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Camille Le Gall

► **To cite this version:**

Camille Le Gall. Translating narrative and stylistic empathy in Carson McCullers's *The Member of the Wedding*. Literature. 2018. dumas-01868253

**HAL Id: dumas-01868253**

**<https://dumas.ccsd.cnrs.fr/dumas-01868253v1>**

Submitted on 5 Sep 2018

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MEMOIRE DE RECHERCHE DE MASTER 1  
ETUDES ANGLOPHONES

**Translating narrative and stylistic empathy in  
Carson McCullers's *The Member of the  
Wedding*.**

**Sous la direction du Pr. Sandrine Sorlin.**

**Camille Le Gall**

**Année universitaire 2017-2018**

**Ecole Normale Supérieure de Lyon.**



# Acknowledgements

I would like to thank my supervisor, professor Sandrine Sorlin, for providing constant and valued support, guidance, attention and enthusiasm for my project ; my friends Axèle Le Breton, Marvin Caugant, Lauranne Boisselet, Alma Rosa Sozzani, Savleen Kaur, Pauline Durin, and Alice Rabilloud, who read my work and offered recommendations and endless support; my parents, for always encouraging me to fulfil my projects; finally, The Ecole Normale Supérieure de Lyon, who gave me the chance to work on a subject that was close to my heart.



# Introduction

In his review on Virginia Spencer Carr's *The Lonely Hunter: A Biography of Carson McCullers*, Richard Gray quotes Graham Greene who stated that "Miss McCullers and perhaps Mr. Faulkner are the only writers since the death of D.H. Lawrence with an original poetic sensibility. I prefer Miss McCullers to Mr. Faulkner because she writes more clearly; I prefer her to D.H. Lawrence because she has no message". Subsequently, Gray contradicts that last statement, saying that "All her best novels and stories are pervaded by loss, absence, and loneliness" and thus convey a message (247). Today this contradiction is even more legitimate if one reads her novels through the lens of theories like gender theory, queer studies, feminism or post-colonialism. However, one could also infer that Carson McCullers did not obviously want to convey a message; indeed, her ideas and her identity were very *avant-garde* at the time her novels were published, that is the 1940s and 1950s – she would dress "like a man" and she nourished a certain attraction towards then unusual love obsessions, for example – but there is no saying that she was socially committed. Queerness was her reality, it was not obviously a fight but a way of life that she conveyed in her work – and she conveyed it by writing "clearly". Her style is indeed simple yet poetic, because through it she expresses the main ideas of her novels.

*The Member of the Wedding* is the novel I have chosen to study and it does not differ from this statement. The protagonist, Frankie Addams, is a twelve-year-old living in a Southern town of the United States, and she is going through her first encounter with pre-adolescence. However, that experience does not consist in the usual physical changes that a child feels when growing up: Frankie is lonely, afraid and lost, and her body is uncomfortably stuck between childhood and adulthood. She develops an obsession for a queer love triangle, and wants more than anything else to escape her home town and the suffocating heat of the summer. One follows her psychological journey through pre-adolescence as a queer being through the third-person narrative.

That novel is unique in many ways: as I have stated, the notional charge of Carson McCullers's novels has exhaustively been studied in literary theory. However I wanted to initiate a reflection on her peculiar style, on narratology. For this reason I have chosen to study the translations of the novel that have been published in France, the first in 1949 by Marie-Madeleine Le Fayet, the second in 1974 by Jacques Tournier. Studying this novel in the context of translation studies will allow me to prove that, in terms of style, "clear" and "simple" do not mean "easy" and "familiar" in *The Member of the Wedding*.

The main reflection behind this work of translation analysis and comparison will be oriented towards the translation of a certain empathy towards this queer twelve-year-old girl, embodied through narratology and literary style. Thus, what are the stylistic issues linked to an empathic style, and how can these challenges be appropriately translated?

I will dedicate the beginning of this dissertation to the definition of the frames of study that will allow me to lead a fruitful reflection on the translations of this novel in French. The observation of the official translations will constitute the heart of my reflection, as I will try to bring out the main translation issues and compare how both translators tackled them, logically leading to a critical view of these translations. Finally, in order to justify my vision of the novel and of its translations, I will include a personal translation of a short passage and comment upon it, thus applying my general remarks and ideas more practically into this dissertation.

# **Chapter 1: *The Member of the Wedding*, a marginal narrative of adolescent woes.**

The first chapter of this dissertation will be aimed at defining the thematic and linguistic interests of *The Member of the Wedding* for a work on translation studies, and at framing the essential theoretical considerations and tools that will be used to examine, compare and criticise the translations, but also to practise translation, in the following chapters.

## **A) Frankie's queerness and its influence on the narration.**

Numerous academics have studied and analysed Carson McCullers's adolescent fictional characters, among which stands Frankie Addams, the twelve-years old tomboyish pre-adolescent from *The Member of the Wedding*. The novel may be included in the wide range of novels featuring a teenager in American fiction, and somehow corresponds to the way adolescence was depicted in the Post-War period as mostly unfit to the world. Ihab H. Hassan states in "The Idea of Adolescence in American Fiction" that "it celebrated the lonely, the freakish, the simple and delicate children of earth" (Hassan 313), and further cites Carson McCullers's 1946 novel. To include McCullers's novel sounds quite appropriate in light of Hassan's definition: from the beginning of the novel Frankie is compared to a "big freak" (McCullers 4), and appears particularly lonely, as "a member of nothing in the world" (3). As *The Member of the Wedding* may be included in the list of Post-War novels made by Hassan, its marginality apparently does not lie in its differentiation from the essential literary theme of the time, but in its opposition to the vision of adolescence in developmental narratives. This is the idea that Nicole Seymour develops throughout the article entitled "Somatic Syntax: Replotting the developmental narrative in Carson McCullers's 'The Member of the Wedding.'" Characters from McCullers's novels are often, and purposely, described by academics as "queer" and "freakish", two very important adjectives which regularly appear



throughout the novel under scrutiny (Adams 551-83). These adjectives impart the characters with an essential notion of difference, especially from the heteronormative narratives embodied in the social norms of the novel's time of publication (Seymour 295). Only whereas "queer" refers nowadays to an extensive area of studies, the adjective was used negatively at McCullers's time in order to justify violence against sexually deviant people (Adams 554). McCullers's characters' inadequateness to the social norms of the time consequently leads to their inadequateness to human narratives, especially the developmentalist narratives. Nicole Seymour summarises the view of developmentalism on adolescence by stating that "developmentalism has retained the emphasis on periodization and progress characteristic of turn-of-the-century modernity" (295). Thus, "adolescence was being described as the time at which (white) children could evolve beyond their baser instincts and become productive members of society" (295) and "human development is periodized into three and only three significant stages (childhood-adolescence-adulthood, also conceived of as beginning-middle-end, or stasis-disequilibrium-stasis)" (296). It is then from that scheme that *The Member of the Wedding* differentiates itself, not only thematically, but also in terms of "literary techniques" (Seymour 310).

Obviously, the aim of this dissertation is not to ponder over how socially committed McCullers's work is towards sexually and bodily deviant people, but to understand what interest the text presents for translation studies. I will thus not read it following in-depth feminist or queer-studies points of view. It remains, however, important to consider Frankie's queerness and inability to fit social norms in order to understand her consequent inability to narrate her own experience, to create her own adolescent narrative, because from this inability will follow a peculiar narrative offering particular translation issues.

Consequently, Frankie appears not only thematically deviant, but also shows narrative inability. I shall first consider the thematic aspect of the question, the latter being a consequence of the first. Frankie differentiates herself thematically from the developmental norms in the way that

her experience of adolescence is anything but dynamic and future-oriented. Frankie's body is not once described in the novel as presenting the usual bodily evolution of adolescence. For example, the only mention of blood, as Seymour points out, is not referring to menstruation, but only to Frankie's desire to donate her blood to the Red Cross for the war (307). Furthermore, her only bodily evolution seems to take her towards freakishness rather than towards normality: "This summer she was grown so tall that she was almost a big freak, and her shoulders were narrow, her legs too long" (McCullers 4). Frankie later worries about how tall she will grow to be in a few years' time: "If she reached her height on her eighteenth birthday, she had five and one-sixth growing years ahead of her. And what would be a lady who is over nine feet high? She would be a Freak" (19).

In addition to that negative evolution Frankie does not seem to be ready for the social expectations cast upon her white female character. Instead of heading towards heterosexual relationships and a wedding of her own, she peculiarly falls in love in a triangular way, with her own brother's wedding. Additionally, she does not seem to want to enter her elite place in society and to part with Berenice, her family's black servant, whose opinion she values as if she were her own mother (Frankie being motherless) (Seymour 298); she successively trusts Berenice to narrate events for her, even if she witnessed them herself, by asking: "Tell me exactly how it was" (McCullers 28); questions like "You really think so?" (31) clearly point towards how valuable Berenice's opinion is to Frankie, who is completely unaware of a normative human development narrative (Seymour 300). By the end of the novel, and after the disaster of the wedding itself – the preparation of which makes for the majority of the novel – Frankie still has not reached the social norms expected from her; her obsession seems then to be cast upon a girl her own age, Mary Little-John. According to Nicole Seymour, Frankie's state of social and physical stasis "is only one way in which *Member* queers developmentalism" (298). Indeed, she also adequately states that "the novel *sympathetically* depicts bodies and affiliations that exceed heteronormative bounds" (Seymour 295,

emphasis mine). That statement is one of the reasons why I think Seymour's article constitutes a necessary foundation to my reflection. While many academics studied McCullers's characters for what they represent in terms of social and sexual deviance, and in terms of social commitment on the part of McCullers, the adverb "sympathetically" shows that Seymour chose to focus on *how* Frankie's character and experience are depicted through McCullers's narration, and that will constitute the base of my research for translation.

Not only does Frankie deal with a complete absence of social and physical dynamism, she consequently presents certain narrative difficulties. Indeed, her lack of dynamism can also be found in her way of expressing her experience of the beginning of adolescence. If she often finds herself facing feelings that "she could not name" (McCullers 4), the novel itself does not seem to achieve what the title promised: telling the story of the wedding. Indeed, the first two parts of the novel take place during the last two days before the wedding, and the third part only mentions the wedding after it has happened, once Frankie is on the bus back to her home town. Seymour quotes one criticism that was uttered shortly after the novel's publication: "As George Dangerfield wrote in 1946, the novel simply shows three people 'discoursing in what appears to be a dream or trance... Nothing or almost nothing occurs'" (Seymour 305). It is thus that "nothing" in the narration that shall be of particular interest. How can "nothing" become the centre of the novel? First, it is of foremost importance to notice that even though the narrative deviance comes from Frankie's own personal struggle, Frankie is not the narrator. *The Member of the Wedding* is not a first-person narrative; however we still have access, as readers, to Frankie's point of view through the third-person omniscient narrator. The latter is particularly interesting because even if it is an omniscient narrator, the focalisation is still exclusively an internal focalisation on Frankie. And I will slightly change Seymour's expression ("sympathetically") to describe this narration as particularly *empathic* towards Frankie's character. While both terms feature the greek root *páthos*, which refers to suffering or feelings, the difference lies in the prefixes, *syn-* meaning "with", and *en-* meaning

“in” or “within”. The difference between sympathetic and empathic then lies in the fact that the narrator is not showing sympathy for Frankie, which would consist in showing feelings of “pity” in the narration, thus introducing a voice of its own and not giving us direct access to Frankie’s narrative. Instead the narrator uses internal focalisation and presents us with Frankie’s thoughts and feelings as they are, almost without intervening as a narrative entity. As a result, it is through this constant empathy towards Frankie that “nothing” becomes the narrative. The narrator seems to practice a certain kind of self-erasure in the way that the act of narration does not make the story appear as a classical narrative (implying “beginning-middle-end” or “stasis-disequilibrium-stasis” models). From Frankie’s own struggles follows an empathic narrator who takes on Frankie’s inability to narrate or to put words on her experience. The result of this can be found in the use of various narrative or linguistic peculiarities like vagueness, repetitions or analepsis, for instance. Indeed, the novel itself starts with the sentence: “It happened that green and crazy summer when Frankie was twelve years-old” (3). The reader does not know what the pronoun “it” refers to, and that imprecision will not be explained in the novel. One could assume that this imprecision comes from the internal focalisation on Frankie’s character. Indeed, it can be noticed in the direct speech shortly following the beginning of the novel. When Berenice asks Frankie why she is so puzzled, Frankie replies: “The whole thing”, which is still particularly vague (4). Frankie knows what “it” and “the whole thing” refer to, and the narrator is true to Frankie and only Frankie. Interestingly, Jacques Tournier mentions that personality trait of Carson McCullers’s in his biographical work *À la Recherche de Carson McCullers - Retour à Nayack*, which I shall examine more thoroughly in a following part. Dorothy Davis told Tournier: “Si vous ne compreniez pas, elle ne prenait pas la peine de vous expliquer” (Tournier 11). Thus, the role of the narrator in *The Member of the Wedding* is not to make things clearer for the reader but to display Frankie’s anarchical train of thoughts. That last remark also explains the constant analepses which shape the pattern of the novel. For example, at the beginning of the novel, Frankie’s brother and his fiancée have already come for

lunch before the wedding, so the novel starts on the Friday of their visit, but a few pages later the first analepsis happens and takes us back to the previous Thursday afternoon: “So the afternoon before it happened was like the other August afternoons” (8). The novel is thus marked by numerous analepses taking place in the short spectrum of the four days that constitute the majority of the novel, or at the most, referring to the very previous spring of that year. That way, the narrator illustrates the chaos in Frankie’s thoughts by referring to important parts of her days in a random order, sometimes following Frankie’s own reflection, sometimes as an independent act of the narrator. For example, the analepsis referring to the previous spring (“This was the summer when Frankie was sick and tired of being Frankie” (22)) follows Frankie’s own reflection (“I intend to sit still by myself and think over everything for a while” (22)), which explains the longer time span involved in this analepsis. However, the second part of the novel starts with Frankie already out of the house, but an analepsis shortly follows this scene and takes us back to when Frankie woke up that same day (“The day began when she woke up at dawn” (50)), and that appears as an act of the narrator. These analepses also imply regular changes in grammatical tenses and aspects, which shall be of certain interest for translation.

Another narrative device coming from Frankie’s difficulty to express herself and carried out by the narrator is repetition. The narration is indeed marked by the recurrent use of certain words or expressions, the most constant ones being “queer” and “glare”. The recurrent use of such words demonstrates a certain state of mind, a certain atmosphere that marked Frankie at that precise period. The narrator reflects her states of mind by using the same words as she would, because she uses these words for lack of better ones. As I shall demonstrate later in this dissertation, these repetitions will constitute one of the biggest challenges for translation.

However, the novel is not exclusively filled with Frankie’s complete inability to create a narrative of her own, or with narrative circles that prevent dynamism, but consequently, with alternative narrative ways of expression. Figures of speech especially constitute an alternative way

of seeing reality. The novel is indeed full of comparisons that are supplied by Frankie's own memories or fantasies ("He smelled like a sour little rose" (15); "The soldier was joining with her like a traveller who meets another traveller in a tourist town" (68)). The use of compound adjectives and participle adjectives is yet another demonstration of Frankie's point of view on reality ("together with a sweaty-handed nasty taste" (17); "in an unworded way" (58)) and will, predictably, constitute another issue for translation.

These are only examples of how the narrative is erected through the empathy of the narrator towards Frankie's personality and struggles. I shall study and examine these devices more thoroughly when dealing with the translations themselves. However, it is now crucial to define a theoretical frame and tools that will be used to analyse these devices and consequently analyse and compare the translations.

## **B) A specific frame for the analysis and comparison of the translations of *The Member of the Wedding*: a stylistics-oriented approach.**

The thematic and formal peculiarity of *The Member of the Wedding* requires the use of particular tools to analyse the source text and understand the translation strategies used by the translators, in addition to translation theory textbooks. I have thus chosen to adopt an extensive stylistics-oriented approach of the source text and of my analysis and practice of translation.

First of all, Libo Huang, in *Style in Translation: A Corpus-Based Perspective*, cites Charles Bally, the author of the first *Traité de stylistique française* (1909), and defines stylistics as such:

*Bally believes that language, apart from expressing ideas objectively, often carries various emotions with itself and the task of stylistics, therefore, is to explore all kinds of linguistic means to express different feelings and the interactions between them (21).*

This definition seems to define stylistics as a way of approaching language in *literary* style, in the case of this study, that will be reasoned and formal as much as it will be interpretive, as it will deal with feelings and the expression of them through linguistic and stylistic events, more precisely the creation of empathy through literary style, in the case of *The Member of the Wedding*. As a result, combining both a classical and a more contemporary approach of stylistics, I will be able to practice something that I consider crucial, which is a preliminary text analysis of the novel under scrutiny. Monolingual stylistics in English, in the first place, will then be an important first step in the analysis of the source text preceding the translation. The title of the following book by Christiane Nord, *Text Analysis in Translation*, is interesting as it mentions the importance of the preliminary analysis of the source text. From this book I will only retain this single element though, as I am not going to use the theory of the translation *skopos*, central to that book, in my own analysis of the translations of *The Member of the Wedding*. This theory is indeed too functional and technical and in my opinion does not apply to such literary and sometimes poetic texts as novels,

the function of which is not to be automatically discovered. However, even if it is not to discover a particular “function” to the source text, text analysis remains crucial. It is this preliminary text analysis that will allow the translator to gain a necessary linguistic and literary knowledge of the source text and to notice the peculiarities within it in order to anticipate how to translate them in a coherent and consistent way, especially in the case of *The Member of the Wedding*, which purposely uses specific terms and turns of phrase repetitively throughout the novel.

One must then understand why stylistics has often been applied to the practice and analysis of translation: as I shall demonstrate throughout this chapter, stylistics offers comparative views of linguistic events and translation processes, but also considers interpretive and cognitive approaches that will be necessary for the translation of *The Member of the Wedding*. Thus, not only will this area of study enrich my analysis of the language in the novel and the translation of it in a formal way, it will also provide essential notions for a more contemporary interpretive approach to translation.

To begin with a more classical approach of stylistics, my references will be based upon renowned academic works such as *Stylistique comparée du français et de l'anglais: méthode de traduction*, by Vinay and Darbelnet, or *Approche Linguistique des problèmes de traduction anglais-français*, by Chuquet and Paillard. The latter’s title shows how limited this aspect of stylistics is though, as it features the term “linguistic”, thus limiting the area of stylistics to one discipline, which will not be enough to reach an extensive stylistics-oriented analysis of the text, as I shall explain later in the chapter. These works will however provide an important foundation of analytic tools that will help me examine the linguistic phenomena at play in the novel, but also examine and define the translators’ strategies as the book by Vinay and Darbelnet defines seven different translation processes (in French: emprunt, calque, traduction littérale, transposition, modulation, équivalence, adaptation).



I shall now consider aspects of classical stylistics that will be relevant to my study of *The Member of the Wedding* and its translations. As explained in both of these books, part of comparative stylistics is focused on levels of speech and the tones at work in the source text, which can be recognised and labeled in a formal way and do not necessarily need interpretation, but which are a proof of an emotional, personal presence in the style, in the form of the author, of the narrator or of a character, as mentioned in Bally's definition. Five levels of speech are quoted by Chuquet and Paillard: formal or literary, not formal, informal, slang and taboo (216). This distinction and recognition of the levels of speech is essential in order to respect the characteristics of the speech and to translate them as faithfully as possible (faithful does not obviously correspond to literal, but rather to equivalent, however ambiguous that notion may be). The notion of levels of speech is of particular interest in the case of *The Member of the Wedding*; indeed, Frankie's voice symbolically vacillates between different tones as she is torn between the child she used to be a few months before and the adult she is asked to become in such a dramatically short period of time. A good example of mixed tones can be found in the following sentence uttered by Frankie at the beginning of the novel: "I don't give a darn about it", Frankie said. "It is immaterial with me" (6). In the space of one cue, Frankie swears and takes on a very insolent tone, and then seems to rephrase that expression without any contraction between "it" and "is", making it more formal, but also using the less common adjective "immaterial" – all the more unusual as it is used by a twelve-year-old – followed by the questionable preposition "with" – the Oxford English Dictionary indicates that "immaterial" is frequently used with *to*. The clumsy use of the preposition "with" points towards Frankie's first use of the word "immaterial" and her lack of knowledge concerning more formal tones, thus unveiling an attempt at speaking like an adult, which sounds even more superficial as it follows a particularly informal, even taboo, utterance. That one example thus illustrates how comparative stylistics and the central place it gives to levels of speech will be important in the following analysis of the translations of McCullers's novel.

Vinay and Darbelnet also make an interesting distinction, between “servitudes” and “options” in the use of language:

*Dans la mesure où la langue nous est donnée, elle est un ensemble de **servitudes** auxquelles nous sommes contraints de nous soumettre. Par exemple, le genre des mots, la conjugaison des verbes, l'accord des mots entre eux. Dans ces limites il est possible de choisir entre les ressources existantes, et c'est cette liberté qui crée la parole. C'est un fait de langue que l'existence de l'imparfait du subjonctif. Ce n'est plus aujourd'hui une servitude et son emploi, devenu facultatif, représente donc une **option**. [...] Le traducteur devra donc distinguer entre ce qui est imposé au rédacteur et ce que celui-ci a utilisé librement (31).*

As a result of this distinction, comparative stylistics is essential to the translators because they will have to make the difference between what the writer was forced to use in terms of linguistic event and what linguistic device the writer used deliberately, as an option. It is all the more important to distinguish both because Vinay and Darbelnet said that translating a servitude like an option often ends up in “overtranslation” (31). This statement is particularly relevant to my study of *The Member of the Wedding* and its translations. Indeed, one recurrent linguistic event in the novel is the constant use of the conjunction “and” (“His chest was white and wet and naked” (5)). One has to remember that English language is more prone to use this conjunction in a repetitive way, but one can also consider that McCullers deliberately chose to overuse the conjunction: the narrator, taking on Frankie’s voice and point of view, may be imparted with a childish tone, and children are more likely to use the conjunction between the different parts of their sentences or between every word of an enumeration. Then, the recurrent use of “and” may well be considered as a figure of speech, a polysyndeton used to mark a childish voice, thus an option. However, the French translators will find yet another difficulty here, whether they consider this phenomenon as a servitude or as an option: French language is not as prone as English to use the conjunction “and” more than once (between the last two elements) in an enumeration. If the translator considers that the use of only

one conjunction in an enumeration is a servitude in French, and does not transcribe the polysyndeton, they may lose a stylistic effect in the source text in the translation process and lack in equivalence. But if the translator assumes that a polysyndeton as a figure of speech can be used in French – recurrently used in the case of that novel – he may be accused of overtranslation. From this specific case, one can already notice that a reasoned and formal way of approaching linguistic events and comparing them in both languages, source and target, will not be enough to produce a satisfactory translation of the novel. Interpretation is already necessary when it comes to making the difference between servitudes and options when some grammatical events and occurrences appear particularly ambiguous.

Thus in addition to spotting the linguistic peculiarities of the source text and the difficult linguistic equivalences between English and French, one needs to analyse the text in a more interpretive way than just a formal, reasoned way. The interpretation of the “literary devices” used in the novel is important because it will justify my analysis of the translations and my own practice of translation in the last chapter. For this interpretive task, stylistics will again be very useful as recent research in this domain considers interpretation as a natural and necessary step in a stylistics-oriented study of a text, which cannot be dissociated from the formal observations. Sandrine Sorlin, in *La Stylistique anglaise: théories et pratiques*, mentions the first attempts at defining a broader meaning for stylistics from the 1970s onwards; previous stylisticians were accused of only spotting linguistic events in literary texts in order to prove a point in the discipline of linguistics alone (Sorlin 11). As a result, the new task of stylistics was to find a balance between linguistic and aesthetic concerns, as Patrick Rafroidi puts it in his *Précis de stylistique anglaise* in 1978 (qtd in Sorlin 11). Sandrine Sorlin mentions another academic, Henri Suhamy, who in 1994 published *Stylistique anglaise*, in which he claims a right to intuition and sensitivity (“droit à l’intuition et à la sensibilité” (qtd in Sorlin 11)), thus speaking in favour of an interpretive approach of stylistics. One could also use the concept of “cognitive” and “affective” experience of the text (Lederer 37), which

is not only a right, but possibly a duty for the reader-translator. Indeed, as Marianne Lederer says in *La Traduction aujourd'hui – Le modèle interprétatif*, an intimate understanding of the text, necessary to reach a good translation, must be achieved not only through the observation of what Lederer calls “éléments notionnels (faits et choses, arguments)” (Lederer 37) but also and necessarily by feeling what the author wants the reader to feel when reading the text.

Although only complete when interpretation (and thus subjectivity) is reached, stylistics is still very much focused on the text itself, and as Sorlin puts it “c’est cet ancrage dans la réalité linguistique du texte qui permet à l’analyse stylistique d’éviter l’écueil de ‘l’à-peu-près’, défaut caractéristique de certaines analyses littéraires qui, comme le souligne Joëlle Gardes Tamine, ‘propose[nt] directement une interprétation sans s’appuyer sur le détail des mots, constructions, figures’” (qtd in Sorlin 13). Eventually, it is this focus on the text itself that will be of particular interest for the application of stylistics into this dissertation about translation, as the interpretation of spotted linguistics and aesthetic events in the source-text itself will influence the translation of the novel.

As a result, not only does contemporary stylistics give meaning to “objective” linguistic events through interpretation that is focused on the text and its features (Sorlin 13), it is also very prone to deal with literary devices that can be labeled but whose translation will only depend on interpretation. By this, I mean poetic, pictorial or rhythmic phenomena at stake in the source text like figures of speech (hyperboles, comparisons and synaesthesia being the predominant ones in *The Member of the Wedding*), narrative strategies that point towards the narrator’s empathy towards Frankie and that will convey this impression of empathy to the reader. These are elements whose form is known and labeled, but whose content changes with each image, each character and each point of view. Thus, I am not referring to images and metaphors in proverbs, which are set; although very idiomatic, the translator will have to find an equivalent expression full of imagery in the target language or make the proverb explicit for the target reader, for lack of an equivalent saying. Such

fixed metaphorical proverbs are precisely dealt with in *Stylistique comparée*, for example. Those elements that fall under a more poetic area of language and style are the ones that produce an effect on the reader either by an image, a sound or a memory, and as a consequence, create a global representation of the novel in the reader's mind. In brief, these are supposed to make the reader feel what the author wants them to feel, and the translator must feel them first if they want to create an appropriate translation.

Analysing such devices in the case of *The Member of the Wedding* will lead me to use numerous close readings, so close that the analysis may sometimes fall under poetry analysis when considering rhythm, sounds and repetitions that constitute the music of Carson McCullers's style. For example, the sentence "Sometimes these pictures of the war, the world, whirled in her mind and she was dizzy" (23) may be translated literally, or one may consider the alliteration and the rhythm and try to recreate a certain music in the translation. Thus, the translation of such poetic phenomena can be literal if the translator chooses so, or depend on the translator's own interpretation of them.

However, now heading towards cognitive stylistics, one of the most important tasks for the reader-translator will be to take into account the encyclopedic knowledge (the "bagage cognitif" extensively covered by Marianne Lederer in works such as *La Traduction aujourd'hui – le modèle interprétatif*) of the target reader in order to create similar effects as the source text on the source-text reader, but with the appropriate and eloquent images or sounds for the target-reader's culture and experience. For this, translators themselves will need a comprehensive preliminary encyclopedic knowledge, not only in terms of bi-culturalism, but also in terms of human psychology, most importantly to understand the source text at best in the first place. As Lederer puts it, "le bagage cognitif du traducteur lui permet de retrouver et de faire passer les idées et les émotions que le texte désigne plus qu'il ne les exprime" (41). The effort that the translator will put into the source-text will then be much broader than just understanding the meaning of the sentences.

I will consider the area of study that is psychology as it is considered in *Becoming a Translator* (Robinson). I will also consider it as a complement to a cognitive approach of stylistics that will be applied directly onto the task of the translator. Indeed, Douglas Robinson mentions this very interesting aspect of the job of a translator that lies in psychology, and understanding “People” (112-124). The text under scrutiny is always told according to someone’s point of view, whether that is the character’s voice, the narrator or the author. In order to translate that voice at best, the translator must understand who the person is, or what kind of social or human profile they belong to, and thus what kind of words they are prone to use, and what certain words mean in their speech rather than in a dictionary. Vinay and Darbelnet mention this difference between “langue” and “parole” in *Stylistique comparée*, which I think can be translated with “language” and “speech”. Speech is rightly considered to be the most difficult part of the translator’s task, because language is indeed spoken by someone, used by someone, with a particular tone, and specific experiences, background, and even cultural context lying behind the apparent language. Words, even the simplest ones, cannot always be considered for what they first appear to mean. As a result, translators must gain encyclopedic knowledge about human realities, and about human psychological profiles in general, go out and find out about people by eavesdropping on some conversations, observing people in their professional, cultural, social, and even intimate spheres. This aspect of the practice of translation seems very relevant to the case of *The Member of the Wedding*. Predictably, the fact that the third-person omniscient narrator is very empathic towards the character of Frankie leads to a very psychological narrative (which is partly the reason why “nothing” physically happens in the novel, because what is emphasized is Frankie’s psychological journey through pre-adolescence). Many simple words are used through Frankie’s voice but suddenly appear much more delicate to translate than expected because one must understand what Frankie means by that word, in her own speech, in her own childish imagination. For instance, Frankie’s way of seeing the world as “cracked and loose” (23) puts the translator in a delicate situation: can these adjectives be translated

literally as “fendu et lâche”? A literal translation may seem simplistic for such considerations as the universe in a child’s mind, and the translator may have to find an equivalent and similarly eloquent but ambiguous description in French. Similarly, “that *green* and crazy summer” (3, emphasis mine) is mentioned in the incipit. In this occurrence, one could see a hypallage which can be very disturbing to a first-time reader, as “green” is generally not an adjective that would be expected to describe a season, especially when associated with “crazy”, which refers to a completely different aspect of perception. Furthermore, Frankie often describes the sickening green colour of the trees throughout the novel, and that is what would be expected of this adjective. But in that very first sentence of the novel, the colour describes the summer season, thus only a second- or third-time reader could infer that “summer” could be used like a synecdoche, as the whole for one of its parts. Figures of speech are then used to reflect Frankie’s train of thoughts to which we have direct access with internal focalisation, but apparently not obvious understanding, which will make the task of translation more difficult. What with the psychological profile of the troubled pre-adolescent and the figures of speech that make for the third-person narrator’s empathy throughout the novel, the translator’s encyclopedic knowledge will have to be very extensive in order to achieve a satisfactory translation of *The Member of the Wedding*, and to make sense of the source-text for the target-readers.

As a result, cognitive stylistics and its psychological concerns appear essential in the translation process because understanding Frankie will lead to understanding the literary style of the novel and finally to an appropriate translation, which will also consider the target-reader’s cognitive experience of reading. However, in order to understand Frankie, one may wonder whether the translator must only understand the feeling of loss and confusion that pre-adolescents typically experience. Indeed, in the case of *The Member of the Wedding*, a deeper psychological knowledge may be necessary, as Frankie’s words, told by the narrator, may well be the words of Carson McCullers herself.

### **C) The translator's necessary empathy towards Carson McCullers.**

*The Member of the Wedding* features numerous autobiographical elements. Carson McCullers herself stated that “Un écrivain n’écrit qu’à partir des scènes de son enfance. A quinze ans, je le sais par moi-même, tout est à jamais imprimé dans le secret de sa mémoire” (qtd. in Savigneau 185). Marianne Lederer states in *La Traduction aujourd’hui* that “pour que le sens que comprend le traducteur rejoigne le vouloir dire de l’auteur, il faut qu’il ait la volonté de le comprendre et qu’il possède des connaissances adéquates” (35). Thus, it seems like the translator’s task to understand Carson McCullers perfectly in order to understand the novel, the style, and the character of Frankie herself, and this goal will be reached mainly (if not only) through an extensive knowledge of the life of the author herself.

Indeed, the autobiographical aspect of *The Member of the Wedding* will be easily noticed by reading biographies on Carson McCullers. In this part, I will specifically focus on two biographical works, Josyane Savigneau’s *Carson McCullers - Un coeur de jeune fille* and Jacques Tournier’s *A la recherche de Carson McCullers - Retour à Nayack*. It is interesting to point out that both of them are French biographical works. One could infer that the academic interest that McCullers arouses in France is linked to the necessity to translate the books for French readers. A quick look at the life of Carson McCullers easily shows how essential it is to know and to empathise with her in order to produce a good translation. As a result, after the second translations of McCullers’s novels in France, French experts found a new interest in the figure of Carson McCullers and her biography, so closely linked to her literary works. This interest and fascination for the author are still very present in the French world of publishing. In 2017, French publishing house Stock republished all her translated novels, including new introductions, for the centenary of her birth, and fifty years of her death. As a consequence of this long lasting fascination for the author, the French literary world seems to have grown fond of Carson McCullers, and this is why Josyane Savigneau and Jacques



Tournier's biographical works appear more interesting than renowned American biographies like *The Lonely Hunter*, by Virginia Spencer Carr, for instance. Indeed, Savigneau's biography presents an attempt at a more compassionate, empathic approach of the author. The journalist and biographer consciously differentiates herself from the American approach:

*[...] avec cette apparente neutralité que professent certains biographes, singulièrement américains [...], le travail de Virginia Spencer Carr produit une image plutôt négative de Carson McCullers. [...] [Un écrivain] n'est pas quelqu'un qui, d'un côté, aime, déteste, se réjouit, s'indigne ou souffre et, "dans ses temps libres", écrit. Non seulement la vie se réfracte pour partie dans la fiction - c'est d'ailleurs ce qui exempte d'inanité l'entreprise biographique - mais la nécessité d'écrire s'annexe, voire modèle, les moments vécus [...]. Il n'y a chez Virginia Spencer Carr aucune chaleur - de la tendresse ou de la compassion encore moins - pour une romancière qui, visiblement, choque son puritanisme et son moralisme. Trop libre dans ses passions et ses paroles. Trop indépendante. Trop capable de survivre à tout pour écrire encore.*

(14)

Following this statement, Josyane Savigneau's depiction of the author is particularly empathic without becoming too invasive, without making definitive assumptions about her life – especially about her sexuality and gender issues – but instead making parallels between the author and her fictional work, abundant with autobiographical elements.

*A la recherche de Carson McCullers – Retour à Nayack*, on the other hand, is of foremost interest as it was written by Jacques Tournier, who produced the second translation of *The Member of the Wedding*. In order to complete his biographical work, Jacques Tournier traced Carson McCullers's life by following her own geographical path, from Columbus, Georgia, to Nayack, New York, and Paris. Similarly to Josyane Savigneau (even if his work preceded Savigneau's), Tournier makes constant references to McCullers's novels and characters in order to understand and explain the author's life.

As a result, numerous autobiographical elements have been spotted throughout *The Member of the Wedding*. First, the action takes place in a Southern town of the United States, and Carson McCullers was always, even despite herself, a Southern child, and an author of the South. There is, furthermore, a certain notion of being trapped in the South: Frankie wants more than anything to leave her home town, even to “tear down this whole town” (25). And even though Carson McCullers managed to leave the South to go to New York to study and write, her chronic illness forced her to go back home every winter, as the Southern air was the only one she could take. This constant journey back home might have created that feeling of being unable to escape, of being trapped in the South, a feeling that is expressed throughout *The Member of the Wedding*. Additionally, a minor autobiographical element is that Carson McCullers’s father was a jeweller, just like Frankie’s. Tournier mentions the figure of her father, from whom she drew the inspiration for Frankie’s Papa. To do so, he faithfully transposes the text of the novel into the biography, thus interestingly using a fictional text to explain her very life:

*C’est lui qui allume le fourneau, met les grits à chauffer avec les saucisses et les œufs, et prépare le café. Il le boit à même la tasse, sans soucoupe, et lorsqu’il la pose sur la table, elle dessine des cercles bruns où se prennent les mouches. Il fait parfois tomber par terre du sucre en poudre, et chaque fois qu’il marche dessus il grimace en l’entendant crisser. C’est à des détails de ce genre qu’on peut savoir qu’il est vivant. C’est à ces mêmes détails que s’arrêtera Carson, lorsqu’elle voudra l’évoquer dans ses livres (52).*

However, more than Frankie’s background or family members, Frankie herself is the image of Carson McCullers. Physically, first, as Frankie is the overgrown, androgynous girl that Carson McCullers used to be at the same age. Josyane Savigneau mentions this element in *Un Coeur de jeune fille*: “En quelques mois, elle est devenue une adolescente longue et maigre, qui ne tardera pas à atteindre, prématurément, sa haute taille d’adulte, 1,75 mètre” (44). Carson McCullers turned this physical singularity into literary inspiration which gave birth to Frankie Addams, but also Mick

Kelly, the other tomboy among Carson McCullers's characters, created in her first novel, *The Heart is a Lonely Hunter*. But more than her looks, the author transferred her own psychological struggles with identity into the young adolescent that is Frankie Addams. Indeed, just like Frankie decides to change her name successively for F. Jasmine and Frances, Carson McCullers changed her original name, Lula Carson, for Carson, as is mentioned by Josyane Savigneau in this anecdote:

*C'est ce 'garçon manqué' qui part en juillet chez son oncle Elam Waters à Cincinnati (Ohio) et qui, en revenant de ce séjour, décide qu'on l'appellera désormais seulement 'Carson', et non plus 'Lula Carson'. Volonté de s'affirmer et de se distinguer ? Certainement - comme Frances Jasmine Addams, qui ne veut plus qu'on l'appelle 'Frankie', mais 'F. Jasmine', puis seulement 'Frances'. Désir d'exhiber une ambiguïté, avec ce prénom qui ne permet pas à coup sûr d'identifier le sexe de qui le porte? Peut-être, mais à condition de laisser au mot 'ambiguïté' tout ce qu'il porte en lui d'incertitude. [...] Elle est seulement 'une drôle de fille à l'allure de garçon' (45).*

In that extract, Josyane Savigneau also mentions Carson McCullers's ambiguous gender identity, which roused the interest of so many academics and biographers. It is however important to notice that Savigneau does not make a definitive statement about the author being bisexual or aspiring to being transgender. Carson McCullers is rather introduced like a unique personality, whose inability to conform to social norms draws her closer to the denomination "queer". This precaution subtly explains the character of Frankie Addams, her attraction for unusual objects of love, and her wish of being a boy in situations where her femininity prevents her from being a "member". Just like Carson McCullers "voudrait qu'on mobilise les femmes, qu'un journal l'engage comme correspondante de guerre, ou qu'on la change en homme" (Tournier, 174), Frankie "wanted to be a boy and go to the war as a Marine" (McCullers 23). Additionally, Frankie's new obsession for a girl called Mary Little-John at the end of the novel might be explained by McCullers's fascination and obsession for female figures throughout her life, whether that is her

first piano teacher, Mary Tucker, or a Swiss author, Annemarie Clarac-Schwarzenbach. As I have explained, Frankie does not seem to be able to go beyond this state of stasis, caught between childhood and adulthood, never conforming to social expectations. Interestingly, the title of Josyane Savigneau's biography, *Un Coeur de jeune fille*, seems to point towards a similar trait in Carson McCullers's personality, never leaving her adolescent soul.

Finally, music was a central part of Carson McCullers's life: she showed great talent at playing the piano from a very young age, and originally went to New York to study music, eventually changing her plans for writing. As a consequence, music became an important aspect of the author's literary style, and *The Member of the Wedding* is no exception. Josyane Savigneau mentions an interesting analysis of music in *The Member of the Wedding*, by Oliver Evans in his work entitled *The Ballad of Carson McCullers*:

*[...] la construction musicale, comme toujours chez Carson McCullers, structure et organise le propos. C'est Oliver Evans qui a le mieux montré la composition de Frankie, conçue comme une partition avec sa coda - 'la courte scène, plusieurs mois après l'action principale, où l'on découvre une jeune femme dont le nom est désormais Frances' - et jouant d'effets musicaux : 'Le dialogue est plein de répétitions stratégiques qui rappellent les refrains en musique, et l'effet global évoque les groupes qui, dans le Sud, interprètent certains ballades folk. Sans cesse, les propos se rapprochent de la chanson ou du chant.'* (114-115)

This quotation expectedly points towards an interesting part of the style of the novel for translation.

Thus, one cannot deny the autobiographical aspect of the novel under scrutiny, and how the knowledge of these autobiographical elements will be crucial for the understanding of the novel's themes, rhythm and style. Interestingly enough, Josyane Savigneau quotes Carson McCullers herself, from the posthumous collection entitled *The Mortgaged Heart*, commenting her own act of writing: "Je deviens chacun des personnages dont je parle. Je m'enfonce en eux si profondément

que leurs mobiles sont les miens” (qtd. in Savigneau 113). After examining the autobiographical aspects of her novels, one can wonder whether McCullers becomes her characters, or if the characters rather become Carson McCullers. But this statement remains crucial for my study as it seems to show that the author and the narrator are the same person. Carson McCullers does not seem to be dissociated from the narrator in *The Member of the Wedding*, and it is realistically her taking side for an alternative vision of adolescence that corresponds to her own physical and psychological queerness, her own struggles in her love life. One can infer that her personal presence through both narration and the main character helped building that empathy that the narrator shows throughout the book.

Finally, given the importance of Carson McCullers’s presence as a person in the novel *The Member of the Wedding*, one can conclude that a certain knowledge and empathy towards the author would be necessary in the aim of producing a good translation of the novel. One can thus make the hypothesis that Jacques Tournier’s translation may be better than Marie-Madeleine Le Fayet’s. Indeed, by reading his biographical work, one can see his effort to understand not only Carson McCullers and the autobiographical aspects of her novels (“Je l’ai lu. J’ai tout lu. Tout ce qu’on a trouvé dans ses tiroirs, après sa mort, enfermé aujourd’hui à l’université d’Austin, au fond du Texas.” (37)), but also to understand and embrace her literary style. The biography indeed seems to be written by a French Carson McCullers at times. When he writes “Tout est vert et or, dans la lumière oblique” (12) or “J’ai vu le ciel du crépuscule devenir incertain, et les petites lumières s’allumer dans les maisons perdues” (42-43), one can deny only with difficulty the similarity with sentences like “Houses along the street were dark, lights showed in windows” (McCullers 43-44) and “The lavender sky had at last grown dark and there was slanted starlight and twisted shade” (46). Jacques Tournier even strives to recreate a certain kind of music in his style, like in the following passage, describing the education that Carson McCullers’s mother provided for her children:

*Elle était la première à leur donner l'exemple, à leur jeter les mots comme un défi, pour qu'ils les relèvent, et ils les relevaient, communisme, Hitler, Karl Marx, minorités, capitalisme, non-violence, toujours les mêmes, de plus en plus haut, de plus en plus fort, jusqu'à rimer les uns avec les autres, à produire une étrange musique qui la berçait, qui lui permettait d'attendre le moment où, tournant la dos à la fenêtre, un verre de sherry à la main, elle mettait en marche son gramophone (45-46).*

Similarly, as if Berenice Sadie Brown played the mother in *The Member of the Wedding*, Frankie's conversations with her servant throughout the summer consisted in "saying the same things over and over, so that by August the words began to rhyme with each other and sound strange" (3).

As a conclusion, such an effort of understanding and assimilation on the part of the translator himself will probably influence the quality of the translation, as he knows what words and turns of phrase Carson McCullers was more prone to use, and what meaning they would have when used by her, what experience and background lie behind her words. Josyane Savigneau herself states that the first translations of Carson McCullers's novels were particularly mediocre: "En France, [son] talent a été en partie occulté, pendant longtemps, par la piètre qualité des traductions. On vient heureusement de retraduire la plupart des textes de Carson McCullers, de manière plus satisfaisante" (16). The interest of the second part of my dissertation will then lie in the confirmation, or not, of this hypothesis concerning the comparison between the two translations by Marie-Madeleine Le Fayet and Jacques Tournier.



## **Chapter 2: Translating *The Member of the Wedding*: the transposition of Frankie's inner and outer worlds in French by Marie-Madeleine Le Fayet and Jacques Tournier.**

The second part of this dissertation will be focused on the analysis, considering and using the frames that I have defined in the first chapter, and comparison of the two translations of *The Member of the Wedding*, the first one by Marie-Madeleine Le Fayet in 1949, the second by Jacques Tournier in 1974 (although the translation dates back from 1974, I am using the 1993 Stock edition for quotations in this dissertation).

As per a stylistics-oriented approach, I will start my analysis from the text itself, from the events happening in the text, whether linguistic or poetic, and explain why they are important events that I want to focus on (in terms of effects on the reader, of ways of conveying important notions in the novel); I will then analyse how the translators rendered them in French, sometimes observing translation strategies, linguistic or stylistic parallelisms and obstacles, flaws, particularly clever moves, the effects on the French reader, what representation of the novel their translation gives. As a result, I will organise this chapter thematically, including extracts from both translations in each part, and trying to draw conclusions on the translations between the different parts. This will allow me to highlight difficulties that both translators met, see how they solved them, similarly or differently. I will not attempt a detailed translation commentary as one can find as methodological models in translation handbooks, explaining and commenting every single choice (this technique works better with the analysis of short extracts); I will rather focus on a global representation of the novel through linguistic and notional issues and themes that translators had to deal with, and the results they met. Of course even if this is a rather global analysis, I will practise close-readings in the novel and in the translations in order to constitute a data base made of examples to illustrate the



themes and difficulties. But the effects of the source-text on the reader and its intentions cannot be noticed through close readings only. For that reason I will also practise a more global technique of analysis which will consist in picking important passages of dialogue or narration in the source-text (whose impact on the reader is not just reached through precise devices, but a general organisation), reading the translations separately and argue about the overall impression that they convey – is it different from the source-text? Is there something missing? Something added?

While analysing events in the text that presented a translational issue, I will have to omit certain important key passages or elements of the narrative and story, if they do not present any problem for the translators. For example, Frankie changes her name between each part of the novel (Frankie, F. Jasmine, and finally Frances) and the narrator reflects that by changing her name in the narrative parts as well. It is a key element for the thematic issues of the novel, however the translators did not encounter any difficulty changing the names in the French translation between each part, so I will not feature this narrative element in my analysis of the translation, however important it may be. It is nevertheless important to keep events like that in mind for the global understanding of the novel, and an appropriate translation of the novel.

### **A) Omissions and losses: linguistic and notional queerness in the narration and its insolvable issues in translation.**

I choose to start my analysis of the French translations of McCullers's novel with a phenomenon common to almost any interlingual translation: losses and omissions from the source-language to the target-language. More specifically, I will try and bring out the specific linguistic and notional events in the narrative for which translators did not find a solution throughout the novel. Indeed, *The Member of the Wedding* features an empathic narrator that I have defined in the preceding chapter, and being so, the narrator uses the turns of phrase that the main character on whom the internal focalisation is fixed, Frankie, would use. It is thus this narrative reflection of

Frankie's language that will be problematic to translate, linguistically and notionally. Indeed, Frankie's language is idiomatic and oral, even in the narrative parts of the novel, to the point where the narration sometimes sounds like free indirect speech. But her language is also constantly marked by Frankie's personality issues linked to her passage through pre-adolescence, thus regularly switching between childish, impudent, and feigned adult tones.

In this part, I shall introduce what I consider as losses in regards to the source-text, whether they were inevitable losses coming from differences between the two languages, or just an essential stylistic demonstration that was part of the style and poetry of the source-text, which presented notional difficulty, for which the translators did not find a solution.

### ***Losses***

First of all, losses in the translations of *The Member of the Wedding* seem to be essentially linguistic, and also seem to have been encountered by both translators. One could infer that these losses come from the fact that some linguistic options used in English by Carson McCullers, which become part of the style of the novel, were only met with linguistic servitudes in French, that is to say that French translators could not translate the English linguistic event similarly without reaching linguistic or stylistic mistakes and impossibilities in French.

For instance, one can notice that throughout the novel, Carson McCullers uses pronouns in a very specific way to refer to elements that belong to Frankie's surroundings – specific in the way that she does not use regular possessive pronouns. One could infer that McCullers does it as to keep Frankie at the heart of the narrative focus, as in the following examples: “the heart *in her* was mashed” (McCullers 17, emphasis mine), “that Papa *of mine*” (41, emphasis mine), “this brother *of mine*” (59, emphasis mine). Instead of writing “her heart was mashed” or “my Papa”, the referential focus of the phrase is deviated to the person of Frankie, which contributes to the fact that the whole

novel is told through Frankie's experience. While the structure in "that Papa of mine" and "this brother of mine" sounds like a common way of referring to a person among others ("a friend of mine" is a very common turn of phrase, for example, to refer to a friend among others), it may also be a question of tone in the case of Frankie: that way of referring to her father and to her brother with this structure seems to show that these are just relatives among others, and that she is not very concerned about them, but in the context of her character's solitude, and reading the whole sentences in which this structure occurs – "I wonder when that Papa of mine is coming home from town" and "Tomorrow this brother of mine and his bride are marrying at Winter Hill" – one can almost immediately tell that this structure is simply the mark of a feigned detached or aloof tone, ironically emphasizing her solitude and the love and importance that she gives to these characters. Concerning the example "the heart in her", the referential focus rather points towards the importance of her inner life, and how these personal struggles affect her physically, for her inner physical sensations are the only way for her to tell how she feels, as she cannot name the feelings themselves throughout the novel. As expected, this structure is lost between English and French, as both Le Fayet and Tournier translated: "*son coeur* était en lambeaux" (Le Fayet 40, emphasis mine) and "*son coeur* était déchiré" (Tournier 25, emphasis mine); "Je me demande quand *mon papa* va rentrer" (Le Fayet 82, emphasis mine) and "Je me demande bien à quelle heure *mon père* va rentrer de la ville" (Tournier 59, emphasis mine); "Demain, *mon frère* et sa fiancée se marieront à Winter Hill" (Le Fayet 108, emphasis mine) and "Demain, à Winter Hill, *mon frère* va épouser sa fiancée" (Tournier 81, emphasis mine). As a result, the English structure which is very eloquent as to what Frankie truly feels is lost in French in both translations, for lack of a corresponding way of referring to people or things in a deviated way.

Another linguistic event used throughout the novel is the use of verbs or nouns or adverbs which would normally call for a complement – in the form of a preposition and noun – without the said complement. For example, at the beginning of the second part of the novel the narrator refers to

Frankie's new impression of being part of the world, and uses structures as such: "the town opened before her and in a new way she belonged" and "it was as a sudden member that on this Saturday she went around the town" (McCullers 49). Generally, one belongs *to something*, and one is a member *of something*, but here the narrator is not making any grammatical mistake, only reflecting Frankie's impression of belonging and being a member, without being able to tell what she belongs to. Indeed, even if Frankie feels much more positive about the world and its opportunities in the second part, uncertainty is still part of her speech, as she experiences "a new unnameable connection" (55) for example. In a way, the absence of complement after such occurrences points to the fact that her sudden happiness is very unstable and somehow presages the collapse of her new hopes for the close future. But similarly to the preceding example, the translation of these occurrences in French does not allow the absence of complement after words such as "belong" and "member". Le Fayet translated the idea of belonging as such: "d'une façon nouvelle, elle faisait partie de tout" (Le Fayet 91), thus adding the complement "de tout"; however, she omitted altogether the image of the "sudden member", probably deciding that the beginning of the sentence, "F. Jasmine felt connected with all she saw", which she translated as "elle était liée à tout ce qu'elle voyait", was enough to convey the idea of finally being part of her surroundings; however, she included "dans cet esprit" as a substitute for "as a sudden member", thus only recalling the idea of being connected in the beginning of the sentence. On the other hand, Tournier managed to translate the structure in "belong" without a complement quite subtly: "la ville s'ouvrit devant elle, et elle sentit que, désormais, elle en faisait partie" (Tournier 67); the complement "en" is short enough and included in the middle of the sentence, allowing him to replicate the abrupt ending of the original sentence, without, however, managing to recreate this odd structure without any complement. Concerning the second occurrence, Tournier chose not to omit it, and to keep the image of the sudden member, but as a consequence, had to develop the image in French: "et c'est comme un membre *subitement inscrit à un club* qu'elle parcourut la ville ce samedi-là" (67, emphasis mine).

One can then notice that the decision of keeping the image necessarily entails the development of the idea, which cannot be left without any complement in French, especially with the odd adjective associated to the noun, “sudden”, which had to become an adverb in French. Similarly, at the end of the novel, when the narrator says “All at once, alone there in the night-empty street, she realized she did not know how” (152), there is no complement after the adverb, and no previous information in the sentence indicates what she did not know, the French translation had to include a complement, and both translators reached the following result for the end of the sentence: “elle comprit qu’elle ne savait pas comment *faire*” (Le Fayet 264, Tournier 208, emphasis mine). Both translators used the context of the following sentence in which the narrator explains that Frankie had no idea how to leave town and travel on her own. Thus, the servitude in French which consists in having a complement after a transitive verb, or after a noun or adverb which call for a complement, does not allow the translators to translate the notion of uncertainty behind the stylistic event in English.

Another example can be found in intensity locutions in which the narrator – or Frankie in direct speech – uses two or three attributive adjectives before a noun, the first one(s) being meant to accentuate the effect of the adjective applying to the noun. This linguistic element illustrates the fact that Frankie is very prone to exaggeration and desperation – dramatisation is an important aspect of the narrative, being focused on Frankie’s impressions, as I shall demonstrate later in this chapter – especially concerning her height, in the following example: “By dog days she was five feet five and three-quarter inches tall, a great big greedy loafer who was too mean to live” (McCullers 26); similarly, Frankie mentions the impression of having a “mighty funny feeling” (60, 68), and this way of expressing an idea or a feeling with a succession of adjectives instead of developed sentences sounds very childish and reminds the reader of Frankie’s age when she pretends to be a grown-up. However, this narrative device in both these occurrences could not be rendered in the French translations. Le Fayet’s translation is as such: “cette grande flâneuse gourmande qui était trop méchante pour vivre” (55), reducing the effect of “great big” to the single adjective “grande”;

“j’éprouve une drôle d’impression” (111) and “cela m’a fait une drôle d’impression” (125) similarly feature only one adjective; Tournier, however, chose to develop the idea of the adjective applying to the noun “loafer”, “greedy”, in order to make it sound as important as it does in the source-text with the influence of the two adjectives: “elle était devenue une cossarde, qui n’arrête pas de manger, et qui n’a pas le droit d’exister”; the juxtaposition of the two relative subordinate clauses with the relative pronoun “qui” sounds quite childish in itself as well, as two quite simple negative clauses follow each other to describe a character. As a result, Tournier can be considered to have tackled the impossibility of the accumulation of adjectives in French more justly than Le Fayet, even if the simplicity of the stylistic event in English is still lost between the two languages. Furthermore, he also translated both occurrences of the “mighty funny feeling” as “une drôle d’impression” (83, 94), using only one adjective.

But the most important loss throughout the novel is probably the fact that both translators did not consider the extensive use of the conjunction “and” as a polysyndeton throughout the novel, but rather as a typical way of making enumerations in English. Additionally, they must have considered the overuse of the conjunction as a clumsy move in French, for they almost never transposed the omnipresence of the conjunction in the narrative in their translations. However, after reading academic works such as Nicole Seymour’s article, which I mentioned in the previous chapter, one notices that the polysyndeton used in enumerations composed of three elements contributes to the constant use of sets of threes in the organisation of the novel itself: the enumerations, the three parts of the novel, the three different names that Frankie uses, the three persons in the kitchen – Berenice, John Henry and Frankie – the trinity of love in which Frankie wants to be included – her, Jarvis and Janis (Seymour 302-303). The kitchen and the world, for example, are always referred to by sets of three adjectives all separated by the conjunction “and”, creating a certain rhythm and making the trinity of adjectives very striking to the reader: “the kitchen was square and grey and quiet” (McCullers 4), “the kitchen was hot and bright and queer”

(9), “the kitchen was silent and crazy and sad” (22); “She did not see the earth as in the old days, cracked and loose and turning a thousand miles an hour; the earth was enormous and still and flat” (157). Le Fayet translated these occurrences as follows: “la cuisine carrée était grise et paisible” (18), in which the trinity of adjectives is broken; “la cuisine était chaude, brillamment éclairée et étrange” (27); “la cuisine était silencieuse, hallucinante et triste” (48); “Elle ne voyait pas la terre comme autrefois, morcelée, disjointe, et tournant à mille à l’heure ; la terre était énorme, sans mouvement et plate” (272). One can then notice that except from the first occurrence, in which only two adjectives are kept as predicative adjectives, “square” being transposed as attribute, Le Fayet used the traditional way of making an enumeration in French, using a comma and the conjunction “and” between the last two elements of the enumeration. Tournier’s translation rendered the polysyndeton as such: “La cuisine était calme, grise et carrée” (8); “la cuisine paraissait chaude, lumineuse et bizarre” (15); “La cuisine était silencieuse, triste et un peu bizarre” (32); “Elle ne le voyait plus comme dans les jours d’autrefois, fissuré et mal ajusté, et tournant à la vitesse de mille miles à l’heure. La terre était devenue énorme, et plate, et immobile” (215). One can then notice that similarly to Le Fayet, Tournier used a traditional way of writing enumerations, except for the very last enumeration concerning the world, where the polysyndeton comes to punctuate Frankie’s definitive idea of the world with a hint of disillusion: the juxtaposition of the commas and the conjunctions creates a slow and almost sad rhythm between each adjective. However, the majority of the polysyndeton which organise the novel are not translated throughout the translations, and given the notional considerations attributed to this literary device, I consider the parallelism between the two languages as a loss for the spirit of the original novel. One could quote Marianne Lederer’s work in *La Traduction aujourd’hui – Le modèle interprétatif*, in which she makes an essential difference between “equivalence” and “correspondence”. She defines the concept of equivalence as a *new* correspondence: in other words, the translators do not use only fixed and set linguistic correspondences to translate the whole text (which are sometimes necessary), but they

translate the source-text in regards to its context and meaning, thus translating meanings and not words, which is at the heart of the interpretive model of translation. One could then infer that the translators of *The Member of the Wedding* used the acknowledged and fixed model of a French enumeration to translate the enumerations from the source-text, which could have called for a new correspondence, an equivalence.

### ***Omissions***

In addition to the linguistic losses, which are unfortunate but sometimes inevitable in order to avoid mistakes in French, I shall examine the omissions in the translations of *The Member of the Wedding*. First of all, it is important to notice that omissions are different from grammatical deletions, or from notions such as condensation, economy, contraction, reduction or concentration, which are defined by Vinay and Darbelnet and quoted by Rodica Dimitriu in her article entitled “Omission in translation” (2004). But where Dimitriu tries to give a new and legitimate definition of “omission”, as a *functional* way of adjusting the source-text for the target reader – using the *skopos* theory of a functional practice of translation – (Dimitriu 165) I shall however consider the omissions in *The Member of the Wedding*, like Jean Delisle in *Terminologie de la traduction*, as a flaw “where the translator fails to render a necessary element of information from the source text in the target text” (qtd in Dimitriu 164). Thus, where Dimitriu creates a category of omission entitled “Ensure linguistic accuracy and stylistic acceptability” (165), I would consider these as the losses I have mentioned before. On the other hand, the function entitled “Present only essential information” (166), which consists in “leav[ing] out the elements relating to content that they consider to be of secondary importance and retain only the essential information” (166), seems very inappropriate when dealing with literary translation, for the translator may be free through the creation of equivalence rather than only correspondences (Lederer 50-52), they are not, however, entitled to decide whether a piece of information in a literary work is necessary or not; the author of the source-text included every piece of information for a poetic reason, and it should not be the task



of the literary translator to delete some of it. As a result, I will consider omissions as more of a notional mistake, the lack of an essential part of the meaning of the text, rather than a linguistic loss. Consequently, an omission will not necessarily be made by every translator of a text, because it is not a case of linguistic or stylistic inaccuracy in the target-language: one translator can omit to translate a difficult sentence where another translator will strive to find an equivalence for that notional issue.

To illustrate my idea of an omission in the context of this dissertation, I shall analyse what I consider to be one of the most striking omissions in the translations of the novel, an omission made by both translators in that case. It is all the more striking as it happens in the incipit, among the very first sentences of the novel. The first four sentences of the source-text unfold as such: “It happened that green and crazy summer when Frankie was twelve years-old. This was the summer when for a long time she had not been a member. She belonged to no club and was a member of nothing in the world. Frankie had become an unjoined person who hung around in doorways, and she was afraid” (McCullers 3). Le Fayet’s translation is as follows: “Ceci se passa pendant un été torride et hallucinant, alors que Frankie avait douze ans. Cet été pendant lequel elle n’était membre d’aucun club, ni de rien, Frankie était devenue une isolée qui flânait devant les portes et elle avait peur” (Le Fayet 17). Then, Tournier’s translation appears as such: “C’est arrivé au cours de cet été vert et fou. Frankie avait douze ans. Elle ne faisait partie d’aucun club, ni de quoi que ce soit au monde. Elle était devenue un être sans attache, qui traînait autour des portes, et elle avait peur” (Tournier 7). One can easily notice that both translators omitted the second sentence, “This was the summer when for a long time she had not been a member”, which features the linguistic event mentioned before: the absence of a complement after the word “member”. This might be one of the reasons why the translators omitted to translate this sentence; the combination of that device with the past perfect creates a series of grammatical and linguistic difficulties in a very short sentence which the authors could have wanted to avoid. Additionally to the linguistic obstacle that this sentence presents, the

notional issue behind the idea of “being a member”, without any precision of the kind of membership that the character longs for, is difficult to grasp for a first-time reader in the very incipit of the novel, and the idea of belonging “to no club” in the following sentence is much easier to understand. It is also precisely the piece of information provided in that following sentence, “She belonged to no club and was a member of nothing in the world”, which can make the idea of being a member of nothing redundant; but as the preceding sentence is grammatically and notionally more complicated, the translators might have chosen to delete it. The omission might then be considered as a functional omission aiming at facilitating the reading of the target-reader, as Dimitriu states in her article. One might then wonder whether the translators tried to stylistically make up for this omission in the target-text. Le Fayet kept the beginning of the omitted sentence, translated it as “Cet été pendant lequel elle n’était membre d’aucun club ni rien” but indeed inserted the information from the following sentence to make only one sentence. On the other hand, Tournier might have wanted to make up for the deletion of some part of the text – a whole sentence – by recreating the same number of sentences even without the omitted one. Indeed, one can see that there are four sentences in Tournier’s translation, just like in the source-text, as Tournier put the information about Frankie’s age in a new sentence. Consequently, one can see that this omission, made by both translators, is not the result of a careless mistake, but was thoroughly considered as a simplification strategy, and as such cannot be judged as a straightforward mistake. I will however still consider it as a “flaw”, because this sentence was not put in the incipit for no reason. It truly makes for the first grammatical and notional challenge that the peculiarity of the narration will present to the reader throughout the book. Moreover, it is the very first occurrence in which the word “member” appears, even if it is mentioned again in the following sentence. Being one of the words featured in the title of the novel, this word and its first appearance are of utmost importance in the odd narration of the incipit. However, given that the title of the novel was translated as “Frankie Addams”, one could infer that less importance would be given to the notion behind the word “member” in French –

indeed, the absence of complement behind “member” in this sentence expresses the fact that she does not know yet what she truly wants to be a member of, and that later, she will find out that she wants to be a member of the wedding. Thus, the challenge presented by the title, which was simplified in French to the main character’s name (reducing, by doing so, the importance of Frankie’s struggle with personal identity and the changes that she put on her name throughout the novel), influences the translators’ work and their vision of the information presented in the source-text.

As a conclusion, this part was aimed at highlighting difficulties in the source-text that both translators could not find definitive or satisfactory solutions to – according to me – and cannot necessarily be concluded by an assessment and comparison of the quality of both translations, as they both tackled those challenges in quite similar ways, or at least tried to make up for some linguistic and stylistic impossibilities with some equivalences. As a result, I mainly wanted to bring out some aspects of the source-text which ended up being lost in translation because of some issues presented by the source-text.

What will truly allow me to analyse the different translation strategies and somehow assess them, is the way the translators rendered the poetic aspects of the book which contribute to the elaboration of Frankie’s experience of reality.

## **B) Translating the representation of Frankie's reality in French**

Because the novel is told through Frankie's perspective on and approach of her surroundings and on her own feelings, one could refer to the notion of "mind style", introduced by Roger Fowler in 1977 in *Linguistics and the Novel*. In 2002, Elena Semino mentions and expands on this linguistic notion in *Cognitive Stylistics: Language and Cognition in Text Analysis*, by quoting Fowler's definition of it but developing the terminology. She rephrases his own definition as such: "The term 'mind style' was introduced [...] to refer to the way in which linguistic patterns in (part of) a text can project a particular world-view, a characteristic way of perceiving and making sense of the textual world" (Semino 95-96). However, where Fowler put the three terms "world-view", "ideological point of view" and "mind style" under the same definition, Semino set the task of differentiating them more precisely. She considers "world-view" to be the general term, "referring to the overall view of 'reality' or of the 'text actual world' (Ryan 1991) conveyed by the language of a text" (97). The important notional difference thus lies between "ideological point of view", which is "most apt to capture those aspects of the world views that are social, cultural, religious or political in origin, and which an individual is likely to share with others belonging to similar social, cultural, religious or political groups" (Semino 97), and "mind style", which "is most apt to capture those aspects of world views that are primarily personal and cognitive in origin [...]" (97). The notion of "mind style" is thus precisely appropriate in this part, not only because this dissertation is striving to adopt a stylistics-oriented approach to this novel and its translation (only complete with both linguistic *and* cognitive stylistics), but also because the result of the empathic and internal focalisation on Frankie is that the reader is presented with Frankie's *personal* world-view of her reality (all the more as she feels most lonely in her experience of pre-adolescence and cannot even name it), which is conveyed by the narrator, and is particularly visible in the linguistic and narrative phenomena in the novels as I will study in this part.

I will thus analyse the narrative and linguistic strategies with which Frankie's reality is conveyed to the reader in the source-text, and why it is important to have equivalence and not just correspondence in the translations of these strategies. Here, the expression of Frankie's reality through dramatisation, perception, and characterisation in the narration required more than isolated or repeated devices in the rhythm of the narrative, as some of the impressions conveyed by the source-text will sometimes be experienced through longer passages of narration. As a result, I shall combine different techniques of analysis, which will also serve as an assessment of the quality of the translations in different ways.

### ***Dramatisation and exaggeration***

First of all, dramatisation is an essential aspect of the narration and of the effects that the source-text wants to produce on the reader of *The Member of the Wedding*. The fact that "nothing" becomes the topic and plot of the whole novel will only be justified by the complete dramatisation of the said "nothing", because even though nothing seems to be happening (even more so as the wedding promised in the title is only told through an ellipsis at the very end of the novel), it is Frankie's vision and experience of her surroundings and of her own feelings that provide the lack of events with its own narrative importance. This dramatisation will then be noticeable in Frankie's voice through direct speech, in the way she addresses the people around her, but also in the narrative parts of the novel where the narrator strives to give importance to seemingly pointless events, through particular narrative devices.

Here, the incipit will again be a passage of particular significance in order to conceive the idea of dramatisation throughout the novel. The very first words of the novel, "It happened", are quite dramatic as they sound like the introduction to a terrible yet still mysterious series of event, in which the reader is to engage throughout the novel (yet after a first and second reading, one knows that no typical adventure of any sort awaits the reader, but rather the psychological journey of a pre-adolescent girl with affection issues). The imprecision of the pronoun "it" and the eventful past-

conjugated verb “happened” are a very promising combination to the reader who has already heard of mysterious crime stories, for example. Those first words were rendered in Le Fayet’s translation as “Ceci se passa”; to begin with, one can notice the use of “ceci”, which is quite unnatural in French, especially considering the fact that the tale of *The Member of the Wedding* is told through Frankie’s point of view, thus the narrator is rather unlikely to use the demonstrative pronoun “ceci” to refer to her story. Furthermore, Vinay and Darbelnet even talk about a certain “*répugnance du français à employer ‘ceci’, ‘cela’*” (Vinay and Darbelnet, 102), so Le Fayet’s use of the pronoun immediately appears slightly ungraceful. Additionally, the use of the simple past in “se passa” is very literary and “narrator-like”, and the self-erasure of the third-person narrator in favour of Frankie’s voice is not quite enough reflected in the translation. Rhythmically, “ceci se passa” is also very long as it features five syllables instead of three in the source-text; this element would have been of minor importance if the translation in French could not possibly have replicated the simplicity of the rhythm, however, the structure “ça s’est passé” could have been more appropriate and still correct in French. Precisely, considering the simplicity of those first words, one can see that Tournier managed to find an equivalence to that dramatic incipit: “C’est arrivé”; the structure in *passé composé* is indeed much more accurate when rendering a personal recollection of an event, and the structure in “c’est” is imprecise enough to be dramatic and, combined to the verb “arrivé”, sounds like the beginning of a “human interest story”.

Still in the incipit, one can find literary devices of emphasis that the narrator will then use in many different variations throughout the novel. For example, in the occurrence “a member of nothing in the world”, nothing is a very strong and definite pronoun (even though its grammatical nature is an indefinite pronoun, it is still more definite than “anything” for example) and is associated with a hyperbole of broadness, “in the world”, emphasizing Frankie’s vision of her own loneliness. Also, in the sentence “she was in so much secret trouble”, the superlative use of the quantifier “much” with “so” creates another hyperbole to dramatise Frankie’s situation (one finds

out later in the novel that the trouble might simply be her stealing in a local shop, among many other minor daily struggles of hers). Thus, hyperbolic structures created around grammatical devices will punctuate the narrative, as in the sentence “they came from all over the whole country and were soon going all over the world” (McCullers 57), with the exhaustive aspect of determiners like “all” – combined with the preposition “over” – and “whole”, which are very eloquent as to Frankie’s conception of the world, a conception that, for most of the novel, overwhelms her completely. Le Fayet’s translation of these structures often offers a less striking and dramatic vision of Frankie’s reality, as for example, she translated the occurrences from the incipit as follows: “elle n’était membre d’aucun club, ni de rien” (17) and “elle avait de tels ennuis personnels”. As the first example might be saved by the use of the conjunction “ni” which builds upon the fact that she is not a member of any club, the deletion of “in the world” could have been avoided as, for example, Tournier translated “Elle ne faisait partie d’aucun club, ni de quoi que ce soit au monde”, thus combining the evocative power of the same conjunction, with the strong expression referring to nothing “quoi que ce soit”, and finally the hyperbole “au monde”, similarly to the source text, thus managing to create a particularly dramatic description of Frankie’s desperate situation. The second occurrence in Le Fayet’s translation, “elle avait de tels ennuis secrets”, sounds slightly like a *calque*, and thus quite unnatural in French. Tournier, on the other hand, transposed the superlative quantifier “so much” as such: “Des ennuis si graves et si personnels”. While the intensity of the quantifier is transposed through the expression “si grave” and the repetition of the quantifying adverb “si”, the queerness of the expression “ennuis secrets” in French is tackled by understanding what “secret” means in Frankie’s case; “secret” is thus accurately rephrased as “personnels”, which simultaneously refers to the fact that only she knows how much trouble she is in, but also to the fact that her troubles are very much linked to internal struggles of hers. Finally, concerning Frankie’s vision of the soldiers who “came from all over the whole country and were soon going all over the world”, Tournier managed to create a particularly clever transposition of the determiners, using

expressions with the noun “coins”, as follows: “ils arrivaient de tous les coins du pays et bientôt ils seraient envoyés aux quatre coins du monde” (Tournier 78). Le Fayet, on the other hand, translated this sentence without the appropriate nuances of exaggeration, and thus lacks consistency: “ils venaient de tous les coins du pays et parcouraient bientôt le monde” (Le Fayet 105). Up until now, occurrences in which the narration appears quite dramatic are better understood, in the first place, and then expressed in French by Tournier than by Le Fayet, who tends to simplify the hyperboles in the target-text, while Tournier strove to find eloquent equivalences.

Yet another way for Frankie to express her reactions to events is to include the notion of death in the exaggeration of her exhaustion: “I am sick unto death” (McCullers 17); “I just wish I would die” (21); “All I would like,’ said Frances, after a minute, ‘all I wish in the world, is for no human being ever to speak to me so long as I live” (149): this sentence is particularly relevant to the study of dramatisation in the novel, combining the effects of “all” as a pronoun, of the hyperbolic turn of phrase “in the world”, of the negative quantifier “no”, of the adverb “ever”, and the informal conjunction “so long as”, combined with the broad limit of her own life. With such examples, dramatisation is taken to a notional and thematic level, in addition to the grammatical devices which secure the hyperbole. First, Le Fayet and Tournier chose different takes as to what “Oh,’ Frankie said, ‘I am sick unto death” meant in terms of feelings. Indeed, Le Fayet translated it as “j’en ai par-dessus la tête ! s’exclama Frankie” (40), while Tournier translated it as “Oh ! Soupira Frankie. Je suis triste à mourir.” (25). While Le Fayet’s interpretation is in keeping with the context of the dialogue (John Henry plays with Frankie’s nerves as he tries to cheat in a cards game), and very idiomatic in French, the thematic exaggeration is lost. Tournier, on the other hand, chose the interpretation of desperation rather than that of irritability (the difference between the interpretations of the verb “said” is very eloquent, “s’exclama” expresses a very different mood than “soupira”), which sounds more unexpected as Frankie was scolding John Henry just before; however, it is also very illustrative of Frankie’s state of mind and changing moods, hence her



dramatic reactions. Then, the comparison of the translations of “I just wish I would die” does not point in favour of Le Fayet’s translation. Indeed, she translated it as “Je voudrais mourir” (48), thus losing the effect of the yet simple adverb “just”, while Tournier found an equivalence as follows: “Je n’ai qu’une envie. Mourir.” (32) in which the syntactic isolation of the verb “mourir” in a one-word sentence sounds very powerful and definitive, while the effect of the adverb “just” can be found in “qu’une envie”. Finally, the sentence that Frankie utters after the disaster of the wedding is well translated by Le Fayet: “Ce que je veux, dit Frances au bout d’une minute, ce que je désire le plus au monde, c’est qu’aucun être humain ne me parle aussi longtemps que je vivrai” (258) using the same devices as the source-text. Tournier, however, pushed the equivalence further in his translation: “Tout ce que je désire, dit Frances au bout d’une longue minute, tout ce que je désire au monde c’est qu’aucun être humain ne m’adresse plus la parole jusqu’à ma mort” (203); he uses the same grammatical devices as the source-text, but his comprehension of the novel’s themes and issues led him to the final modulation of the exaggeration “so long as I live” to meet, once again, Frankie’s tendency to include the notion of death in her dramatic reactions.

Another strategy through which the narrator creates dramatisation in Frankie’s story, is the way certain narrative passages unfold the action, only to leave the reader on a certain anti-climactic note. Indeed, dramatisation is also made to highlight the disillusionments that Frankie often has to face, and an anti-climax adequately recreates that feeling for the reader. For example, in the second part of the novel, when Frankie thinks that she can hear the monkey and the monkey-man, playing his organ in the street, she immediately chases them down the streets:

*So, when she first heard the broken-sounding, faint organ, she went at once in search of it, and the music seemed to come from near the river on Front Avenue. So she turned from the main street and hurried down the side street, but just before she reached Front Avenue, the organ stopped, and when she gazed up and down the avenue she could not see the monkey of the monkey-man and all was silent and they were nowhere in sight (56).*

The passage unfolds with the use of link words expressing abruptness, rapidity and excitement, indications of directions which recreate the chase through the streets, while the end of the passage and the redundancy of disappointment are expressed by the return of the narration to the use of the conjunction “and” and thus the expansion of the sentence towards failure. Tournier translated the excitement and anti-climax quite well, and quite faithfully to the source-text, without making it sound as a calque:

*Aussi, dès qu'elle entendit la musique sautillante et voilée de l'orgue de Barbarie, elle partit à leur recherche, et la musique semblait venir de la rivière, du côté de Front Avenue. Elle quitta donc la Grand-Rue et se précipita dans la rue voisine, mais au moment où elle allait atteindre Front Avenue, la musique s'arrêta brusquement, et elle regarda à droite et à gauche, mais le singe et l'homme-au-singe n'étaient pas dans l'avenue et elle ne les apercevait nulle part (77).*

Despite the difficulty of translating verbs with adverbs of direction from English to French (“turned from the main street”, “hurried down the side street”, “she gazed up and down the avenue”), he managed to recreate the impression of action with simple past and actions verbs, with the idiomatic expression “à droite et à gauche”, and also through compensation, with the addition of the adverb “brusquement” in the narration. Le Fayet translated the passage as follows:

*Aussi, lorsqu'elle entendit la faible musique saccadée de l'orgue de Barbarie, elle se mit immédiatement à sa recherche et le son paraissait venir de Front Avenue. Elle se précipita dans sa direction mais, avant qu'elle eût atteint Front Avenue, l'orgue de Barbarie se tut et quand elle inspecta l'avenue du regard elle n'y découvrit ni le singe, ni l'homme au singe ; tout était silencieux et il n'y avait personne en vue (103).*

While the simple past expresses the notion of action and the contrast of the return to *imparfait* at the end recreates the abruptness of the disappointment and the return to reality, some steps in her chase are not transposed as they are the occurrences which featured the difficulty of the

adverbs of direction, which were then left out by summarising the directions with “dans sa direction” and “inspecta l’avenue du regard”.

Finally, one can infer that the understanding and thus rephrasing of the novel (the three steps of the interpretive model of translation defined by Marianne Lederer are indeed interpretation, *déverbalisation*, and *reverbalisation* (Lederer 1994)) are pushed further by Tournier than by Le Fayet; indeed, she tends to either translate the *words* of the sentence, thus making more correspondences than equivalences, or to bypass and simplify certain passages and issues, whether notional or linguistic.

### ***Perception and proprioception***

In order to recreate Frankie’s reality in the narration, the narrator also features much of her perceptions and proprioception throughout the novel. By “perception” I mean the account within the narration of Frankie’s sensations coming from outside signals, so that the reader has access to Frankie’s point of view on reality through her senses and impressions of it. On the other hand, proprioception is defined by Marianne Lederer in *La Traduction aujourd’hui : Le modèle interprétatif* as the information that the individual receives from their own organism, as opposed to perception, which is the amount of information coming from one’s surroundings (Lederer 38). Thus, we have access throughout the book, and thanks to the omniscient narrator, to Frankie’s impressions of the world and of her inner life; these are made noticeable to the reader by narrative means, and are still part of the empathy that the narrator shows towards Frankie, but are also elements that are quite unconscious to Frankie, as opposed to the elements that I will be analysing in the part concerning characterisation in the novel. I will explain more thoroughly what I consider to be characterisation further down, however it is important to highlight the difference between perception and characterisation now: while perception offers a direct vision of reality through Frankie’s *point of view*, characterisation is the narration of that reality through Frankie’s

*perspective*, and is the result of Frankie's appreciation and conscious descriptions of her surroundings.

First, the perception of time in the novel is very chaotic and takes part in the creation of an alternative vision of adolescence, which is not necessarily future-oriented and in a constant movement forward. The expression of time in the novel is clearly built by the narrator, in order to illustrate Frankie's impression of being lost and mostly stuck between two periods of her life. From that ambiguous organisation results the translators' difficulty to interpret time and events, and thus differences in the translations, which cannot be compared and judged. For example, in the sentence: "Once, a long time ago, the old Frankie had liked to go around the town" (60), ambiguity is left as to whether "once" means "one day" or "there was a time when she used to", and the interpretation of the verb "like" in past perfect is also different from one translation to another. Indeed, Le Fayet translated this sentence as: "Longtemps auparavant, la vieille Frankie avait aimé parcourir la ville" (111), thus interpreting the event as a past habit or hobby, while Tournier chose a different angle: "De longues années auparavant elle avait eu envie, un jour, de parcourir la ville" (84), thus considering it as the first time the event happened, more as a sudden action in the past. Both translations can be considered as correct, as one cannot tell, from the source-text, the exact meaning of the time indicators in the sentence.

Time is however the only aspect of narration over which the narrator has almost complete control. Apart from that, the narrator relates Frankie's perception and proprioception as faithfully as one can imagine Frankie must feel. For example, in the second part of the novel, when Frankie first tells the "telling of the wedding" (62) to a stranger, the narrator briefly describes the almost physical sensation that her tale brings to Frankie: "First, just at the moment she commenced, a sudden hush came in her heart; then, as the names were named and the plan unfolded, there was a wild rising lightness and at the end content." (62) The challenge in this sentence lies in the simplicity of the nouns that lead the proprioception: the "hush", the "lightness", and the "content". Additionally,

“there was a wild rising lightness and at the end content” is very difficult to translate as the structure in the source-text is already quite unusual: the narrator offers such an intimate rendering of Frankie’s feelings and sensations that there is no need to use a more common yet distant structure, like “she felt a wild rising lightness”; the existential clause “there was” is a very simple turn of phrase which results from the complete absence of distance between the narrator and Frankie, yet its simplicity is very difficult to translate in French. Le Fayet translated the sentence as such: “Au moment où elle commença, il se fit dans son cœur un silence brusque ; puis, à mesure qu’elle prononçait les noms et développait les plans, une exaltation grandissante la soulevait et à la fin elle se sentit soulagée.” (114) On the other hand, Tournier’s translation is as follows: “Au moment précis où elle allait commencer, un calme subit lui envahit le cœur. Puis, au fur et à mesure que les mots étaient prononcés, les projets dévoilés, une allégresse de plus en plus vive la soulevait et, à la fin, elle se sentit apaisée.” (86) One can notice that the focus which was put on the nouns “lightness” and “content” was deviated or altogether transposed onto a verbal phrase like “la soulever”, “se sentir apaisée”, and “se sentir soulagée”. While the combination of adjectives “wild rising” was transposed into “grandissante” and “de plus en plus vive”, the lightness remained as a noun, but the combination of the adjective “rising” and the noun “lightness” allowed the translators to encompass the idea in the verb “soulever”, which is a good solution to that translational issue.

Another very important element of the novel which participates to the challenge of Frankie’s perception is music. Frankie’s sense of hearing is indeed quite developed, as was Carson McCullers’s, and thus gives rise to specific mentions of sounds in the narration. For example, the narrator uses a series of perception verbs for sounds to recreate how Frankie perceives the sound of the radio in the kitchen after listening to it all throughout summer: “Otherwise, music and voices came and went and crossed and twisted with each other” (10). While Tournier strove to replicate all the perception verbs in French (“Le reste du temps, la musique et les voix allaient et venaient, se croisaient, se chevauchaient” (17)), Le Fayet only kept two verbs out of four: “Habituellement, la

musique et les voix se croisaient, s'entremêlaient" (30), which is difficult to justify as in comparison, Tournier managed to translate them all; in addition, "se croiser" and "s'entremêlaient" are close to being synonyms, so the description of Frankie's perception appears quite incomplete. Another mention of musical sounds is made when a piano being tuned can be heard throughout the evening in the city: "The piano-tuner would sometimes fling out a rattling little tune, and then he would go back to one note. And repeat. And bang the same note in a solemn and crazy way. And repeat. And bang." (91) The use of verbs in the infinitive form, "repeat" and "bang", provides the rhythm of the passage and the impression, for the reader, of having direct access to Frankie's senses. It also creates an effect of craziness, as the absence of conjugation seems to highlight the absurd way the notes arrive to Frankie. It was, however, impossible for the translators to keep this structure, and Le Fayet translated the passage as such: "L'accordeur jouait quelquefois un petit air, puis se remettait à tapoter une note. Et il la répétait. Et il frappait la même note d'une façon solennelle et hallucinante. Et il la répétait. Et il frappait" (163). Even if the use of *imparfait* was inevitable, the use of the conjunction "and" as a polysyndeton at the beginning of every sentence recreates the impression of absurdity in the tuning of the piano. Tournier translated it as follows: "De temps en temps, l'accordeur essayait de pianoter un petit air, puis il s'arrêtait sur une note. Il la répétait. Il frappait dessus d'une façon absurde et solennelle. Répétait. Et frappait." Using another strategy, he also managed to replicate the effect of the source-text, by progressively making the tuning appear absurd with the deletion of grammatical subjects in the two last sentences, to make the action sound more automatic and less human, as it is particularly alienating to Frankie herself.

Another manifestation and consequence of music in Frankie's surroundings, is the use by the narrator of a figure of speech very appropriate to perception: synaesthesia. Indeed, the piano-tuning session gives way to a synaesthesia in which Frankie's gaze follows the notes she hears in the distance, "watching" them go upwards and downwards on the kitchen wall:

*After the silence another note was sounded, and then repeated an octave higher. F. Jasmine raised her eyes each time the tone climbed higher, as though she watched the note move from one part of the kitchen to another; at the highest point her eyes had reached a ceiling corner, then, when a long scale slid downward, her head turned slowly as her eyes crossed from the ceiling corner to the floor corner at the opposite side of the room. The bottom bass note was struck six times, and F. Jasmine was left staring at an old pair of bedroom slippers and an empty beer bottle which were in that corner of the room (87).*

While Le Fayet translated every aspect of the synaesthesia as it in the source-text, without it being incorrect, Tournier modified some elements of it:

*Dans le silence, une autre note résonna, et fut reprise une octave plus haut. Chaque fois qu'elle résonnait, F. Jasmine levait les yeux comme si elle la voyait s'élever d'un coin à l'autre de la cuisine, et, à l'octave la plus haute, ses yeux avaient atteint l'angle du plafond, puis, pendant que la gamme redescendait lentement elle baissa doucement la tête, et ses yeux descendirent de l'angle du plafond à l'angle du mur opposé. La note la plus basse fut frappée six fois, et F. Jasmine regardait fixement une vieille paire de pantoufles et une bouteille de bière vide qui étaient posées dans l'angle du mur (120)*

Even though Tournier shortened a sentence and deleted a few details, this strategy allowed him to make the description of that synaesthesia smoother, without the semi-colon in the middle. As a result, his translation of the figure of speech sounds like a long serpent-like sentence, as the reader can almost feel Frankie's look waving its way across the kitchen walls. He thus used specific words to link the different parts of the sentence between them ("et", "puis", "et"), and more commas to highlight the different steps of the synaesthesia, as there seems to be a movement of come and go between the notes and her gaze.

Finally, a more ambiguous way of studying Frankie's perception and proprioception are her day-dreams and impressions. Halfway through characterisation (an act of Frankie's own

description) and perception, the distance between Frankie's reality and her day-dreams or impressions about this reality is completely absent in the narration, making her impressions sound very real, and thus making them narratively closer to perception than to conscious acts of imagination. For example, in occurrences like "Especially this summer it was very real" (6) (talking about how she feels about Alaska), then "She dreamed of Alaska. She walked up a cold white hill" (11) and "the summer did not end" (26), there is no mention of these being fictional or only "feelings". Le Fayet translated these examples quite faithfully: "cet été en particulier, ce pays était devenu réel" (23), "Elle rêvait de l'Alaska. Elle gravissait une froide colline blanche" (32), and "l'été ne finissait pas" (55). Here, an almost literal translation works as the similarity of Frankie's impressions and the narrator's rendering of them is reflected in French (even if the conservation of "froide colline blanche" sounds quite unnatural in French, as preposed adjectives are not often used). On the other hand, Tournier translated these occurrences as such: "cet été-là particulièrement il était devenu pour elle une réalité" (12), "Et elle rêvait de l'Alaska. Elle se voyait en train de gravir une colline blanche et glacée" (19), and "l'été lui semblait immobile" (38). Even though these translations show Tournier's will of not translating literally, he consequently added elements ("pour elle", "se voir en train de", "lui sembler") that set a distance between either the narrator and Frankie, or between Frankie and her imagination, and which highlight the fictional or personal aspect of these descriptions, when they should sound as real as if they were actually happening. Another and last example of that power of her day-dreams occurs when Frankie is sitting in a pub, accompanied by a soldier who offered her a drink, when her mind starts wandering towards Alaska again:

*Sitting across from the soldier at that booth in the Blue Moon, she suddenly saw the three of them – herself, her brother, and the bride – walking beneath a cold Alaskan sky, along the sea where green ice waves lay frozen and folded on the shore; they climbed a sunny glacier shot through with pale cold colors and a rope tied the three of them together, and friends from another glacier called in Alaskan their J A names (71-72).*



The beauty of this passage resides in many aspects of the narration: first of all, the transition between the settings is made only by the adverb “suddenly”, and there is no specific trace of impression or illusion, but rather of actual actions and senses (“saw”, “walking”, “climbed”, “called”, “cold”). The effect of the expression “the three of them”, repeated twice, is that of company, and for once in the novel, the description of the heavenly, pure landscape (“green icy waves”, “sunny glacier”, “shot through with pale cold colours”) does not feel odd or out of place, it is beautiful and coherent, there is no hypallage (a figure of speech which seems to happen not when Frankie dreams and perceives her dreams, but when she really tries to make a description of things that she cannot quite grasp). Le Fayet translated this passage as such:

*Assise en face du soldat, dans cette salle de La Lune bleue, elle vit soudain les trois – elle, son frère et la fiancée – marchant sous le ciel froid de l’Alaska, le long de la mer, et de vertes vagues gelées, roulées sur le rivage ; ils escaladaient un glacier ensoleillé aux pâles couleurs froides et une corde les rattachait tous les trois, et des amis, d’un autre glacier, criaient, dans la langue du pays, leurs noms Ja (131).*

The transition between the settings is well transposed thanks to simple past and the adverb “soudain”, like in the source-text, but also thanks to the present participle “marchant”, and the *imparfait* for an effect of prolonged action in “escaladaient”. The difficulty of translating the language which Frankie calls “Alaskan”, which does not exist in French, is also well tackled, as “la langue du pays” sounds remote, exotic and thus appealing to an child’s imagination. However, one can notice that there are a lot of correspondences throughout the passage: the translator kept the hyphen between which the people in the scene are mentioned, which could have been avoided and made more natural in French, as will be seen in Tournier’s translation; also, Le Fayet kept using the structure in the source-text in which two adjectives are automatically attribute to a noun, but in order to be correct in French, she transferred one of the adjectives behind the noun, thus

surrounding it with two adjectives (“vertes vagues gelées”, “pâles couleurs froides”), which does not sound very natural and evocative in French.

*Assise dans cette stalle de La Lune bleue, en face du soldat, elle se vit soudain avec son frère et la fiancée de son frère, et ils marchaient, ensemble tous les trois, sous le ciel glacé d’Alaska, le long d’une mer gelée où des vagues de glace verte s’écrasaient contre le rivage. Ils escaladaient sous un grand soleil un glacier aux reflets froids et pâles, et une même corde les tenait attachés tous les trois ensemble, et du haut d’un autre glacier des amis criaient, dans la langue de l’Alaska; leurs trois noms commençant par J.A (Tournier 99).*

In his translation, Tournier managed to convey the impression of reality through the use of the conjunction “et” between every aspect of the scene (“et ils marchaient”, “et une même corde les tenait attachés tous les trois ensemble, et du haut d’un autre glacier”), which makes for the childish enthusiasm that Frankie feels through that “vision”. The correspondence found for “the three of them”, “tous les trois ensemble” nicely recreates this company that Frankie longs for, as “tous” and “ensemble”, which carry the same meaning of a group, are combined to make the idea of company even more important. Finally, the equivalence throughout the passage is especially noticeable in the description of the landscape, as he did not just keep the adjectives in French, which are not as descriptive or evocative as in English, and thus developed certain descriptions, transposed adjectives into verbs or into an adverbial phrase of place: “le long d’une mer gelée où des vagues de glace verte s’écrasaient contre le rivage. Ils escaladaient sous un grand soleil un glacier aux reflets froids et pâles” (emphasis mine). One can infer that the translator did the task of imagining the scene in his mind, and then rephrased it.

As a conclusion, one can see that perception and proprioception in *The Member of the Wedding* often call for grammatical transpositions in French, but also for narrative faithfulness at the same time. Both translators found particularly adequate solutions, however the spirit of some occurrences was sometimes only partly rendered.

## ***Characterisation***

The very last narrative strategy or theme that can be examined when studying Frankie's reality in the novel is characterisation. Although stylistically, characterisation is the way *characters* are attributed a certain depth by the narrator or the author through narrative means, I chose to broaden the definition of the term, and I thus consider characterisation as the general elaboration of elements that are referred to in the narrative, in this case the elaboration of Frankie's world – not only characters around her, but also places and feelings – through qualifying narrative and linguistic devices that reflect *her* way of characterising her own reality through a conscious descriptive effort.

This aspect of *The Member of the Wedding*'s narration will present the translators with a particular challenge: that of consistency and coherence throughout the novel's translation. Frankie is a twelve-year old who just stepped into adolescence to leave her childhood behind, and while she tries to adopt new ways of speaking, she also relies very much on certain expressions or adjectives which are most familiar to her in order to describe what she sees and feels, which is especially new and unsettling.

First of all, it is important to mention an important aspect of characterisation that Frankie uses throughout the novel, which falls under the category of the figures of speech: comparison. As a child, it is sometimes easier for Frankie to grasp the unfamiliar through familiar scenarios, to create a safe environment around her, or to reassure herself as to how she understands the world. These comparisons also inform the reader on Frankie's life, and on her previous experiences, before all the "troubles" addressed in the novel happened. However, the images that Frankie uses in the many comparisons which punctuate the novel did not, eventually, present an issue for the translators. Indeed, there was no need for the translators to change the images, which are specific to Frankie, and which are quite eloquent and evocative, even in the target-language for the target-reader. For example, when Frankie meets the soldier at night and feels trapped in his company, forced to continue this date which she knows is wrong, she uses the following comparison: "It was like going

into a fair booth, or fair ride, that once having entered you cannot leave until the exhibition or the ride is finished” (135). Both translators kept the image of the fair: “C’était comme à la foire: une fois entré dans une baraque ou dans un manège, il faut rester jusqu’à la fin de la représentation ou du tour” (Le Fayet 238); “C’était comme quand on pénètre dans une baraque de foire ou quand on monte sur un manège: impossible de s’en aller avant la fin du spectacle ou l’arrêt du manège” (Tournier 187). This comparison is quite universal, and does not need to be modified. But even when comparisons are shaped around Frankie’s experience, and thus more personal than universal, it would be inappropriate to change them, because it is part of the elaboration of the character. For instance, she compares the day before the wedding to Berenice’s cake from “last Monday”:

*The afternoon was like the center of the cake that Berenice had baked last Monday, a cake which failed. [...] It was a loaf cake, that last Monday, with the edges risen light and high and the middle moist and altogether fallen – after the bright, high morning the afternoon was dense and solid as the center of that cake (McCullers75).*

*L’après-midi fut comme l’intérieur du gâteau que Bérénice avait fait le dimanche précédent, un gâteau manqué. [...] Dimanche dernier, les bords du gâteau étaient bien levés et le milieu humide et compact – après le matin brillant, léger, l’après-midi fut dense et solide comme le centre de ce gâteau (Le Fayet 137).*

*L’après-midi fut comme l’intérieur de ce gâteau que Bérénice avait cuit le dimanche précédent, et qu’elle avait raté. [...] Il s’agissait, le dimanche précédent, d’un gâteau carré, parfaitement levé et doré sur les bords, mais affaissé et spongieux vers le centre – et après cette matinée lumineuse et exaltante, l’après-midi fut aussi épais et compact que le centre du gâteau (Tournier 104-105).*

One can see that the translators did not change the comparison, which is essential to the reader’s understanding of Frankie’s reality. Both translators appear, however, to have changed the day when the cake was baked, from Monday in the source-text to Sunday in the translations, for a

reason quite unknown. Both examples thus illustrate why I will not address the comparisons more in my analysis of the translations; it was however important to mention them, as they are central to characterisation throughout the novel.

The most prominent challenge in terms of translation, which is related to Frankie's way of characterising her surroundings, is consistency, or coherence. Indeed, one can easily notice, throughout the novel, the constant repetition of certain terms. "Queer", and its derivative "queerness", and "glare", to describe the light cast by the sun everyday in the South, are the terms which are most often repeated in *The Member of the Wedding*. Shortly after these are "tightness", which Frankie uses to describe the feeling that she has in her chest, and "hang around", which are used to describe Frankie's wandering behaviour. Additionally, there are some passages in the novel which are centred around one issue, and thus, use one particular expression throughout the passage, like "caught", when Berenice and Frankie are discussing the feeling of being trapped inside themselves (McCullers 119-121), and "the Law", when Frankie runs away from home and gets caught by a police-man (McCullers 155-158). One can notice that these terms or phrases are not always of the same grammatical nature, they can be adjectives, nouns, or verbs, but they are used regularly throughout the novel, in many different contexts and syntactic structures. Thus, the consistency which is required of the translators, because the repetition of those terms is an important narrative device of the whole novel, is made more complicated as the translators will have to find a way to use the exact same term, and make it syntactically or grammatically correct, even if the linguistic context changes in the source-text.

To begin with, it is important to see if the translators observed and replicated this narrative strategy. Indeed, consistency, or lack thereof, will be easily noticed from the very beginning of the novel, if the translators are coherent between the first few occurrences of these terms. "Queer" is first used twice in the first two pages of the novel ("It is so very queer" 3, "it was so queer" 4), uttered by Frankie in direct speech, and is then used again twice within the narration ("the kitchen

was hot and bright and queer. The walls of the kitchen bothered Frankie – the queer drawings” 9). These occurrences are enough to observe the translators’ rendering of this phenomenon. Le Fayet translated these occurrences as such: “C’est si étrange” (18), “c’était si drôle” (19), “la cuisine était chaude, brillamment éclairée et étrange. Les murs tracassaient Frankie... les dessins bizarres” (27); thus, she chose not to include the repetition of the terms throughout the novel, which will be considered, in this analysis, as a “flaw” in her translation, as it is an essential narrative strategy which is a constant mark of Frankie’s language in the narration, and thus an aspect of the narrator’s empathy towards Frankie. Tournier, on the other hand, translated the repetitions as follows: “C’est vraiment trop bizarre” (8), “C’était si étrange” (9), “la cuisine paraissait chaude, lumineuse et bizarre. Frankie s’y sentait mal à l’aise à cause des murs – de tous ces dessins bizarres” (15). Even if he did not use the same term for the second occurrence, one can still notice that he chose the word “bizarre” as the equivalent of “queer”, and he will strive to use it throughout his translation, wherever “queer” will be found.

However, it is very challenging, given the different syntactic contexts in which this term occurs, and the number of elements it describes throughout the novel, to provide the same translation of the term every time it occurs in the novel. As Marianne Lederer points out in *La traduction aujourd’hui – Le modèle interprétatif*, “on devrait classer en mots ‘intraduisibles’ tous les mots qui ne peuvent pas être traduits une fois pour toutes par le même mot, en somme, tous les mots autres que les termes monoréférentiels” (75). Thus, can one consider these terms, repeated throughout the novel but not referring to the same thing every time, as “*intraduisibles*”, or can they be translated once and for all? It is clear, to begin with, that Le Fayet’s translation points to the fact that it was impossible to translate the word queer similarly for every occurrence, and she consequently decided to bypass altogether the narrative device. However, how did Tournier tackle this challenge? In the three following examples, “queer” is used in different places, but also with different natures: “made her feel so queer” (42), “gave it a queer look of a brick building that has

begun to melt” (66), “there was a layer of queerness” (133). In the first occurrence, “queer” is a predicative adjective, in the second one it is an attributive, and in the last one, the derivative “queerness” is used. Tournier translated these three occurrences as such: “elle se sentait si bizarre” (61), “on pouvait croire qu’il était en train de fondre” (91) “tout semblait emporté par un étrange courant” (185). One can thus notice that the word “queer”, whatever the translator’s efforts, cannot be translated once and for all throughout the novel, even though Tournier still strives to use the word “bizarre” as often as it is grammatically allowed in French, which still creates the thematic effect that the repetition had in the source-text, the impression for the reader to see Frankie’s reality through a “queer” filter. This conclusion is just as valid for the word “glare”: “under the glare of the sun” (3), “the glare was hard and bright”(16), “the main street where the glittering sidewalks were baked and half-deserted in the white glare” (64). The word “glare” refers to a kind of light, while still being a noun and not an adjective, and it is, from the very beginning, difficult to translate the nuance of this light while using a noun in French as well; as the first occurrence is easier to translate in French because it is the “glare *of the sun*”, the term is then used on its own throughout the novel, and even if it refers to a certain kind of light in itself, it is however often developed with other adjectives. Again, Le Fayet chose not to translate the repetition, and Tournier strove to include it in as many occurrences as possible: “par le feu du soleil” (7), “le feu du soleil était aveuglant” (24), “la Grand Rue avec ses trottoirs étincelants et presque vides, qui flambaient sous le soleil blanc” (88). One can notice that the first occurrence of “glare” in the novel, “under the glare of the sun”, helped him build the image of that particular light for the rest of the novel, allowing him to use the locution “feu du soleil” whenever it is syntactically possible, but also making it still coherent to use only “soleil” when the adjectives of the locution call for the simplicity of the subject. Once again, Tournier manages to recreate the impression of the weight and heat of the glare in many situations throughout the novel, its omnipresence in a story taking place in the South of the United States.

Despite the fact that Le Fayet did not observe the repetition of these terms and was not consistent in the translation of them, it is important to mention that she chose to repeat one word in particular throughout the novel: almost everywhere the word “crazy” is found in the source-text, Le Fayet translated it by “hallucinant”. For example, in the incipit, the “green and crazy summer” (3) is translated as “un été torride et hallucinant” (17), and where the piano-tuner beat “the same note in a solemn and crazy way” (91), she translated it as “d’une façon solennelle et hallucinante” (163). It thus seems like a personal choice to make-up for the lack of repetition of other terms. While “crazy” is quite a simple word in English, compared to “queer” for example, “hallucinant” in French is, similarly, peculiar and uncommon. However, the choice that she made of repeating only one term from the source-text still leaves a gap in the notional aspect of the repetition of more than one expression in the novel.

Concerning the terms which are repeated numerous times but only in one passage of the book, like “caught” and “the Law”, it was much easier for the translators to be coherent in the translation of them: both Le Fayet and Tournier used the image of the “prisonnier” in French as an equivalence for “caught”, and Le Fayet translated “la Loi” where Tournier used “la police”, but both used these terms as many times as they appeared in the original passage.

The second challenge in the way Frankie characterises her surroundings lies in the use of past-participle adjectives. As I have explained in the first chapter of this dissertation, Frankie is unable to create her own classical adolescent narrative, so the solutions for that inability are the narrator, but also alternative ways of expression, like figures of speech. But the overuse of past-participle adjectives can be considered as another alternative way of describing reality: close to the hypallage, past-participle adjectives as they are used in the novel seem to take Frankie’s vision and to conjugate it, eventually to apply it directly on what she is trying to describe. The effect of this device could be an extremely straightforward, though peculiar, access to Frankie’s automatic cognitive reflexes when describing elements of reality. Examples of past-participle adjectives are



numerous throughout the novel: “an unjoined person” (3), “sweaty-handed nasty taste” (17), “queerly pictured wall” (37), “cheated discontent” (61). After observing the translations of these examples, one can see that such a simple yet queer structure is almost impossible to reach in French: the idea of “unjoined person” was particularly difficult to translate, all the more as “unjoined” is a neologism; Le Fayet tried to keep the past-participle but nominalised it into “une isolée” (17), while Tournier transposed the negation in “unjoined” into an adjectival locution in “sans”, “un être sans attache” (7). In French, Tournier’s translation sounds better than Le Fayet’s as past-participle nouns sound quite pejorative, taking the idea of “person” away and replacing it only by how they are described. The occurrence “sweaty-handed nasty taste” also presents translational issues because it features a compound adjective as well as another adjective, attributed to “taste”. Both translators had to divide and transpose the compound adjective into two locutions with partitive articles: “imprégnés de la sueur des mains sales” (Le Fayet 40), “le goût de leur sueur et de leurs mains sales” (25). “Queerly pictured wall” also called for transposition in both translations: “queerly” became an adjective, “étranges” for Le Fayet and “bizarres” for Tournier (thus observing the repetition of queer in the novel), “pictured” became “les dessins” and thus the direct object of the sentence instead of “wall”; “wall” was transposed into a locution with partitive article for Le Fayet (“les dessins étranges du mur” (73)), and into an adverbial phrase of place for Tournier (“les dessins bizarres sur les murs” (52)). Finally, the image of “cheated discontent” was bypassed by Le Fayet who only translated it as “mécontente” (112), but Tournier, who chose to keep the image, had to develop it and turn the adjective into a complete comparison: “mécontente, comme quelqu’un qui s’est fait voler” (84). One can thus see that where the source-text uses one device, the past-participle adjectives, the translators had to find several ways of transposing this strategy in French, because literal translations, like “le mur bizarrement imagé” or “mécontentement trompé” were incorrect. It is then possible to wonder whether the translators managed to recreate an effect on the readers that would inform them on the way Frankie describes her surroundings; it would seem like Tournier

managed to respect a certain coherence with other devices used in the novel: he used a comparison for the “cheated discontent”, which is a narrative device often used by Frankie, and consistently used the adjective “bizarre” for the “queerly pictured wall”, thus at least following the repetition device. Thus, even if Le Fayet strove to find grammatically correct solutions, there is less coherence within the devices she uses throughout the novel.

As a conclusion, the expression of Frankie’s reality in the source-text is quite varied and requires the use of narrative strategies which feature linguistic peculiarities just as much as poetic devices. The understanding of the notional issues behind those strategies is reached better by Jacques Tournier who thus manages to rephrase the novel more accurately than Le Fayet by using equivalences, where Le Fayet tends to use more correspondences and thus does not manage to recreate a particular style in French; indeed, trying to translate the words of the novel more than the meaning of them leads to the use of correspondences in order to reach grammatical correctness in the target-language, weakening in the process the effect of the style in the source-text.

### **C) Translating the variety of voices in *The Member of the Wedding*: a world outside Frankie's head.**

If Frankie's voice, perception and descriptions are central to the novel, taking part in the elaboration of empathy throughout the reading experience, other voices in the novel are just as essential because it is thanks to them that Frankie's character can be built as well, through their interactions with her – these voices are only heard in dialogues with Frankie – and through Frankie's reactions to their contradictory ideas. It is thus very important for the translators to understand this variety of voices surrounding Frankie; indeed, those are mainly found in direct speech, in dialogues between them and Frankie, and as a result, their voice is not modified by Frankie's point of view, unlike the visions of the city, of the surroundings, which are described according to Frankie's perception and descriptions. As a result, this is another challenge, another task for the translator who has to delve into their encyclopedic knowledge for other cultural and historical aspects of human relationships and differences, involving racial issues and age difference for instance, which imply historical but also linguistic knowledge. This variety of voices in the novel constitutes Frankie's society, whether they are central in the overall organisation of the novel or more secondary. These characters add different tones, backgrounds, age groups and opinions to the novel, as well as being included in a 1940s novel, and this will constitute a task of cultural as well as linguistic adaptation for the translators, which I will try to assess at best.

#### ***Berenice***

First of all, it is of utmost importance to examine the translation of Berenice's voice. Being the servant in Frankie's house, along with the fact that Frankie's family is reduced to herself and her father, Berenice is a central character as she acts like a mother towards Frankie. Their voices are constantly in contradiction, but when they are not, they join into higher considerations about American issues and echo in a very musical way. In dialogues, Berenice's cues are just as important as Frankie's, because she expresses opinions that will trigger Frankie's reflections and

considerations on herself and on her education to the real world, even if conflict cannot be avoided between the two. A first challenge for the translators will be to translate Berenice's tone (her language will be the second and probably biggest challenge, which I will address in the following paragraph) in her exchanges and relationship with Frankie. One of the most obvious issues of adaptation in French is the treatment of the way they address each other: will "you" be translated as "vous" or as "tu" in French? Marie-Madeleine Le Fayet chose to use the pronoun "vous", while Tournier decided that "tu" was more appropriate. The use of the *vouvoiement* can be justified by the fact that Berenice is the house servant, Frankie is her boss's daughter, and formality and correctness may not allow her to address Frankie more casually. However, the other way around, the fact that Frankie also addresses Berenice with "vous" sounds less natural and less coherent: Frankie does not hesitate to be extremely informal and regularly swears at Berenice ("Some day you going to look down and find that big fat tongue of yours pulled out by the roots and laying there before you on the table" (34); "Hush up your big old mouth!" (78)). Similarly, even if Frankie is supposed to be Berenice's superior as the daughter of her employer as well as, given the social context of the time, her "racial" superior, Berenice addresses Frankie just like she would address a child, scolding and lecturing for her own good. Additionally, Frankie having no mother, Berenice acts like one, and she is like family in Frankie's house. For those reasons, and even though the use of "vous" can be somehow justified, I think that the use of "tu" installs a better closeness between the two characters, allowing moments of informal conflictual exchanges as well as moments of confessions and tenderness, and thus being more coherent in the relationship between the two characters. Consequently, the relation between them leads Berenice to use a very nanny-like tone in most dialogues with Frankie, like in the following extract:

*"This is a serious fault with you, Frankie. Somebody just makes a loose remark and then you cozen it in your mind until nobody would recognize it. Your aunt Pet happened to mention to Clorina that you had sweet manners and Clorina passed it on to you. For what it was worth.*

*Then next thing I know you are going all around and bragging how Mrs. West thought you had the finest manners in town and ought to go to Hollywood, and I don't know what all you didn't say. You keep building on to any little compliment you hear about yourself. Or, if it is a bad thing, you do the same. You cozen and change things too much in your own mind. And that is a serious fault" (33-34).*

The nanny-like tone in this extract can be found in Berenice's way of addressing Frankie by mentioning her name directly, but also in the organisation of the scolding into the utterance of a bad habit with present tense, and the illustration of it with an anecdote in the past tense. The moral of her preaching is also made very accurate through the repetition of the problem, "you cozen" and "That/this is a serious fault", as though she wanted to imprint it onto Frankie's mind. Her tone is also informal thanks to expressions like "for what it was worth", "next thing I know" and "I don't know what all you didn't say", which would call for equivalence in French.

*"C'est un de vos sé'ieux défauts, F'ankie. Quelqu'un fait une 'ema'que banale et vous t'ansfo'mez cette 'ema'que dans vot'esp'it au point que pe'sonne ne peut le 'econnaît'. Vot'tante Pet a dit un jou'à Clo'ina que vous aviez des maniè'es g'acieuses et Clo'ina vous l'a 'épété. En vous le donnant pou'ce que ça valait. Et vous n'avez 'ien de plus p'essé que d'aller c'ier su'les toits que Mme West t'ouvait que vous aviez les maniè'es les plus g'acieuses que l'on puisse imaginer, que vous deviez êt'à Hollywood, et je ne sais pas tout ce que vous n'avez pas dit. Vous bâtissez toute une histoi'su'le moind'compliment qu'on vous fait. Ou si c'est une mauvaise chose, vous faites de même. Vous exagé'ez et changez t'op les choses dans vot'tête. Et c'est un défaut sé'ieux" (Le Fayet 68-69).*

To begin with, for an analysis of the "r" elision in this translation, see further down. Le Fayet translated many of the idiomatic expressions quite literally, like "pour ce que ça valait" and "je ne sais pas tout ce que vous n'avez pas dit". Altogether, the way her tone is conveyed in the source-text can be found quite similar in the translation, with "c'est un de vos sé'ieux défauts", or

“ou si c’est une mauvaise chose, vous faites de même”. Even if those literal translations are not incorrect, they would have called for a better adaptation of the language and of the level of speech in French.

*“Ton défaut le plus grave, il est là, Frankie. Voilà quelqu’un qui dit quelque chose en passant, et toi tu rumines tout ça dans ta tête, et tu le transformes, et plus personne n’y reconnaît rien. Ta tante Pet, un jour, elle a dit à Clorina que tu étais une petite fille bien élevée, alors Clorina te l’a répété. Juste comme ta tante l’avait dit. Et toi, voilà qu’après tu as été partout, et tu racontais que ta tante Pet avait dit que tu étais la petite fille la mieux élevée de la ville et que tu devrais faire le voyage pour Hollywood et est-ce que je sais quoi encore ? On te fait un petit compliment, et toi, voilà que tu en fais un gratticiel. Pareil, si le compliment est mauvais. Tu rumines tout dans ta tête, et tu changes tout. Et ce défaut-là, je te dis qu’il est grave” (Tournier*

*48-49)*

Tournier’s translation appears to be more appropriate for a number of reasons. First of all, the idiomatic expressions mentioned before have all been understood, *déverbalisées* and *reverbalisées*: “what it was worth” became “juste comme ta tante l’avait dit”, for example. But the most striking and clever equivalence that can be found in his translation is the turns of phrase he gave to Berenice, which are literally different from the source-text and very idiomatic in French, but which can all be justified by the presence of certain elements in the source-text. First, Tournier changed the occurrence “a serious fault of yours”, in which the adjective “serious” presents a qualifying notion of intensity, into “ton défaut le plus grave”, thus creating a modulation in which the superlative is appropriate to a scolding tone in French. In addition, Tournier understood the nuance behind “this” and “that” in the sentences “this is a serious fault” and “that is a serious fault”: they are not only determiners but also demonstrative pronouns referring directly to what Frankie did when she exaggerated the words of her aunt. As a result, Tournier included turns of phrase like “ton défaut le plus grave, *il est là*” or “*ce défaut-là*, je te dis qu’il est grave” (emphasis mine), not only

reflecting the nuance of designation in “this” and “that”, but also creating idiomatic turns of phrases in French which work as equivalences in the translation.

Berenice also plays with words when scolding Frankie in the source-text, because her way of preaching is always quite playful, and unlike the narrator, she does not always take Frankie seriously, knowing that her behaviour is just temporary because she is a teenager. Her way of playing with words can then be seen as a way of gently making fun of Frankie’s far-fetched plans, like in the following example:

*“You wait and see. I’m leaving town.”*

*“And where you think you are going?”*

*Frankie looked at all the corners of the room, and then said, “I don’t know.”*

*“I do,” said Berenice. “You going crazy. That’s where you going.” (36)*

Where Le Fayet translated “you going crazy. That’s where you going” as “vous allez à la folie, voilà où vous allez” (73), Tournier translated it as “chez les fous. C’est là que tu vas aller” (52). Thus, both translations are correct and kept the play on words, but one could say that the level of speech in both translations is quite different: “aller à la folie” is much more formal than “aller chez les fous”, and thus the second translation could be more appropriate for the scolding yet mocking tone of Berenice. Additionally, one can see another modulation in Tournier’s translation, for “going crazy” is idiomatic in English but only refers to the state of mind, whereas the French expression “aller chez les fous” not only implies madness of the mind, but also the proper deportation to a mental institution, which corresponds to Vinay and Darbelnet’s statement: “la capacité du français à revenir sur le plan du réel par ‘pur jeu d’esprit’” (127). Originally, their theory in *Stylistique comparée* is applied to adverbial characterisation, where English can add the suffix “-ly” to virtually any adjective or participle and create a valid adverb. On the contrary, French does not have the possibility to add “-ment” to any adjective, and even when it is possible, it generally sounds heavy. As a result, French often does not have the choice but to create an adverbial

phrase of manner which generally features a reference to an extra-linguistic element (for example, Vinay and Darbelnet observe the adverb “skilfully” and the phrase “d’une main habile”). The idea of “jeu d’esprit” could refer to the ingenious and somehow playful act of using concrete references to describe an abstract manner in French language, for lack of a better adverb. In the case of “going crazy” and “aller chez les fous”, even if it does not concern adverbial characterisation, the fact that Tournier’s translation is more appropriate than Le Fayet’s may come from the fact that this return to the “plan du réel”, with the reference to the mental institution, sounds more familiar to the French reader and their way of approaching abstract events.

But Berenice is not only a character whose role is to undermine Frankie’s plans and dreams, she is also the character with whom Frankie will develop the most tender moments of reflection throughout the novel. Berenice’s language, even if not standard English, is honest and straightforward, and her speech about being “caught” (119), for example, is filled with feelings which she candidly and spontaneously put into words. Both translations rendered the impression of honesty through the use of simple sentences and the consistent repetition of the word “prisonnier”, as I have mentioned before. Le Fayet’s translation may be considered too formal as she uses locutions like “en quelque sorte” for “somehow”, while Tournier used the much simpler turn of phrase with a conjunction of comparison: “on est comme des prisonniers”. But while these are linguistic details, there is another element of translation, extremely notional as well as linguistic, which cannot be omitted. Indeed, Berenice says: “Because I am colored. Everybody is caught one way or another. But they done drawn completely extra bounds around all coloured people. They done squeezed us off in one corner by ourself.” In his translation, Tournier justly translated the notion of social injustice, he translated the idea of being a victim of a social order set up by white people with the indefinite and neutral pronoun “on”, which is a good and idiomatic equivalent for “they”, as an ominous, powerful social entity against which one cannot fight. His translation is thus “Mais nous, les gens de couleur, c’est des frontières supplémentaires qu’on a tracées autour de



nous. On nous a obligés à vivre parqués dans un coin, tous ensemble” (165). However, Le Fayet altogether deleted and thus denied this notion of a third-party responsible for the social isolation and marginalisation of African-American people. Her translation is as such: “Les gens de couleur sont prisonniers au-delà de la limite. Ils sont étouffés dans un coin par eux-mêmes.” (211) One can wonder whether this is a trace of an ideologically marked speech. The translation of “by oneself” in “par eux-mêmes” could be seen as a complete *calque* of the English expression where she actually meant “tous seuls”, which is very unlikely for a professional translator, or it could be interpreted as the expression of the idea that coloured people marginalised themselves through communitarianism, for example.

This idea of an ideologically biased translation in Le Fayet’s work is all the more plausible as one observes the way she translated Berenice’s voice throughout the novel. Berenice’s language is indeed one of the great challenges for the translation of *The Member of the Wedding*, because there is a cultural discrepancy between the source-culture and the target-culture: Berenice’s language in the source-text easily points towards a black servant for an American reader, because there was this culture, especially in the South, consisting in still employing black people for serving very long after the abolition of slavery. However, we do not have that cultural landmark in France, although we do know the concept of the nanny taking care of children until they become teenagers. So the issue is, should the translator’s equivalence of her language indicate to the readers that Berenice is black, or rather that she is probably part of the working- or lower-middle-class, when her employer could be considered higher-middle-class? Apparently, Le Fayet decided that Berenice’s race was the most important aspect of her character to make obvious for the French reader (her race is indeed important for her history and background), and that the way to achieve this was to include an African accent in her speech. As a result, every sentence in which Berenice speaks is deprived of every r’s and replaced by an apostrophe. I think, however, that this “equivalence” for Berenice’s language is not the most appropriate: Berenice’s voice in English is

not marked by any trace of a particular accent, but is rather different from a “standard” English grammar. One could say, given all the research in this field of socio-linguistics nowadays, that she actually uses African-American English, which is considered as a linguistically legitimate dialect and not just as an inferior use of English. The translation of this language by an accent in French could thus be seen as inappropriate. Indeed, the very first words uttered by Berenice in the novel are “Happened? Happened?” (3), and those words do not indicate that she is coloured, whereas Le Fayet’s translation, “A’ivé? A’ivé?” (18) immediately labels her as an African with a strong accent. Tournier, on the other hand, kept a linguistic equivalence: where the grammar is alternative in the source-text, he chose to play with the formal and informal syntax in French; for example, when Berenice says “Your brother come home with the girl he means to marry” (4), Tournier translated her cue as follows: “Ton frère, il est venu à la maison avec la fille qu’il veut épouser” (9). Throughout the novel, Tournier uses this syntax in Berenice’s sentences with a resumptive pronoun (*pronom résomptif* in French). Similarly, when they play a cards game, Berenice’s sentence has the same syntax: “La vérité, c’est qu’aucun de vous il a assez de jeu pour soutenir mon annonce” (11). This syntax is very oral and casual, and informal enough to indicate to the reader that she is not part of the higher part of society.

### ***Other secondary characters***

There are also several more secondary characters in the novel, like John Henry West, the soldier, or Frankie’s father. John Henry is however the most important and present of these secondary characters; his short, childish remarks come to punctuate many dialogues between Frankie and Berenice (“Grey eyes is glass” (107)), and John Henry is also the person on which Frankie casts her loneliness to convince herself that she is not so lonely (“I only asked you because I thought you looked so ugly and so lonesome” (43)). John Henry is a curious character, he asks questions which do not always make sense (“What are horsepowers?” (131)), but is also jealous of Frankie sometimes when she gathers all the attention around her, and as a result he likes to tease

and trigger Frankie. The challenge for translators resides in the fact that most sentences of his are very simple in terms of syntax and grammar, so the majority of his sentences are easy to translate literally, but sometimes the translation needs more than just literal translating to reach the impression of a child's voice in French. For example, when John Henry asks Berenice: “How?” John Henry suddenly asked. ‘How did that boy change into a girl?’” (82), the construction of the question is fairly normal. As a result, Le Fayet translated this question as follows: “Comment? demanda brusquement John Henry, comment ce garçon s’est-il changé en fille?” (148-149). This sentence is correct, but mirrors the English construction, and while the simplicity of it is enough in the source-text to sound childish, in French the classical construction inverting subject and verb is very formal, and not exactly appropriate. On the other hand, Tournier translated it as such: “Comment il a fait? demanda brusquement John HENry. Ce garçon qui s’est changé en fille, comment il a fait?” (114). Using a more informal construction with rising intonation at the end of the sentence, repeating the core of the question “comment il a fait” at the beginning and at the end, and including “ce garçon” with the demonstrative pronoun as a reminder of a previous subject of conversation, as if the child had been thinking about it even if the subject had changed; all these devices make the question sound much more childish to a French reader.

As for the soldier and the father, their voices are very casual and very idiomatic, and they also use sentences which almost fall under the category of set expressions which can be used in certain contexts. For example, the soldier almost immediately tries to flirt with Frankie when she starts talking to him, and before they head to the Blue Moon together, the soldier uses the following “pick-up line”, which Frankie does not even understand: “Which way are we going?” the soldier said. ‘Are you going my way or am I going yours?’” (68). The soldier is, even if Frankie is unable to tell because of her naivety, drunk, and this is a very cliché and heavy flirting cue, and the impression of heavy flirt must be felt in French as well. Le Fayet translated this cue as “De quel côté allez-vous? Viendrez-vous de mon côté ou irai-je du vôtre?” (125). Once again, there is a

discrepancy at the speech level between the inverted question in English and in French. The inverted construction of the question in French would almost make him sound like a gentleman. However, one could potentially see irony in this translation: Frankie, who had been dreaming of meeting a traveller of the world and leaving town, finally meets a soldier, and as she is blinded by her desire to know his stories of the world, her vision of him might be biased and a drunk's words could be turned into a gentleman's through her perception. However, Tournier translated the soldier's line as heavily as possible: "Vous allez de quel côté? Vous du mien ou moi du votre?" (94). Again, the informal construction of the question makes it sound much less elegant, and the deletion of the verb altogether in the second question, only using pronouns to make it more confusing to the target of the flirt, is very appropriate.

Finally, Frankie's father is quite absent from the overall story, even if the description of him at breakfast is quite touching as Frankie describes her father's habits with a certain closeness. The fact that he appears so rarely in the novel may come from the fact that he now considers his daughter old enough to be independent, which hurts Frankie, who resents him a little. Indeed, when she tried to keep sleeping in the same bed as his at night, her father told her: "Who is this great big long-legged twelve-year-old blunderbuss who still wants to sleep with her old Papa" (24). With such a succession of juxtaposed and compound adjectives, one could almost guess where Frankie acquired her taste for such adjectives as have been studied in the part about characterisation. There is, in this adjectival locution, a certain tenderness in the father's voice, especially at the end of the sentence, when he calls himself her "old Papa". He is then gently mocking her new overgrown appearance, playfully trying to make her understand that she is no longer a child. Le Fayet translated this sentence as follows: "Qu'est-ce que ce grand tromblon de douze ans qui veut encore dormir avec son vieux papa" (53). While the translation of all the adjectives was impossible – as I have explained in the first part that the double adjectives like "great big" were lost in French – the overall deletion of the compound "long-legged" could have been avoided, and while "great big" is

simply an English strategy of emphasis, the compound however refers to an important physical feature of hers, and is one of the reason Frankie is hurt by her father's remark. Tournier, on the other hand, translated: "Qu'est-ce que c'est que cette grande godiche de douze ans, avec ses jambes de sauterelle, qui veut encore dormir avec son vieux papa?" (36). The challenge of the compound adjective is cleverly dealt with, as "jambes de sauterelle" is a very idiomatic expression of mockery in French, just like "grande godiche" is quite familiarly employed, even if it is not the exact literal translation of the term "blunderbuss", as is "tromblon".

As a result, one can see that the translation of the different voices in the novel are not obvious for the translators, and the cultural discrepancy between the source-culture and the target-culture explains the differences between the translations, which dealt with the challenge differently.

### ***The narrator's presence***

Finally, there is one last voice, which is not obvious, that I would like to analyse. There is indeed a certain irony, especially in the second and third parts of the novel, which can be found in the narrator's voice, however well concealed. According to critics like Nicole Seymour, the irony in the voice of the narrator is there to contribute to the fact that the novel is not a perfect dynamic adolescent narrative, but a parody of it, and even if it means that there is some distance between the narrator and Frankie, the empathy is not for all that broken: the narrator uses irony to show that Frankie's narrative is abnormal, queer, but legitimate, and to prove that despite Frankie's efforts to fit into a love story, she cannot do it for her vision of it is queer (Seymour 302-305). The narrator's omniscience becomes thus more important from the second part onwards, mentioning the unfortunate future turns of events, while Frankie still has no idea of them ("the soldier who at the very end would twist so strangely that last, long day" (59)). While in the first part the narrator did not install any distance between himself and the telling of Frankie's dreams and fantasies, in the second and third parts there are some terms creating this distance, then making Frankie's plan appear quite unrealistic: "she told her plans in a way that *made them sound* completely settled" (59,

emphasis mine); “And because it was a new and sudden idea, it also *seemed* reasonable” (155, emphasis mine). With the use of expressions like “comme si”, or “sembler”, the translators managed to translate this distance quite easily. But there are more subtle interventions of the narrators which are not as easily grasped: for example, when Frankie chases the monkey and the monkey-man, the narrator mentions the “broken-sounding” organ (67), and this adjective could be the narrator’s and not Frankie’s, thus not as positive as Frankie’s vision of that morning. Le Fayet translated the adjective with “musique saccadée” (122), which is appropriate, as the music is perceived as feeble and random. But Tournier translated it as “musique sautillante” (92), which is much more joyful and sounds more like Frankie’s vision of it, so that maybe the nuance was not quite grasped. However, Tournier’s translation in the second part includes more simplifications, so that one can wonder whether he tried to install the distance in the narrator’s voice, knowing McCullers’s ironic intentions, even in sentences where the distance is not present in the source-text: where the narrator used the expression “she saw in her mind’s eye” (53), Tournier translated it as “F.Jasmine pensait à” (73), which is simplified and almost sounds like the narrator in French now has a different purpose: in the first part, it showed that the narrator understands and respects Frankie’s state of mind, that her struggles are legitimate. But its aim now seems to be to prove that Frankie is going to be disillusioned by this day which started so well, because her narrative is unusual, and to do so, he does not use expressions as close to and assimilating Frankie’s imagination like “her mind’s eye”.

On the other hand, Le Fayet adds in the narrator’s voice some ideological notions that were not present in the source-text. For example, when the narrator says in the source-text “colored Sugarville” to refer to the neighbourhood where coloured people live in the town (61), she translated it as “quartier nègre de Sugarville” (111), which is not very logical as at the end of the novel, the narrator says that Frankie, in her sorrow and rage, uses in her head the “mean word she had never used before, nigger” (144), which Le Fayet translated as “négros” (249). The use of

“nègre” in this occurrence is thus not justifiable and is clearly the proof of a specific mentality added in the translation.

As a result, one can see that the discrepancy between the two translations is wider when it comes to translating various voices, because the interpretation of them and the knowledge of such voices in the target-language and culture is different from one translator to the other and the narration in *The Member of the Wedding* is an important but subtle strategy used by McCullers to convey her idea of adolescence, which, thanks to academic works like Seymour's, is made clearer and more obvious, thus influencing how I envisaged the translations of the novel.

I wanted to start this chapter with omissions and losses to underline the fact that some translation issues remained unsolved in both translations, before properly unfolding the comparison between them. The two main areas of the story that could be dealt with when studying the translations of *The Member of the Wedding*, and which constitute the linguistic and notional challenges that McCullers incorporated in her novel, were Frankie most importantly, and the variety of voices surrounding her but not being influenced by her omnipresence in the narration. The latter thus created a second challenge of comprehension for the translators, adding to the challenge of understanding the empathy of the narrator and the presence of Frankie's point of view throughout the narrative. The translators thus needed to represent in their translation a narrative in which Frankie's queer vision of the world would be reflected: dramatisation, perception and characterisation are the main domains that influence the narration and help the reader to apprehend the character of Frankie and to feel empathy towards her even if her worries are exaggerated, her perceptions unrealistic, and her characterisation very odd. At the same time, even if the other characters of the novel are described and characterised through Frankie's words in the narration, the

independence of their personalities is noticeable through the dialogues, and their exchanges with Frankie help the reader to understand that Frankie's vision, although legitimate, is biased. As a result, even if the translators both found solutions for all of these issues, I have found that Jacques Tournier used equivalences and correspondences in a more reasonable way than Le Fayet, who mostly translated literally and used correspondences, or simplified many occurrences which presented grammatical or notional difficulty. Even if certain minor flaws can be spotted in Tournier's translation, his work is however more accurate than Le Fayet's, and his understanding of the novel, of its intentions, helped him to rewrite and rephrase the novel in an appropriate way for the French reader, who can find many idiomatic turns of phrase in the translation, which are all adapted to each character, while still reproducing the intentions of McCullers's style.

As a conclusion, I think that one could say that Jacques Tournier's understanding of the text and coherent translation can come both from a thorough linguistic and syntactic reading of the source-text and from his knowledge of the author, as I had envisaged in the first chapter. However, I would also like to infer that the discrepancy between the two translations come from the different times of translation. First, translating after the author's death meant that Tournier could gather all the information he could need about her life and make out biographical traces in the author's work, whether that is the novel's themes, but also in its language, and in the cultural, social and ideological context linked to the author herself. On the other hand, Le Fayet's translation of the novel, given the success of it, was very immediate, and the French translation was published only three years after the publication of the source-text. Thus, little distance was allowed to understand McCullers as a whole, and her queer character was still to be publicly built. Her avant-garde ideas and behaviour as well as her honest vision of her own country had not been the object of academical or biographical research, obviously. One could thus deduce that the translation of McCullers's work is one that required time and evolution of ideas and of language in France. In addition, the presence of nowadays unsuitable race considerations in Le Fayet's translation may come from the fact that



she translated the text in the late 1940s when such designations as “nègre” were still accepted, and as a result the translation of Berenice’s language with an African accent would come from a completely different cultural approach of then-colonised populations, and a post-colonial translation of *The Member of the Wedding* would have to wait a few decades. In a way, one could say that McCullers’s writing even had a post-colonial tone to it, in its way of including Berenice’s valued opinion on matters concerning Frankie’s white privileged situation, or her own oppressed situation. The cultural and ideological avant-garde aspect of the novel (queerness and post-colonialism), thus may have rendered the translation of it in the 1940s more delicate.

Finally, when considering translation studies themselves, that area of study in the 1940s was yet to be properly invented, as “the study of the field developed into an academic discipline only in the second half of the twentieth century” (Munday 7). As a result, in the 1970s Tournier may have benefited from a wider range of academically defined translation models and then from a richer approach to translation. Even if an interpretive approach of translation emerged in the 1980s and 1990s in France with Jean Delisle and Marianne Lederer, his understanding of the novel and his rewriting of it point towards an already cognitive, as well as linguistic, approach to translation.



## **Chapter 3: A personal translation of an extract from *The Member of the Wedding*.**

The third and last chapter of this dissertation is a proposition of personal translation of two passages from *The Member of the Wedding*. I have chosen to include my own translation of an excerpt to illustrate my understanding of the novel and, I hope, indirectly justify some of the remarks and criticisms I have made in the second chapter.

In this chapter, I will not constantly refer to the official translations for comparison, because comparison is an analytical strategy I have used extensively in the previous chapter; I will only mention them occasionally when they can help my demonstration. Instead, I shall make a close commentary and justification of my translation, illustrating the difficulty of the link between linguistic and notional issues in *The Member of the Wedding*, as Frankie's language, included in the narration, is so closely linked to her state of mind, hence the consideration of the notion of *mind style* in the previous chapter, which can be applied to the whole novel. My analysis will remain very stylistic as I will observe linguistic, poetic, rhythmic, musical and notional phenomena of very different natures. I will also comment on the different strategies I had to use in order to adapt the source-text to a French text, thus using both equivalences and correspondences when necessary. I will not justify how I translated every word of the excerpts, especially when their translation does not imply any issue of understanding or untranslatability between the two languages. Instead I have selected some crucial sections of narration, ranging from whole sentences to particular grammatical phrases. My analysis will mostly be linear and observing the events as they unfold within the narrative, but some of my explanations will contain several occurrences from different parts of a passage at a time in order to highlight the challenge of coherence and consistency that these passages imply.

## **A) The relevance of the chosen excerpts: Frankie's evolution through pre-adolescence.**

To begin with, the excerpt that I have chosen to translate is composed of two passages from the first part of the novel. I shall thus justify my choice for each of the passages but also why I have chosen two passages, how they are linked, and why I could not translate one without translating the other.

The first passage runs from page 22 to page 25 of the Mariner edition of *The Member of the Wedding* (2004). It takes place after Frankie chased John Henry out of her house, and Berenice told her that she is “too mean to live”. As a result, Frankie realises that her behaviour was exaggerated and severe, and the passage I have translated is a long flashback which takes place after Frankie said “I intend to sit still by myself and think over everything for a while” and thus triggers this analeptic narrative passage. Apart from Frankie's memory of the winter with her father in the second part of the novel (52), it is precisely the flashback which goes furthest in the past. Indeed, the other analepses in the novel generally bring the reader back a day or even a few hours. This passage thus consists in describing “everything” which is going on in Frankie's life and mind, and one can easily notice the thematic importance of the extract in the organisation of the novel. It is probably the most *representative* excerpt of the novel because it deals with Frankie's feelings of uneasiness, loneliness, loss, fear and sadness, all linked to her passage through pre-adolescence. Her memories go back to the last spring and forth to the present summer, and she mentions her perception of her environment and of her own feelings. It also features her never-ending reflection on the world and the war, on the fact that she feels excluded from them. The overwhelming amount of new reflections and new emotions makes Frankie unable to understand and to express herself properly on these matters, so her childish language is particularly noticeable and will constitute many of the challenges of the excerpt, both linguistically, rhythmically and notionally. I have however chosen to cut two paragraphs from this extract, between “One night in April” and

“stiffened and almost stopped”, because they were more anecdotal than the rest of the extract and thus a bit repetitive as the anecdotes in those paragraphs serve to illustrate what has been expressed previously. I thus skipped to the following paragraph, which summarised the deleted ones well enough, but also included a short part of dialogue between Frankie and Berenice, thus allowing me to address the issue of Berenice’s voice and of their exchanges however briefly.

On the other hand, the second passage I have chosen to translate could be seen as one of the most *decisive* parts of the novel. It runs from page 42 to page 46 of the Mariner edition and takes place at the very end of the first part of the novel, and somehow thematically introduces the second part. Indeed, the night is falling on the town and Frankie has gone out and met John Henry at his own place; she is talking to him from the gates of his house as he is playing around the banisters. This extract is an interesting and breath-taking succession of moments of doubts and of revelations for Frankie. It is indeed in this passage that she realises that she wants to become a *member of the wedding*, and it is as though she had finally found the words, as opposed to how she felt in the first extract. However even if she feels like she has found the words, they come out in odd and longer sentences than usual with a peculiar use of pronouns for example, as I shall observe in my commentary. Illustrations of self-identity and of the sense of belonging, as well as loneliness, through personal epiphany make for the difficulty of this passage. At the same time, Frankie engages in a dialogue with John Henry which allows me to address, as in the first passage, another voice different from Frankie’s.

Finally, the combination of representative and decisive aspects makes the whole excerpt particularly interesting to translate. One can see an evolution in Frankie’s state of mind, between the analepse where she explained her existential uneasiness and her inability to escape it, and the revelation which suddenly makes her identity and her sense of purpose so clear and her vision of the world so positive. However, even if these passages sound different in intention and in result, they are intrinsically linked in the novel: both of them feature similar expressions, not only isolated

vocabulary but also entire turns of phrase, which make the challenge of consistency a reality for the translator, and will allow me to deal with this issue after commenting on it in the second chapter. Music is also present in both extracts, only in different forms: I shall observe that music is present through the rhythm of the narration in the first passage, while it is actually heard and described in the second passage. Finally, both extracts are not only poetically or linguistically linked, but also thematically, as the revelations that Frankie experiences in the second passage allow her to step out of her state of fear and loneliness which is thoroughly described in the first passage.

The sections I will comment upon are the ones I have underlined in the translated version. I will analyse them successively, and draw conclusions from them at the very end of this chapter.

## **B) The extract and the translation.**

This was the summer when Frankie was sick and tired of being Frankie. She hated herself, and had become a loafer and a big no-good who hung around the summer kitchen: dirty and greedy and mean and sad. Besides being too mean to live, she was a criminal. If the Law knew about her, she could be tried in the courthouse and locked up in the jail. Yet Frankie had not always been a criminal and a big no-good. Until the April of that year, and all the years of her life before, she had been like other people. She belonged to a club and was in the seventh grade at school. She worked for her father on Saturday morning and went to the show every Saturday afternoon. She was not the kind of person ever to think of being afraid. At night she slept in the bed with her father, but not because she was scared of the dark.

Then the spring of that year had been a long queer season. Things began to change and Frankie did not understand this change. After the plain gray winter the March winds banged on the windowpanes, and the clouds were shirred and white on the blue sky. April that year came sudden and still, and the green of the trees was a wild bright green. The pale wistarias bloomed all over town, and silently the blossoms shattered. There was something about the green trees and the flowers of April that made Frankie sad. She did not know why she was sad, but because of the peculiar sadness, she began to realize she ought to leave the town. She read the war news and thought about the world and packed her suitcase to go away; but she did not know where she should go.

It was the year when Frankie thought about the world. And she did not see it as a round school globe, with the countries neat and different-colored. She thought of the world as huge and cracked and loose and turning a thousand miles an hour. The geography book at school was out of date; the countries of the world had changed. Frankie read the war news in the paper, but there were

Cet été là, Frankie n'en pouvait plus d'être Frankie. Elle se haïssait, et elle était devenue flemmarde, une grande bonne à rien qui traînassait dans la cuisine étouffante: crasseuse, avide et méchante et triste. Non seulement elle était trop méchante pour mériter de vivre, mais en plus, c'était une criminelle. Si la Loi apprenait ce qu'elle avait fait, elle pourrait être jugée au tribunal et jetée en prison. Pourtant, Frankie n'avait pas toujours été une criminelle ou une grande bonne à rien. Jusqu'en avril dernier, et toute sa vie avant ça, elle avait été comme les autres. Elle était membre d'un club et elle était en cinquième au collège. Le samedi matin, elle travaillait chez son père, et tous les samedi après-midis, elle allait au cinéma. Elle n'était pas du genre à imaginer qu'elle pouvait avoir peur ; elle dormait avec son père tous les soirs, mais pas parce qu'elle avait peur du noir.

Et puis, cette année-là, le printemps n'avait été qu'une longue saison bizarre. Tout se mit à changer, et Frankie se sentait dépassée par ce changement. Après l'hiver gris et monotone, les vents de mars étaient venus frapper aux fenêtres, et les nuages blancs et cotonneux se détachaient sur le ciel bleu. Avril, cette année-là, était arrivé soudainement et sans un bruit, et le vert des arbres était violemment éclatant. Les pâles glycines fleurissaient aux quatre coins de la ville, et les bourgeons éclataient en silence. Frankie ressentait une certaine tristesse à la vue de ces arbres verts et de ces fleurs de printemps. Elle ne savait pas pourquoi elle ressentait cela, mais à cause de cette étrange tristesse, elle commença à comprendre qu'elle devait quitter cette ville. Alors elle s'informa sur les guerres et réfléchit sur le monde et prépara sa valise pour s'en aller... mais elle ne savait pas où aller.

C'est au cours de cette année-là que Frankie avait commencé à réfléchir sérieusement sur le monde ; et elle ne le voyait pas comme un globe d'école, rond, avec les pays bien délimités et colorés. Elle l'imaginait énorme, fêlé et vague et tournant à plus de mille kilomètres par heure. Le



so many foreign places, and the war was happening so fast, that sometimes she did not understand. It was the summer when Patton was chasing the Germans across France. And they were fighting, too, in Russia and Saipan. She saw the battles, and the soldiers. But there were too many different battles, and she could not see in her mind the millions and millions of soldiers all at once. She saw one Russian soldier, dark and frozen with a frozen gun, in Russian snow. The single Jap with slanted eyes on a jungle island gliding among green vines. Europe and the people hung in trees and the battleships on the blue oceans. Four-motor planes and burning cities and a soldier in a steel war helmet, laughing. Sometimes these pictures of the war, the world, whirled in her mind and she was dizzy. A long time ago she had predicted that it would take two months to win the whole war, but now she did not know. She wanted to be a boy and go to the war as a Marine. She thought about flying aeroplanes and winning gold medals for bravery. But she could not join the war, and this made her sometimes feel restless and blue. She decided to donate blood to the Red Cross; she wanted to donate a quart a week and her blood would be in the veins of Australians and Fighting French and Chinese, all over the whole world, and it would be as though she were close kin to all of these people. She could hear the army doctors saying that the blood of Frankie Addams was the reddest and the strongest blood that they had ever known. And she could picture ahead, in the years after the war, meeting the soldiers who had her blood, and they would say that they owed their life to her; and they would not call her Frankie – they would call her Addams. But this plan for donating her blood to the war did not come true. The Red Cross would not take her blood. She was too young. Frankie felt mad with the Red Cross, and left out of everything. The war and the world were too fast and big and strange. To think about the world for very long made her afraid. She was not afraid of Germans or bombs or Japanese. She was afraid because in the war they would not include her, and because the world seemed somehow separate from herself.

So she knew she ought to leave the town and go to some place far away. For the late spring, that year, was lazy and too sweet. The long afternoons flowered and lasted and the green sweetness

manuel de géographie de l'école était dépassé : les pays du monde avaient bien changé. Frankie s'informait sur les guerres dans le journal, mais il y avait tellement d'endroits qu'elle ne connaissait pas, et la guerre allait tellement vite, que ça la dépassait, parfois. Cet été-là, Patton traversait la France à la poursuite des Allemands ; on se battait aussi en Russie et à Saipan. Elle voyait les combats, et les soldats aussi. Mais il y avait bien trop de batailles différentes, et elle n'arrivait pas à s'imaginer les dizaines de millions de soldats tous en même temps. Elle pouvait le voir, ce soldat russe, sombre et gelé, avec son fusil gelé, dans la neige russe ; et cet unique Jap' avec des yeux fendus, sur une île, se faufilant entre les lianes vertes de la jungle ; l'Europe, et les gens pendus aux arbres, et les navires de guerre sur le bleu de l'océan ; des avions à réaction et des villes en feu, et un soldat avec un casque de guerre en acier, riant aux éclats. Parfois, toutes ces images de la guerre et de la terre s'entrechoquaient dans sa tête et elle en perdait l'équilibre. Longtemps auparavant, elle avait prédit que la guerre serait gagnée en deux mois, mais maintenant, elle ne savait plus. Elle aurait voulu être un garçon, et partir faire la guerre comme officier de marine. Elle s'imaginait piloter des avions et recevoir des médailles d'honneur. Mais elle n'avait pas le droit de s'engager, et cela la tourmentait et la démoralisait parfois. Elle décida de donner son sang à la Croix Rouge. Elle aurait voulu donner un litre par semaine, et alors son sang aurait été dans les veines d'Australiens et de Combattants français et de Chinois, partout à travers le monde, et elle aurait été un peu de la même famille que tous ces gens. Elle entendait déjà les médecins de l'armée dire que le sang de Frankie Addams était le plus rouge et le plus robuste qu'ils aient jamais vu. Et elle s'imaginait plus tard, après la guerre, rencontrer les soldats qui avaient reçu son sang, et alors ils lui diraient qu'ils lui devaient la vie. Et ils ne l'appelleraient pas Frankie : ils l'appelleraient Addams. Mais ce projet de faire don de son sang à la guerre ne fut jamais réalisé. La Croix Rouge refusait de prendre son sang car elle était trop jeune. Frankie en voulait à la Croix Rouge, et se sentait rejetée de toute part. La guerre et la terre étaient trop rapides, trop grands et trop étranges. Quand elle réfléchissait sur le monde trop longtemps, elle avait peur. Elle n'avait pas peur des Allemands, des bombes ou des

sickened her. The town began to hurt Frankie. Sad and terrible happenings had never made Frankie cry, but this season many things made Frankie suddenly wish to cry. Very early in the morning she would sometimes go out into the yard and stand for a long time looking at the sunrise sky. And it was as though a question came into her heart, and the sky did not answer. Things she had never noticed much before began to hurt her: home lights watched from the evening sidewalks, an unknown voice from an alley. She would stare at the lights and listen to the voice, and something inside her stiffened and waited. But the lights would darken, the voice fall silent, and though she waited, that was all. She was afraid of these things that made her suddenly wonder who she was, and what she was going to be in the world, and why she was standing at that minute, seeing a light, or listening, or staring up into the sky: alone. She was afraid, and there was a queer tightness in her chest.

[...]

Because she could not break this tightness gathering within her, she would hurry to do something. She would go home and put the coal scuttle on her head, like a crazy person's hat, and walk around the kitchen table. She would do anything that suddenly occurred to her – but whatever she did was always wrong, and not at all what she had wanted. Then, having done these wrong and silly things, she would stand, sickened and empty, in the kitchen door and say:

“I just wish I could tear down this whole town.”

“Well, tear it down, then. But quit hanging around here with that gloomy face. Do something.”

And finally the troubles started.

Japonais. Elle avait peur parce qu'à la guerre, personne ne voulait d'elle, et parce que le monde était comme coupé d'elle-même, d'une certaine façon.

Alors elle comprit qu'elle devait quitter cette ville et aller quelque part, très loin. Les derniers jours du printemps, cette année, étaient mous et écœurants. Les longs après-midis fleurissaient mais ne fanaient pas, et cette verte douceur la rendait malade. La ville se mit à faire du mal à Frankie. Avant, Frankie ne pleurait jamais, même pour les événements les plus tristes et les plus horribles. Mais ces derniers mois, beaucoup de choses lui avaient soudainement donné l'envie de pleurer. Parfois, très tôt le matin, elle allait dans la cour et regardait le soleil se lever dans le ciel pendant un long moment. Et c'était comme si une question apparaissait dans son cœur, mais que le ciel ne lui répondait pas. Des choses qu'elle n'avait jamais vraiment remarquées avant se mirent à lui faire mal : les maisons éclairées qu'elle observait depuis les trottoirs nocturnes, une voix inconnue émanant d'une allée. Elle fixait ces lumières et écoutait cette voix, et quelque chose en elle se crispait et attendait. Mais les lumières s'éteignaient, la voix se taisait, et elle avait beau attendre, il ne se passait rien. Elle avait peur de ces choses qui soudainement lui faisaient se demander qui elle était, et ce qu'elle allait devenir dans ce monde, et pourquoi elle se tenait là, à ce moment précis, à regarder une lumière, à tendre l'oreille, à fixer le ciel... toujours seule. Elle avait peur, et elle avait une pression bizarre dans la poitrine.

[...]

Comme elle n'arrivait pas à se défaire de cette pression qui gonflait en elle, elle allait généralement faire quelque chose dans la précipitation. Elle rentrait à la maison et se mettait le seau à charbon sur la tête, comme un chapeau de fou, et déambulait autour de la table de la cuisine. Elle faisait tout ce qui lui passait par la tête ; mais quoi qu'elle fasse, c'était toujours décevant, et pas du tout ce qu'elle avait voulu. Alors, après avoir fait ces choses idiotes et décevantes, elle s'arrêtait, dégoûtée et vide, à l'entrée de la cuisine et déclarait :

— Tout ce que je veux, c'est détruire cette ville !

— Eh bien détruis-la alors. Mais arrête de traîner ici avec cette tête de six pieds de long. Va faire quelque chose.

C'est alors que les ennuis arrivèrent.



The darkening town was very quiet. For a long time now her brother and the bride had been at Winter Hill. They had left the town a hundred miles behind them, and now were in a city far away. They were them and in Winter Hill, together, while she was her and in the same old town all by herself. The long hundred miles did not make her sadder and make her feel more far away than the knowing that they were them and both together and she was only her and parted from them, by herself. And as she sickened with this feeling a thought and explanation suddenly came to her, so that she knew and almost said aloud: *They are the we of me*. Yesterday, and all the twelve years of her life, she had only been Frankie. She was an *I* person who had to walk around and do things by herself. All other people had a *we* to claim, all other except her. When Berenice said *we*, she meant Honey and Big Mama, her lodge, or her church. The *we* of her father was the store. All members of clubs have a *we* to belong to and talk about. The soldiers in the army can say *we*, and even the criminals on chain-gangs. But the old Frankie had had no *we* to claim, unless it would be the terrible summer *we* of her and John Henry and Berenice – and that was the last *we* in the world she wanted. Now all this was suddenly over with and changed. There was her brother and the bride, and it was as though when first she saw them something she had known inside of her: *They are the we of me*. And that was why it made her feel so queer, for them to be away in Winter Hill while she was left all by herself; the hull of the old Frankie left there in the town alone.

“Why are you all bent over like that?” John Henry called.

“I think I have a kind of pain,” said Frankie. “I must have ate something.”

John Henry was still standing on the banisters, holding on to the post.

“Listen,” she said finally. “Suppose you come on over and eat supper and spend the night with me.”

“I can’t,” he answered.

La ville s'assombrissait en silence. Cela faisait maintenant un bout de temps que son frère et sa fiancée étaient à Winter Hill. Ils avaient laissé cette ville à des centaines de kilomètres derrière eux, et se trouvaient maintenant dans une autre ville, très loin. Ils étaient eux, à Winter Hill, ensemble, alors qu'elle était toujours elle, dans cette même ville, toute seule. Ce n'étaient pas les interminables centaines de kilomètres qui les séparaient qui la rendaient si triste et isolée, mais le fait de savoir qu'ils étaient eux deux, ensemble, et qu'elle était simplement elle-même, loin d'eux, toute seule. Et soudain, alors que ce sentiment lui remuait l'estomac, une pensée, une explication lui vinrent, et dès lors elle sut, et dit presque à haute voix : *Avec eux, je suis nous.* Hier, et durant les douze années de sa vie, elle n'avait été que Frankie. Elle n'était qu'un *je* qui déambulait et agissait toujours seul. Tout le monde pouvait prétendre à un *nous* ; tout le monde sauf elle. Quand Bérénice disait *nous*, elle voulait dire Honey et Bigmama, son foyer, ou son église. Le *nous* de son père, c'était le magasin. Tous les membres d'un club ont un *nous* auquel ils appartiennent et dont ils peuvent discuter. Les soldats dans l'armée peuvent dire *nous*, et même les forçats enchaînés le peuvent. Mais l'ancienne Frankie n'avait jamais pu prétendre à un *nous*, à moins que ce ne soit l'horrible *nous* de cet été composé d'elle, John Henry et Bérénice... et c'était bien le dernier *nous* auquel elle aspirait. Mais tout cela était terminé maintenant, et tout avait changé. Elle avait son frère et sa fiancée, et c'était comme si, la première fois qu'elle les avait vus, elle avait su au plus profond d'elle-même : *Avec eux, je suis nous.* Et c'était pour cette raison qu'elle se sentait aussi bizarre : ils étaient loin d'elle, à Winter Hill, alors qu'elle était restée là toute seule, la coquille vide de l'ancienne Frankie, abandonnée dans cette ville.

— Pourquoi t'es toute pliée comme ça? lui demanda John Henry.

— Je crois que j'ai mal quelque part, dit Frankie. J'ai dû manger quelque chose.

John Henry était toujours debout sur la balustrade, et se tenait au poteau.



“Why?”

John Henry walked across the banisters, holding out his arms for balance, so that he was like a little blackbird against the yellow window light. He did not answer until he safely reached the other post.

“Just because.”

“Because why?”

He did not say anything, and so she added: “I thought maybe me and you could put up my Indian tepee and sleep out in the back yard. And have a good time.”

Still John Henry did not speak.

“We’re blood first cousins. I entertain you all the time. I’ve given you so many presents.”

Quietly, lightly, John Henry walked back across the banisters and then stood looking out at her with his arm around the post again.

“Sure enough,” she called. “Why can’t you come?”

At last he said. “Because, Frankie, I don’t want to.”

“Fool jackass!” she screamed. “I only asked you because I thought you looked so ugly and so lonesome.”

Lightly John Henry jumped down from the banisters. And his voice as he called back to her was a clear child’s voice.

“Why, I’m not a bit lonesome.”

Frankie rubbed the wet palms of her hands along the sides of her shorts and said in her mind: Now turn around and take yourself on home. But in spite of this order, she was somehow unable to turn around and go. It was not yet night. Houses along the street were dark, lights showed

— Écoute-moi, lui dit-elle enfin, et si tu venais à la maison et que tu restais manger et dormir avec moi ?

— Je peux pas, lui répondit-il.

— Pourquoi ?

John Henry marchait le long de la balustrade, avec ses bras écartés pour garder l'équilibre ; contre la lumière jaune projetée depuis la fenêtre, il ressemblait à un petit merle. Il s'assura d'atteindre l'autre poteau en toute sécurité avant de répondre :

— Parce que, c'est tout.

— Mais parce que quoi ?

Comme il ne répondait pas, elle ajouta :

— Je me suis dit que tous les deux on pourrait peut-être installer mon tipi indien dans le jardin et dormir à la belle étoile... et s'amuser un peu.

John Henry ne disait toujours rien.

— On est cousin germain. Je joue tout le temps avec toi, et je t'ai offert plein de cadeaux.

Doucement, sans un bruit, John Henry retraversa la balustrade, puis s'arrêta pour regarder Frankie, ses bras de nouveau autour du poteau.

— Très bien, insista-t-elle, et pourquoi tu peux pas venir ?

— Parce que j'en ai pas envie, Frankie, dit-il enfin.

— Espèce de crétin ! hurla-t-elle. Si je t'ai demandé ça c'est uniquement parce que t'avais l'air trop moche et trop seul.

Doucement, John Henry descendit de la balustrade. Lorsqu'il lui répondit, sa voix d'enfant était claire et pure :

in windows. Darkness had gathered in the thick-leaved trees and shapes in the distance were ragged and gray. But the night was not yet in the sky.

“I think something is wrong,” she said. “It is too quiet. I have a peculiar warning in my bones. I bet you a hundred dollars it’s going to storm.”

John Henry watched her from behind the banister.

“A terrible terrible dog day storm. Or maybe even a cyclone.”

Frankie stood waiting for the night. And just at that moment a horn began to play. Somewhere in the town, not far away, a horn began a blues tune. The tune was grieving and low. It was the sad horn of some colored boy, but who he was she did not know. Frankie stood stiff, her head bent and her eyes closed, listening. There was something about the tune that brought back to her all of the spring: flowers, the eyes of strangers, rain.

The tune was low and dark and sad. Then all at once, as Frankie listened, the horn danced into a wild jazz spangle that zigzagged upward. At the end of the jazz spangle the music rattled thin and far away. Then the tune returned to the first blues song, and it was like the telling of that long season of trouble. She stood there on the dark sidewalk and the drawn tightness of her heart made her knees lock and her throat feel stiffened. Then, without warning, the thing happened that at first Frankie could not believe. Just at the time when the tune should be laid, the music finished, the horn broke off. All of a sudden the horn stopped playing. For a moment Frankie could not take it in, she felt so lost.

She whispered finally to John Henry West: “He has stopped to bang the spit out of his horn. In a second he will finish.”

But the music did not come again. The tune was left broken, unfinished. And the drawn tightness she could no longer stand. She felt she must do something wild and sudden that never had been done before. She hit herself on the head with her fist, but that did not help any at all. And she

— Je ne suis pas seul du tout, moi.

Frankie essuya ses mains moites sur son short et se dit : « Maintenant fais demi-tour et rentre à la maison ». Mais malgré cet ordre, elle était comme incapable de faire demi-tour et de s'en aller. Il ne faisait pas encore nuit. Le long de la rue, les maisons étaient sombres et les fenêtres étaient éclairées. L'obscurité avait commencé à s'infiltrer dans les arbres feuillus et les silhouettes au loin étaient brumeuses et grises. Mais la nuit n'avait pas encore envahi le ciel.

— J'ai l'impression que quelque chose ne va pas, dit-elle. C'est trop calme. J'ai une drôle de sensation dans les os. Je te parie cent dollars qu'il va y avoir une tempête.

John Henry la regardait derrière la balustrade.

— Un énorme orage de canicule. Peut-être même un cyclone.

Frankie attendait la nuit. Et à ce moment précis, une trompette retentit. Pas très loin dans la ville une trompette se mit à jouer un air de blues. L'air était plaintif et grave. Cette triste trompette était jouée par un jeune homme de couleur, mais elle ne savait pas qui c'était. Frankie se tenait toute droite, la tête renversée et les yeux fermés ; elle écoutait. Quelque chose dans cet air la ramenait au printemps : les fleurs, les regards des inconnus, la pluie.

L'air était grave et sombre et triste. Puis tout à coup, alors que Frankie écoutait attentivement, la trompette s'emporta dans une étincelle de jazz frénétique qui virevoltait vers les aigus. À la fin de cette étincelle de jazz, la musique s'évapora dans un crépitement cuivré. Puis le premier morceau de blues reprit, et c'était comme le récit de cette longue saison d'ennuis. Elle se tenait là, sur le trottoir sombre, et la pression lancinante dans son cœur lui bloquait les genoux et lui serrait la gorge. Puis, sans crier gare, quelque chose se produisit qui laissa Frankie incrédule. Au moment précis où l'air aurait dû être ponctué, la musique s'interrompit, la trompette se tut. La trompette s'était arrêtée de jouer d'un coup. Pendant un instant, Frankie était tellement perdue qu'elle ne comprenait pas ce qu'il se passait.

began to talk aloud, although at first she paid no attention to her own words and did not know in advance what she would say.

“I told Berenice that I was leaving town for good and she did not believe me. Sometimes I honestly think she is the biggest fool that ever drew breath.” She complained aloud, and her voice was fringed and sharp like the edge of a saw. She talked and did not know from one word to the next what she would say. She listened to her own voice, but the words she heard did not make much sense. “You try to impress something on a big fool like that and it’s just like talking to a block of cement. I kept on telling and telling and telling her. I told her I had to leave this town for good because it is inevitable.”

She was not talking to John Henry. She did not see him any more. He had moved from the lighted window; but he was still listening from the porch, and after a little while he asked her:

“Where?”

Frankie did not answer. She was suddenly very still and quiet. For a new feeling had come to her. The sudden feeling was that she knew deep in her where she would go. She knew, and in another minute the name of the place would come to her. Frankie bit the knuckles of her fist and waited: but she did not hunt for the name of the place and did not think about the turning world. She saw in her mind her brother and the bride, and the heart in her was squeezed so hard that Frankie almost felt it break.

John Henry was asking in his high child voice: “You want me to eat supper and sleep in the tepee with you?”

She answered: “No.”

“You just a little while ago invited me!”

Finalement, elle murmura à John Henry West :

— Il s'est seulement arrêté pour nous sortir une note du tonnerre. Dans une seconde il va terminer.

Mais la musique ne reprit pas. L'air demeura brisé, inachevé. Et elle ne pouvait plus supporter cette pression lancinante. Elle sentait qu'elle devait faire quelque chose de fou, d'inattendu, qui n'avait jamais été fait auparavant. Elle se mit un coup de poing sur la tête, mais cela n'aida en rien la situation. Alors elle commença à parler tout haut ; au début elle n'écoutait pas ses propres paroles et ne pouvait même pas prévoir ce qu'elle allait dire :

— J'ai dit à Bérénice que j'allais quitter la ville pour toujours, et elle ne m'a pas crue. Parfois je pense sincèrement que c'est la plus grande idiote que cette terre ait jamais connu.

Elle se plaignait tout haut, et sa voix était pointue et aiguisée comme une lame de scie. Elle parlait mais ne savait pas ce qu'elle allait dire d'un mot à l'autre. Elle écoutait sa propre voix, mais les mots qu'elle entendait ne voulaient pas dire grand-chose.

— Essaye donc de faire comprendre quelque chose à une grande idiote comme elle, c'est comme parler à un mur. J'ai pas arrêté de lui dire et de lui répéter. Je lui ai dit que je devais quitter la ville pour toujours, parce que c'est inévitable.

Elle ne parlait pas à John Henry. Elle ne le voyait même plus. Il s'était éloigné de la lumière de la fenêtre. Mais il écoutait toujours depuis le porche, et après un court instant, il lui demanda :

— Où ça ?

Frankie ne lui répondit pas. Elle s'était soudainement arrêtée de parler et de bouger. Une nouvelle sensation l'avait envahie. Elle avait la soudaine impression qu'elle savait, au plus profond d'elle-même, où elle irait. Elle le savait, et d'une minute à l'autre, le nom de cet endroit lui viendrait. Frankie se mordit le poing en attendant. Mais elle ne cherchait pas le nom de cet endroit à

But she could not argue with John Henry West or answer anything he said. For it was just at that moment that Frankie understood. She knew who she was and how she was going into the world. Her squeezed heart suddenly opened and divided. Her heart divided like two wings. And when she spoke her voice was sure.

“I know where I’m going,” she said.

He asked her: “Where?”

“I’m going to Winter Hill,” she said. “I’m going to the wedding.

She waited, to give him a chance to say: “I already knew that, anyhow.” Then finally she spoke the sudden truth aloud.

“I’m going with them. After the wedding at Winter Hill, I’m going off with the two of them to whatever place that they will ever go. I’m going with them.”

He did not answer.

“I love the two of them so much. We’ll go to every place together. It’s like I’ve known it all my life, that I belong to be with them. I love the two of them so much.”

And having said this, she did not need to wonder and puzzle any more. She opened her eyes, and it was night. The lavender sky had at last grown dark and there was slanted starlight and twisted shade. Her heart had divided like two wings and she had never seen a night so beautiful.

Frankie stood looking into the sky. For when the old question came to her – the who she was and what she would be in the world, and why she was standing there that minute – when the old question came to her, she did not feel hurt and unanswered. At last she knew just who she was and understood where she was going. She loved her brother and the bride and she was a member of the wedding. The three of them would go into the world and they would always be together. And finally, after the scared spring and the crazy summer, she was no more afraid.

tout prix, et elle ne pensait plus au monde ni à sa course. Dans sa tête, elle voyait son frère et sa fiancée, et son cœur était compressé si fort que Frankie le sentit presque exploser.

La voix aiguë et enfantine de John Henry lui demandait :

— Tu veux que je vienne dîner et dormir dans le tipi avec toi ?

Elle lui répondit :

— Non.

— Mais tu m’as invité il n’y a même pas dix minutes !

Mais elle ne pouvait pas débattre avec John Henry West ou répondre à ses questions. Car c’est à ce moment-là que Frankie comprit. Elle savait qui elle était, et ce qu’elle allait faire dans ce monde. Soudainement, son cœur si compressé s’ouvrit et se divisa. Son cœur se déploya comme deux ailes, et lorsqu’elle ouvrit la bouche, sa voix était assurée.

— Je sais où je vais aller, dit-elle.

— Où ça ? lui demanda-t-il.

— Je vais à Winter Hill, dit-elle. Je vais au mariage.

Elle attendit pour lui laisser une chance de rétorquer : « je le savais déjà, ça ». Et finalement, elle énonça cette soudaine vérité :

— Je pars avec eux. Après le mariage à Winter Hill, je m’en irai avec eux deux, j’irai partout où ils iront. Je pars avec eux.

Il ne répondit pas.

— Je les aime tellement tous les deux. On ira partout ensemble. C’est comme si je l’avais toujours su, je suis faite pour être avec eux. Je les aime tellement tous les deux.



Après cette déclaration, elle ne ressentait plus le besoin de se creuser la tête ou de chercher des réponses. Lorsqu'elle ouvrit les yeux, il faisait nuit. Le ciel lavande était enfin devenu noir, les étoiles projetaient une lumière oblique et l'obscurité ondulait. Son cœur s'était déployé comme deux ailes, et jamais elle n'avait vu de si belle nuit.

Frankie regardait le ciel. Et quand cette fameuse question lui revint (qui elle était, et ce qu'elle allait devenir dans ce monde, et pourquoi elle se tenait là, à ce moment précis), elle ne se sentit pas blessée ou incomprise. Enfin elle sut précisément qui elle était, et elle comprit où elle irait. Elle aimait son frère et sa fiancée, et elle faisait partie de ce mariage. Tous les trois, ils iraient explorer le monde, et ils resteraient ensemble pour toujours. Et alors, après un printemps angoissé et un été insensé, elle n'avait plus peur.

## C) Translation commentary

### *First passage*

1) I translated the time frame in “this was the summer when” by “cet été-là” because from a grammatical point of view the demonstrative adjective “cet” and the adverb “là”, linked to the noun by a hyphen, point quite precisely towards a specific period of time, and create the same effect as the demonstrative “this” in “this was” and the article “the” with a demonstrative value in “the summer” when referring to *that* summer. Also, the expression “cet été-là” allows me not to translate the relative pronoun “when” and to keep the syntax in French quite simple and the translation not too literal, unlike occurrences like “ce fut au cours de cet été que” or “ce fut l’été durant lequel”. As a result, “cet été-là” sounds at the same time faithful to the temporal precision of the phrase in the source-text, but simple enough in French to sound natural. Then, I translated the expression “sick and tired” by “elle n’en pouvait plus”. Indeed, the source-text in this section is extremely colloquial, and the expression “sick and tired” uses two adjectives to emphasize the idea of exhaustion and weariness. I thus had to find an informal expression in French which expressed the same feeling: “en avoir marre” is quite natural in French but did not appear strong enough, and could have corresponded to the fact of “being tired of”, but then only partly matched the expression “sick and tired”. The expression “elle n’en pouvait plus” is thus quite eloquent, because it seems to refer to a state of mind of complete exhaustion concerning everything about “being Frankie”.

Other time frames in this extract have generally called for a transposition, like “until the April of that year”, “the spring of that year”, “it was the year when”, and “the late spring, that year”. While the occurrence “that/the year” was mostly translated as “cette année-là”, only “until the April of that year” was changed: I indeed translated it as “jusqu’en avril dernier”, which is more colloquial in French, and more subtle than “jusqu’en avril de cette année-là”, thus slightly but necessarily breaking the consistency in the mentions of time frames for syntactical correctness in

French. Similarly, “the late spring” could have been translated as “la fin du printemps”, but I have chosen to translate it as “les derniers jours du printemps”, which is a set expression in French and corresponds well to the situation, because straight after the mention of the late spring the narrator mentions the “long afternoons”, so the expression in French, mentioning days, is still coherent and relevant. Thus, the translation of times frames in this extract needed consistency just as much as it needed occasional colloquial transpositions in French.

2) Then, I particularly wanted to discuss the translation of “hung around the summer kitchen”: I translated it as “traînassait dans la cuisine étouffante”. First, the verb “hang around” is one which appears very regularly throughout the novel to refer to Frankie’s pointless wandering behaviour, and it is important to guarantee the coherence of the translation of that term, as I have explained in the second chapter. I am thus aware that “traîasser” is a very specific verb in which the suffix “-asser” is pejorative, and thus may not be applied to every occurrence of the verb in the novel, however I could use the core verb “traîner” for more neutral or less pejorative instances, so that lexical coherence would be maintained. It is however the “summer kitchen” which is more problematic in this section: the noun “summer” used as an adjective is again an example of the complex use of adjectives in *The Member of the Wedding* to characterise Frankie’s surroundings. The translation of it as “cuisine estivale” would have been simplistic in my opinion, because “summer” in this occurrence not only refers to that time of year but also and most importantly to the feelings that come with it for Frankie, feelings of physical and psychological suffocation. As a result, I chose to interpret the occurrence and to rephrase it as “la cuisine étouffante”, thus emphasizing the feeling rather than the season, because in the very previous sentence “summer” is already mentioned and one knows that the scene is set during the summer, and the adjective “étouffante” can then be associated to both physical and psychological suffocation by the reader who already knows that the action is set during the summer and that Frankie feels trapped in herself and in her own life.

3) That occurrence precedes the first example of polysyndeton in this extract: “dirty and greedy and mean and sad”, in which there are four adjectives rather than the orderly threes that I have mentioned in the previous chapter, probably because Frankie cannot find that order in herself or in the world, which she also describes as “huge and cracked and loose and turning a thousand miles an hour” later in the extract. I have chosen to translate the enumeration as “*crasseuse, avide et méchante et triste*”, thus using one comma but then keeping the conjunction twice: the transition between the comma and the two conjunctions works in the rhythm to create a sense of accumulation and especially of gradation in the tone of the enumeration, growing more desperate and angry, just like Frankie would feel about herself. Similarly, for the second enumeration and polysyndeton concerning the world, my translation is as follows: “*énorme, fêlé et vague et tournant à plus de mille kilomètres par heure*”.

4) I also wanted to address the sentence “she could be tried in the courthouse and locked up in the jail”. I interpreted the syntax of this sentence as intentional and as a mark of Frankie’s immature fears and vision of justice: in the adverbial phrases of space “in the courthouse” and “in the jail”, the article “the” points towards familiar places in her town, but also creates a rhythm which shows the steps which Frankie is sure to go through if she is found by the Law. It was impossible in French to translate this as “*dans le tribunal*” and “*dans la prison*”, or as “*à le tribunal*” and “*à la prison*”, so I chose to transfer the repetition and the rhythm in the translation of the verbs “tried” and “locked up”: I thus translated the sentence as “*elle pourrait être jugée au tribunal et jetée en prison*”, in which the verbs have the same amount of syllables and feature the alliteration in *j*. Through that transposition in the rhythm, Frankie’s fear is transposed into the verbs in French rather than in the places in English.

5) When the narrator says that Frankie “belonged to a club”, I transposed the verb into the noun “*membre*”. Although the expression “*faire partie d’un club*” is valid in French and uses a verb like in the source-text, the fact of adding “*membre*” at this point in the novel might make up for the

syntactic impossibility of using the term in other occurrences through the novel, like at the beginning of the novel when both translators, Le Fayet and Tournier, omitted one of the occurrences of the noun “member”, or like in the second passage I have chosen to translate, in which the expression “she was a member of the wedding” could not be translated literally, as I will explain below.

6) The translation of “She was not the kind of person ever to think of being afraid” was also interesting because I could not possibly translate it literally: the adverb “ever” will not easily translate into “jamais” in French, especially since there is already a negation in the original sentence. I thus translated it as “elle n’était pas du genre à imaginer qu’elle pouvait avoir peur”: the reduction “du genre” is a correspondence for “the kind of person”; the translation of “to think” into “à imaginer” emphasizes the fact that fear was not part of her inner life, and finally, adding the verb “pouvoir” makes for the loss of “ever”, because despite the different nature of both phrases, they both point towards a complete improbability of the concept of fear in Frankie’s life.

7) I would like to address the first apparition of the adjective “queer” in these extracts, in the sentence “the spring of that year had been a long queer season”: like Tournier, I have chosen to use the adjective “bizarre” in French, because it will fit for the other occurrences of that term in both of the extracts I have translated. For example, still in the first passage, “there was a queer tightness in her chest” could be translated into “elle avait une pression bizarre dans la poitrine”. Then, in the second passage, I could translate “it made her feel so queer” into “elle se sentait aussi bizarre”.

Still in the instance of “the spring of that year had been a long queer season”, I chose to translate the affirmative sentence into a negative one with a restrictive negation: “cette année-là, le printemps n’avait été qu’une longue saison bizarre”. Because Frankie’s description of that season is perplexed and unsure, instead of completely negative, and because the characterisation “longue saison bizarre” is odd in French – simple but imprecise – the restrictive negation comes like a way of expressing the fact that the season is just as it is described, and that there was nothing more to it.

8) The turn of phrase “she did not understand”, or “she did not know” is repeated throughout the first passage to emphasize the fact that Frankie is lost in this new situation which is pre-adolescence. I have chosen to translate the occurrences “she did not know” literally as “elle ne savait pas”, like in the following instances: “elle ne savait pas pourquoi elle ressentait cela”, “elle ne savait pas où aller”, and “mais maintenant, elle ne savait plus”. I used a different adverb of negation for the latter because it refers to a thought which is no more: “A long time ago she had predicted that it would take two months to win the whole war, but now she did not know”, and although the simple negation is valid in English, in French it would not be correct to say “mais maintenant elle ne savait pas”, because it is a specific negation, it negates what she used to think.

As to the occurrences in “she did not understand”, I indulged in some freedom and did not translate it literally, but rather translated both instances of the phrase as “Frankie se sentait dépassée par ce changement” and “la guerre allait tellement vite, que ça la dépassait parfois”. I could have translated it literally for it would have been correct in French and it would have respected the simplicity of the source-text, however the notion in “se sentir dépassé” corresponds quite well to the situation in which Frankie is stuck, experiencing many new feelings and not understanding them. Plus I was able to keep the coherence between the two occurrences with a little variation in the verb in French, an echo which resonates into the French reader because the word is notionally rich.

9) The description of the sky in “clouds were shirred and white on the blue sky” was also a challenge of translation. Indeed, if the source-text had been “clouds were shirred and white *in* the blue sky”, it would have been possible to translate it as “les nuages étaient blancs et cotonneux dans le ciel bleu”, however the idea of the clouds being shirred and white *on* the sky suggests an idea of contrast between the two elements and the two colours and is the result of Frankie’s perception. As a result, I have translated this description as “les nuages blancs et cotonneux se détachaient sur le ciel bleu”, thus explicating the simple verb “were” in the source-text, associated with the

preposition “on”, with a hyponym, “se détacher”, which in French can also be linked to the preposition “sur”, as in the source-text.

10) Description is also difficult to translate in noun phrases like “the green of the trees was a wild bright green”: indeed, the word “green” is present twice as a noun and not as an adjective. As well as it sounds in English, the repetition of the noun would be too heavy in French and I had to keep only one of the two occurrences in the phrase. Thus, I kept the first occurrence, because deleting the second “green” would allow me to transform the adjectives “wild bright” into a predicative adjective in French instead of the attribute in English, which would prevent the heaviness of the phrase “un vert violemment éclatant”. Instead, the translation is as follows: “le vert des arbres était violemment éclatant”. The double adjective “wild bright” was also a challenge to translate because as the first adjective applies to the second one to emphasize the intensity of the brightness of the green, I had to transpose the first adjective into an adverb applying onto the adjective “bright”, which I kept as a present participle adjective. The adverb “violemment” translated the idea of “wild” accurately in my opinion because Frankie truly feels attacked and disgusted by the colour, so the adjective “wild” does not carry a positive notion, even if the adjective “bright” can sound as a beautiful feature, and thus the adverb “violemment” rightly counterbalances the positivity of the adjective “éclatant”.

11) The sentence “There was something about the green trees and the flowers of April that made Frankie sad” was a difficult section to translate, because the phrase “there was something about” is very colloquial in English, and even if one tends to hear and read such translations as “Il y avait quelque chose dans” in French, it is still a literal translation and could be considered as an Anglicism. It was, however, delicate to find an equivalence in French concerning the notion of the English phrase: it seems that it contains uncertainty towards a feeling that cannot be named, and the feeling to be coming from an intrinsic characteristic of an object or of a sensation. While the uncertainty concerns the trees and flowers in the source-text, and provokes sadness in Frankie, but a

mysterious sadness, I chose to transfer the idea of unfamiliar feelings into the sadness in French, and thus using compensation, because one could infer that if the sensations given by the environment are uncertain, the feeling that results from it would be uncertain as well. As a result, the translated sentence is “Frankie ressentait une certaine tristesse à la vue de ces arbres verts et de ces fleurs de printemps”. The fact that the feeling is provoked by the environment is thus also translated in the phrase “à la vue de”.

12) I translated the two sentences “she read the war news” and “Frankie read the war news” as “elle s’informa sur les guerres” and “Frankie s’informait sur les guerres dans le journal”. The change of tense in French is due to the fact that the first occurrence refers to the first time when Frankie read the war news, as a sudden action resulting from her decision to leave the town. The second occurrence, on the other hand, refers to a habit that Frankie developed when she started to think about the world, and the paragraph in which it appears begins with “It was the year when”, so the paragraph is quite descriptive and expands over a long time-span, thus the *imparfait* suits it best in my opinion. Concerning the plural form of “guerres” when the original expression is “war news”, one could infer that Frankie imagines all the different battle fronts and sees them as many different wars over the world. Finally, the translation “s’informer sur” is a combination and thus a condensation of “read” and “news”, and allows me to use the plural in “guerres” easily for both occurrences, only adding “dans le journal”, like in the source-text, in French for the second instance.

13) Interestingly enough, the apparent simplicity of a phrase like “she [...] thought about the world” covers a notional complexity which makes the translation of it more delicate than expected. Indeed, Frankie does not just give a thought to the world now and then, it actually monopolises her whole mind and reflection and overwhelms her entirely to think about the world as a living and moving entity. I think that one can infer that the preposition “about” in that phrase makes for the complexity of her thought process, compared to “she thought *of* the world” for example. As a result,



I decided that the verb “thought” had to be slightly more explicit in French to convey the idea of seriousness in her thought process. I thus translated this sentence as “elle [...] réfléchit sur le monde”; the preposition “sur” has approximately the same semantic charge as “about” in the source-text, as opposed to “elle pensa *au* monde” for instance. Additionally, the translation of “she read the war news and thought about the world” as two different translation units made a rhythmic and grammatical pattern appear in French which was not initially intentional: “Elle s’informa sur les guerres et réfléchit sur le monde”. In a way, this pattern might emphasize the conviction in her initiative, even if it is not present in the source text.

The phrase “think about the world” appears again twice in this extract, shortly after the first, and then after her long reflection about war. I chose to translate the sentence “It was the year when Frankie thought about the world” as “C’est au cours de cette année-là que Frankie avait commencé à réfléchir sérieusement sur le monde”. I changed the original phrase and added the adverb “sérieusement”, because as this occurrence is the second one in the extract, adding the adverb makes her intentions more explicit to the reader. In addition, I did not want to use *passé simple* again as it has obviously become a habit, that year, for Frankie to think about the world, however the *imparfait* applied directly to the verb “réfléchir” would have made it sound like an uninterrupted action while I wanted to express habit. Thus, I chose to use the expression “avait commencé à”, through which one can feel the habit which has already been developed through the anteriority of the conjugated form.

14) I had to use the translation process of “chassé-croisé” for the following sentence: “It was the summer when Patton was chasing the Germans across France”, which resulted in “Cet été-là, Patton traversait la France à la poursuite des Allemands”. While this sentence is separated from the following one by a full stop in the source-text, I chose to use a semi-colon in my translation, which acts as a transposition for the preposition at the beginning of the sentence: “And they were fighting, too, in Russia and Saipan”. My translation thus appears as such: “; on se battait aussi en

Russie et à Saipan”. I also used the correspondence “on” in French for “they”, as a neutral pronoun to refer to a group of anonymous people.

15) It is interesting to examine the blurring of the line between imagination and perception in the following sentence: “she could not see in her mind the millions and millions of soldiers all at once”. The combination of senses in the verb “see” with the fictional notion conveyed in “in her mind” could be summarised in French by the verb “s’imaginer”. Concerning the quantity of soldiers, I had to find a correspondence in French for the idea of an innumerable quantity still expressed by numbers: while in English it is expressed through the repetition of “millions”, in French it would be better rendered with the addition of different categories of numbers as in “dizaines de millions”. Finally, phrases like “all at once” in the novel are quite frequent to refer to a group of people who are united and as one. One could say that Frankie uses hyperboles to refer to company, a company that she enjoys or that she is excluded from. Thus, in French I tried to convey this idea of wholeness in a group of people with the overloaded expression “tous en même temps”. Eventually, the sentence as a whole was translated as “elle n’arrivait pas à s’imaginer les dizaines de millions de soldats tous en même temps”.

16) I translated the sense of sight expressed in “She saw one Russian soldier” as “Elle pouvait le voir, ce soldat russe”, thus adding the verb “pouvoir”, which is unusual because generally, between English and French, English is the language who tends to use verbs expressing senses with the modal of ability “can” (“I can see it”, “I can hear you”, for example). However, in this occurrence, the verb “pouvoir” in French is an echo to the previous sentence which mentions her inability to see all the soldiers at war with the expression “elle n’arrivait pas”, so that the contrast between what she can see or not is clearer. Similarly, the demonstrative pronoun used in “ce soldat russe” could be an explicit equivalent to “one Russian soldier”, which is less definite, but here again the demonstrative pronoun is used to mark a difference with the anonymous group of innumerable soldiers in the previous sentence.

17) Through the example of “The single Jap with slanted eyes on a jungle island gliding among green vines”, I wanted to address the difference between English childish speech and French childish speech. One can see that in English one word can successively be a verb, an adjective and a noun, so that children can use one simple word to express what they want to describe, whatever the grammatical nature of the word should be. In French, on the other hand, one lexical term changes according to each grammatical nature, so that children tend to use periphrases to express what they feel, still with simple words, but only more words. Indeed, the nominalisation of a verb, or vice-versa, will give birth to a word from the same lexical field but way too complicated and unnatural for children to guess and use. For example, in the occurrence “on a jungle island gliding among green vines”, “jungle” is associated to “island” to create a compound noun to describe the kind of island Frankie imagines. In French, it is impossible to find an adjective as an equivalence for “jungle”, but even if one wanted to transpose the adjective into the noun “island”, it would become “jungle insulaire”, which is too elaborate for a child to use in spontaneous speech. As a result, I had to modulate the image according to the English description: if the “jungle island” cannot be translated as such, then I had to infer that “green vines” were “lianes vertes”, and “lianes” are a type of plant which is very characteristic of the jungle, especially in children’s imagination, if one thinks of the likes of Tarzan, so I could juxtapose the jungle element to that other part of the sentence and still retain the original image: “cet unique Jap’ avec des yeux bridés, sur une île, se faufile entre les lianes vertes *de la jungle*”.

18) The succession of war images in Frankie’s mind (“She saw one Russian soldier, dark and frozen with a frozen gun, in Russian snow. The single Jap with slanted eyes on a jungle island gliding among green vines. Europe and the people hung in trees and the battleships on the blue oceans. Four-motor planes and burning cities and a soldier in a steel war helmet, laughing.”) is punctuated by full stops between each image in the source-text. I have however chosen to translate these full stops by semi-colons. Indeed, in English the full stops create a rhythm, and the succession

of short descriptive sentences without any linking words, not even the conjunction “and”, sounds especially accumulative and overwhelming. I thus wanted to recreate this strangeness in the rhythm by using semi-colons, which are quite rare in French narration as opposed to English narration, and whose use is not clearly defined. As a result, they create an unfamiliar kind of pause between each image and link them together in a halting rhythm, which also make for the succession and almost collision of all the images in Frankie’s imagination.

19) I then wanted to address the image of the “soldier in a steel war helmet, laughing”. Indeed, the abrupt end of the sentence with a present participle was quite difficult to recreate in French. A literal translation like “Un soldat avec un casque de guerre en acier, riant” sounds very clumsy because French tends to avoid present participle on its own, and it sounds particularly unnatural with such a short word as “riant”. However, I still wanted to keep the present participle form in French because a relative subordinate clause like “qui riait” breaks the last image which is made complete by the verb “laughing”, separated from the rest of the sentence by a comma. As a result, I have chosen to translate it as “un soldat avec un casque de guerre en acier, riant aux éclats”, because the verbal phrase makes the present participle more natural. Even if the image of the laugh is made stronger by this complement, it is still appropriate to the situation in my opinion. One could indeed picture a cruel, loud villain laugh, for Frankie as an American girl is obviously biased as to who was the villain in the war, and her imagination is that of a child who pictures German soldiers bombarding European cities, and enjoying it. “Laughing” was then not a neutral laugh according to me, and the complement in French comes to make the image more explicit and to make the present participle more acceptable at the same time.

20) There is in this first extract one particular example of poetry including rhythm and phonetics that I wanted to examine: “Sometimes these pictures of *the war, the world, whirled* in her mind and she was dizzy”. I felt like it was necessary to recreate an equivalence of rhythm with monosyllables and of sounds with an alliteration, even if not in *w*. For once, McCullers did not use a

polysyndeton to separate the elements of this occurrence, maybe to prevent the presence of too many different sounds between every monosyllable word in *w*. The alliteration in *w*, additionally, expresses the dizziness that Frankie feels, for all these images spin around in her mind and *w* as a round sound illustrates this. I have chosen to translate such effects not literally but to find an equivalence that would be different but still create an effect on the reader who can then feel what Frankie feels in her mind when she cannot control these images. Thus, I translated this occurrence as “Parfois, toutes ces images de la guerre et de la terre s’entrechoquaient dans sa tête et elle en perdait l’équilibre”. I thus decided to play on the effect of such occlusive hitting sounds as *g* and *t*, as well as the guttural rattling sound *r* in French, which once combined create an impression of violence and collision, hence the transformation of the verb “whirl”, which corresponded to the phonetic effects of the spirant sound *w*, into “s’entrechoquaient”, which corresponds to that image of collision conveyed by the French sounds I have chosen.

21) In this paragraph where Frankie thinks about the world and about the war, and considers her desire to join the war or at least help by donating her blood, the form in “she wanted to” is used twice in “She wanted to be a boy and go to the war as a Marine” and in “she wanted to donate a quart a week”. Despite the narrator using the simple past in the source-text, I have chosen to translate both occurrences with a mark of anteriority in the form of *conditionnel antérieur*: “Elle aurait voulu être un garçon, et partir faire la guerre comme officier de marine”; “Elle aurait voulu donner un litre par semaine”. Indeed, this first extract in itself is an analepse, and it refers to everything that Frankie has experienced since the previous spring, so that the reader already knows that her wishes could not come true, and were only fantasies. *Conditionnel antérieur* expresses well, in my opinion, a frustrated and disappointed desire. In addition, the grammatical form “j’aurais voulu” is very idiomatic in French, and corresponds quite well to a child expressing unrealistic wishes, without knowing that it is impossible. It complements adequately, for example, the childish and almost playful tone in the expression “faire la guerre” as the translation for “go to the war”,

which is a naive statement in English too, with the neutral verb of movement “go” and the article “the” as a determiner of war, as if it was well known and familiar, almost a children’s game.

22) In the sentence “But she could not join the war, and this made her sometimes feel restless and blue”, it would have been correct to translate “et à cause de cela elle se sentait parfois inquiète et démoralisée”. However, the structure with “à cause de cela” as a correspondence for “this made her” is quite heavy in French, as well as the literal translation of “feel restless and blue”, which sounds like an Anglicism. As a result, I have chosen to translate the sentence as follows: “Mais elle n’avait pas le droit de s’engager, et cela la tourmentait et la démoralisait parfois”. I thus transposed the idiomatic English structure in “this made her” into the condensation “la”, a pronoun, to refer to Frankie. Additionally, I have concentrated the expressions “feel restless and blue” consisting of a verb and two adjectives into two verbs which summarise each feeling: “tourmenter” and “démoraliser”. As a result, the sentence is more appropriate to a French reader and free from Anglicisms which, despite being correct in French, called for a better equivalence.

23) There is a polysyndeton in this extract which features the well-known trinity of adjectives which I mentioned in the second chapter: “The war and the world were too *fast and big and strange*”. I have kept the new alliteration in French, as seen above, and transposed the rhythm created by the polysyndeton into the repetition of the adverb “trop”: “La guerre et la terre étaient trop rapides, trop grands et trop étranges”. If translators consider that polysyndeton is too heavy and unnatural in French, then it is interesting to find alternatives when such examples allow them.

24) In the sentence “She was afraid because in the war they would not include her, and because the world seemed somehow separate from herself”, there is a notional difficulty, which expresses Frankie’s loneliness, and which implied linguistic simplicity in English which cannot be literally achieved in French. Indeed, in the expression “they would not include her”, sadness and jealousy are expressed through the negative modal “would not”, which shows that Frankie is trying to fit but is rejected, and the verb “include her” which is quite simple but should not be translated as

“l’inclure” or “l’intégrer”. Indeed, “l’inclure” is too narrow an expression in French and does not refer to the inclusion into a community, which would be expressed by “intégrer” (someone can be “inclu dans la conversation” in French, for example). On the other hand, concerning the verb “intégrer”, it is more correct in French to say “être intégré” than to say “intégrer quelqu’un”. As a result, I chose to transfer the negation of the modal to the subject, by transforming “they” into “personne”, and to retain the idea that people do not want her, by using the verb “vouloir”, and finally to concentrate the idea of inclusion into the combination of “vouloir” and “d’elle”, thus creating the structure “personne ne voulait d’elle”, which expresses loneliness and rejection in quite a childish and sad way in French.

25) In the sentence “For the late spring, that year, was *lazy* and too *sweet*”, the adjectives I emphasized in italics offer a certain notional challenge for the translator’s imagination. Indeed, what could Frankie mean by *lazy* and *sweet* to describe a season? Adjectives like those would almost sound like hypallages again, as the description of that spring sounds particularly unusual. I have chosen not to translate those adjectives literally but rather to interpret the feeling that they convey to the reader in English and thus to try and recreate it in French. “*Lazy*” seems to refer to time that drags on and on, especially under the heat of the sun, and it makes the summer days look melted like warm tarmac in the reader’s mind. As a result, I translated it as “*mou*” in French, an adjective which not only semantically conveys the impression that I have described, but also phonetically with the nasal consonant *m* combined to the sound [u], which do not have guttural impact and create an effect of boredom and monotony. Concerning the adjective “*sweet*”, the fact that it is described with the adverb “*too*” allows the reader to understand that the adjective is not positive, it is a kind of sweetness that is sickening, and even in the following sentence the narrator says that the “*green sweetness sickened her*”, hence my translation of it into “*écœurant*”. However, that adjective in itself expresses the combination of “*too*” and “*sweet*”, so I have deleted the adverb in French and

the final translation appears as follows: “Les derniers jours du printemps, cette année, étaient mous et écœurants”.

26) In the image “the long afternoons flowered and lasted”, I have translated the first verb literally as “les longs après-midis fleurissaient”, however the translation of “lasted” as “duraient” would have sounded too literal and heavy in French, especially since the verb “durer” would have needed a temporal complement to sound less abrupt and unnatural. As a result I have chosen to play on the image of the first verb and to translate that section as such: “Les longs après-midis fleurissaient mais ne fanaient pas”. As the verbs “fleurir” and “faner” are antonyms, I decided to link the two clauses with the conjunction “mais” instead of the conjunction “and” in English. The result in French is that the image is more developed than in the source-text, but in my opinion French narration cannot be satisfactory with simple verbs or adjectives as those which are so present in *The Member of the Wedding*, hence the development of the image.

27) When the narrator mentions trivial events that began to hurt Frankie, the enumeration is composed of two elements which are developed in terms of adverbial phrases of place, but which are kept very simple in terms of verbalisation: “home lights watched from the evening sidewalks, an unknown voice from an alley”. First of all, the “home lights” had to be transposed: “home” became the noun while “lights” became the adjective in French: “les maisons éclairées”. Then, the verb “watched” works as a past participle in a passive form in which “home lights are watched”, but the passive form is left incomplete in the narration for simplicity’s sake, as per the style of the whole novel. However, in French the passive form in “les maisons éclairées regardées depuis les trottoirs nocturnes” is not correct, so I had to include a subject, Frankie, who watches the lights, in the clause: “les maisons éclairées qu’elle observait depuis les trottoirs nocturnes”. On the other hand, the clause “an unknown voice from an alley” does not even feature a verb, for the preposition “from” is enough to indicate a movement in the sound, coming *from* the alley. I thus had to include



a verb in the French translation for it to be grammatically correct: “une voix inconnue émanant d’une allée”.

28) In the sentence “why she was standing at that minute, seeing a light, or listening, or staring up into the sky: alone”, the enumeration of actions is delicate to translate because each of them is ambiguous: “seeing a light” expresses both a conscious action on the part of Frankie, but also a passive sensation judging from the verb “seeing”; on the other hand, “listening” is surely a verb of conscious attention, yet there is no definite object to that action. As a result, I have chosen to translate it as “pourquoi elle se tenait là, à ce moment précis, à regarder une lumière, à tendre l’oreille, à fixer le ciel... toujours seule”. The verb “regarder” may be too conscious compared to “seeing” but is still quite neutral as opposed to “observer” for instance. Concerning the verb “listening”, the translation “à écouter” without any complement does not sound correct, so in order to express this conscious effort of attention on the sense of hearing without a definite object, I have chosen to use the idiomatic expression “tendre l’oreille”. Finally, I have found an equivalence to the repetition of the conjunction “or” in the repetition of the preposition “à” which, combined with the infinitive form, acts as a replacement for a circumstantial clause.

29) The last sentence of that paragraph “She was afraid, and there was a queer tightness in her chest”, is an important sentence for the phrase “she was afraid” appears regularly throughout the first part of the novel. Similarly, the “tightness” is a physical sensation which does not leave Frankie in the first part, and the adjective “queer” is repeated throughout the whole novel. It is thus important to translate this sentence consistently. The literal translation of “she was afraid”, “elle avait peur”, is appropriate because it will be used as such for every other occurrence of the phrase. The tightness should also be translated as a noun in French, so that it can be used similarly whenever it is mentioned, so I used the noun “pression”, even if phrases like “elle avait le cœur serré” are correct and idiomatic in French. Finally, I have already translated the adjective “queer” as

“bizarre” and thus, the whole sentence appears as follows: “Elle avait peur, et elle avait une pression bizarre dans la poitrine”.

30) I had to make some changes to the sentence “she would hurry to do something”, for the translation of the modal “would” as a modal of habit into *imparfait* was not explicit enough in French. As a result, I added the adverb of habit “généralement”. I also transposed the verb “hurry” into an adverbial phrase of manner “dans la précipitation”, because in that case “hurry” does not refer to the fact of being late and in a rush to do something, but to the fact of doing something spontaneously; in French, the expression “se dépêcher de faire quelque chose” refers too directly to the fact of being in a hurry because one is late. The translated sentence appears thus as such: “elle allait généralement faire quelque chose dans la précipitation”.

31) An example of local coherence can be found in the repeated use of the adjective “wrong” at the end of the second passage. This adjective is indeed deeper than its apparent meaning of “faux”. When Frankie says that something is “wrong”, it does not mean that it is false or not right on a moral level. She means that it feels wrong, as in unsatisfying. I thus decided to translate the adjective as “décevant” in French, which was not obvious and asked an effort of imagination on the notion behind “wrong”, as I have explained. I also made sure that the adjective “décevant” was appropriate for the occurrences of the adjective from the deleted part of the extract. As a result, the translation of “wrong” in French at the end of this extract is: “quoi qu’elle fasse, c’était toujours décevant” and “après avoir fait ces choses idiotes et décevantes”.

32) I would like to address my translation of Berenice’s voice at the very end of this extract. I have indeed taken some freedom when translating the sentence “quit hanging around here with that gloomy face”: in order to illustrate Berenice’s casual yet nanny-like tone, demanding but caring, I have chosen to use a fixed expression in French: “arrête de traîner ici avec cette tête de six pieds de long”, which expresses that gloomy facial expression in a playful and somehow mocking

way typical of a fixed phrase, but also typical of Berenice who tends not to take Frankie's misery too seriously at the beginning of the novel.

33) Finally, I have translated the noun "troubles" in the last sentence of the passage as "ennuis". Indeed, as opposed to "problèmes", "ennuis" features a certain semantic ambiguity. This ambiguity will be useful in the second extract that I have translated, when Frankie mentions this "long season of trouble", which I have also translated as "cette longue saison d'ennuis". Indeed, that season for Frankie was made of personal troubles *and* boredom at the same time, and thus that word in French is particularly appropriate.

## *Second passage*

1) The first paragraph of this passage is very peculiar in its use of pronouns in the narration. Indeed, the pronouns are at first used to describe Frankie's loneliness, especially by comparing the union and company that her brother and his bride have to the loneliness of her own self. There is a poetic parallelism in the following sentence: "They were them and in Winter Hill, together, while she was her and in the same old town all by herself" (they were them/she was her; in Winter Hill/in the same old town; together/all by herself). I have chosen to mirror this parallelism in French, and to respect the unusual use of pronouns in this context of a reflection on self, identity and loneliness. My translation thus unfolds as such: "Ils étaient eux, à Winter Hill, ensemble, alors qu'elle était elle, dans cette même ville, toute seule". As the presence of the conjunction "and" between the personal pronoun and the geographic location would have sounded quite clumsy in French ("ils étaient eux et à Winter Hill"; "elle était elle et dans cette même ville"), because the conjunction seems to indicate a new clause rather than a complement to the first one, I translated the conjunctions as commas, which happened to mark the rhythm more strongly than in the source-text, however this rhythmic transposition can still be justified in the case of such a clear and obvious parallelism. The sentence immediately following this first example features again this pattern of pronouns, but slightly more developed: "there were them and *both* together and she was *only* her and *parted from them*, by herself" (emphasis mine). I consequently had to develop the first translation in French, however heavy this may sound in French, because this narration is a reflection of Frankie's obsessive thoughts revolving around loneliness and company. My translation of this occurrence is as follows: "qu'ils étaient eux deux, ensemble, et qu'elle était simplement elle-même, loin d'eux, toute seule". The peculiarity of this sentence lies in the accumulation of pronouns and adverbs indicating company with, once again, commas instead of conjunctions, so that the sentence, while it sounded rhythmic with a parallelism in the previous sentence, may sound more heavy in this case. However the repetition of the sound "eu", which results from the translation of "them" and "both", in "eux"

and “deux”, recreates a certain logic in the narration for the reader. In addition, I transposed the beginning of this sentence, which features a comparative in “make her sadder and make her feel more far away”, into a superlative with the adverb of intensity “si” in “qui la rendaient si triste et isolée”. As a result, that clause in French is shorter and acts to lighten the sentence, where the translation of the rest of it could sound quite accumulative in French.

2) In the rest of the paragraph Frankie experiences a personal revelation when she realises that she needs to be part of her brother’s couple to find the company that she always needed. With this revelation, the use of the pronouns changes slightly and they appear as definite entities in the narration, emphasized by italics. The whole following sentence was even put in italics in the source-text to underline the importance of it, the major role that this revelation plays in Frankie’s delusional evolution in the novel: “*They are the we of me*”. While I translated the uncommon use of pronouns quite literally in the first example, the translation of this occurrence cannot be that straightforward in my opinion. Indeed, the use of pronouns in “they were them” or “she was her” is grammatically correct and expresses an idea of self that is coherent and obvious, as the pronoun “they” is associated to “them” and “she” to “her”. However, in “*they are the we of me*”, three different pronouns are used and linked because they all relate to one person, Frankie, the “me” who becomes “we” through her association with “them”. While “they” is the subject of the sentence and “me” the object form of “I”, “we” is in its subject form and is yet used as a direct object complement, becoming a noun after the definite article the”. As a result, one could say that this new and immature idea, blooming in Frankie’s mind, that she needs to become a “we”, is expressed through this apparently incoherent sentence in italics. The fact that this brand new idea which covers deep identity issues is expressed through such a use of grammar calls for an effort of rewriting in French. A literal translation like “*Ils sont le nous de moi*” does not make as much sense in French, because the poetic impact of the parallel sounds in “*the we of me*” links this idea of self-identity to company. In order to translate this necessity to become a “we”, I transposed the verb

“be”, originally associated to “they”, to the singular first-person, which thus becomes subject in “je suis”, linked to the plural first-person “we”, which remains “nous” in French in the object form (while “we” becomes “us” in English), thus resulting in “je suis nous”. The translated sentence thus features a certain peculiarity in the incoherent yet very close and inherent association between “je” and “nous” through the verb “être”. Finally, I translated the original “they are” as “avec eux”, transposing it from subject to means through the adverb “avec”, which also reminds the reader of an idea of company. The definitive translated sentence is “*Avec eux, je suis nous*”.

3) Another challenge in this passage is the interaction between Frankie and John Henry, the translation of their voices in direct speech. In order to translate the childish tone of both characters and of their exchange, I have extensively used abbreviations like “pourquoi t’es toute pliée”, “je peux pas”, and “j’en ai pas envie”, which especially emphasize John Henry’s cheeky and teasing reactions to Frankie’s invitation for dinner. In addition, John Henry asks the question “Where?” twice in the dialogue, and even though the simplicity of the question and its appearance in the middle of Frankie’s monologue must be maintained, the translation “Où?” does not sound natural enough in French, especially for a curious child, who would have the tendency to utter the insisting expression with the demonstrative pronoun “Où ça?”, which is the translation I have chosen to use.

Another interesting aspect of the tone in this dialogue, in opposition to John Henry’s insolence, is Frankie’s concealed longing for company and subtle attempts at convincing her cousin to come spend some time with her. Expressions like “*suppose* you come on over” or “*I thought maybe* me and you *could* put up my Indian tepee” (emphasis mine) highlight Frankie’s desire not to show John Henry that she deeply needs company and that she feels lonely, covering these feelings with the casual tone of these sentences. I have translated the idea of possibility and proposition in the verb “suppose” by the conditional form in “si”: “et si tu venais à la maison”, in which the conjunction “et” acts as a mark of direct speech and complementing the conjunction “si” in order to create the idea of offer in informal French. As for the expression “I thought maybe me and you

could”, I have slightly developed the verb “thought” with “je me suis dit que”, emphasizing the casual tone, as if the idea had just crossed her mind and was not very important, however I maintained the adverb “maybe” and the modal “could” in “je me suis dit que tous les deux on pourrait peut-être installer mon tipi indien” because they are the grammatical elements which tend to show her psychological weakness of the moment.

4) As often expected from the translation of a dialogue from English to French, the interaction verbs punctuating each cue call for some adaptation. First, the verb “called” is used twice in the exchange between Frankie and John Henry, in order to indicate that they talk to each other from a certain distance, Frankie standing on the pavement and John Henry playing around the banisters of his house. In other words, “called” in this context may have the same meaning as “said” but only indicates the physical distance between the characters, which the verb “appeler” does not properly indicate in French, rather pointing towards the fact of actually calling someone’s name. As a result, I have chosen to interpret, like I will do with the verb “said”, the context in which “called” is used, without necessarily considering the physical distance between them, because that would only result in verbs indicating shouting, which would be exaggerated in this situation. Thus, the first occurrence in ““Why are you all bent over like that?’ John Henry called” became “Pourquoi t’es toute pliée comme ça? lui demanda John Henry”. The second instance, ““Sure enough,’ she called. ‘Why can’t you come?’”, occurs as a second cue in a row for Frankie, when John Henry refuses to answer, so I have chosen to translate it as “insister”: “Très bien, insista-t-elle, et pourquoi tu peux pas venir ?”.

Similarly, the verb “said” is used at several occasions throughout the dialogue, and while I did not clarify all of them with more developed interaction verbs in French, like in ““Listen,’ she said finally”, which I translated as “Écoute-moi, lui dit-elle enfin”, I had to develop the idea behind “said” in certain occurrences. For example, in the sentence “She waited, to give him a chance to say: ‘I already knew that, anyhow’”, the verb “say” refers to what she would consider as a “know-

it-all” reply to her statement “I’m going to the wedding”, so I translated it as “rétorquer”: “Elle attendit pour lui laisser une chance de rétorquer : « je le savais déjà, ça »”.

5) The sentence “his voice as he called back to her was a clear child’s voice” presents the same issue as “the green of the trees was a wild bright green” in the first passage, where the French translation cannot keep both occurrences of the repeated word. As a result, I translated this sentence as “Lorsqu’il lui répondit, sa voix d’enfant était claire et pure”, the two adjectives acting to illustrate better what the adjective “clear” covers according to me, which is both easily understandable and very smooth on the ear.

6) The syntax in *The Member of the Wedding* can be recognised by its simplicity, especially in the descriptions occurring in the narration. For example, the existential clause “there was” and its plural “there were” can be found recurrently throughout the novel when Frankie strives to describe the impression that certain elements of her surroundings give her: “There were the winter mornings with frost flowers on the windowpanes” (52), “There was a party air about the street” (124), “There was a cold sadness about Honey this evening” (131). This simplicity can be translated literally, like “Il y avait les matins d’hiver avec les fleurs de givre sur les vitres” (Le Fayet 96-97) and “Il y avait dans toutes les rues une atmosphère de fête” (Tournier 172), or it can be developed in French, just like the simplicity of “said” in dialogues is most of the time clarified, as in “Honey était enfermé ce soir-là dans une tristesse glacée” (Tournier 181). At the end of the present passage, the sentence “there was slanted starlight and twisted shade” corresponds to that pattern. The complexity and beauty of Frankie’s vision of the scene is rendered simple, innocent and naive through that turn of phrase “there was” and through the use of a structure in *attributive adjective plus noun*. However in French this syntactic simplicity cannot easily be reached, because to begin with, French does not have an equivalent noun to “starlight”, so the noun would have to be divided into two nouns, “étoiles” and “lumière”, and as a result the pattern “there was” would have to be altered as well for a more explicit verb. Only the adjective “slanted” can be maintained. Eventually, the first nominal



phrase “slanted starlight” became “les étoiles projetaient une lumière oblique”. The “twisted shade” is less complex to translate for “obscurité” corresponds accurately to “shade”; however as I changed the verb in “there was” to transfer a particular verb in the clause “slanted starlight”, I also had to transpose the participle adjective “twisted” into a conjugated verb. As a result, the sentence itself was translated as “les étoiles projetaient une lumière oblique et l’obscurité ondulait”.

Similarly, in this second passage, the statement “But the night was not yet in the sky” is very clear and basic, through the use of the verb “be”, which just confirms or not the presence of something, here the absence of night in the sky while it has already reached the rest of the surroundings. Although a literal translation would be correct, I have chosen to develop the idea of the night not *being* in the sky, coherently considering preceding verbs like “Darkness had *gathered* in the thick-leaved trees” (emphasis mine). As I translated the latter “L’obscurité avait commencé à s’infiltrer dans les arbres feuillus”, I have chosen to drag the idea of darkness gradually invading the environment, and translated the next sentence as such: “Mais la nuit n’avait pas encore envahi le ciel”.

7) In the following sentence: “I think something is wrong”, the adjective “wrong” which constituted a translation challenge in the first passage can be found once again, however in direct speech this time. The context in which she uses the adjective here did not allow me to remain coherent in my translation of it. Indeed, what Frankie described as “wrong” in the first passage were actions of hers, physical attempts at finding a meaning to her existence, but all that she did was wrong and did not help her in her quest for meaning and identity, so it could be described as “décevant” in French. However, in the present statement she does not yet know clearly what it is that is wrong, it is more an abstract impression, almost a prediction, than a judgement over her own actions, so it cannot be translated as “décevant”. Instead, I have translated it as “J’ai l’impression que quelque chose ne va pas”, which is very idiomatic in French and corresponds to the feeling that she has in her “bones” that something is not right in the quietness of the place.

8) An important part of this passage is the description of the jazz music played by the horn, which shows how crucial music is to Carson McCullers's writing, as a theme itself as well as a constant rhythm and poetry in the narration. The image used to create the impression of that music on the reader is very interesting because it implies dance: "Then all at once, as Frankie listened, the horn danced into a wild jazz spangle that zigzagged upward". Here the verbs of movement used in English are not necessarily easy to translate. Indeed, the verb "danced" can be translated with *imparfait* in French, "la trompette dansait", however that tense would not correspond to the intentions of the source-text, because the horn danced "all at once", so *passé simple* is necessary in this case, however "la trompette dansa" does not point clearly enough to what this action looks like in Frankie's mind, because in the source-text it is associated to the preposition "into" which includes movement and links it to the jazz spangle. As a result, one has to interpret and rephrase: one could imagine the movement of the horn unexpectedly swinging up as the player starts the "jazz spangle" right in the middle of a blues tune, so I inferred that the verb "s'emporter" translated this movement quite explicitly, however it does not obviously imply dance. For that reason, I have translated the verb "zigzagged" as "virevoletait", because even if "zigzaguait" is correct in French, I had to make up for the loss of the image of dance in the first verb and incorporate a stronger impression of gracious dancing movement in the second verb, which in my opinion "virevolter" conveys appropriately.

Still in the description of the music, the transition back to the blues tune is narrated as "the music rattled thin and far away", which is a challenge to translate in French because both the adjective "thin" and the group of adverbs "far away" describe the way the horn "rattled" back to the blues tune. First of all, "rattled thin" is quite abstract because it is not easy to grasp what the narrator means when they say that a sound is "thin"; however, as it is a horn, and the sound of a horn can be quite high and piercing as a brass instrument, I thought that "cuivré" could cover the impression of that sound quite accurately. Concerning the association between "rattled" and "far

away”, I assumed that the narrator refers to the fact that the jazz spangle is coming to an end and that Frankie can hear it grow fainter in the distance as it switches back to blues, so I have chosen to translate this impression with the verb “s’*évaporer*”. However, “s’*évaporer*” does not cover both the ideas included in “rattled” and “far away”, so I linked it in my translation with the noun “*crépitement*”, which corresponds to the rattling sound, through the preposition “*dans*” which in this case indicates a way of acting, “s’*évapora dans un crépitement cuivré*”; finally, both the attributive adjective and the verb are grammatically linked to the “*crépitement*” so that the complex syntax of “rattled thin and far away” is respected.

9) An interesting phenomenon happened during the translation of the statement “He has stopped to bang the spit out of his horn”, and would arguably come from an interference coming from my time of translation. Indeed, contemporary language sometimes uses extremely informal expressions of intensity like “he banged the hell out of his drums” – forgive the taboo words – in order to express that a musician put all his heart in his art and that the result was very powerful. In such occurrences, the word “hell” is sometimes replaced by other taboo words like “shit”, for example. Being influenced by that kind of language, I have interpreted the statement in the novel as a way for Frankie to say that the horn player had stopped playing to build a suspense before punctuating his tune with a stunning note, “bang the spit out of his horn”, “spit” being used an alternative to “hell”, and “bang” still sounding appropriate when applied to an ending note in jazz. As a result, I translated it as “Il s’est seulement arrêté pour nous sortir une note du tonnerre”, which if only considering my interpretation, could be accurate, with “sortir” acting as a translation for “bang”, “the spit out” being transposed as “du tonnerre”, and “his horn” being reduced to “une note” as a synecdoche. However, the reality of the source-text is different and much more practical, as I discovered after reading both the official translations of the novel, which translated this sentence as follows: “Il s’est arrêté pour secouer la salive de son cornet” (Le Fayet 87) and “C’est simplement parce qu’il secoue la salive qui est dans sa trompette” (Tournier 63). I have chosen not

to correct the mistake in my translation, for I wanted to address the issue of a way of speaking contemporary to the person who translates a text, and how it can affect their understanding of grammar and thus the translation of the text in a later context, that of the twenty-first century in my case.

10) When Frankie talks about Berenice and how she thinks of her as a “fool”, she uses two expressions which are idiomatic and full of imagery in English: “she is the biggest fool that ever drew breath” and “it’s just like talking to a block of cement”. While these are not fixed expressions with a proverbial value, they still cannot be translated literally in French for they have corresponding expressions in French: “la plus grande idiote que cette terre ait jamais connu” and “c’est comme parler à un mur”, which essentially hold the same meaning and almost the same imagery, only not the literal images “qui ait jamais respiré” and “bloc de ciment”. They are indeed correspondences between the two languages that cannot be avoided for they make for the authenticity of the language in both the source-text and the target-text.

11) The use of polysyndeton and repetition to express Frankie’s mind, thinking in a circle revolving around recurrent and obsessive ideas, can be appropriately found in the following verbal phrase “I kept on telling and telling and telling her”. However, as much as the effects of such techniques as repetition and polysyndeton must be mirrored, a literal translation in “j’ai pas arrêté de lui dire et de lui dire et de lui dire” is particularly clumsy in French. As a result, I have kept the first occurrence of the verb “telling” in “lui dire”, but I condensed the two other into the verb “répéter”, which summarizes the insistence that Frankie put on telling Berenice that she had to leave town. However, the effect of the repetition had to be transposed as well, so I thought that the repetition of the preposition “de” and of the atonic personal pronoun “lui”, with the conjunction “et” between the two clauses, recreated the original effect quite appropriately, and the translation is as follows: “j’ai pas arrêté de lui dire et de lui répéter”.

12) After the second revelation experienced by Frankie in this passage – where she realises that she knows what she is going to do, where she is going to go – an image is used to describe Frankie’s feelings: “Her squeezed heart suddenly opened and divided. Her heart divided like two wings”. I have chosen to translate the first two verbs literally, “son cœur si compressé s’ouvrit et se divisa”, because it is literally the impression that Frankie has of what is happening inside of her, and it sounds almost painful although salutary, which makes sense when associated with all the physical pain that her troubles have put her through (her locked knees, the tightness in her chest, her throat feeling stiffened). However the association with the image of the wings in the second sentence makes the verb “divided” much more poetic and gracious, and it is a meaning that the verb can carry in English, much more poetically than “separated” for example, because the syllable in the middle of “divided” is wider and more impressive. In French, the verb I have used for the first occurrence, “se diviser”, sounds more negative and implies an idea of disintegration while in reality, what Frankie felt like a division at first is not a destroying dynamic but really a movement of expansion. In order to convey this movement more accurately and poetically in French and to associate the verb with the image of the wings, I used the verb “se déployer” in “Son cœur se déploya comme deux ailes”. I used this verb as well for the last occurrence of that verb in the second to last paragraph of the passage: “Son cœur s’était déployé comme deux ailes”, which allows me to maintain some coherence in my translation, even though I changed the image through a process of modulation as defined by Vinay and Darbelnet (51).

13) At the end of that passage, the use of pronouns becomes very important once again to express the idea of company that Frankie longs for so deeply. A specific turn of phrase is used four times: “I’m going off with *the two of them*”, “I love *the two of them* so much” which is repeated once, and “*The three of them* would go into the world” (emphasis mine). One can notice the evolution from Frankie adding herself to “the two of them” to being included by the narrator in that company, “the three of them”. As most of these occurrences could be translated as “tous les deux”

and “tous les trois” (“Je les aime tellement tous les deux”, “Tous les trois, ils iraient explorer le monde”), only the first sentence could not feature that turn of phrase, because “je m’en irai avec tous les deux” is not correct; however, “je m’en irai avec eux” is too simplistic and could have been the translation of “I’m going off with them”, so I had to use the same structure as in the first paragraph: “je m’en irai avec eux deux”.

14) In the sentence “she did not need to wonder and puzzle any more”, both verbs refer to a troubled state of mind with a subtle difference between the two: “wonder” covers the act of questioning a sense of astonishment and amazement that one cannot completely grasp, and “puzzle” an idea of confounding and potentially unsolvable reflection. However there are no equivalent verbs in French that would not include a reflexive pronoun like “se demander”, which would also necessarily need a complement. In addition, the verb “réfléchir”, for example, is not specific enough and could apply to both “wonder” and “puzzle” without the subtle difference between both. As a result, I used verbal phrases to express this subtlety in French: “elle ne ressentait plus le besoin de *se creuser la tête* ou de *chercher des réponses*” (emphasis mine).

15) The narrator uses a detailing strategy in the very last paragraph of this passage, where he reminds the reader of the previous questions that Frankie kept asking herself in the first passage, between dashes “– the who she was and what she would be in the world, and why she was standing there that minute –”. The strong presence of such an expanded question between dashes breaks the narration of the present moment and as a result the narrator repeats the beginning of the sentence after they close the dashes: “For when the old question came to her – the who she was and what she would be in the world, and why she was standing there that minute – when the old question came to her, she did not feel hurt and unanswered”. In French, the use of dashes is not as developed and familiar and I have thus chosen to put the detail of that question, the reminder, between parentheses, which is less invasive in the narration than the dashes because in the reader’s mind it contains a detail, an optional addition to the sentence. Eventually, as the narration is more fluid with the

parentheses, I deleted the repetition of the beginning of the sentence, which would have sounded quite heavy in French.

16) Finally, I wanted to address the translation of a particularly meaningful statement of this passage, because it features the title of the novel itself: “She loved her brother and the bride and she was a member of the wedding”. Through that sentence, the source-language reader is enlightened on the title of the book: Frankie wants to be included in her brother’s union because she loves them so much that she is convinced that they all belong together, the three of them. The use of the verb “be” and of the expression “member of the wedding” shows that this has become a characteristic of her own self and is thus very eloquent as to what Frankie’s epiphany consists in: she has found her “we”, and that company which forms one being is necessary for her to exist. However, in French, the turn of phrase “elle était membre de ce mariage” is too ambiguous to be kept as such. Indeed, where the word “member” in English seems to include Frankie to this union as one, “membre de” in French seems to put her as a single entity among a bigger crowd attending the wedding, as someone “taking part in”, whereas the idea of the source-text is rather one of belonging. As a result, I have chosen to use the expression “faire partie de” in French, which really includes Frankie in the trio of people that constitute the “wedding” how she sees it: “elle faisait partie de ce mariage”.

One can notice that the commentary of the first passage features numerous different events in the narration which constitute local and particular issues for translation, with little articulation between all of them, except for the occasional recurrent word of vocabulary. Indeed, this excerpt unfolds the narrative of Frankie’s passage through Spring, Summer and pre-adolescence, and doing so, it relates the chaos in Frankie’s state of mind, which includes sensations, feelings and reflections together in one excerpt of barely four pages. All of this gives rise to different stylistic difficulties, from rhythm and sounds, to perception verbs, descriptions influenced by Frankie’s point of view and perspective, or to concepts like loneliness, war or the world. The challenge of empathy that runs

throughout the novel can be applied to translation where the translator has to imagine and feel what is described in order to re-phrase it accordingly and accurately in the target-language, thus featuring equivalences for most of the time (especially in occurrences where Frankie uses adjectives that convey an image which is not easy to grasp in one's imagination at first). I had to consider the French readers and their understanding, transposing events in the French narration that would recreate the effect that the source-language readers would have experienced, thus being more on a target-text-oriented translation. However, I also successively considered Frankie as the most important factor of my translation, imagining and feeling the source-text according to her and choosing to be faithful to it. Additionally, I was sometimes confronted with translation servitudes, although not resulting in big thematic or linguistic losses from English to French. Finally, transpositions and modulations were the translation strategies I used the most, because they allowed me to adapt linguistic and poetic events in French, and this is valid for the second excerpt as well.

However, the commentary of the latter appears more coherent because the theme of revelation in the narration along with the dialogue running throughout it allowed me to bring out recurrent and expanded stylistic events and to classify them in themes and categories of language (pronouns and loneliness and company, interaction verbs and childish language, references to the first part and familiar turns of phrase, simplicity in the narration and the problem of parallelism in French) that I could expand on and include several examples in each group that I had drawn, thus being illustrative of a new order found in Frankie's life in her sense of belonging with the wedding, where isolated phenomena in the first passage accounted for the overwhelming and unorganised flow of new feelings, information and reflections in Frankie's life. This evolution in the narration, which once again comes from the empathy shown to the character of Frankie and of her own evolution, had to be translated as well and the commentary of my translation was aimed at highlighting this effect.





# Conclusion

In the first chapter of this dissertation I was aiming at defining the specificities of my research by highlighting the peculiarities of the novel *The Member of the Wedding* in terms of themes but also and most importantly in terms of narration and language. This led me to consider stylistics at the heart of this dissertation oriented towards translation studies, because the combination of translation and stylistics allowed me to study the novel and its translations as close as possible to the text itself. I also chose to study the biographical elements of this novel which cannot be denied and which, I inferred, might have an influence on the translation depending on whether the translator knew well about the author or not. The second chapter can be considered as the heart of the project, consisting in analysing the existing translations of the novel, quite distant in time. I tried to cover as many aspects of the narration and of the style with a large base of examples taken from the source-text which, I assumed once again, may have caused some difficulty for the translators. In that part I strove to display how closely the language, the style and the narration are linked to the ideas expressed in the novel – queerness and social exclusion in many ways being the main ones. Finally, the third chapter may be considered as a long appendix to my work of research and analysis on translation using stylistics. It is more practical as I applied my vision of this novel onto my translation, and I justified it again using the domain of stylistics; it allowed me to examine the source-text and to comment on my own translation using both linguistic and poetic narratorial devices, always resulting from my interpretation of the source-text – thus applying an interpretive approach of translation into my work, as defined by Marianne Lederer.

My hypothesis concerning the importance of the biographical elements present in the novel has been answered only partially. Indeed, I have concluded that Jacques Tournier's translation shows better understanding of the novel, of its implications in terms of associated style and themes. As he is the one who properly researched into McCullers's life to the point of writing a biography, I

was able to assume that his knowledge of the author's life gave him an advantage in the process of understanding and thus rephrasing the novel in the process of translation. However, even if this assumption could be true, I realise that I cannot prove it tangibly, especially since the biography he wrote seems to be enriched by his readings of her novels just as much as his translation may have been influenced by his thorough research into the author's life.

However, my hypothesis about stylistics being an appropriate area of research to enrich my analysis of translation, thus not only relying on theories of translation studies only, has proven to be majorly right. I originally decided to base this work of translation analysis and commentary on the narration and style of the novel, because these struck me as even more unique than its themes – even though queerness and adolescence together were not a common topic at the time the novel was published. The omnipresence and mirroring of Frankie's point of view and perspective in the narration despite a third-person narrative (which I summarised as "empathy") made me want to consider the effects of style and narratology in the transmission of the ideas that run through the novel. Thus, stylistics as an interdisciplinary domain was particularly appropriate in order to create an analysis that would be as close as possible to the text, the language, the poetry, the narration, while still considering the researcher's or the translator's interpretation which would be at the centre of the translation process. The extent of research works in that domain in both English and French allowed me to use a variety of notions and concepts which enriched my analysis throughout the dissertation. This regular shift between English and French concepts made sense in the context of a bilingual study in translation between the two languages.

I would then like to put my own approach to translation into perspective. Indeed, my analysis, my criticism, my own practice of translation were very much oriented towards research rather than towards a professional and scholarly practice of translation in the publishing world. The reason for this is, first of all, that this is a research project; but I also wanted to highlight the unicity of the source-text, the interest I found in it, in order to justify the dedication of this whole

dissertation to it, and so stylistics were used to examine the source-text and its specificities, as well as to comment upon translation strategies. As a result, would my approach be practicable in the context of a professional translation project? It may be too close to the text, to the point where my commentary in the third part for example was too focused on close-readings: a professional translator may not focus on isolated details like I have. However I am convinced that two readings would suffice to notice the importance of local coherence in the novel, which can be found in specific terms and turns of phrase, and which should be reflected in the translation. In addition the cognitive aspect of stylistics also allowed me to consider the effects of the text on the reader in both the source-language and the target-language, which is an aspect of foremost importance in functional and professional translations.

Finally, it may be interesting to consider “translation” in broader terms than as the single act of translating one text from a source-language to a target-language. Indeed, the Latin origin of “translate” refers more generally to an act of transfer, from *trans* “across, beyond”, and *latus* “borne, carried”; in addition to a word being carried across the barrier of language, it can thus refer to a cultural object being taken beyond its original form, for example by means of adaptation and interpretation. Not only was *The Member of the Wedding* adapted to the stage by McCullers herself in 1950, turned into a film in 1952 and two TV films in 1982 and 1997, all American, it was also freely interpreted and adapted by Claude Miller into the French film *L’Effrontée* in 1985. This shows that the work of Carson McCullers has not stopped inspiring French artists since its publication, allowing translations of more than one kind, showing more and more understanding of the novel with time and different creative means.



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