

**Multilingualism in translation - English and its others**  
**// Le multilinguisme en traduction - l'anglais et ses autres**

**30-31.03.2023, Université Paris Nanterre**

*BOOK OF ABSTRACTS*

**ALLWOOD, Anja**

“Shame,” sê sy – Multilingualism in indirect translation from Afrikaans to Swedish via English

This paper presents a study of multilingualism in indirect translation. The study is based on the crime fiction by Deon Meyer, originally written in Afrikaans, translated into English and then from English into Swedish (i.e., translated *indirectly* into Swedish with English as mediating language). Some results and tentative conclusions are presented regarding indirect translation of multilingual literary dialogue, with a special focus on the complex situation where English is used as a deviant language of conversation in the ultimate source text and the ultimate target text, while at the same time being first the target language and then the source language of the translation. Some of the questions dealt with are: How is the multilingualism and code-switching rendered in English and Swedish? What strategies do the translators use to compensate for possible missed code-switching opportunities? (How) is the *translation-in-the-text* effect (Bandia 1996) exaggerated when there are two steps of translation?

Bandia, Paul. 1996. ‘Code-Switching and Code-Mixing in African Creative Writing: Some Insights for Translation Studies’. *TTR : Traduction, Terminologie, Rédaction* 9 (1): 139–153. <https://doi.org/10.7202/037242ar>.

**Anja Allwood** is a PhD student at the Department of Swedish, Multilingualism, Language technology at the University of Gothenburg, Sweden. Her main research interests include indirect translation, literary translation in a broad sense and publishing strategies. She is a trained translator from Dutch and English to Swedish with an MA in Translation Studies.

**ANGIOI, Élise**

« Transelating » une archive médiévale : les traductions plurilingues exorbitantes d’Erin Moure dans *O Cadoiro*

Dans *O Cadoiro* (2007), Erin Moure, reprend l’archive médiévale des « cantigas d’amor » écrits en galicien et portugais. Moure ne cite pas les poèmes en langues originales, mais mentionne des noms qui pourraient être ceux des auteurs. Dans ce qui apparaît comme des traductions, l’anglais se mêle à d’autres langues. Moure explique qu’elle a traduit strictement peu de chants (*O Cadoiro*, 142). Ils se mêlent à des traductions expansives, proches de sa « transelation » (Moore « Lyric Fever » 36), la réponse-traduction immédiate de la poète au texte dans le contexte de son environnement immédiat (*Sheep’s Vigil* viii). La traduction n’est pas conventionnellement « fidèle » au texte : elle est transformatrice, et performe l’influence de la langue source sur la langue cible. Dans le livre, Moure retrace une histoire de l’eau, qui devient métaphore des langues et de leurs histoires croisées. Traduire une étrangeté médiévale permet à Moure rendre l’anglais liquide, ouvert, et étranger à lui-même.

**Elise Angioi** est actuellement en doctorat à l'Université Paris 8 Vincennes Saint-Denis, au sein de l'unité de recherche Transcrit. Sa thèse porte sur les rapports entre temporalités et plurilinguisme dans des poésies contemporaines expérimentales de la sphère nord-américaine.

### **BIRKAN-BERZ, Carole**

Translation Studies as a Critical Lens for Reading Multilingual Texts

Multilingual texts in fiction can be understood to foreground language even more than character or plot. When translating these fictions, translators and readers often encounter difficulties pertaining to linguistic or cultural 'untranslatables'. This paper surveys the various strategies used by translators to deal with them such as borrowing, gloss and/or metalanguage, standardizing, equivalence or adaptation. I observe that translators' responses to these untranslatables reveal certain attitudes towards language, as being either simply semantic one to 'Whorfian' outlooks, tending to associate idiosyncracies with a given worldview. Here I propose a process-oriented approach revealing an intermediate stage – perhaps a third textual space – in which, translation, though imperfect, allows itself all of the above strategies in order to explore the poetic and historical echoes of certain signifiers without allocating them a final choice. Translation thus becomes a critical lens for reading multilingual texts and shedding new light on the text's fine-grained literary value.

**Carole Birkan-Berz** is maître de conférences/Associate Professor of Translation and Translation Studies at the English Department of Université Sorbonne Nouvelle. She has co-edited two wide-ranging books on *Translating Petrarch's Poetry* (Legenda, 2020) and *The Sonnet in Translation* (Bloomsbury, forthcoming 2023), and published various articles on the poet Geoffrey Hill. Her current research and teaching also focuses on translating heteroglossia – especially in Jewish-American and African American fiction – and on process-oriented translation studies.

### **CLAVIER, Aurore**

Living Nations, Living Words (Harjo) : l'anthologie de poésie amérindienne en une langue « commune »

Dans quelle(s) langue(s) écrire la Nation, ou plutôt les Nations ? Tel est l'un des questionnements centraux qui sous-tendent le projet signature de Joy Harjo, membre de la Nation Muskogee et première Poet Laureate amérindienne des États-Unis (2019-2022). « Our common language of English, or sometimes Spanish, is a crossing place, a place to meet many from all over the world », écrit-elle ainsi dans le préambule à *Living Nations, Living Words*, conçu tout à la fois comme cartographie, anthologie, et archive sonore. Quels croisements linguistiques s'opèrent-donc au sein de, ou à travers la langue « commune », et comment peut-elle donner à entendre les échanges, appropriations, transformations ou résistances qui s'y jouent ? Le projet de cette communication sera de prêter l'oreille aux diverses stratégies d'écriture et de lecture que permet de mettre en œuvre l'objet intrinsèquement polyphonique et polyglotte qu'est l'anthologie poétique, face à la multiplicité des langues nationales ou autochtones qui s'y rencontrent.

**Aurore Clavier** est Maîtresse de Conférences en littérature américaine à l'Université de Lille et membre du laboratoire CECILLE (UR 4074). Ses recherches portent sur la poésie des 20<sup>e</sup> et 21<sup>e</sup> siècles, sur les relations entre les formes, traditions, et constructions spatiales et historiques de l'« Amérique ». Elle est l'auteur d'un ouvrage, *Marianne Moore ou la Tradition Singulière: Réinventions Américaines*, à paraître aux éditions Honoré Champion en 2023, et de divers articles sur

William Carlos Williams, Wallace Stevens, ou encore John Ashbery. Elle a récemment entamé un nouveau projet de recherche autour des anthologies de poésie amérindienne, notamment centré sur le travail de la Poet Laureate Joy Harjo.

### **DELABASTITA, Dirk**

“The Dutch tongue is the sound of mating pigs”. On translating David Mitchell’s *The Thousand Autumns of Jacob De Zoet* into Dutch, and a few more general thoughts on multilingualism and (its) translation

The lecture will draw on a range of examples (not limited to David Mitchell’s *The Thousand Autumns of Jacob De Zoet*) in attempting to provide a systematic and panoramic survey of issues involved in the translation of heterolingual texts. Different forms of heterolingualism will be distinguished, as well as the special challenges and opportunities they variously represent in translation. The lecture will look into the linguistic and textual specifics of heterolingualism and its interlingual transfer but also underline the need to connect these with factors of wider literary significance (e.g., the medium and materiality of texts, and the unpredictability of readerly responses) as well as with the ethical and political implications of societal multilingualism. By zooming in on specific examples and then zooming out again to propose different lines of approach the lecture will hopefully help to prepare the ground for papers and discussions to follow in the conference.

**Dirk Delabastita** is Professor of English literature and literary theory at the University of Namur. His publications engage with fields such as translation studies, wordplay studies and rhetoric, literary multilingualism, narrative, and the international afterlives of Shakespeare’s works. Dirk has co-authored several dictionaries of literary terms, including *Dictionnaire des termes littéraires* (2005) and *Algemeen Letterkundig Lexicon* (open access at [http://www.dbnl.org/tekst/dela012alge01\\_01/](http://www.dbnl.org/tekst/dela012alge01_01/)). He co-edited the translation studies journal *Target* from 2013 to 2019. His books include *Multilingualism in the Drama of Shakespeare and His Contemporaries* (co-edited with Ton Hoenselaars, 2015) and “*Romeo and Juliet*” in *European Culture* (co-edited with Juan F. Cerdá and Keith Gregor, 2017).

### **DEPRATS, Jean-Michel**

The hotchpotch of languages in *Henry V* (participation à la table ronde sur la traduction des scènes multilingues dans les pièces de William Shakespeare / *participation in the roundtable on translating multilingual scenes in Shakespeare’s plays*)

Ancien président de la SFS et MCF honoraire à l’université Paris Nanterre, **Jean-Michel Déprats** a traduit de nombreuses pièces de Shakespeare, pour la scène et pour le cinéma (il a été chargé de la version doublée en français de *Henry V* de Kenneth Branagh et de *Hamlet* de Franco Zeffirelli). Il a également traduit des pièces de Christopher Marlowe, Oscar Wilde, Howard Barker, ou encore Tennessee Williams. Il est l’auteur d’articles sur le plurilinguisme de Shakespeare et ses traductions en français et dirige, en collaboration avec Gisèle Venet, l’édition bilingue des œuvres complètes de de Shakespeare dans la collection de la Bibliothèque de la Pléiade aux éditions Gallimard.

## **HOENSELAARS, Ton**

Shakespeare's early modern multilingualism on the modern multimedia stage (participation à la table ronde sur la traduction des scènes multilingues dans les pièces de William Shakespeare / *participation in the roundtable on translating multilingual scenes in Shakespeare's plays*)

**Ton Hoenselaars** is emeritus professor of Early Modern English Literature at the University of Utrecht, the Netherlands. His main research interests and publications focus on the international relations of early modern English literature and Shakespeare's afterlives (in the widest sense of the term). Ton Hoenselaars is a board member of a number of international Shakespeare series and journals (*Shakespeare Survey*, *Shakespeare-Jahrbuch*, *Cahiers Elisabéthains*, *Atlantis*), and board member of the International Shakespeare Association. Hoenselaars is the founding President of the European Shakespeare Research Association (ESRA). Was the 2012 Sam Wanamaker Fellow at Shakespeare's Globe in London, and one of the 6 editors on the *Cambridge Guide to the Worlds of Shakespeare* (2 vols., 2016).

## **IZQUIERDO, Adrian**

The Many Faces of Translation in the Renaissance: Polyglot Editions and English as an Early Modern Language

This paper explores the many ways in which early modern translators practiced their craft creatively and visibly, helping develop in the process national literatures. After briefly illustrating some of the different modalities in which early modern interlingual translation could be exercised, the paper will focus on different case studies of multilingual editions published in Europe in the 16<sup>th</sup> and 17<sup>th</sup> centuries. Emphasis will be given to the growing presence of English in these collections since the second half of the 16<sup>th</sup> century. I will conclude with some reflections on the prevalence of polyglot editions in some particular genres, on language difference, claims to language superiority, translation directionality and politics, and the significance of English as an early modern language.

**Adrian Izquierdo** is an Assistant Professor of Renaissance Literature and Translation Studies at Baruch College, City University of New York. His research interests revolve around the translation of texts and ideas across cultural divides in Renaissance culture, and in today's globalized world. Prof. Izquierdo has published several articles on Renaissance literature and translation both in Europe and in the U.S. His book, *Pierre Matthieu en España. Biografía, política y traducción en el Siglo de Oro*, was published by Iberoamericana-Vervuert in 2019. As a member of *Pólemos*, a digital humanities research group based at La Sorbonne, he has completed the critical edition of the first biographies of Spanish 17th-century writer Luis de Góngora for their digital repository. He also directs the [Multilingual Translation Minor](#) at Baruch College.

## **LEVICK, Tiffane**

Linguistic layering in fictional urban speech: Translating within and between languages

In this paper, I will explore the concept of multilingualism in translation, within and between languages, through the prism of the layers of language present in fictional texts that offer lexical and morphosyntactic features sourced from a range of spaces and varieties. These ideas will be unravelled by relying on a selection of novels by Alex Wheatle, both in their original English-language version as well as in their French translations. Wheatle's 2001 novel *East of Acre Lane* features characters of Jamaican heritage speaking urban English heavily influenced by Jamaican vernacular and tinged with

London slang. As well as the ethical and aesthetic issues of representativity involved in translating this novel, which uses a fictionalised francophone creole, I will also consider Wheatle's process of intralingual self-translation in his young-adult novels published since the mid-2010s. These features are more immediately understandable and less multilingual writing, and have also been translated into French.

**Tiffane Levick** is a senior lecturer in translation and translation studies at Université Toulouse Jean-Jaurès. Her research centres on the translation of urban slang and on the representation of marginalised groups in fictional texts. She co-founded the research network Translating Minority Voices with colleagues from the Sorbonne Nouvelle in 2021 and co-signed the edited volume *Enseigner la traduction dans les contextes francophones* with Susan Pickford, published by Artois Presses Université in 2021.

### **MOLE, Christopher**

Multilingual Writing in Nancy Huston's self-translations: *Danse Noire* (2013)/*Black Dance* (2014)

Nancy Huston's novel *Danse Noire* (2013) arguably explores the potential limits of multilingual writing. Not only is dialogue represented in English within the French publication, but Huston provides self-translated footnotes, which act as subtitles for the francophone reader in this filmic novel. The author chooses to portray ambient multilingualism as a fact of the world. Characters in the novel often read (multilingual) texts out loud within its cinematographic framework, emphasising the sonorities of language(s), often reading languages they do not even speak (even those pushed to the very galactic peripheries of intralingual vernaculars), inviting readers to hear themselves, reflecting a double-mimetic process of translanguaging writing and reading. Multilingualism is also thematised through intertextual references to figures such as Joyce, who appears in the novel, commenting on Joycean multilingual aesthetics. This discussion will attempt to illustrate how Huston's aesthetics of translatedness (Kippur 2015) can be understood not only as a literary device (process), but is also mirrored within the stories themselves (product). It will also be of significance to consider the English-language publication *Black Dance* (2014) whose more covert representation of multilingualism challenges – or perhaps emphasises – Huston's translatedness.

**Christopher Mole** is a PhD student at the Université Côte d'Azur. His research focuses on the work of Nancy Huston and most specifically her self-translations. His PhD dissertation looks at viewing Huston's writing from a complexity theory perspective, thinking through the different cultural symbolisation processes (in particular musico-literary intermediality) that lead to the development of Huston's "translationess".

### **NASSEH, Georgia**

From Multilingual to Monolingual: Richard Zenith's Translation of José Luandino Vieira's *João Vêncio: Os Seus Amores*

This paper assesses the translation strategies at work in Richard Zenith's monolingual translation of Angolan writer José Luandino Vieira's novella *João Vêncio: Os Seus Amores* (1968). Written in the late 1960s, while Luandino Vieira was detained in the Campo de Concentração do Tarrafal accused of subversive activities against what was then the Portuguese Empire, the novella takes impetus from the multiethnic and multilingual environment of Tarrafal, featuring characters which embody the demographic diversity of the Angolan capital, and registering this diversity both thematically and

linguistically. However, in the Translator's Note to *The Loves of João Vêncio*, published by Harcourt in 1991, Zenith acknowledges that Luandino Vieira's 'linguistic amalgam is not so apparent' in his English translation. As such, through a comparison between source- and target-texts, this paper seeks to discuss Zenith's monolingual translation of Luandino Vieira's multilingual text, highlighting moments in which the translator seeks to make English itself multiple.

**Georgia Nasseh** is a PhD candidate in Medieval and Modern Languages at the University of Oxford. Her PhD research is concerned with multilingualism and/in translation with respect to texts written in European and African languages, with an emphasis on the work of Angolan writer José Luandino Vieira. She is also Co-ordinator of the Oxford Comparative Criticism and Translation (OCCT) Research Centre, based in St Anne's College, Oxford.

### **NIAYESH, Ladan**

The Lives and Times of Thomas Herbert's Persian Glossary (1634, 1638, 1665)

In 1628, a young Thomas Herbert visited Persia as a member in the ambassadorial train of Sir Dodmore Cotton. His account of his Persian experience, first published in 1634, includes a Persian glossary, the most extensive of its kind yet to appear in an English publication. The book was an instant success, and over the following decades, Herbert revised and supplemented his material many times, including notable changes to the glossary. In this paper, I will consider three versions of the glossary over the *longue durée*, to analyse the changes of agenda and purpose for Herbert the traveller and Herbert the antiquarian vis-à-vis Persia and its language, along with some examples of receptions of his work by contemporary readers and users of his book and its glossary. I will more particularly focus on the contact zones that Herbert's transcription of the Persian alphabet and his attempts at transliteration involve, as well as his choices of listing words and phrases by thought association and type of situation, rather than alphabetically. His experience and that of his readers, I will contend, is one of language in practice, inflected both by the circumstances of his diplomatic mission, and the biases of his humanist culture and antiquarian interests.

**Ladan Niayesh** is Professor of early modern English studies at Université Paris Cité and a member of the LARCA research centre (UMR 8225, CNRS). Her research focuses on early modern English travel writings to Muscovy and Persia. Some past publications include *Three Romances of Eastern Conquest* (MUP, 2018), and the coedited *Eastern Resonances in Early Modern England* (Routledge, 2019). Her current project is a collective volume of essays on *Writing Distant Travels and Linguistic Otherness in Early Modern England*, coedited with Chloë Houston and Sophie Lemercier-Goddard, which is forthcoming with Brepols.

### **OLORUNTOBA, Ifeoluwa**

Multilingualism in Nigerian literature: *Purple Hibiscus* by Chimamanda Ngozi Adichie as a case in point

Nigerian literature, generally considered as postcolonial literature, is often permeated by authors' mother tongues and other indigenous languages in Nigeria, aside from English. The novel *Purple Hibiscus* is a typical example. This study examines multilingualism (English, Igbo and pidgin) in this work and how it is rendered into French. The foreign terms in the source text were identified and compared with their equivalents in the target text to determine the relationships between them and subsequently the translation strategies that the translator applied. The outcome of the research reveals

that the French translator had recourse to borrowing and literal translation. These strategies were favoured to preserve the nature of the source novel. However, unfamiliar terms, unusual collocations and turns of speech in the French text, resulting from the choice of translation procedures could deter comprehension.

**Ifeoluwa Oloruntoba** holds a PhD in anglophone studies from Université d'Orléans. She is currently a lecturer at Université de Grenoble and is part of the research group ILCEA4. Her research interests are in translation and the reception of anglophone African literature in France. In a recent article, "The Challenges of Translating African Migrant Literature: The case of *Americanah* by Chimamanda Ngozi Adichie", she examines the rendering of linguistic hybridity in *Americanah* into French and its reception in France.

### **PIEPLU, Valentine**

Le personnage du traducteur espagnol anglophone chez Javier Marías : une représentation fictionnelle de la traduction et du plurilinguisme

Javier Marías (Madrid, 1951), traducteur de l'anglais et romancier, est l'auteur d'une œuvre fictionnelle singulière, hantée par les thématiques du langage et de la traduction. Le personnage qui se répète et se décline dans pratiquement tous ses romans est un traducteur ou un interprète, espagnol, traduisant vers ou depuis l'anglais. Cette communication proposera une analyse en deux temps. Tout d'abord, nous nous intéresserons à la question de la traduction du multilinguisme dans la fiction, c'est-à-dire nous montrerons comment Javier Marías se propose de traiter la problématique qui nous occupe dans cette conférence au sein même de la fiction, à travers la construction de ce personnage du traducteur espagnol anglophone. Dans un second temps, nous nous intéresserons à la question de la traduction du multilinguisme dans les traductions de Marías lui-même, nous verrons quelles stratégies de traduction ont pu être déployées pour traduire ce personnage et son discours multilingue vers l'anglais par Margaret Jull Costa.

**Valentine Piéplu** est doctorante en traductologie, ancienne élève de l'ENS de Lyon et agrégée d'espagnol. Membre du laboratoire CLESTHIA (Université Paris 3 Sorbonne Nouvelle) et du laboratoire junior Silencio! (ENS de Lyon). Sujet de la thèse : « Représentation, discours et théorie(s) du traducteur dans l'œuvre de Javier Marías » (sous la direction du Pr. Eric Beaumatin). Projets en cours : coordinatrice du projet VOCES (traduction collaborative du roman *Penal de Ocaña* de Maria Josefa Canellada) et membre du comité de sélection des textes de la section « Fiction » de la revue littéraire *Temporales* (New York University Press).

### **PLESCIA, Iolanda**

Translating Italian for Italians: Shakespeare's *Taming of the Shrew* (participation à la table ronde sur la traduction des scènes multilingues dans les pièces de William Shakespeare / *participation in the roundtable on translating multilingual scenes in Shakespeare's plays*)

**Iolanda Plescia** is an Associate Professor of English in the Dept. of European, American and Intercultural Studies of Sapienza University of Rome. Her main interests have centred on Shakespeare's language and style, and on intersections between literary and scientific texts and scientific translation in early modern England. She has translated Henry VIII's Letters to Anne Boleyn into Italian (first Italian edition, Nutrimenti, 2013), and published new Italian editions of Shakespeare's *Troilus and Cressida* (Feltrinelli, 2015), *The Taming of the Shrew* (2019), *Sir Thomas*

*More* (2022, with Nadia Fusini). She is currently President of the Italian Association of Shakespearean and Early Modern Studies.

### **SAENGER, Michael**

“Oh, I smell false Latin!”: Multiple Languages in *Love’s Labour’s Lost*

*Love’s Labour’s Lost* is saturated with quotations in various languages, particularly Italian and Latin. If the pun is the point at which the monolingual text hints at its own multiplicity, the citation of a foreign tongue is the point where divergent systems of grammar meet. This paper is a careful reading of how languages are cut, spliced, (mis)understood and translated in *Love’s Labour’s Lost*, and how those moments when different languages share the page, and stage, point to broader issues of epistemic and temporal instability. Moth’s alimentary metaphor is, as the etymology of “metaphor” suggests, a kind of translation itself, from a scene of citation and celebration to one of social satire. I here suggest that the play is both these things – a celebration of multilingual poetics and a satire of the vanity of citation – and also that it suggests that between languages, alternate spaces can be found.

**Michael Saenger** is Professor and Chair of English at Southwestern University. He teaches and writes on Shakespeare from a wide variety of perspectives. He is the author of two books, *The Commodification of Textual Engagements in the English Renaissance* (Ashgate, 2006), and *Shakespeare and the French Borders of English* (Palgrave Macmillan, 2013), and editor of *Interlinguicity, Internationality and Shakespeare* (McGill-Queen’s UP, 2014), as well as numerous articles on Renaissance and other literature. He has been a Finalist for the Southwestern Teaching Award, and he teaches courses on such subjects as Medieval literature, Shakespeare in film and performing Shakespeare.

### **TYRKKÖ, Jukka**

Introducing the ‘Multilingualiser’ (Atelier-présentation autour de / *Workshop about the Multilingualiser*, a tool developed by Jukka Tyrkkö which identifies potentially foreign-language items by means of dictionary look-up and user-adjustable weighing of their collocates)

**Jukka Tyrkkö** is Professor of English Linguistics at Linnaeus University. His work covers a wide range of topics, focusing methodologically on quantitative corpus linguistics and digital humanities. His research interests extend from the Middle Ages to social media, and among other topics he has worked on the history of medical writing, historical lexicography, multilingualism, multimodality, CMC, and political language. He has worked on several widely used corpora, including Early and Late Modern English Medical Texts (EMEMT and LMEMT), CLMET 3, and most recently the Diachronic Corpus of Political Speeches (DCPS). He is series editor of *Language, Data Science and Digital Humanities* for Bloomsbury Academic, chair of the Helsinki Society for Historical Lexicography, and executive board member of ICAME.

### **VAXELAIRE, Jean-Louis**

Un nan et un roti : les termes du sous-continent indien dans les traductions françaises



Bien que provenant de pays différents (Grande-Bretagne, Inde ou Pakistan), les auteurs que nous étudierons écrivent en anglais et, pour diverses raisons, utilisent des termes issus de l'ourdou dans certains de leurs romans. Nous observerons les choix des traducteurs par rapport à ces termes étrangers qui ne sont pas explicités dans les romans originaux. Qu'ils soient écrits en italique ou en romain, ils tendent à apparaître en italique dans les traductions. C'est ce que l'on retrouve dans le *Bouddha de banlieue* de Kureishi où le traducteur a également réalisé un petit glossaire pour quelques termes (le choix semble arbitraire). Dans *les Enfants de minuit* de Rushdie, le traducteur a opté pour des notes de bas de page mais, à nouveau, pour certains mots seulement. Enfin, ces termes posent des problèmes aux traducteurs, qui peuvent les supprimer ou être mal traduits (le pain *roti* qui devient un *rôti* dans la VF).

**Jean-Louis Vaxelaire** a obtenu un doctorat en sciences du langage en 2001 à l'Université Paris 7 puis une H.D.R. à l'Université de Cergy-Pontoise en 2012. Il est depuis professeur de linguistique à l'Université de Namur après avoir travaillé les années précédents dans plusieurs universités parisiennes (Paris 13, Paris 7, Inalco, ESIT) et à l'Université de Chypre. Ses recherches portent principalement sur des questions d'épistémologie de la linguistique et leurs conséquences dans les domaines d'application (lexicographie, création onomastique, traduction, etc.). Parmi ses publications figurent *Les noms propres: Une analyse lexicologique et historique*, Paris: Honoré Champion, 2005, et « Regard linguistique sur la traduction automatique », *Theory and practice of translation as a vehicle for knowledge transfer*, ed. by C.E. Castro, M. Ogea Pozo & F. Rodriguez, Séville: Editorial Universidad de Sevilla, 2022, p. 209-224.

## **VIVIER, Sigolène**

“An Inbred and Obstreperous Dialect”: the Riddle of Infinite Jest’s Québécois French

Among the reasons which made David Foster Wallace’s *Infinite Jest* (1996) join the ranks of supposedly untranslatable books are not only its staggering overreferentiality as an encyclopedic novel but also its linguistic heterogeneity. In this paper, I would notably like to focus on the co-presence of American English and a weirdly mangled Québécois French (appearing in the novel’s plotline about a group of separatist radicals) whose deliberate incorrectness raises both the question of its role within the novel’s satirical intent, as well as that of the translation strategies it calls for. In this respect, I will consider two main issues: - whether Francis Kerline’s translation efforts to render these French inclusions affect, complete or differ from his other compensation strategies when dealing with Wallace’s excessive style. On a larger scale, I will also inspect how the translation of the novel’s general heteroglossia requires an even finer apprehension of staples such as rhythm and focalization, depending on how Wallace’s parodical gesture is understood.

**Sigolène Vivier** est maîtresse de conférences à l’université d’Artois. Dans le prolongement de son travail de thèse (2020, « Désenclaver le bref : pratiques contemporaines de la nouvelle chez William H. Gass, Steven Millhauser et David Foster Wallace »), ses travaux actuels se placent à la croisée des études littéraires et de la traductologie et s’intéressent plus particulièrement à l’œuvre de Wallace, ainsi qu’au rapport entre fiction et non-fiction, notamment au prisme des notions d’auctorialité et de positionnement discursif.

## **WALBURG, Myriam-Naomi**

La traduction comme outil poétique dans la littérature multilingue. L'exemple du roman *Nevermore* de Cécile Wajsbrot

*Nevermore* de Cécile Wajsbrot ne représente pas seulement un exemple d'une traduction littéraire, notamment de *To The Lighthouse* de Virginia Woolf, mais est également une réflexion sur la lecture de la littérature en général et plus spécialement, de la littérature multilingue. Partant de ce constat, la communication analyse trois aspects : Dans quelle mesure un texte déjà multilingue peut-être traduit sans y enlever son caractère multilingue en le rendant monolingue ? Deuxièmement, cette contribution analyse le rôle de la traduction comme outil poétique dans un récit explicitement multilingue. La réflexion sur le sens exact des mots en anglais du roman de Virginia Woolf mène, pour le narrateur, à une impossibilité de fixer ce sens sans ambiguïté. Finalement, cette contribution cherche à montrer comment la traduction – et le processus de traduire – constitue donc une autre manière de lire un texte monolingue – celui de Virginia Woolf – en le mettant dans un contexte du multilinguisme.

**Myriam-Naomi Walburg** est maître de conférences à l'Université de Liège depuis 2018. Elle y enseigne la traduction du français vers l'allemand ainsi que la littérature allemande. Elle est vice-directrice du centre de recherche CIRTI (Centre Interdisciplinaire de la Recherche en Traduction et Interprétation) et fait partie du comité de direction de la collection *Truchements*. Elle a obtenu un doctorat en littérature comparée et littérature française à l'école de doctorat « Globalization and Literature » à l'université de Munich, Allemagne (Ludwig-Maximilians-Universität). Ses recherches se portent sur le multilinguisme littéraire, les poétiques de la traduction, les théories de la mondialisation ainsi que les études postcoloniales.