* (2/2), fourteen

instances of *seem* (14/15) and eleven *as if* (11/11). Wajsbrot translates two instances of *seem as if* (2/2), five instances of *seem* (5/15) and nine *as if* (11/11). This analysis showed that Yourcenar maintains more the negative shading than Wajsbrot. In Wajsbrot's translation there is a pattern in the non-translation of the verb *seem* which indicates that judgement and sensation are in accordance whereas Yourcenar's translations show the contrast between the experiences of the sense and the judgements of the mind. The translators have opted for two different modes of knowing whereas the English text allowed multiple interpretations. As far as modality is concerned, there is an attenuation of the 'feel' of the text in Wajsbrot's translation. Moreover, the translators have different terminological preferences: Yourcenar opts more for *sembler* and Wajsbrot for *paraître* (see example **5.3.4.4**).

3.8. 'Perhaps' and 'Seem'

There are forty-two instances of *perhaps* in *The Waves*. As I want to find passages in A-, I looked with Multiconcord for passages in which *perhaps* appears with *seem** in the same paragraph. Nine passages match this criterion but there are actually seven different passages in which *perhaps* and *seem** appear together with eight instances of *perhaps* and nine instances of *seem*. Yourcenar translates eight instances of *perhaps* and seven instances of *seem*. Wajsbrot translates seven instances of *perhaps* and six instances of *seem*. After a close analysis of these passages, I found two paragraphs in which Yourcenar and Wajsbrot do not translate *seem* and *perhaps*. On these occasions, the negative shading is less emphasised in both translations with Yourcenar's being marginally closer to the original.

3.9. Conclusion

Thus, I analysed, fifty instances of *must* in combination with *I* and *we* and seven instances of *should*. I found that on the whole, Yourcenar's translation of the notion of obligation was closer to Woolf's original than Wajsbrot's. *Can* (eighteen instances) and *may* (ten instances) were also analysed and these sections showed that Yourcenar's translation paid more attention to the modality of possibility, permission and ability when the modals were grouped together. The modals *might* and *could* were also analysed when they appear in the context of one another (five instances) and Yourcenar was found to reproduce more systematically the original's

modality. Hence, this analysis of six modals in *The Waves* and its two French translations showed that Yourcenar reproduces the modality of the original more particularly than Wajsbrot does. Yourcenar's translation conveys more thoroughly the personal obligation, capacities and abilities of the speaking characters and the particular possibility of certain situations expressed in the original with *must*, *should*, *can*, *may*, *might* and *could*. Finally, the analysis highlighted Wajsbrot's tendency not to translate the second or third items when words are repeated in the same sentence or in the previous/next sentence as she did so on sixteen occasions.

I also considered the repetitions of *feel* (twelve instances) in ten passages and found that Wajsbrot does not translate the repetitions of the verb *feel* in three passages whereas Yourcenar maintains them all. The repetitions of *know* were also analysed (fourteen instances) and both translators were found to recreate the negative shading. The shading of passages did not change because of non-repetitions but it was less emphasised in the translations with Wajsbrot's translation being the less marked. Moreover, this short analysis confirmed Wajsbrot's tendency not to translate the second repeated words in pairs as she did so on three occasions. This part also showed that Wajsbrot ignores the verb *seem* more often than Yourcenar as Wajsbrot translates eight instances of this verb out of twenty-four whereas Yourcenar translates it on eighteen occasions. In Wajsbrot's translation there is a pattern in the non-translation of the verb *seem* which indicates that judgement and sensation are in accordance whereas Yourcenar's translation shows the contrast between the experiences of the sense and the judgements of the mind. The translators have opted for two different modes of knowing whereas the English text allowed multiple interpretations. As far as modality is concerned, there is an attenuation of the 'feel' of the text in Wajsbrot's translation. Moreover, the translators have different terminological preferences: Yourcenar opts more for *sembler* and Wajsbrot for *paraître*. This section demonstrated that there were fairly consistent patterns in each translation and that the negative shading was less emphasised in the translations with Yourcenar's being the closest to the original.

The tools of corpora have proven useful in locating elements of modality to examine the fictional universe represented in the texts and this study highlighted that the translators have different strategies in rendering modality. On the whole,

Wajsbrot's translation conveys less personal obligation, possibilities and negative shading than Yourcenar's. In these examples, the fictional universe represented in the translations is rendered differently with Yourcenar's translation being closer to the original's pattern of modality. Modality is one layer of a multilayered communicative process and in the analysis of deixis I found that Yourcenar's translation was more deictically anchored than Wajsbrot's. The microstructure of both texts was affected by the avoidance of repetitions and non-translations but Yourcenar rendered the deictic elements more specifically. Moreover, on thirty-five occasions, Wajsbrot did not translate the second or third items of a repetitive pattern in the same sentence or in the previous/next sentence. In the present part, she repeats this strategy on nineteen occasions.

On the whole, the deictic expressions and modality, i.e. the personal obligations, negative shading, possibilities, capacities and abilities of the focalising characters are less emphasised in the translations than in the original but Yourcenar reproduces them more systematically than Wajsbrot. In the next section, the system of transitivity is investigated as another dimension of the process of linguistic communication. In line with the results found so far, Wajsbrot is expected to use fewer repetitions of linguistic participants than Yourcenar and consequently put less emphasis on the actors or goals. Moreover, in view of criticisms pertaining to Wajsbrot's tendency to be very close to the original's grammatical structure, I will also assume that she is closer to the original's pattern of transitivity than Yourcenar. Eventually, these microstructural shifts, along with those found in the previous parts, are expected to build up and have an impact on the fictional universe represented in the translations.

4. Transitivity in *The Waves* and its French translations

4.1. Introduction

Language offers us different possibilities to encode the ways in which we experience a particular event. Moreover, when an event happens, circumstances can dictate a particular selection of words to describe it. Transitivity refers to the way meaning is represented in a clause. It deals with the transmission of ideas and as such is part of Halliday's ideational function of language, which is the function to transmit information between the members of societies. The system of transitivity is a useful analytic model in both stylistics and critical linguistics. The way writers and translators present processes reveals their perspective and delves deep into underlying attitudes. In the present section, the system of transitivity is applied to Woolf's *The Waves* and its two French translations. I have chosen to analyse material processes because they describe events and give information about the participants' part in these events as well as the extent of their roles. It will be remembered that material processes can be subdivided in transitive construals on the one hand and ergative construals on the other hand. They reflect a completely different view on actions and events since they represent different experiences of causality. The ergative construal centres on a main participant, the Medium, involved in an activity, which can be externally or internally instigated. A second participant, the Instigator, can be added to indicate the source of the action. This participant is responsible for setting the activity in motion but the Medium remains actively involved in the activity, unlike the Goal of the transitive construal. The transitive construal shows a totally different causal model. It is composed of an Actor who is in full control of the activity that is conducted. This activity can be carried out onto a Goal, a totally passive participant that undergoes the activity. In *The Waves*, when characters describe their experiences, the choices in construals mirror the way they experience causality. It thus allows the readers to have a clear image of the characters' self-image and worldview.

In the following pages, I first look at transitive verbs, then I concentrate on ergative verbs and finally passive constructions used with the personal pronoun *I* are

analysed. In these three parts, the complete process (e.g. Goal, Actor and Circumstance) is taken into consideration in order to generate statements about agency and perceived passivity. Using WordSmith's WordList, I found different verbs of material processes[24]. I chose the following verbs as they allow for passive constructions, i.e. their translations into French can present a change in agency: *to cast, to catch, to fling, to pull, to push* and *to tumble*. As I am also interested in deixis and more particularly in the translation of *I*, I decided on several English verbs in the company of *I* but I also considered these verbs with the personal pronouns *you, we* and *one*. The verbs of movement and ergative verbs that will be studied are *to break, to drop, to move, to open, to shatter, to shut* and *to turn*. Examples regarding transitivity will be analysed thoroughly along with examples on deixis and modality in the fourth section of this chapter.

4.2. Verbs of Material Processes

Material processes entail verbs of doing. There are two inherent participant roles, which are Actor and Goal. The Actor is the 'logical subject', the one that does the deed. It is the obligatory element representing the 'doer' of the process expressed by the clause. The other element, the Goal, is optional. It represents the person or entity affected by the process. Circumstantial elements provide information on the 'how, when, where, and why' of the process. They are grammatically subordinate in status to the process and are often removable as opposed to processes, which cannot be deleted.

In the following sections, I first identify the verb forms, check the combinations with the personal pronouns *I/you/we* and *one*, then, I eliminate irrelevant meanings and usages and finally, I analyse the shifts in the remaining examples. The searches will end up with a very small number of relevant instances and relatively slight changes but the invaluable help the software provided will once again become obvious. The first verb I chose to look at is *to cast*.

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[24] Bring, Burn, Bury, Blow, Catch, Cast, Come, Cut, Dance, Dissolve, Do, Enter, Fall, Fill, Flick, Float, Give, Go, Hold, Jump, Leap, Lift, Make, Mask, Move, Open, Pass, Pick, Pierce, Press, Pull, Push, Return, Ride, Ripple, Rise, Run, Rock, Roll, Rub, Shiver, Sink, Spread, Step, Stoop, Stretch, Sweep, Take, Throw, Turn, Tremble, Touch, Tumble, Twist and Walk.

4.2.1. 'Cast'

I am interested in the following meaning of the verb as it conveys a material process: 'to throw something somewhere'. There are also two phrasal verbs that are likely to interest us as material processes: 'to cast something out', which means to force someone or something to go away, and 'to cast up' e.g. if the sea casts up something, it brings it onto the shore. There is also 'to cast (something) down', which means to throw (something), in French 'jeter (quelquechose) par terre', 'jeter vers le bas'. With Multiconcord, I looked at all the instances of *cast* including *casts* and *casting*, i.e. *cast** and found fifteen paragraphs in which *cast* or its derivatives (*cast**) appear. I went manually through these paragraphs and found thirteen instances of *cast* and two instances of *casting*. I selected the paragraphs in which *cast** was used with *I, you* and *we* and found four instances. There were also three instances of *to cast down* used in passive constructions, which will be dealt with in the last paragraph of this section. I thus looked at one instance of *cast** and found that the agency and process were the same in the English original and the French translations; i.e. there was no shift.

4.2.2. 'Catch'

I am interested in the verb *catch* when it is used in a material process and means 'to get hold of and stop something/someone that is moving through the air'. I looked with Multiconcord at the instances of *catch** and found fifteen instances of *catch*, one of *catches* and four of *catching*. There were also twelve instances of *caught*. I selected those used with *I/you/we* and *one* and found nine paragraphs matching this criterion. I then selected the passages in which *catch* means grab or hold and found only one instance to analyse. This example, which can be found in **Appendix 1.3,** showed that Yourcenar transformed the material process into a perception process whereas Wajsbrot maintained it. The central meaning of clauses referring to processes of Being is that something *is*. They usually refer to a relationship between two participants, the Identifier and the Identified, but there is no suggestion that one participant affects the other in any way. In Yourcenar's translation, the Actor becomes the Identifier. This means that the participant does not affect the other participant whereas in a material process there is an Actor that affects a Goal. The portrayal of the speaking character is thus altered. This is the first example of a process being substituted for another. In the rest of this section, I am going to see

if changing processes and agency have consequences on the portrayal of the characters, thereby leading eventually to an alteration of the 'feel' of the text.

4.2.3. 'Pull'

I am interested in the following meanings of 'to pull': (a) to move something towards you using your hands; (b) the phrasal verb 'to pull (something) away/off/out of', which means to move your arm or your whole body away from somebody or something that is holding it; (c) the phrasal verb 'to pull (something) out/up/away' which means to remove something out of the place where it is fixed or held. The last one is the phrasal verb to 'pull (something) on/off', which means to 'put on/off' as in to put on or off clothing. I looked with Multiconcord for the paragraphs in which *pull** is used with *I, you* or *we* and found nine instances. In one paragraph, Yourcenar changed the Actor by using an impersonal construction and so did Wajsbrot (see example **5.3.4.6**). There was also one paragraph in which Wajsbrot used a verb that conveyed less force than the English verb (see example **5.3.4.3**).

4.2.4. 'Push'

I am interested in the following meanings of 'to push': (a) *to move*, i.e. to make someone or something move by using your hands to put pressure on them and the phrasal verb 'push (something) off' e.g. if a boat pushes off from the shore, it moves away form it. I looked with Multiconcord at the occurrences of *push** and found sixteen instances of *push*, two of *pushed*, one of *pushes* and four *pushing*. After reviewing these occurrences, I eventually found seven paragraphs in which *push** was used with *I* or *we*. On these seven instances, I found that Yourcenar changed the agency on one occasion as she used a passive construction in which the English Actor became a passive Goal. She also transformed a material process into a perception process on one occasion and used a different Goal once, which conveyed less power to the speaking character (see example **5.3.4.2**). On one occasion, Wajsbrot placed a material process into a circumstantial element and by doing so she put less emphasis on the Actor, which became implied but the agency was not changed.

4.2.5. 'Tumble'

I found three instances of *tumble*, one of *tumbles*, six of *tumbled* and three of *tumblers*. There are two paragraphs in which *tumble** is used with *I*, one of which is used in a passive clause and will be dealt with in the last paragraph of this section. After analysing these examples, I found that the translators maintained the agency and process in both cases, although Wajsbrot implied the Actor on one occasion as she dropped the personal pronoun.

4.2.6. 'Fling'

I chose *fling*, and it past form *flung*, because as an active verb, it takes an Actor, which in a transitive clause is seen as all powerful. I found five paragraphs in which *fling* is used with *I* and *you*, two of which use *fling* in passive constructions and are dealt with in the last paragraph of this section. I thus looked at three instances and found that the translators maintained the agency and process in all of them.

4.3. Summary

I thus looked at one instance of *cast* and *catch*, nine instances of *pull*, seven instances of *push*, one instance of *tumble* and five examples with *fling*. This study composed of twenty-five verbs and phrasal verbs shows that Yourcenar uses a passive construction instead of an active one on one occasion thereby making the Actor as passive Goal. Both translators change the Actors once using an impersonal construction (using 'we') but this is not a change in agency as the English Actor 'I' is implied in the French 'we'. Moreover, on three occasions Wajsbrot does not emphasise an Actor's role by only implying it. Yourcenar also changes material processes into sensing processes on two occasions whereas Wajsbrot never substitutes a process for another. Finally, in one paragraph, Yourcenar does not use the same Goal as Woolf and makes the Actor look less powerful.

The software made it possible to identify the verbs of material processes and I was able to show that there are few changes between the original and the translations. However, when the translators transform the processes, change the Goal or Actor, modify the agency or do not stress the Actor position, this has consequences on the way the actions and the characters are portrayed. In view of the small number of cases and the absence of significant shifts, the evidence advanced so far suggests no

great overall change since most of the time the translators reproduce the same images as in the original. Let me now focus on ergative verbs of material processes.

4.4. Ergative Verbs of Material Processes

Ergative construals centre on a main participant, the Medium, involved in an activity, which can be externally or internally instigated. A second participant, called the Instigator, can be added to indicate the source of the action. Even if this participant is responsible for setting the activity in motion, the Medium remains actively involved in the activity unlike the Goal of the transitive construal. Transitive construals show that the main participant, the Actor, has full control over his or her own activities and movements whereas ergative construals allow the Mediums not to be submitted to the control of the speaking characters or Instigators, as they co-participate. I looked at a varied number of ergative verbs but found only few changes between the original and the translations. The first verb to be analysed is 'to break'.

4.4.1. 'Break'

As an ergative verb, *break* allows the same nominal group as object in transitive clauses and as subject in intransitive clauses. In French, these verbs are usually translated with a pronominal construction, e.g. 'the branch broke': la branche s'est cassée. The *passé composé* can also be used: la branche a cassé. With WordSmith's WordList, I searched for the occurrences of *break**:

There are twenty-nine instances of *break*, seven instances of *breaking* and seventeen instances of *breaks*. I also looked at the instances of *broke*, the preterit form of break and *broke(n)*, its past participle. I thus searched for *broke** and found eighteen

instances of *broke* and thirty-four instances of *broken*. With Multiconcord, I then located the paragraphs in which *break** and *broke** appear in the context of *I/you/we/one*. Overall, there are sixteen instances of *break(s)* and *broke(n)* when they appear in the context of *I/you/we* and *one*, two of which will be dealt with in the section dedicated to passive constructions. I found three instances of 'break into' (to enter a place), but I did not consider them as 'break into' is not an ergative verb, i.e. you can say 'I broke into the place' but not 'the place broke into'. I also found five instances of the phrasal verb *break (something) off,* i.e. 'to split something into two or more pieces' but one was used in its a figurative meaning ('I could break off any detail in all that prospect') so, I analysed the four remaining instances of *break off.* I also analysed one instance of the phrasal verb *break (something) up,* which has the same meaning as to *break off* and four instances of *break**.

Hence, I looked at nine instances of *break** and found that on the one hand, Wajsbrot transforms a material process into a Cognition process on one occasion, does not mention the Instigator on two occasions and makes two ergative processes into one single material process in one paragraph. Yourcenar, on the other hand, omits one ergative construal, translates two ergative construals with transitive construals (one of which was used for two English ergative construals), transforms a material process into a Cognition process on one occasion and does not emphasise the Instigator by implying it. Hence, on two occasions, her translation displays a different causality as the characters are portrayed as all-powerful Actors acting on passive Goals whereas Instigators and Mediums are co-participating in the original and Wajsbrot's translation. Moreover, by changing a material process for a Cognition Process, both translators picture a totally different understanding of the action as this process is 'internalised' whereas a material process is 'externalised'. Finally, I noticed that Wajsbrot does not repeat the beginning of a clause on one occasion, a tendency or strategy that had already been noticed in previous examples.

4.4.2. Other verbs: 'drop', 'shatter', 'shut', 'turn', 'move' and 'open'

I am interested in 'to drop' when it means 'to stop holding or carrying something so that it falls' and 'to fall suddenly from a high place'. I did not consider the figurative meaning of drop as in for instance 'to drop a line to someone'. With WordSmith's WordList, I searched for the occurrences of *drop** and found thirty-six instances of *drop*, thirteen of *drops*, one of *dropping* and twelve of *dropped*. With Multiconcord, I looked at the passages in which *drop** is used with *I*, *you* and *we* and found six instances. On these six instances, Yourcenar and Wajsbrot maintain the material process, ergative construal and agency on four occasions. There are two examples in which the agency is changed. I thus analysed six instances of *drop(s)* and found that both translators used a transitive construal in place of an ergative construal on two occasions. Hence, on two occasions, their translations display a different causality as the characters were either portrayed as all-powerful Actors acting on passive Goals or as Acted upon whereas Instigators and Mediums are co-participating in the original.

I found two instances of *shatter*, three of *shattered* and one of *shattering*. *Shatter* appears with *you* and *we* in two paragraphs. In one paragraph, *shatter* is used with *we* and the material process is expressed in the same way in the original and the translations. However, in the other paragraph Yourcenar uses an intransitive construction whereas the English clause is an ergative: effective construal. Wajsbrot uses the same ergative construction as Woolf.

Multiconcord indicates sixteen instances of *shut*, four of *shuts* and eight of *shutting*. I did not keep the figurative meaning of *shut* as in 'I shut out my imagination' since it is not a material process. I finally found two paragraphs in which *shut** appears with *I*. In both examples the processes are maintained in the translations. Causality is thus expressed in the same way in the English original and French translations.

Looking at the instances of *turn**, I found thirty instances of *turn*, seventeen instances of *turns*, nine instances of *turning* and twenty-four instances of *turned* when *turn** means to change direction or position. I searched for the paragraphs in which

*turn** appeared with *I, you* or *we*. I also had to remove the paragraphs in which 'turn (into)' meant 'to transform, to change, to become' as this is a not a material process. I eventually found nine paragraphs to analyse with two instances of *turn(ed)*, two instances of the phrasal verb *turn (something) over*, one instance of the phrasal verb *turn (something) on* and one example of *turn back*. One of these examples was a passive construction and will be dealt with in section **4.6**. On the eight instances of *turn* analysed, I found that on one occasion, Wajsbrot changes the agency of the sentence and does not reproduce the ergative construal whereas Yourcenar maintains the ergative construals on eight occasions although she uses a different Instigator on one occasion, (*I* instead of *we*). Causality is thus fully maintained in Yourcenar's translations of *turn* and nearly fully maintained in Wajsbrot's translation.

I looked at the occurrences of *mov** and found twenty-one instances of *move*, seven instances of *moves*, sixteen instances of *moving* and ten instances of *moved*. I found six instances of *I move* and one instance of *we move*. I also looked at *moving* but all the hits were used in transitive construals or not used with *I* or *we*. I thus analysed seven instances of *move* and found that the translators maintained the ergative construals in every case. Causality was thus fully maintained in both translations.

Finally, WordSmith's WordList indicates thirty-nine instances of *open*, six of *opened* and twenty-three of *opens*. With Multiconcord I found six paragraphs with *I open* but there were instances of *open to* e.g. 'I open to the world', which have a metaphorical or figurative meaning so I did not keep them. I also looked at one paragraph with *we open*. I thus studied six paragraphs and found that the translators kept the ergative: middle or ergative: effective construals on all occasions.

4.5. Summary

I thus analysed nine instances of *break*, six of *drop*, two of *shatter* and *shut*, eight of *turn*, seven of *move** and six of the verb *open*. This study of ergative construals shows that on forty examples Yourcenar translates with a transitive construal instead of an ergative one on five occasions and that Wajsbrot does this on two occasions. Wajsbrot also changes the agency of a construal not mentioning the process or

219

Instigator in one paragraph. Both translators use a cognition process instead of a material one on one occasion. Yourcenar also changes an Instigator on one occasion, whereas Wajsbrot never does. On one occasion, Yourcenar implies the Instigator, which results in its being less emphasised and Wajsbrot does not mention the Instigator on two occasions.

The software enabled me to locate the ergative construals and I was able to demonstrate that there are only few changes between the original and the translation. However, when the translators change the construals or the agency, this had consequences on the way the characters are portrayed. Indeed, the way they perceive themselves in relation to the world that surrounds them is altered when the construals are modified. In the previous chapter, I studied twenty-five transitive and intransitive verbs and found that Yourcenar changed the processes on two occasions whereas Wajsbrot never did. I also found that Yourcenar used a passive construction instead of an active one on one occasion thereby making the Actor a passive Goal and that she emphasised less the powerful Actor by only implying it on two occasions; Wajsbrot did this on four occasions. On these sixty-five examples, Yourcenar can thus be said to choose a different process slightly more often than Wajsbrot (three examples against one) and also that Wajsbrot stays closer to the original in terms of agency and ergativity (three different construals/processes against six). However, the Actor/Instigator is less emphasised on four occasions in Yourcenar's translation and six times in Wajsbrot's. In the next part, I am looking at passive constructions used with *I* in order to see if the translators have the same strategies or tendencies.

4.6. Passive Constructions Used with 'I'

I chose to look at passive constructions used with *I* as in such construction *I* is put in a Goal position and can consequently be seen as acted upon. In *Stylistique Comparée du Français et de l'Anglais*, Vinay and Darbelnet write that:

Par contraste avec l'affinité du français pour la forme pronominale, nous constatons celle de l'anglais pour la voix passive. De ce fait, bon nombre de passifs anglais ne peuvent se rendre en français sans transposition. On peut dire que du point de vue de la traduction les passifs peuvent se diviser en trois groupes:
a)   ceux qui se traduisent par un verbe actif, dont le sujet sera 'on'.
b)   ceux qui se rendent par la forme pronominale.
c)   ceux qu'il convient de laisser à la forme passive.

(1977: 134-5).[25]

However, language is used in *The Waves* to shape the characters as individuals and just as the 'subject-matter of the novel is backed up by the distribution of ergative and transitive construals' (Aspeslagh 1999: 5), passive constructions are used to portray the characters in passive positions. Characters use passive construals in which they become the grammatical subjects but are actually the passive goals. I wanted to see what the translators did with these constructions as they reflect the characters' views on their lives and actions. I used Multiconcord and ran a search with the mark of the passive *ed and the first person pronoun and its auxiliary *I am* and found forty-four passages that match the criterion I am *ed. However, some of the examples were not passive constructions like 'I am engaged'. There were also processes of sensing that I discarded, e.g. 'I am inspired'. After looking through the examples, I found five paragraphs, which contained a passive construction used with *I*. Moreover, I used the past form of the irregular verbs that were used in the previous parts; *broken, flung* and *cast*.

Overall, I looked at thirteen examples and found that Yourcenar changes the agency of the English clause and puts *je* in actor position on four occasions (see example **5.3.4.1**), one of which contains a semantically passive verb and the Actor can thus be seen as not being powerful. Yourcenar also uses three active clauses in which she re-establishes the Agent into Actor position using pronominal forms and in these sentences, *je/I* is still a Goal and its passive position is consequently maintained (see example **5.3.4.5**). Wajsbrot changes the agency of the English clause putting *je* in actor position on four occasions and does not emphasise a Goal on one occasion, as she does not repeat the personal pronoun and auxiliaries in a

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[25] There is an affinity in English for passive construals, consequently a large number of English passives cannot be rendered into French without being transposed. The translation of passive construals falls into three groups: those that can be translated with an active verb whose subject will be 'on', those that are rendered with a pronominal form and those that must be kept in the passive.

repetition, a tendency that was noticed in the chapters on deixis and modality (see example **5.3.4.1**). The Goal is thus implied and consequently less emphasised. She also re-establishes the Agent into Actor position resorting to a pronominal form and an active form used with 'on' on two occasions. Finally, Yourcenar transforms a material process into a Sensing Process in one paragraph.

4.7. Conclusion

Transitivity deals with the representation of processes. Transitive and ergative construals aim at describing the structure of the processes, participants and circumstances, which feature in a clause and help understand the ideational aspects of point of view by showing how people's experiences of events are encoded in the clause. In this section, the models of transitivity and ergativity have thus been used to analyse a text's meaning. Halliday points out that 'a work embodies writers' individual exploration of the functional diversity of language' (Halliday 1971: 360). In *The Waves*, the characters' identities are formed by their use of individual language. I studied the model of transitivity in this novel and its French translations because Woolf's approach to language and the importance she attributed to it makes it a significant aspect of her prose.

I analysed material processes because they describe events and give information about the participants' part in these events and the extent of their roles. In the first part of this chapter, twenty-five transitive and intransitive verbs were analysed. I found that Yourcenar changed the processes on two occasions whereas Wajsbrot never did. Yourcenar also used a passive construction instead of an active one on one occasion thereby making the Actor as passive Goal. She also emphasised less the powerful Actor by only implying it on two occasions; Wajsbrot did this on four occasions. I concluded that on the whole, there were few changes between the original and the translations. However, when the translators changed processes or agency, this had consequences on the way the actions and the characters were portrayed.

In the second part, I looked at ergative verbs and found that on forty examples, Yourcenar translated with a transitive construal instead of an ergative one on five occasions and that Wajsbrot did so on three occasions. Moreover, Yourcenar does

not translate an ergative construction on one occasion. Both translators used a cognition process instead of a material one on one occasion. Yourcenar also changed an Instigator on one occasion, whereas Wajsbrot never did. On one occasion, Yourcenar implied the Instigator, which resulted in its being less emphasised. Wajsbrot did not mention the Instigator on two occasions as she used a truncated construction on one occasion. My conclusion was that there were few changes between the original and the translation but that when the translators changed the construals or the agency, this had consequences on the way the characters were portrayed as the way they put their experience into words was construed differently. Comparing these results with those found in the first part, I concluded that on the whole Yourcenar chose a different process more often than Wajsbrot i.e. three examples against one (out of sixty-five examples) and that Wajsbrot stayed closer to the original in terms of agency and ergativity, i.e. three different construals/processes against eight (out of sixty-five examples). However, the Actor/Instigator was less emphasised on four occasions in Yourcenar's translation and six times in Wajsbrot's (out of sixty-five examples).

In this part, I looked at passive constructions used with *I*. I found that Yourcenar changes the agency of the English clause and puts *je* in Actor position on three occasions and Wajsbrot on four (out of thirteen examples). On one occasion, Yourcenar replaces a material process with a process of Being. Wajsbrot puts less emphasis on a Goal on one occasion as she uses a syncopated construction. In the paragraphs under investigation, when the translators opt for an active construal in which the personal pronoun I, the passive Goal of the original, becomes the active Actor or controller, the portrayal of the characters is altered.

On the whole, Yourcenar can thus be said to depart more from the original in terms of agency and ergativity as she changes these components on eleven occasions whereas Wajsbrot does so seven times (out of seventy-eight examples). Yourcenar also transforms a material process into a sensing/perception process on four instances whereas Wajsbrot does it on one occasion (out of seventy-eight examples). Finally, there are seven examples in which Wajsbrot does not emphasise an Actor/Instigator or Goal and Yourcenar does this on four occasions (out of seventy-eight examples). This last finding can be explained by Wajsbrot's tendency

to erase the repetitions of personal pronoun and auxiliaries at the beginning of sentences, as she uses truncated constructions in two examples in this part. On a microstructural level, when the translators opt for an active construal in which *I*, the passive Goal of the original, becomes the active Actor or controller in the translations, the portrayal of the characters differs as the way the characters codify their experience of events is affected. Overall, Wajsbrot is slightly closer to the original's pattern of transitivity, agency and material processes as she performs eight changes against fifteen for Yourcenar (out of seventy-eight examples). However, Wajsbrot has a tendency to erase the repetitions of personal pronouns and auxiliaries as she implies participants (Actor/Instigator/Goal) more often than Yourcenar (four against seven).

This study on transitivity in *The Waves* and its French translations indicates that the translators only perform minor shifts in their translations. Consequently, these changes cannot have an impact on the fictional universe represented in the texts. WordSmith Tools and Multiconcord proved very useful in reaching such a conclusion. Indeed, they enabled me to locate several material processes and I was able to investigate every single case identified.

Until now, deixis, modality and transitivity have been analysed separately and the translators were found to have different strategies when translating these linguistic manifestations of the notion of point of view. Let me now focus on these three dimensions together in a selection of paragraphs which exemplify the translators' strategies and tendencies.

5. Examples of the Translation of Point of View in the French Translations of *The Waves.*

In the previous parts, I concluded that the first translator, Yourcenar, stays closer to the original in terms of deixis and modality as she uses more repetitions of these linguistic manifestations than Wajsbrot, the second translator. The findings on transitivity also highlight that Wajsbrot avoids certain repetitions, thereby putting less emphasis on the participants involved in the process but that on the whole she is slightly closer to the original's pattern of transitivity, ergativity and types of processes than Yourcenar. My overall argument is that the microstructural shifts carried out by the translators have an impact on the fictional universe represented in the translations. In what follows, I have selected seven examples containing instances of deixis, modality and transitivity in order to consider the multidimensionality of point of view in the original and translations and the impact that the changes identified throughout this chapter have on the 'feel' of the translations. There is no fixed point when microstructural shifts can be said to have an impact on the macrostructure of the texts. However, systematic translation strategies have emerged from the analysis, and I would like to argue that they bring about a change in the way the fictional universe is represented in the translations. The three categories are thus grouped to show their interconnectedness and to provide the context in which they individually appear.

I have chosen these seven examples because they are typical of the translators' strategies and exemplify the results found in the three separate sections. All examples contribute in showing the significance of the selected linguistic entities and the impact of the non-repetition and non-translation of these microstructural elements on the 'feel' of the texts. It will also become evident in these paragraphs that the tools of corpus-based translation studies can only help analysing texts quantitatively and that researchers still have to carry out qualitative analysis.

Example 5.3.4.1

The following example is taken from the speech of one of the female characters, Rhoda, as she explains how low she feels. The passage is typical of the translators' strategies found in the analysis. It contains different patterns of repetitions of deixis, modality and three passive constructions:

WOOLF P76 S13 <p><s> As I fold up my frock and my chemise,' said Rhoda, `so I put off my hopeless desire to be Susan, to be Jinny. <s>But I will stretch my toes so that they touch the rail at the end of the bed; I will assure myself, touching the rail, of something hard. <s>**Now I cannot** sink; **cannot** altogether fall through the thin sheet **now**. <s>**Now I** spread my body on this frail mattress and hang suspended. <s>I am above the earth **now**. <s>I am no longer upright, to be knocked against and damaged. <s>All is soft, and bending. <s>Walls and cupboards whiten and bend their yellow squares on top of which a pale glass gleams. <s>Out of me **now** my mind **can** pour. <s>I **can** think of my Armadas sailing on the high waves. <s>I am relieved of hard contacts and collisions. <s>I sail on alone under white cliffs. <s>Oh, but **I** sink, **I** fall! <s>That is the corner of the cupboard; that is the nursery looking-glass. <s>But they stretch, they elongate. <s>I sink down on the black plumes of sleep; its thick wings are pressed to my eyes. <s>Travelling through darkness I see the stretched flower-beds, and Mrs Constable runs from behind the corner of the pampas-grass to say my aunt has come to fetch me in a carriage. <s>I mount; I escape; I rise on spring-heeled boots over the tree-tops. <s>**But I am now** fallen into the carriage at the hall door, where she sits nodding yellow plum with eyes hard like glazed marbles. <s>Oh, to awake from dreaming! <s>Look, there is the chest of drawers. <s>Let me pull myself out of these waters. <s>But they heap themselves on me; they sweep me between their great shoulders; **I am** turned; **I am** tumbled; **I am** stretched, among these long lights, these long waves, these endless paths, with people pursuing, pursuing.'

YOURCENAR P76 <p><s>- De même que je plie pour la nuit ma robe et ma chemise, dit Rhoda, j'enlève aussi mon vain désir d'être Suzanne, d'être Jinny. <s>Mais je vais étendre mes orteils jusqu'à ce qu'ils touchent le barreau de fer à l'extrémité du lit. <s>En touchant le barreau de fer, je constate la présence rassurante de quelque chose de dur. <s>**Maintenant, je ne peux pas couler à fond; je ne peux pas sombrer** complètement à travers le drap mince. <s>J'allonge mon corps sur le frêle matelas, et je plane suspendue. <s>Je suis au-dessus de la terre. <s>Je ne suis plus debout, je ne cours plus le risque d'être heurtée, d'être endommagée. <s>Tout est moelleux, tout est souple. <s>Les murs et les armoires pâlissent et penchent, carrés jaunâtres au-dessus desquels reluit fine glace blême. <s>**Mon esprit peut maintenant se déverser hors de mon corps.** <s>**Je puis rêver à mes Armadas chevauchant les hautes vagues.** <s>Je suis à l'abri des durs contacts et des heurts. <s>Je navigue seule au pied de blanches falaises. <s>**Oh! je vais tomber, je sombre...** <s>Voilà pourtant le coin de l'armoire; voilà le miroir de la chambre d'enfants. <s>Mais ils s'étirent; mais ils s'éloignent... <s>Je m'enfonce dans les plumes noires du sommeil; les ailes épaisses du sommeil se pressent contre mes yeux. <s>Au cours de mon voyage dans l'obscurité, j'aperçois des parterres de fleurs, et la mère Constable apparaît en courant au coin du buisson de gynérium argenté pour me dire que ma tante vient me prendre en voiture. <s>**Je grimpe; je m'échappe; j'enjambe** le sommet des arbres grâce à des bottines à ressort. <s>**Mais voilà que je tombe** dans la voiture à la porte du vestibule où ma tante est assise. <s>Elle balance un panache de plumes jaunes et ses yeux sont durs comme des billes polies. <s>Oh! si je pouvais m'éveiller de mes rêves... <s>Tiens! voilà ma commode. <s>Il faut que je tâche de sortir de l'eau. <s>Mais les

vagues s'entassent sur moi; elles me roulent entre leurs larges épaules; **je suis renversée; je tombe; je suis étendue** parmi ces longues lumières, parmi ces longues vagues, dans les allées sans fin où des gens me poursuivent, me poursuivent...

WAJSBROT P76 <p><s>" En repliant ma robe et ma culotte, dit Rhoda, j'ôte aussi mon désir vain d'être Susan, d'être Jinny. <s>Mais je m'étirerai pour que mes orteils touchent la barre au bout du lit; je veux m'assurer qu'il y a quelque chose de dur. <s>**Maintenant je ne peux plus couler; traverser le drap fin.** <s>J'allonge mon corps sur ce matelas frêle et je reste en suspens. <s>Je suis au-dessus de la terre. <s>Je ne suis plus debout, on ne me bouscule plus, on ne m'abîme plus. <s>Tout est souple, doux. <s>Les murs et les armoires blanchissent, incurvent leurs angles jaunes, au-dessus du carré luit un verre pâle. <s>**Mon esprit se déverse hors de moi.** <s>**Je pense à mes Armadas qui voguent en haute mer.** <s>Libérée de la dureté des contacts et des collisions. <s>Je continue de voguer seule sous les falaises blanches. <s>**Oh, mais je coule, je tombe!** <s>C'est le coin de l'armoire; la glace de la nursery. <s>Mais elles s'étirent, s'allongent. <s>Je sombre dans les plumes noires du sommeil; ses ailes épaisses pressent sur mes yeux. <s>Traversant l'obscurité je vois les plates-bandes étirées, Mrs. Constable qui sort des herbes de la pampa : ma tante vient me chercher en attelage. <s>**Je monte; m'échappe; je survole** les arbres sur des bottes à ressorts. <s>Je suis tombée dans l'attelage, devant la porte, elle est assise, secoue un panache jaune, les yeux durs comme un marbre verni. <s>Oh, s'éveiller du rêve ! <s>Et voilà la commode. <s>Je veux sortir des eaux. <s>Mais elles s'amassent; me ballottent entre leurs grandes épaules; **je suis tournée; précipitée; étirée** dans de longues lumières, de longues vagues, sur des chemins sans fin des gens me suivent, me poursuivent.

In this paragraph, there are two groups in which the personal pronoun *I* is repeated: 'Oh, but I sink, I fall!' and 'I mount; I escape; I rise'. Both translators keep the deictic repetition in the first group as Yourcenar translates 'Oh! je vais tomber, je sombre' [Oh, I am going to fall, I sink] and Wajsbrot uses 'Oh, mais je coule, je tombe' [Oh, but I sink, I fall]. However, they have a different strategy for the second group as Yourcenar translates the three *I* in 'Je grimpe; je m'échappe; j'enjambe' [I climb, I escape, I step over] whereas Wajsbrot uses two *I*, the first and the third ones in 'Je monte; m'échappe; je survole' [I mount, escape, I fly] and creates a break in the sentence. This example highlights Wajsbrot's use of truncated constructions, which I noticed on fifty-six instances out of 443 examples.

There are also six instances of the temporal adverb *now*, four of which are clustered at the beginning of the paragraph. Yourcenar only translates one of these four adverbs and so does Wajsbrot. In both translations, there is almost no emphasis on the fact that actions are taking place during the unfolding of the characters' utterances. The 'feel' of the prose is different in the original and the translations since the translators do not convey the sense of instantaneity and urgency expressed in the original. In the rest of the paragraph, there are two other instances of *now*. Wajsbrot omits both adverbs and Yourcenar uses two different expressions. For the first one, she translates literally with *maintenant*. For the second one, she

uses the expression *voilà que je tombe* [there I fall] to translate *I am now* and although she does not translate literally, the expression she chooses conveys a certain emphasis on the present of the speech act. Hence, Yourcenar translates three *now* and Wajsbrot one (out of six). This example reflects the tendencies uncovered in my analysis. Indeed, on the 107 instances of *now* considered in the original, Yourcenar was found to translate fifty-one instances and Wajsbrot thirty-one.

Yourcenar's translation of the repetitions of the modal *can* was found to convey more specifically the capacities and abilities of the speaking characters as well as the particular possibility of certain situations expressed in the original. In this paragraph, the modal *can* is repeated twice along with two examples of *cannot*. Yourcenar translates the two 'I cannot' with 'je ne peux pas', the French literal translation and the two 'can' with 'mon esprit peut' [my mind can] and 'je puis' [I can], the subjunctive of 'pouvoir' [can]. Wajsbrot does not repeat the second *cannot* as she translates 'Maintenant je ne peux plus couler; traverser le drap fin' [Now I cannot sink anymore, pass through the never-ending sheet]. She also does not translate the two *can*: 'Mon esprit se déverse hors de moi. Je pense à mes Armadas qui voguent en haute mer'. [My mind pours out of me. I think of my Armadas that sail on the high seas]. Doing so, she does not convey Rhoda's feelings of (in)ability; the emphasis is on the acts but not on her (in)ability to perform them.

As far as transitive patterns are concerned, I found that Yourcenar made changes to the agency of the sentences and substituted a process for another one slightly more than Wajsbrot (fifteen occasions against eight, out of seventy-eight examples). In this paragraph, I analyse three passive constructions as, at the end of the passage, Rhoda uses passive construals in which she becomes the grammatical subject but is actually the passive goal. The first of these constructions is:

<p style="text-align:center">I <u>am turned</u> (Goal + Process).</p>

The agency is the same in the French translations as the Goal is placed first and the Actor is not mentioned: je <u>suis renversée</u> [I am knocked over] (Goal + Process) and je <u>suis tournée</u> [I am turned] (Goal + Process). The second example is constructed as follows:

<p style="text-align:center">I <u>am tumbled</u> (Goal + Process).</p>

I is not the Actor, it is the inactive Goal. In Yourcenar's translation *I* becomes the actor: <u>Je</u> <u>tombe</u> [I fall] (Actor + Process). In Wajsbrot's translation, *je* is put in the position of the Goal, the sentence is structured like the English one even though Wajsbrot does not repeat the subject and auxiliary: (<u>Je</u> <u>suis)</u> <u>précipitée</u> [I am thrown down] (Goal + Process). Wajsbrot does not repeat the personal pronoun and auxiliaries, a tendency that was noticed in the three separate analyses. The Goal is thus implied and consequently less emphasised. The third construction is:

<div align="center">I <u>am stretched </u>(Goal + Process)</div>

Yourcenar translates with '<u>je</u> <u>suis étendue</u>' [I am knocked down] (Goal + Process) and Wajsbrot uses '(<u>je</u> <u>suis)</u> <u>étirée</u>' [I am stretched] (Goal + Process). The agency is thus the same in the original and the translations.

There is thus one example in which Yourcenar uses an active construction in which *I* becomes the Actor to translate the passive construal of the original whereas Wajsbrot uses three passive construals. By putting *je*/*I* in Actor position, Yourcenar does not keep the sequence that emphasised Rhoda's passive position in the original. I also noticed that in these three constructions, Yourcenar keeps the French *I* (je) in 'je suis renversée; je tombe; je suis étendue'. However, Wajsbrot does not keep the emphatic use as "I am turned; I am tumbled; I am stretched" is translated as "je suis tournée; précipitée; étirée" where the *je* is dropped. Wajsbrot uses an alliteration in [é] and although this gives rhythm to the passage, it does not contribute to the deictic emphasis. This exemplifies the principal trend found in my study since Wajsbrot ignores the repetition and does not convey the emphasis in her translation. Moreover, this example also shows that Yourcenar translates more systematically the modality that was expressed in the original.

Example 5.3.4.2

The following paragraph shows an example of deictic compensation on the part of Yourcenar. Modality and transitivity are also under investigation. This example is also typical of the translators' strategies as Yourcenar reproduces more systematically the deictic patterns and the personal obligation than Wajsbrot:

<div align="center">229</div>

WOOLF P559 S2 <p><s>Curse you then. <s>However beat and done with it all I am, I must haul myself up, and find the particular coat that belongs to me; must push my arms into the sleeves; must muffle myself up against the night air and be off, I, I, I, tired as I am, spent as I am, and almost worn out with all this rubbing of my nose along the surfaces of things, even I, an elderly man who is getting rather heavy and dislikes exertion, must take myself off and catch some last train.

YOURCENAR P559 <p><s>" Le diable les emporte... <s>Si harassé, si las que je sois de tout cela, je dois me lever péniblement, chercher le pardessus qui m'appartient, l'enfiler, m'emmitoufler de crainte d'être saisi par le froid de la nuit, et sortir. <s>Moi, moi, moi, si fatigué que je sois, si épuisé que je sois, et presque usé à force de frotter mon nez contre la surface des choses, même moi un vieil homme qui s'alourdit un peu et déteste marcher, je suis obligé de m'en aller pour prendre le dernier train de banlieue.

WAJSBROT P559 <p><s>Allez au diable. <s>Défait, las de tout, il faut que je me relève, que je trouve le manteau qui m'appartient; il faut que j'enfile le bras dans la manche; s'emmitoufler à cause de la brise nocturne, sortir. <s>Moi, fatigué, usé, épuisé à force de frotter mon nez à la surface des choses, moi, âgé, alourdi, qui déteste l'effort, je dois filer attraper le dernier train.

In this paragraph *I* and *I am* are used three times and two times in a row in the same sentence. Yourcenar uses *moi* [me] three times instead of *je*, which is the corresponding form in this case because in French the use of *je, je, je* would be stylistically odd. Wajsbrot translates only one *moi* and does not convey the character's self-emphasis. Moreover, she does not translate the repeated *I am* using directly the past participles 'fatigué' [tired] and 'épuisé' [spent] without using the person pronoun *je*. Although this form is grammatically acceptable in French, there is no repetition and the pattern that was formed in the original is broken. Yourcenar translates and repeats *I am* using 'je sois', the subjunctive form of *I am*, recreating Bernard's self-emphasis. The resulting effect in Wajsbrot's translation is that Bernard's character does not come across as he does in the original as well as in the first translation.

In this paragraph, *must* is also repeated four times. It is used with the first person pronoun but *I* is actually used once and left implicit afterwards. Yourcenar only translates two *must* and Wajsbrot three. In the original, the accumulation of *must* points to the character's obligations and there is also a focus on his self as the personal pronoun *I* is repeated eight times. The translations do not reproduce the cumulative effect of the original. The pattern of personal obligation is stripped to two expressions in Yourcenar's translation and to three in Wajsbrot's. Yourcenar

uses 'je dois' [I must] and 'je suis obligée' [I am obliged to] and in the second instance she re-establishes the subject that was implied in the original. Wajsbrot uses 'il faut que je' for the first two instances and then 'je dois' in the last instance and also re-establishes the subject. It must be noted that the first two constructions are impersonal and suggest an externally imposed situation of obligation. In 'il faut que je + verb', the personal obligation is less strong than in 'je dois + verb' because of the use of the subjunctive. Hence, even though Wajsbrot expresses obligation quantitatively more than Yourcenar, she nevertheless uses two impersonal constructions, which do not recreate fully the powerful obligation of the original. Moreover, in the whole paragraph, Wajsbrot does not emphasise Bernard's self as strongly as Yourcenar because she does not translate the repeated personal pronouns (five against eight).

As far as transitive patterns are concerned, *push into* is used with *I must*. The process can be expressed as follows:

I must push my arms into the sleeves (Actor + Process + Goal + Circumstances).

Yourcenar translates: je dois l'enfiler [I must slip on it](Actor + Process + Goal). However, the Goal is not the same in Yourcenar's translation as the clitic[26] *l'* refers to the coat (je dois enfiler le manteau [I must slip on the coat]/ je dois l'enfiler) and in Woolf's original, Bernard acts on his arms. Wajsbrot maintains the same agency as Woolf with j'enfile le bras dans la manche [I put the arm in the sleeve] (Actor + Process + Goal + Circumstances). Both processes and agency are kept because although Yourcenar *je* does not act on the same thing, as Woolf's *I*, it is still the all-powerful actor.

Thus, this example highlights the interconnectedness of deixis, modality and transitivity, which need to be treated together in order to appreciate the rendering of point of view in translation. It also demonstrates that although the software made it possible to select passages in which the different elements appear together, they cannot help towards the interpretation of the results. Yourcenar's choice of clitic points to this issue as the computer was able to identify the clitic but could not reveal what it stood for.

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[26] A clitic is a syntactic alternative to a noun phrase or prepositional phrase.

Example 5.3.4.3

In the following paragraph, there is one instance of two verbs of material process; *pull out* and *pull off*. The verbum sentiendi *feel* is also repeated three times:

WOOLF P156 S5 <p><s> **I feel** your disapproval, **I feel** your force. <s> I become, with you, an untidy, an impulsive human being whose bandanna handkerchief is for ever stained with the grease of crumpets. <s>Yes, I hold Gray's Elegy in one hand; with the other I scoop out the bottom crumpet, that has absorbed all the butter and sticks to the bottom of the plate. <s>This offends you; **I feel** your distress acutely. <s>Inspired by it and anxious to regain your good opinion, I proceed to tell you how **I have just pulled Percival out of bed;** I describe his slippers, his table, his guttered candle; his surly and complaining accents **as I pull the blankets off his feet;** he burrowing like some vast cocoon meanwhile.

YOURCENAR P156 <p><s>"**Je sens** votre force, et **je sens** que vous me désapprouvez. <s>Devant vous, je deviens un être humain, impulsif, mal soigné, dont le mouchoir à pois est sans cesse taché par la graisse des rôties. <s>Oui, **je** tiens d'une main les Elégies de Gray, et de l'autre, **je** choisis la tartine du fond, celle qui a absorbé tout le beurre fondu, et qui colle au plat. <s>Ceci vous choque, et **je suis très sensible** à votre mécontentement. <s>Inspiré par un désir inquiet de reconquérir votre estime, **je** commence à vous raconter comment **je viens de tirer du lit Perceval:** je décris ses pantoufles, sa table, sa chandelle qui coule, ses geignements plaintifs au moment où **je lui ai arraché sa couverture,** où il s'ensevelissait comme à l'intérieur d'un vaste cocon.

WAJSBROT P156 <p><s>**Je sens** ta désapprobation, ta force. <s>Avec toi, **je** deviens brouillon, impulsif, quelqu'un dont le mouchoir en couleurs est toujours taché du gras des crumpets. <s>Oui, **je** tiens l'Élégie de Gray d'une main; et de l'autre j'évide le dernier crumpet, qui a absorbé le beurre et qui colle à l'assiette. <s>Cela te blesse; **je sens** bien ta détresse. <s>Elle m'inspire, soucieux de regagner ta considération, **je** vais te dire comment **je viens de sortir Perceval du lit;** je décris ses pantoufles, sa table, sa bougie qui coule; ses accents bourrus et plaintifs quand **je lui découvre les pieds;** lui se terre dans une sorte de cocon.

In the present paragraph, the first instance of *pull out of* is used in the perfect with the personal pronoun *I*:

I have just pulled Percival out of bed (Actor + Process + Goal + Circumstances).

Although tenses are mentioned, they are not used in the analysis as only processes are taken into consideration. *I* (Neville) is the all powerful Actor acting on Percival (the Goal). In the translations, this process is maintained with: je viens de tirer du lit Perceval [I just pulled Percival out of bed]; a literal translation of the English sentence (Actor + Process + Circumstances + Goal). Yourcenar places the Goal at the end of the sentence and Wajsbrot keeps it after the Process: je viens de sortir Perceval du lit [I just took Percival out of bed] (Actor + Process + Goal + Circumstances). There is no change in process or agency.

The second example of *pull* is in the present with the first person pronoun *I*:

I pull the blankets off his feet (Actor + Process + Goal + Circumstances). Both translators use the clitic *lui* [him], which stands for Percival. *Lui* and *les pieds* [the feet] are co-referential, i.e. they refer to the same object, or person in this case, of the world. The process and agency are the same in English and French: je lui ai arraché sa couverture [I snatched the blanket from him] (Actor + Goal + Process+ Goal) and je lui découvre les pieds [I uncover his feet] (Actor + Goal + Process+ Goal). However, there is a shift in construction from pull+blankets/arracher+couverture to Wajsbrot's 'découvre+pieds', in which 'découvre' does not convey the sense of 'snatch' or sudden removal of blankets. Hence, although the material process is maintained in the translations and the participants act upon their goals, they do so differently as Neville does not act as powerfully in Wajsbrot's translation. Moreover, 'pull' is repeated twice in the original but not in the French translations, which could have been an option; i.e. 'tirer' could have been used twice. This highlights once again the limitation of the software as words are found but their meaning cannot be processed by the machine.

Passages displaying an A+ category in the original were found to be less marked in Wajsbrot's translation than in Yourcenar's but were still passages in A+. In this paragraph, 'I feel' is used three times, twice in the same sentence at the beginning of the paragraph. Yourcenar translates the first two *feel* using the literal translation of *I feel* (je sens). She uses another expression for the third one, which also conveys Louis's feelings 'je suis très sensible' [I am very sensitive]. Wajsbrot translates the first 'feel' and drops the second one in 'je sens ta désapprobation, ta force' [I feel your disapproval, your strength]. This choice shows once again her tendency not to reproduce the second word that is repeated in the same sentence. From a deictic point of view, both translations are very close to the original as Yourcenar reproduces all instances of *I* and Wajsbrot translates nine (out of ten). In terms of modality, Wajsbrot thus translates two instances of *feel* out of three. Wajsbrot's passage still displays an A+ modality but it is less marked than Woolf's and Yourcenar's. In terms of transitivity, the passage also shows that both translators reproduce the structure of the original. However, Yourcenar's lexical choice conveys more power to the speaking character than Wajsbrot's.

Example 5.3.4.4

The following paragraph displays an A- modality:

WOOLF P203 S12 <p><s> It is now five minutes to eight,' said Neville. <s>'I have come early. <s>I have taken my place at the table ten minutes before the time in order to taste every moment of anticipation; to **see** the door open and to say, "Is it Percival? <s>No; it is not Percival." <s>There is a morbid pleasure in saying: "No, it is not Percival." <s>I have **seen** the door open and shut twenty times already; each time the suspense sharpens. <s>This is the place to which he is coming. <s>This is the table at which he will sit. <s>Here, incredible as it **seems**, will be his actual body. <s>This table, these chairs, this metal vase with its three red flowers, are about to undergo an extraordinary transformation. <s>Already the room, with its swing-doors, its tables heaped with fruit, with cold joints, wears the wavering, unreal appearance of a place where one waits expecting something to happen. <s>Things quiver **as if** not yet in being. <s>The blankness of the white table-cloth glares. <s>The hostility, the indifference of other people dining here is oppressive. <s>We **look** at each other; **see** that we do not **know** each other, **stare**, and go off. <s>Such looks are lashes. <s>**I feel** the whole cruelty and indifference of the world in them. <s>If he should not come I could not bear it. <s>I should go. <s>Yet **somebody must be seeing** him now. <s>**He must be in some cab; he must be passing some shop.** <s>And every moment he **seems** to pump into this room this prickly light, this intensity of being, so that things have lost their normal uses this knife-blade is only a flash of light, not a thing to cut with. <s>The normal is abolished.

YOURCENAR P203 <p><s>- Il est exactement huit heures moins cinq, dit Neville. <s>Je suis venu de bonne heure. <s>J'ai pris place à table dix minutes avant l'heure afin de jouir de chaque moment de mon attente; afin de **voir** la porte s'ouvrir et de pouvoir me dire " Est-ce Perceval? <s>Non, ce n'est pas Perceval." Il y a une espèce de plaisir amer à se dire : " Non, ce n'est pas Perceval." Déjà, j'ai **vu** la porte s'ouvrir et se fermer vingt fois : chaque fois, l'attente se fait plus anxieuse. <s>Voici la chambre où il va entrer. <s>Voici la table où il va s'asseoir. <s>Ici, **si incroyable que cela soit**, se posera son corps. <s>Cette table, ces chaises, ce vase de métal et ces trois fleurs rouges sont tout près de subir une extraordinaire transformation. <s>Déjà cette chambre, avec ses battants de portes qui s'ouvrent sans cesse, ses tables chargées de fruits et de viandes froides, a l'aspect irréel et flottant d'un endroit où quelqu'un attend que quelque chose ait lieu. <s>Les choses frémissent **comme si** elles s'apprêtaient à naître. <s>La nappe blafarde fait une tache brutale de blancheur. <s>L'hostilité, l'indifférence des autres dîneurs attablés ici, est accablante; nous nous **regardons**; nous **voyons** que nous ne nous **connaissons** pas: nous nous **dévisageons**, et puis, nous détournons la tête. <s>De tels regards sont autant de coups de fouet. <s>**Je sens** en eux toute l'indifférence et toute la cruauté du monde. <s>S'il ne vient pas, je ne pourrai pas supporter cela : je m'en irai. <s>Et pourtant, en ce moment, **quelqu'un doit l'apercevoir, il doit être dans un taxi; il doit passer** devant telle vitrine. <s>A chaque instant, Perceval **semble répandre** dans cette chambre cette lumière ardente, ce sens passionné de l'existence qui fait perdre aux choses leurs valeurs usuelles, de sorte que la lame de ce couteau n'est plus qu'un éclair de lumière, et non un objet avec lequel on peut couper. <s>L'ordre normal est aboli.

WAJSBROT P203 <p><s>" Il est huit heures moins cinq, dit Neville, je suis venu en avance. <s>J'ai pris place à la table dix minutes avant l'heure afin de goûter chaque instant de l'attente; **voir** la porte s'ouvrir et dire : " C'est Perceval ? <s>Non, ce n'est pas lui." Il y a un plaisir morbide à dire: "Non, ce n'est pas lui." J'ai déjà **vu** la porte s'ouvrir, se refermer vingt fois; le suspense augmente. <s>Il va venir ici. <s>S'asseoir à cette table. <s>Aussi incroyable que cela **puisse paraître**, il sera vraiment là. <s>Cette table, ces chaises, ce vase de métal et ses trois fleurs rouges vont subir une extraordinaire métamorphose. <s>Déjà la salle et les portes battantes, les tables où s'amoncellent fruits et viandes froides, revêt

l'apparence floue, irréelle, d'un lieu où on attend. <s>Les choses tremblent, **n'existent pas encore**. <s>La vacuité de la nappe blanche aveugle. <s>L'hostilité, l'indifférence des dîneurs est oppressante. <s>On se **regarde**; on ne se **connaît** pas, on se **fixe**, on se **détourne**. <s>Comme des fouets, ces regards. <s>Je **sens** leur cruauté, l'indifférence du monde. <s>S'il ne venait pas, je ne le supporterais pas. <s>Je m'en irais. <s>En ce moment, il y a quelqu'un qui le **voit**. <s>**Il doit être dans un taxi; passer devant une boutique**. <s>**On dirait qu'il** infuse ici un éclat vif, une intensité d'être, qui fait perdre aux choses leur état normal - éclair de lumière, la lame du couteau ne coupe pas. <s>La norme est abolie.

My analysis of the verb *seem* in *The Waves* and its French translations highlighted that Wajsbrot ignored this verb more often than Yourcenar as she translated eight instances out of twenty-four whereas Yourcenar translated it on eighteen occasions. There was a pattern of non-translation of the verb *seem* which indicated that judgement and sensation were in accordance in Wajsbrot's translation whereas Yourcenar's translation displayed a contrast between experiences of the sense and judgements of the mind. The translators were found to opt for two different modes of knowing whereas the English text allowed multiple interpretations. In terms of modality, this resulted in an attenuation of the 'feel' of the text in Wajsbrot's translation. The negative shading was less emphasised in the translations with Yourcenar's being the closest to the original. Moreover, the translators had different terminological preferences as Yourcenar opted more for *sembler* and Wajsbrot for *paraître*.

The present paragraph is in A- because of the comparative structures, which have some basis in human perceptions (seem, as if), the epistemic modality (e.g. must be) and the verbs of perception (e.g. see, know). Yourcenar translates all these elements and opts for the verb 'to be' to translate the first *seem* 'si incroyable que cela soit' [as incredible as it might be]. This choice of verb does not convey the same modality that 'aussi incroyable que cela puisse paraître' (as incredible as it seems) but since the context does, it can be said that Yourcenar's translation almost conveys the same modality as the original. Wajsbrot does not translate the *as if* construction. Moreover, the sentence 'les choses tremblent, n'existent pas' [things shiver, don't exist] does not convey the same shading as the original's as in Wajsbrot's translation things do not exist whereas in the original they <u>seem</u> not to exist. Furthermore, Wajsbrot does not translate the epistemic modality as much as Yourcenar. There are three instances of *must be* in the original in: 'Yet somebody must be seeing him now. He must be in some cab; he must be passing some shop.' Wajsbrot translates

only one: 'il doit être dans un taxi' [he must be in a taxi]. For the first one, Wajsbrot translates 'il y a quelqu'un qui le voit' [somebody sees him]. Hence, in her translation 'somebody sees him' although in the original and Yourcenar's translation 'somebody <u>must</u> see him'. Wajsbrot also drops the second item in a repetition in 'il doit être dans un taxi; passer devant une boutique' [he must be in a cab; pass a shop] thereby putting less emphasis on the epistemic modality.

On the whole, Wajsbrot's translation conveys less the negative shading of the original. As far as lexical choices are concerned, we can see that Yourcenar prefers the verb *sembler* whereas Wajsbrot favours *paraître* and *on dirait que* (it seems as if/ it looks as if). The patterns of repetition are also maintained in Yourcenar's translation whereas Wajsbrot varies her translations. This example also confirms the usefulness of the software as it allowed me to find paragraphs exhibiting an A-modality at the click of a button.

Example 5.3.4.5

The following passage is also very important as far as Rhoda's characterisation is concerned as she expresses feelings of unhappiness and melancholy using repeatedly the construction *I am* and one passive construction with the verb *fling*:

WOOLF P192 <s>There is, then, a world immune from change. <s>But **I am** not composed enough, standing on tiptoe on the verge of fire, still scorched by the hot breath, afraid of the door opening and the leap the tiger, to make even one sentence. <s>What I say is perpetually contradicted. <s>Each time the door opens **I am** interrupted. <s>**I am** not yet twenty-one. <s>**I am to be broken.** <s> **I am to be derided** all my life. <s>**I am** to be cast up and down among these men and women, with their twitching faces, with their lying tongues, like a cork on a rough sea. <s>Like a ribbon of weed **I am flung** far every time the door opens. <s>**I am** the foam that sweeps and fills the uttermost rims of the rocks with whiteness; **I am also a girl, here in this room.'**

YOURCENAR<s>Voilà un monde où rien ne change. <s>Mais **je ne suis pas assez calme** pour achever même une seule de mes phrases, moi qui me tiens, soulevée sur la pointe des pieds au bord de la fournaise, encore brûlée par son souffle chaud, moi qui ai peur de la porte qui s'ouvre et du tigre qui bondit. <s>Ce que **je** dis est contredit sans cesse. <s>**Je suis interrompue** chaque fois que la porte s'ouvre. <s>**Je suis destinée à** être brisée; **je serai** moquée toute ma vie. <s>**Je suis** destinée à aller et à venir çà et là, parmi ces hommes et ces femmes aux faces grimaçantes, aux langues menteuses, comme un bout de liège sur une mer agitée. <s>**Le vent de la porte qui s'ouvre m'agite** et me projette au loin comme une algue. <s>**Je suis** la blanche écume qui lave et remplit jusqu'aux bords les creux des rochers. <s>**Je suis aussi une jeune fille, debout dans cette chambre."**

WAJSBROT P192 <s>Il y a un monde protégé du changement. <s>Mais **je ne suis pas assez calme**, au bord du feu, sur la pointe des pieds, encore desséchée par l'haleine brûlante, **je suis** trop effrayée par la porte qui s'ouvre et par le bond du tigre pour faire une phrase. <s>Ce que je dis est perpétuellement contredit. <s>Chaque fois que la porte s'ouvre, **je suis** interrompue. <s>**Je n'ai** pas encore vingt et un ans. <s>**Je vais être brisée.** <s>**Raillée** toute ma vie. <s>**Je vais être** ballottée parmi ces hommes et ces femmes aux visages crispés, aux langues menteuses, comme un bouchon de liège sur la mer houleuse. <s>Comme un ruban d'algues, **je suis rejetée** chaque fois que la porte s'ouvre. <s>**Je suis** l'écume qui balaie et blanchit les arêtes des rochers les plus lointains; **je suis une fille, aussi, dans cette pièce.**

There are nine instances of 'I am' and one instance of *I* in the original, all of which have been highlighted for convenience. Yourcenar does not translate the sentence 'I am not yet twenty-one' and keeps the other eight 'I am' and the instance of *I*. Wajsbrot also translates the instance of *I* and keeps eight *I am* out of nine. From a deictic point of view, the translations of this passage are thus very close to the original. However, this passage shows once again Wajsbrot's strategy when repetitions of auxiliaries and personal pronouns are concerned, as she does not repeat them and starts the sentence with the past participle 'raillée' [laughed at], which is grammatically odd in French.

As far as spatial deixis is concerned, the results showed that both translations were less deictically anchored, with Wajsbrot's translation being the less emphasised. Here, both translators do not translate the word *here*. Yourcenar puts 'debout' [standing] which can be said to compensate spatially for *here* but Wajsbrot leaves it out. The result is that Yourcenar's translation emphasises more the *here and now* position of Rhoda than Wajsbrot's does. Although, there is no clear point when microtextual shifts can be said to have implications on the overall structure of the text, I would like to argue that when considered together, these microtextual shifts, i.e. the non-repetition and non-translation of specific linguistic elements, give an overall picture of the novel and have an impact on the fictional universe represented in the novel and its point of view, i.e. the focalising character's feelings are less emphasised in the translations with Yourcenar's translation being closer to the original in terms of deictic anchorage.

As far as transitivity is concerned, the English sentence is constructed as follows:

I am flung (Goal + Process).

It is an agentless passive clause in which *I* is the Goal. Yourcenar translates the passive English clause into an active clause in which the Actor is the wind caused by the opening movement of the door, i.e. 'le vent de la porte qui s'ouvre' [the wind of the door that opens]: <u>Le vent de la porte qui s'ouvre m'agite et me projette</u> [the wind of the opening door shakes me and projects me] (Actor + Goal + Process). Yourcenar's clause signals the involvement of another participant in the action and is consequently more informative. However, even though Yourcenar's clause is not a passive construction, it is a pronominal form in which *I* (me) is not put in Actor position. It is still the Goal and as a result, the passive position of *je* is maintained. Wajsbrot keeps the same agency as Woolf: <u>je suis rejetée</u> [I am thrown] (Goal + Process). This example thus confirms the main tendency found in the analysis as there were only minor shifts in the translations in terms of transitivity.

Example 5.3.4.6

In the following paragraph, two verbs of material process are taken into consideration: *pull* and *break*. They are used in the present tense with the personal pronoun *I*:

WOOLF P181 S2 <p><s>I go then to the cupboard, and take the damp bags of rich sultanas; I lift the heavy flour on to the clean scrubbed kitchen table. <s>**I knead; I stretch; I pull,** plunging my hands in the warm inwards of the dough. <s>I let the cold water stream fanwise through my fingers [...] <s>I feel through the grass for the white-domed mushroom; and **break** its stalk and pick the purple orchid that grows beside it and lay the orchid by the mushroom with the earth at its root, and so home to make the kettle boil for my father among the just reddened roses on the tea-table.'

YOURCENAR P181 <p><s>" Puis, je vais au placard, et je prends les sacs humides pleins de raisins de Corinthe. <s>Je soulève le lourd sac de farine et le dépose sur la table de la cuisine, bien propre, bien raclée. <s>**Je pétris la pâte, je la presse, je l'étends;** je plonge mes mains dans son épaisseur tiède. <s>Je laisse l'eau froide du robinet couler entre mes doigts, en éventail [...] <s>Je cherche sous l'herbe les coupoles blanches des champignons; je les cueille, avec la fleur mauve qui pousse tout à côté, et je dépose la fleur près du champignon au pied souillé de terre. <s>Puis, je rentre pour faire bouillir l'eau du thé de mon père, parmi les roses rougissantes posées sur la table du salon.

WAJSBROT P181 <p><s>Et je vais à l'armoire prendre les sacs humides de raisins secs épais; je hisse la farine sur la table de la cuisine bien nettoyée. <s>**Je pétris; j'étire; je tire,** plongeant les mains au sein de la pâte tiède. <s>L'eau froide coule en éventail sur mes doigts [...] <s>Dans l'herbe, je cherche le champignon à chapeau blanc; **casse** sa tige, cueille l'orchidée pourpre à côté, la dépose près du champignon, de la terre à son pied, et retour pour faire chauffer la bouilloire de mon père au milieu des roses rougies qui sont sur la table.

The first material process under investigation, 'I pull', is composed of an Actor and a Process. Susan is making dough and she is acting on it:

I pull (Actor + Process).

In both translations, the material process is maintained. Yourcenar adds the implicit Goal in the form of a clitic: je l'étends (Actor + Goal + Process) [I stretch it]. Wajsbrot uses the same structure as in the original, i.e. without a Goal: je tire (Actor + Process) [I pull] and creates a paronomasia (association of terms having close phonetic profiles) in the sentence 'Je pétris; j'étire; je tire'. It must also be noted that in this sentence, the deictic pronoun *I* is repeated three times in the original. Both translators maintain the repetition and with it the deictic emphasis and anchorage. Yourcenar even adds another *je* at the end of the sentence in 'je plonge'. The other selected construction is constructed as follows:

I break its stalk (Instigator + Process + Medium)

Break is an ergative verb. In Woolf's passage, Susan is pictured breaking the stalk of a flower but she is not an all-powerful participant, she is not acting on nature as it co-participates in the movement she makes. She uses an ergative: effective construal, which allows for another participant to be the source or instigator of the event. Yourcenar does not translate this construction. Wajsbrot uses an ergative construal and translates: [je] casse sa tige [I break its stalk] (Instigator + Process + Medium). Hence, Wajsbrot maintains the same type of process.

Finally, in Woof's sentence, there is only one instance of the personal pronoun *I* although there are three other conjugated verbs in the sentence which implies *I* (*break, pick* and *lay*). Susan is pictured co-participating with nature and the avoidance of first person pronoun contributes to this portrayal. In Yourcenar's translation, Susan is portrayed as an all-powerful actor because Yourcenar re-establishes three *I* in 'je les cueille' [I pick them], 'je dépose' [I lay] and 'je rentre' [I go back home]. Wajsbrot is closer to the original's deictic pattern in this paragraph as she implies the first person pronoun in the rest of the sentence.

Example 5.3.4.7

Finally, I chose this example since it is typical of the translators' choices: Yourcenar changes an agency and Wajsbrot does not translate the repeated *I am*:

WOOLF P122 S17 <s>Oh, this is pain, this is anguish! <s>I faint, I fail. <s>Now my body thaws; I am unsealed, I am incandescent. <s>Now the stream pours in a deep tide fertilizing, opening the shut, forcing the tight-folded, flooding free. <s>To whom shall I give all that now flows through me, from my warm, my porous body? <s>I will gather my flowers and present them - Oh! to whom?

YOURCENAR P122 <s>Oh! cette douleur! <s>Cette angoisse! <s>Je succombe, je perds conscience... <s>Et maintenant, mon corps se fond... <s>Mes liens tombent; je brûle... <s>Le fleuve enfin se répand, vaste marée fertilisante, ouvrant les écluses, s'insinuant de force dans les replis du sol, inondant librement la terre. <s>A qui donnerais-je tout ce qui ruisselle à travers moi, à travers l'argile tiède et poreuse de mon corps? <s>Je vais faire une guirlande de fleurs et la donner... <s>Oh! à qui?

WAJSBROT P122 <s>Oh, quelle douleur, quelle angoisse! <s>Je défaille, je faillis. <s>Mais mon corps se réchauffe; je suis descellée, incandescente. <s>Maintenant, le courant déverse son flot profond et fertile, ouvre la fermeture, force la retenue, qui s'écoule librement. <s>A qui vais-je donner ce qui coule en moi, et sort de mon corps tiède, perméable ? <s>Je vais rassembler mes fleurs et les offrir - Oh ! à qui ?

The passage is punctuated with exclamation and interrogation marks and the choice of vocabulary also signals Rhoda's anguish and pain. There are two repeated sequences of the personal pronoun 'I'. The first 'I faint, I fail' is translated literally, in terms of structure, by both translators. Yourcenar translates 'je succombe, je perds conscience' [I succumb, I lose consciousness] and Wajsbrot opts for 'je défaille, je faillis' [I flinch, I fail]. The translations of the second sequence 'I am unsealed, I am incandescent' is more interesting as Yourcenar translates 'Mes liens tombent; je brûle' [My ties fall, I burn] in which she changes the agency of the clause using the possessive adjective *mes* (my). Although she does not strictly repeat the combination *I am*, she still conveys a certain deictic emphasis. Wajsbrot does not repeat the 'je suis' and uses a truncated expression 'je suis descellée, incandescente ' [I am unsealed, incandescent]. Yourcenar obtains a grammatical structure that sounds more French than Wajsbrot's 'je suis descellée' which is a calque of the English 'I am unsealed' and even though grammatically correct, does not sound French.

6. Conclusion

I thus looked at 275 deictic expressions in the original and found that Yourcenar reproduces 173, i.e. she uses deictic elements 0.629 times as frequently as Woolf and Wajsbrot, who translates 114, uses these expressions 0.415 times as frequently as Woolf. Deictic elements refer to a situation and allow the speakers to enunciate their position while they speak. This analysis of the translations and repetitions of person deixis (I), spatial (here) and temporal deixis (now), thus highlights that in terms of point of view and focalisation, there is in both translations a loss of deictic anchorage. Moreover, Wajsbrot's text is less deictically emphasised than Yourcenar's as Yourcenar keeps more deictic words aiming at signalling that the speakers are positioned within the situation they are talking about and emphasising that the actions are taking place during the unfolding of the speakers' utterances. May (1994a: 34-5) states that translators rarely incorporate indicators signalling the narrator's involvement in a story such as deictic expressions, markedly colloquial language, parentheticals and interjections in their translations. My findings for both translations corroborate her argument. However, since there is no narrator in the soliloquies of *The Waves*, the deictic elements signal the characters' involvement in the story. In both translations, the characters appear less involved than in the original with Yourcenar's translation being the closest to the original's effect.

Deixis is one layer of the multilayered communicative process and I also studied 90 expressions of modality. On the whole, Wajsbrot's translation conveys less personal obligation, possibilities and negative shading than Yourcenar's. The microstructure of both texts is affected by the avoidance of repetitions and non-translations but Yourcenar renders the modal elements more specifically. Moreover, on nineteen occasions, Wajsbrot does not translate the second or third items of a repetitive pattern in the same sentence or in the previous/next one. In the first section, I noticed that she observes this strategy on thirty-five occasions.

The final layer of point of view I studied in *The Waves* and its French translations is transitivity. Transitive and ergative construals aim at describing the structure of the processes, participants and circumstances, which feature in a clause and help

241

understand the ideational aspects of point of view by showing how people's experiences of events are encoded in the clause. Yourcenar departs more from the original in terms of agency and ergativity as she changes these components on ten occasions whereas Wajsbrot does so seven times (out of seventy-eight examples). Moreover, Yourcenar does not translate an ergative construction on one occasion. Yourcenar also transforms material processes into a sensing/perception process on four instances whereas Wajsbrot does it on one occasion (out of seventy-eight examples). However, Wajsbrot has a tendency to erase the repetitions of personal pronouns and auxiliaries as she implies participants (Actor/Instigator/Goal) more often than Yourcenar (seven occasions against four out of seventy-eight examples), which can be explained by her tendency to erase the repetitions of personal pronoun and auxiliaries at the beginning of sentences. Moreover, this finding corroborates the results found in the parts dedicated to deixis and modality as Wajsbrot erases more repetitions than Yourcenar. On a microstructural level, when the translators opt for an active construal in which the passive Goal of the original becomes the active Actor or controller in the translations, the portrayal of the characters differed as the way the characters codify their experience of events was affected.

I first assumed that Wajsbrot would eliminate more repetitions of deictic elements, modality and transitivity than Yourcenar. However, in view of criticisms pertaining to Wajsbrot's tendency to be very close to the original's grammatical structure, I also assumed that she would be closer to the original's pattern of transitivity. I thus tested the critics' assumptions to see if they could be verified through a systematic study of the translations. The approach adopted was progressive since the results found in the first category were expected to be repeated in the other ones. This systematic analysis enabled me to quantify the comments made on the translations. Wajsbrot was found to eliminate more repetitions of deictic, modal and transitive elements than Yourcenar who renders more specifically the original's deictic emphasis, modality and departs slightly more from the original's grammatical structure.

I investigated the discursive presence of translators through their linguistic choices as I argued that translators always leave a trace on the texts they translate. Both

translators of *The Waves* have left their imprint on the texts in different ways. Studying narratological aspects in translation has corroborated this idea. According to May, 'the translator represents a separate owner-creator with respect to the text, forming a complex triad with the original author and the internal narrator' (1994a: 33). Yourcenar and Wajsbrot created two different texts, which show two different voices superimposed on the characters' voices and that of the implied author.

The tools of corpus-based studies have proved useful in locating or pinpointing the linguistic items representative of the notion of point of view as well as their context. They have provided figures and percentages that I have been able to exploit to investigate narratological aspects in the translations. I was able to identify and analyse in depth 443 examples containing instances of deixis, modality and transitivity much more rapidly and thoroughly than would have been possible manually. However, there is still a gap between the figures and their interpretation. The software displays information about the texts but it is the researcher who carries out the analyses, selects the interesting patterns and interprets them, which is evident in the examples I selected to illustrate my results. Moreover, the results selected by Multiconcord had to be double checked as the tool also computes homonyms or counts repetitions twice and hits must be sorted out. The software also does not help when it comes to identify the moment when microstructural shifts can be said to affect the macrostructure of the texts. Furthermore, they cannot assess the significance of certain repetitions. This being said, the presentation of the hits in parallel sentences enable me to compare the original and its translations at the click of a button. Hence, the two pieces of software proved user-friendly and practical and my study was greatly facilitated by their use.

Conclusion

In the present thesis, I investigated the French translations of two novels by Virginia Woolf in order to pinpoint the discursive presence of translators in translated texts. I first pointed out that narratology does not usually distinguish between originals and translations, which leaves unanswered a number of questions regarding the nature of the traces left by translator's intervention in the translated text. The present thesis addressed these issues. I have designed a method that can be used to uncover the translator's discursive presence through linguistic choices insofar as they affect narratological structures. I focused on the 'feel' of the texts and demonstrated that it is not an inherent part of original texts since changes in the linguistic manifestations of point of view can alter the 'feel' of the original text. To prove this point, I chose to analyse different narrative techniques in two novels, using corpus-based tools. I thus investigated the technique of free indirect discourse in *To The Lighthouse* and interior monologues in *The Waves*. I have divided the following concluding remarks into two sections. I will first review the goals of the present thesis and its achievements. Then, I will focus on aspects that I have not covered but which might be considered in future studies.

1. Achievements

I investigated originals and their translations within the framework of narratology and used the concept of the translator's voice in translated texts as a first way into the recognition of the transformations brought about by translation. Hence, this concept was not used in order to further elaborate the model of narrative communication, as Schiavi (1996) did, but in order to question assumptions regarding the role and position of the translator in translated texts and pinpoint the 'other voice' of translation. My thesis thus investigated the translators' presence in translated texts in order to bring to light transformations resulting from the translating act. In order to uncover the translators' discursive presence I designed a method to analyse certain narratological aspects of the relation between originals

244

and translations. Converting these narratological notions into linguistic concepts, I investigated the fictional universe represented in the originals and translated texts.

The development of the methodology was a key task. I decided to use four linguistic categories: deixis, modality, transitivity and free indirect discourse, and in order to work with these categories and determine how they manifest themselves on the page, I converted them into measurable linguistic items. The conversion of abstract narratological concepts into a linguistic model suitable for computer-guided analysis proved to be a complex process. The substantial theoretical element in the present thesis provided the groundwork for the analytical model. The method was then applied to the two case studies which demonstrated the analytical model's viability. As seen in the case studies, it is in the nature of computer-guided analysis that once a search tool is in place, quantitative results can be generated very quickly. Moreover, the programmes I used proved user-friendly and provided ready access to large numbers of data.

My work thus combined narratological concepts and corpus-based tools to interrogate texts in comprehensive ways, i.e. systematically and exhaustively. Naturally, such an interrogation is also limited in scope since I examined certain aspects only, but I will come back to this limitation in the second section of this conclusion.

Hence, I started this research project by looking at narratological concepts and derived linguistic entities that could be used to investigate the notion of point of view in translation. The tools of corpora proved useful in pinpointing the linguistic items. They provided figures and percentages that I was able to exploit to investigate narratological aspects in the translations. I identified and analysed in depth 605 instances of deixis, modality, free indirect discourse and transitivity not only much more rapidly but also much more fully than would have been possible manually. However, I emphasised the difficulty of working with a stylistic device like free indirect discourse since the selected indicators could also have been indicators of other types of discourse. I had to interpret the passages selected by the software to decide whether the examples were paragraphs of free indirect discourse or not. The software tools thus proved useful in locating these linguistic items only up to a

certain point: they display information about the texts but it is the researcher who carries out the analyses, selects the interesting patterns and interprets them. This became evident in the examples I selected to illustrate my results. Indeed, the software tools cannot interpret words; they can only recognise them. Software like Multiconcord and WordSmith Tools only compute hits according to the criteria entered by researchers, they cannot go beyond recognition and analyse the data as researchers do. Moreover, the results selected by Multiconcord had to be double checked as the tool also computes homonyms or counts repetitions twice and hits must be sorted out. Finally, software cannot assess the significance of certain repetitions. Researchers still have to select the interesting patterns and therefore decide on what is 'interesting'. This being said, the software proved useful in helping to locate the indicators in the first instance, as a manual analysis would have been strenuous, time-consuming and prone to human error. Multiconcord proved particularly useful in supplying the context of the indicators and as such greatly facilitated the study as the hits were presented in the format of parallel sentences, which allowed me to compare the original and its translations at the click of a button.

My study also faced the issue of microstructure versus macrostructure, as there is no clear boundary or point when microstructural shifts can be said to have an impact on the macrostructure of the text. Van Leuven-Zwart (1989, 1990) faced this issue when she explained that 'microstructural shifts must reach a certain frequency and consistency to result in a macrostructural shift' (1990: 70). This is very likely to be true, but the question arises: 'how frequent and how consistent?'. Corpus-based tools cannot resolve this problem because although they offer statistics and precise figures regarding the structure of the texts, they cannot indicate when the move from microstructural shift to macrostructural effect takes place. It is thus still down to the researcher to interpret the findings and decide when this move occurs. However, my study was not geared to resolve this issue as I argued that point of view is based on the fictional universe represented in the text and relied on my interpretation of the microstructural shifts to determine if they have an impact on the 'feel' of the texts.

I looked at the way the translator's presence manifests itself on the page at two interrelated levels: forensic stylistics, previously defined as stylistic features and linguistic habits which are beyond the conscious control of translators, and narratological considerations regarding the worldview of the translated novels. I thus investigated different indicators of free indirect discourse in *To The Lighthouse* (162 occurrences) and three layers of the multi-layered communicative process in *The Waves* (275 expressions of deixis, 90 of modality and 78 transitive and ergative constructions). Both systematic studies enabled me to confront the statements made by critics and reviewers about the translators' different choices. Although the results of the first case study on *To The Lighthouse* and its French translations were limited, it emerged that the hybridity of free indirect discourse is largely maintained in Pellan's translation. The narratological structure of Lanoire's text is more homogeneous than that of the original as the boundary between the voices of the characters and the narrator is more clearly marked than in the original. Merle's and Pellan's versions proved more faithful to the original's enunciative structure with Pellan's translation being the closest. As far as *The Waves* is concerned, I found that Yourcenar is closer to the original's pattern of deixis and modality and Wajsbrot stays only slightly closer to the original's structure in terms of transitivity than Yourcenar. Finally, Wajsbrot eliminates more repetitions of deictic elements, modality and transitivity than Yourcenar.

The fact that there are differences between the translations and originals is not surprising, as English and French, and their stylistic and genre conventions do not function in ways that are exactly parallel. However, my study was not geared to knowing why these differences exist but to commenting on their effect on the 'feel' of the translations. Because the fictional universe represented in the text rests on linguistic manifestations which are integral parts of the original, the non-translation and non-repetition of microstructural elements in the translations proved to have consequences on the 'feel' of the translated texts.

Translators always leave a trace on the texts they translate and studying narratological aspects in translation corroborated this idea. The French translators were found to leave their imprint on the texts in different ways. According to May, 'the translator represents a separate owner-creator with respect to the text, forming

a complex triad with the original author and the internal narrator' (1994a: 33). Lanoire, Merle, Pellan, Yourcenar and Wajsbrot created different texts, which show different voices superimposed on the characters' voices, the narrator's, and that of the implied author. Let me now focus on the areas that have not been covered and what might be done in future research.

2. Future Research

As mentioned previously, I was mainly interested in pinpointing the translator's discursive presence. In order to uncover this presence I elaborated an appropriate method. The originality of my work and its contribution to knowledge lie in the step that is taken after the method has been set up and results have been brought back by the computer as I successfully pinpointed and uncovered the translator's discursive presence in the translations of Woolf's novels. However, this systematic and exhaustive interrogation was also, inevitably, limited in scope since I concentrated on certain aspects of deixis, transitivity, modality and free indirect discourse. In the present paragraph, I review different features that could have been explored in order to uncover the transformations brought about in translation and could be dealt with in future research.

Following Simpson (1993), I identified four important categories of point of view in narrative fiction: spatial; temporal; psychological and ideological. However, the fourth category, point of view on the ideological plane, which refers to the exploration of the value systems and sets of belief residing in texts, was not considered in the present thesis since I was not concerned with ideology in language. In future research, the ideological point of view could be treated in an extensive study using corpus-based tools. This study could use literary as well as non-literary texts; the translation of political speeches for instance.

In the present thesis, my point of entry in stylistics has been forensic stylistics, which is only one area of stylistics. Future studies could investigate the translators' 'style' in their own novels and Yourcenar is especially of interest because she was a renowned writer and translator.

The present study also refrained from taking into consideration the wider publishing, political and sociocultural contexts in which the translations have been produced. Setting the results in the sociocultural and political context of the texts can help to understand the norms at work in the translation process and identify the factors that motivate the shifts. This can be done in the context of Systemic Functional Grammar which relates linguistic choices to the sociocultural context. Halliday (1978: 189) explains that lexicogrammatical patterns 'realise' the metafunctions that are in turn determined by the 'context of situation', which is regulated by the context of culture, the higher-level fabric and ideology of the social system and the language genre to which a specific text belongs. The publishing, political and sociocultural contexts might have influenced the choices of the translators and this could be worth investigating in future research.

The present thesis set out to create a replicable and testable computer assisted method to further define the nature of translators' discursive presence and investigate this presence through their linguistic choices. In terms of future research applications, the model I designed could be used to examine other literary and non-literary texts and their translations, other genres and other language combinations. Moreover, in the context of corpus-based studies, my findings could be matched against a comparable corpus or a control corpus of French texts, for instance a comparable corpus of French Modernist writings or of the translators' own writings to see whether the shifts found are the result of the typical idiolect of the translator or adherence to typical target language patterns. However, both corpora would have to be compiled, as they currently do not exist.

Finally, I hope that the issues raised in the present thesis regarding the translator's discursive presence and the model developed to investigate narratological aspects in translation can be relevant for practising literary translators. Indeed, I believe that understanding narrative techniques and narratological categories, and acknowledging the issue of the fictional universe represented in a text can help translators reflect on their strategies and choices and eventually help them gain more insight into their own work.

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Appendix 1: Examples

1.1 'Seem' and 'as if'

In the following example, Wajsbrot's translation conveys less the negative shading of the original as she does not translate the two instances of *seem*. Yourcenar is closer to the original as she only omits one of them. She also uses the verb *sembler:*

WOOLF P508 S8 <p><s>Lord, how pleasant! <s>Lord, how good! <s>How tolerable is the life of little shopkeepers, I would say, as the train drew through the suburbs and one saw lights in bedroom windows. <s>Active, energetic as a swarm of ants, I said, as I stood at the window and watched workers, bag in hand, stream into town. <s>What hardness, what energy and violence of limb, I thought, seeing men in white drawers scouring after a football on a patch of snow in January. <s>Now being grumpy about some small matter - it might be the meat - it **seemed** luxurious to disturb with a little ripple the enormous stability, whose quiver, for our child was about to be born, increased its joy, of our married life. <s>I snapped at dinner. <s>I spoke unreasonably **as if**, being a millionaire, I could throw away five shillings; or, being a perfect steeple jack, stumbled over a footstool on purpose. <s>Going up to bed we settled our quarrel on the stairs, and standing by the window looking at a sky clear like the inside of a blue stone, "Heaven be praised," I said, "we need not whip this prose into poetry. <s>The little language is enough." <s>For the space of the prospect and its clarity **seemed** to offer no impediment whatsoever, but to allow our lives to spread out and out beyond all bristling of roofs and chimneys to the flawless verge.

YOURCENAR P508<p><s>" Mon dieu, que la vie est agréable, que la vie est bonne. <s>Comme la vie des boutiquiers me paraît supportable, en ce moment où le train traverse les faubourgs, où j'aperçois des lumières dans les chambres à coucher. <s>J'admire ces ouvriers actifs et énergiques comme une tribu de fourmis, qui se dirigent vers la ville, avec leur boîte à outils. <s>Quelle force, quelle puissance, et quelle violence musculaire déploient ces hommes en pantalon blanc qui se disputent un ballon de football dans un champ, sous la neige. <s>Etant agacé pour un rien (un plat mal réussi, peut-être), j'ai trouvé du plaisir à troubler d'une ondulation légère l'énorme stabilité de ma vie conjugale rendue plus joyeuse encore par la prochaine naissance de notre enfant. <s>A l'heure du dîner, j'étais de mauvaise humeur : j'ai fait des reproches injustes, **comme un millionnaire** jette pour se distraire cinq shillings par la fenêtre, ou comme un clown qui ferait exprès de buter contre un escabeau. <s>Avant d'aller au lit, nous nous sommes réconciliés sur le palier, devant la fenêtre ouverte sur un ciel clair comme l'intérieur d'un saphir." Grâce à Dieu, me suis-je dit, nous ne sommes " pas obligés de faire mousser cette prose, de la " transformer en poésie. <s>Ce simple langage nous " suffit." Car le clair espace devant nous, absolument dépourvu d'obstacles, **semblait** permettre à nos pensées de s'étendre à l'infini, par-delà le paysage tourmenté des cheminées et des toits, jusqu'à l'horizon sans tache.

WAJSBROT P508 <p><s>Dieu que c'est beau! <s>Agréable! <s>La vie des boutiquiers est tolérable, disais-je, quand le train traversait les banlieues, qu'on voyait des lumières dans les chambres à coucher. <s>Actifs, énergiques comme une colonie de fourmis, disais-je, restant à la fenêtre pour regarder les ouvriers, le sac à la main, se répandre dans la ville. <s>Quelle dureté, quelle énergie, quelle violence musculaire, pensais-je en voyant des

hommes en short blanc courir derrière un ballon sur la neige en janvier. <s>De mauvaise humeur pour un détail - peut-être la viande - je m'offris le luxe de troubler d'une faible ondulation l'immensité stable de notre vie conjugale, dont les frémissements, notre enfant allait naître, augmentaient encore le bonheur. <s>Je fus cassant au dîner. <s>Je parlais sans mesure **comme un millionnaire** qui aurait cinq shillings à gaspiller; ou comme un bon couvreur qui trébucherait à dessein sur un tabouret. <s>Nous réglâmes la dispute en montant nous coucher, dans l'escalier, et restant à la fenêtre pour regarder le ciel, clair comme l'intérieur d'une pierre précieuse bleue." Dieu soit loué, dis-je, nous n'avons pas besoin de battre la prose en neige pour en faire de la poésie. <s>Notre lamage particulier est suffisant." La perspective vaste et claire **ne contenait** aucun obstacle, permettant à notre vie de s'étendre au-delà de la ligne hérisée de toits, de cheminées, jusqu'à l'orée immaculée du monde.

Yourcenar translates *might* with *peut être* and so does Wajsbrot. This translation reproduces the effect of the original as Bernard is looking for some explanation for his actions. Both translators ignore the first *seemed* and do not convey Bernard's commentary on his actions, i.e. 'it seemed luxurious to disturb' and 'it was luxurious to disturb' do not express the negative shading of Bernard's observations and both translators opt for the second sentences. The constructions *as if …. I could* are not translated completely by Yourcenar who translates 'like a millionaire throws'. Wajsbrot translates 'comme un millionnaire qui aurait cinq shillings à gaspiller' (like a millionaire who had five shillings to waste) which has the same effect as Yourcenar's translation as the readers feel less the modality as compared with the original. Yourcenar translates the second *seemed* whereas Wajsbrot omits it. Hence the translations do not fully convey the negative shading that is expressed in the original with Yourcenar's translation being closer to the original than Wajsbrot's.

1.2 'Seem' and 'as if'

In this passage, there is an accumulation of the verb *to see* combined with *seem* and *as if* constructions, which conveys a negative modal shading:

WOOLF P248 S2 <p><s>'I see India,' said Bernard. <s>`I see the low, long shore; I **see** the tortuous lanes of stamped mud that lead in and out among ramshackle pagodas; I **see** the gilt and crenellated buildings which have an air of fragility and decay **as if** they were temporarily run up buildings in some Oriental exhibition. <s>I **see** a pair of bullocks who drag a low cart along the sun-baked road. <s>The cart sways incompetently from side to side. <s>Now one wheel sticks in the rut, and at once innumerable natives in loin-cloths swarm round it, chattering excitedly. <s>But they do nothing. <s>Time **seems** endless, ambition vain. <s>Over all broods a sense of the uselessness of human exertion. <s>There are strange sour smells. <s>An old man in a ditch continues to chew betel and to contemplate his navel. <s>But now, behold, Percival advances; Percival rides a flea-bitten mare, and wears a sun-helmet. <s>By applying the standards of the west, by using the violent language that is natural to him, the bullock-cart is righted in less than five minutes. <s>The Oriental problem is solved. <s>He rides on; the multitude cluster round him, regarding him **as if** he were - what indeed he is - a God.'

YOURCENAR P248 <p><s>- Je **vois** l'Inde, dit Bernard. <s>Je **vois** le long rivage bas; je **vois** les ruelles tortueuses faites de boue piétinée qui conduisent aux pagodes branlantes; je **vois** des bâtiments crénelés, ornés de dorures, dont l'air de fragilité et d'abandon **fait croire** qu'il s'agit de constructions temporaires élevées pour figurer dans une exposition orientale. <s>Je **vois** une paire de buffles qui tire une charrette basse le long de la route brûlante. <s>Le char mal attelé zigzague le long du chemin. <s>Soudain, une roue s'enfonce dans une ornière, et aussitôt d'innombrables indigènes aux reins ceints d'un pagne accourent et discutent, surexcités. <s>Mais ils ne font rien. <s>Le temps **semble infini**, l'ambition vaine. <s>Le sens de l'inutilité de l'effort humain s'appesantit sur nous. <s>D'étranges, d'aigres odeurs flottent. <s>Un vieil homme couché dans un fossé mâche du bétel en contemplant son nombril. <s>Mais soudain, Perceval paraît. <s>Perceval monte une jument harcelée par les mouches; il porte un casque. <s>Grâce à la mise en pratique des principes européens, grâce à l'emploi de quelques gros mots qui lui furent toujours familiers, le char à buffles est redressé en moins de cinq minutes. <s>Le problème asiatique a trouvé sa solution. <s>Il s'éloigne; la multitude s'amasse autour de lui et le regarde **comme s'il était** - ce qu'il est vraiment - un Dieu.

WAJSBROT P248 <p><s>" Je **vois** l'Inde, dit Bernard. <s>Le rivage plat et long; les sentiers tortueux de terre battue qui mènent aux pagodes délabrées; je **vois** des bâtiments dorés, crénelés, fragiles **comme s'ils** étaient en ruine, temporairement restaurés pour une exposition. <s>Je **vois** une paire de bœufs tirant une charrette basse qui remonte la route écrasée de soleil. <s>La charrette oscille maladroitement. <s>Une roue se bloque dans l'ornière, une multitude d'indigènes en pagne s'empressent, discutant avec animation. <s>Ils ne font rien. <s>Le **temps est infini**, toute ambition vaine. <s>Sur eux plane l'inutilité de l'effort. <s>Il y a d'étranges odeurs acides. <s>Dans le fossé, un vieil homme mâche du bétel en contemplant son nombril. <s>Mais attention, Perceval s'avance; il monte une jument piquée de puces et porte un casque colonial. <s>Appliquant les normes de l'Occident, avec une violence de langage coutumière, en moins de cinq minutes, il redresse le char à bœufs. <s>Résout le problème oriental. <s>Il poursuit sa route; la multitude s'agglutine, **le considérant comme un dieu** - ce qu'il est."

There are five instances of *see* in Woolf's passage. Yourcenar uses *vois* on five occasions and Wajsbrot on three occasions. Moreover, Wajsbrot does not translate *seem*, which makes her translation less marked than Yourcenar's. This passage also exemplifies Wajsbrot's strategy as far as the repetitions of *seem* are concerned.

1.3 'Catch'

WOOLF P490 S3 <p><s>Jinny was the first to come sidling up to the gate to eat sugar. <s>She nipped it off the palms of one's hands very cleverly, but her ears were laid back as if she might bite. <s>Rhoda was wild - **Rhoda one never could catch.** <s>She was both frightened and clumsy.

YOURCENAR P490 <s>Rhoda était plus sauvage, **la plus impossible à apprivoiser.** <s>Elle était tout ensemble craintive et gauche.

WAJSBROT P490 <s>Rhoda était sauvage - **nul ne pouvait l'attraper.** <s>Elle était gauche, apeurée.

In the English sentence, *one* is used in its generic sense, which indicates that what is said in the sentence is true for anyone: <u>one</u> <u>could never catch</u>. (Actor + Process). In Yourcenar's translation, the material process becomes a process of Being. The central meaning of clauses referring to processes of Being is that something *is*. They usually refer to a relationship between two participants the Identifier and the Identified but there is no suggestion that one participant affects the other in any way. In Yourcenar's translation, Rhoda becomes the Identifier: <u>Rhoda était</u> (...) <u>la plus impossible à apprivoiser.</u> [Rhoda was the most impossible to tame] (Identifier + Process + Identified). This means that Rhoda, the first participant, does not affect the other participant whereas in the original there is an Actor that affects a Goal. Wajsbrot uses a material process: <u>nul ne pouvait l'attraper.</u> [Nobody could catch her] (Actor + Process +Goal). The Goal is the clitic *l'*, a clitic is a syntactic alternative to a noun phrase or prepositional phrase, in other words, it is a personal pronoun object placed before the verb and in this clause, it stands for 'Rhoda'. Hence, there is no change in agency in Wajsbrot's translation whereas Yourcenar transforms it.

Appendix 2: Letters for Copyright Permission

1. Virginia Woolf's *The Waves*

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Pour faire suite à votre demande par courrier du 16 mars dernier, nous vous autorisons et ce, dans le seul cadre de vos études, à scanner la traduction établie par Cécile Wajsbrot de l'ouvrage de Virginia Woolf, *Les Vagues.*

Nous vous rappelons que cette autorisation vous est accordée pour cette seule utilisation et que vous ne pouvez en aucun cas utiliser ou diffuser cette traduction par quel moyen que ce soit.

Nous vous prions d'agréer, Mademoiselle, l'expression de nos sentiments distingués.

3. Marguerite Yourcenar's *Les Vagues* and Michel Lanoire's *La Promenade au Phare*

From: "CHARLOTTE RIEGL" <criegl@editions-stock.fr>
To: <c.bosseaux@btinternet.com>
Sent: 27 November 2001 11:37
Subject: Faire suivre : Virginia WOOLF

Date: Tue, 27 Nov 2001 11:33:25 +0100
From: CHARLOTTE RIEGL <criegl@editions-stock.fr>
To: c.bosseaux@btinternet.com
Subject: Virginia WOOLF

Chere Charlotte Bosseaux,

En reponse a votre mail du 23 novembre, nous vous autorisons a scanner les traductions de Marguerite Yourcenar et de Michel Lanoire parues chez Stock en 1927 et 1937 de l'auteur en reference, dans le cadre de vos recherches personnelles sur ces traductions, et dans ce cadre uniquement.

Veuillez recevoir, Chere Charlotte Bosseaux, l'expression de mes sinceres salutations.

Charlotte Riegl
pour Fabienne Roussel.

4. Virginia Woolf's *To The Lighthouse* and Magali Merle's *Voyage au Phare*

Charlotte Bosseaux
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Hounslow
TW3 2LF
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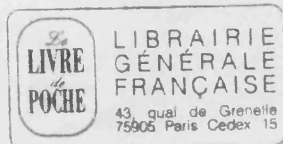
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Londres, le 21 mai 2003

Objet : To The Lighthouse et Voyage au Phare (ISBN : 2-253-05814-9)

Madame, Monsieur,

Je suis actuellement étudiante en Angleterre où j'effectue un doctorat de Traductologie à University College London.

J'ai choisi pour ma thèse de comparer les différentes traductions françaises de *To The Lighthouse* et de *The Waves* de Virginia Woolf. Pour se faire, j'ai besoin d'entrer l'original de Virginia Woolf et la traduction de Magali Merle parue chez le Livre de Poche en 1993 dans un système informatique et donc de les scanner, ce qui me permettra d'analyser plus en détail la structure des textes.

Les recherches que j'entreprends sont d'ordre personnel ce qui signifie que personne à par moi n'aura accès à ces copies de l'original de Virginia Woolf et de la traduction de Magali Merle. Malgré cela, je tenais quand même à vous demander l'autorisation de scanner ces textes avant d'entreprendre mes recherches. J'espère que vous me donnerez votre autorisation car il ne me sera pas possible de continuer mes recherches si je ne peux pas utiliser ces textes sous forme informatique.

Par ailleurs, je tiens à souligner que l'éditeur anglais de *The Waves*, les deux éditeurs français des *Vagues* et deux des éditeurs des traductions de *To the Lighthouse* m'ont déjà fait parvenir leur autorisation.

Dans l'attente de votre réponse, je vous prie d'accepter l'assurance de mes sentiments les meilleurs.

Bosseaux Charlotte

5. Françoise Pellan's *Vers le Phare*

5. Françoise Pellan's *Vers le Phare*

Chère Mademoiselle,

Nous avons bien reçu votre courrier électronique, en date du novembre dernier, concernant votre souhait , dans le cadre de votre Doctorat de Traduction à University College London, de scanner la traduction française de «To The Lighthouse» de Virginia Woolf, établie par Françoise Pellan et publiée par notre maison.

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Nous vous prions de croire, Chère Mademoiselle, à l'assurance de nos sentiments les meilleurs.

Flore Bouhey
 pour Frédérique MASSART
Responsable des cessions de droits
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