TRANSLATING MAVIS GALLANT INTO FRENCH:
THE EFFECT OF TRANSLATION SHIFTS ON NARRATIVE STYLE

by

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TRANSLATING MAVIS GALLANT INTO FRENCH:

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ABSTRACT

The critical evaluation of translated fictional prose texts is a relatively recent area of investigation within the discipline of Translation Studies. The present project assesses the effect of translation shifts on the narrative features of point of view and narratorial stance in French translations of three short stories in From the Fifteenth District by Mavis Gallant: "The Moslem Wife", "The Remission" and "The Four Seasons". Of interest is the linguistic basis for the differences in narrative style between the two sets of texts and the influence of optional translation choices on these differences.

Chapter One presents an overview of the theoretical concepts in translation essential to an understanding of the goals and methods of literary translation criticism. Current source-text-oriented models of translation evaluation were rejected in favour of a target-text-oriented model, more appropriate to the goal of identifying the translational norms regulating the translation behaviour.

Chapter Two presents an overview of the strategies and techniques of Mavis Gallant's narrative style with respect to point of view and narratorial stance within the framework of contemporary narratology. Linguistic elements with functional relevance to the characterization of the narrative features were identified at the lexical,
grammatical and syntactic levels of linguistic organisation: verbs introducing direct discourse, and naming strategies; spatio-temporal co-ordinates, and tense and aspect; co-ordination, and sentence connectives.

In Chapter Three, a detailed comparison of the translation performance of the linguistic features with the source-text structures determines the effect of translation shifts on the narrative values attached to the features.

The conclusion evaluates the collective effect of the translation shifts on point of view and narratorial stance. The presence of the narrator was found to be more obvious in the translated texts than in the original texts, while the foregrounding of the subjective perspective was found to be correspondingly reduced. It is suggested that the differences in narrative style result, in part, from the translator's decision to give priority to the linguistic and general stylistic norms of the target language in preference to the optimal translation for some linguistic features of the source texts.
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List of Abbreviations

ST = source text(s)

TT = translated text(s)

AT = Adequate Translation

MW = "The Moslem Wife" / FS = "La femme soumise"

FS = "The Four Seasons" / QS = "Les quatre saisons"

R = "The Remission" / R = "La rémission"
French language editions of two volumes of collected short stories by Mavis Gallant have recently been published in France. Overhead in a Balloon (New York: Random House, 1987), entitled Rue de Lille (Paris: Editions Tierce-Deuxtemps), appeared in 1988; From the Fifteenth District (Toronto: MacMillan, 1979), entitled Les quatre saisons (Paris: Fayard), appeared in 1989. Both were translated into French by Pierre-Edmond Robert in collaboration with the author. These volumes represent the first published translations of Gallant's fiction into French. Translations of further volumes are currently being prepared for publication both in French and in Dutch.

Mavis Gallant has expressed "enormous reservations" about the success of literary translation in general (Keefer, 1989:24). Of her own style the author has said that it is "deceptively simple" and "difficult to translate" (personal communication). The first appearance of translated texts presents the occasion to investigate the kinds of differences that might occur as a result of the translation process and the kinds of difficulties that might be encountered in translating Gallant's fiction into French.

The critical study of the French translations of Gallant's short stories is particularly appealing to me as it provides an opportunity to apply the insights of literary theory and textual analysis to the study of fictional prose translations. The problems involved in translating
fictional prose, and in evaluating prose translations, have
generally received little attention in Translation Studies
(Bassnet-McGuire, 1980:16). Poetry, traditionally viewed as
structurally more complex than prose text and therefore more
difficult to translate, has received a larger share of the
academic interest. In recent years, however, the
disciplines of literary theory and textual analysis have
successfully demonstrated the complex nature of prose text,
with important implications for translation and translation
evaluation (de Beaugrande and Dressler, 1980:216-217).

The short story form itself presents an obvious
advantage to the project of prose translation evaluation.
The very "shortness" of short stories permits the
comparative analysis of entire texts, a formidable task for
longer prose forms such as the novel. As the two forms
share the same set of formal features (Ferguson, 1982:14),
the information gained by studying aspects of short stories
and their translations can be of use in understanding
similar problems in the longer prose form.

The corpus of the analysis consists of three short
stories from From the Fifteenth District: "The Four Seasons"
(1975), "The Moslem Wife" (1976), and "The Remission"
(1979), translated respectively as "Les quatre saisons", "La
femme soumise" and "La rémission". In dealing with a number
of texts by the same author, it is important to guarantee as
accurate a representation as possible of the stylistic
characteristics of the author's work. These particular
texts were chosen with that goal in mind. All three stories are regarded as definitive of the standard of excellence in Gallant's literary production (Besner, 1988:95) and therefore were considered likely to provide the best opportunity to study the essential characteristics of the author's narrative style. In addition, the fact that the three stories belong to the same time period was felt to increase the probability of stylistic consistency across multiple texts.

On inspection, the translated texts were shown to bear a close surface resemblance to the original texts, reflecting the high degree of formal correspondence that exists between French and English. The larger text divisions of the section and the paragraph and, more significantly, the smaller divisions of the sentence and even the clause, are closely matched in the translated texts. It was my impression, however, after an attentive reading of the two sets of texts, that despite the closeness of the formal text structures, there were discernible differences between the narrative style of the original texts and the narrative style of the translated texts, suggesting that this might be a profitable area to begin an investigation into the differences between the two sets of texts.

Two aspects of the narrative style of the translated texts seemed to me to be of particular interest. First, the objectivity and neutrality so characteristic of Mavis
Gallant's authorial voice appeared to be less prominent in the French versions. Secondly, the sense of character subjectivity which permeates the English texts did not seem to be as readily appreciable in the translated versions.

The purpose of the present analysis, then, is to determine more precisely the nature of the differences between the translations and their originals in these two areas of narrative style and to describe the relationship of equivalence that exists between the two sets of texts. Specifically, the text features of narratorial stance and point of view will be the focus of the analysis. It will be of interest, as well, to determine the particular challenges and difficulties presented to the translator in translating Gallant's short stories into French.

The present analysis consists of two parts. The first stage is an analysis of the narrative style of the original texts based on the descriptive techniques of contemporary narratology. The objective of the analysis is to identify the textual strategies and narrative techniques specific to these texts with respect to the narrative features mentioned above. Of particular relevance to the analysis are Genette (1972), Cohn (1973), Rimmon-Kenan (1983), Uspensky (1973), Doležel (1973) and Lethcoe (1969).

The second stage of the analysis is a confrontation of the translated texts with their originals in order to determine the linguistic basis for the differences in the two narrative styles, and to formulate a statement of the
equivalence relation between the two sets of texts. The methodology for the comparative analysis of the translated texts with their originals is derived from research techniques in the emerging discipline of literary translation criticism. Much of the original research in this field has not been translated into English, although a number of articles on the subject are available in journals and in collected volumes of articles. The concepts and methods that support the analysis have been drawn principally from Popović (1976), Toury, especially (1978) and (1981), Holmes, especially (1970) and (1988) and Hermans (1985).

I shall begin with a discussion of the basic concepts underlying translation and literary translation criticism that I found to be central to developing a methodology for the present analysis. The two stages of the analysis are presented independently; the analysis of the narrative characteristics of the original texts precedes the comparative analysis. In the concluding statement I shall provide an objective description of the differences between the translated texts and their originals in the narrative features of point of view and narratorial stance and a statement of the equivalence relation that exists between the two sets of texts. Where possible, I shall indicate the nature of the norms which have influenced the translation performance.
1. THEORY AND METHODOLOGY

1.1 THEORETICAL ISSUES IN TRANSLATION AND TRANSLATION CRITICISM

Holmes, a literary translation critic, advises that the translation product is a result of the translation process and that "the nature of the product cannot be understood without a comprehension of the nature of the process" (1988:81). Accordingly, some of the principal aspects of the translator's dilemma will be examined in the following pages in conjunction with their relevance to the problems which confront the critic of translated literary texts.

Interlingual translation is the process of decoding and recoding written messages across two language systems (Jakobson, 1959:233). Catford (1965:20) defines the translation process as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)". It is a communicative act whose function is to make the information of the source text available to monolingual readers of the target language. In producing a translated text, the responsibility of the translator is "to change as little as possible and as much as necessary" (Ivir, 1981:53) in order to ensure the communication of the meaning found in the source text to the target language reader.

The cognitive processes which underlie the act of translation are not directly observable. Delisle (1984:66-86) proposes a hypothetical model of the translation process
composed of three distinct phases. The first phase of the process is that of comprehension, essentially the task undertaken by a reader confronted with a new text. The principal activities of this phase are the decoding of the linguistic elements of the ST and the apprehension of meaning at all of the relevant levels of the linguistic, textual and situational dimensions of the text.

The second phase is the phase of reformulation or re-expression of the meanings identified in the initial analysis in a textual form appropriate to the TL. It is this phase, the process leading to the discovery of translation equivalents, that is the most complex and the most difficult to document. It is a dynamic process characterized by a continual back and forth movement between the information of the ST to be codified and the linguistic resources of the TL, in search of what Nida calls "the closest natural equivalent to the message of the source language, first in meaning and secondly in style" (1966:19).

The third and final phase of the process consists of verification, or justification. It is, in effect, a second interpretation, in which the translator reconsiders the intention of the original text with respect to his provisional solution as objectively as possible, in order to ensure that all of the relevant concepts of the ST have been represented in such a way as to be interpreted by the TL reader in the same way that they are understood by the SL reader.
The central activity of the translation process is the selection of translation equivalents, the second phase of the process. Translation equivalents are chosen by direct substitution of structurally equivalent forms or by a process of compensation, in which the translation equivalent that is selected differs in form from the source text segment. Direct translation is rare, even in closely related languages such as English and French. Mounin cites four principal sources for the inevitable differences occurring in translation: lexical, syntactic, stylistic and cultural (1976:81-86).

**Lexical** differences result from differences in the range of meanings, both denotative and connotative, associated with paired lexical items across two languages and from gaps that occur in the structure of the vocabulary of each language. No two languages codify the concrete and abstract elements of the world in exactly the same way. Differences between colour terminology and kinship terminology are clear examples of the cross-linguistic variability in the lexical representation of the same extra-linguistic reality.

**Syntactic** differences arise, first, from a disparity in the syntactic resources between languages. The inventory of grammatical categories varies between languages, as do the individual resources of matching categories. The category of grammatical gender, for example, does not apply to English, while in French it is represented by a binary
distinction between masculine and feminine and in German by a ternary distinction between masculine, feminine and neuter. Secondly, the relationship between syntactic form and meaning is not always constant across languages.

At the **stylistic** level, languages show a wide diversity in the ways in which linguistic resources are used to achieve aesthetic or expressive effects. In addition, the aesthetic values attached to similar structural means can vary from language to language. For example, lexical repetition within the same sentence or in contiguous sentences, while widely accepted in English and exploited in certain prose styles for its emphatic value, is not as well tolerated in French prose, and as a result cannot always be successfully translated in all contexts (Ballard, 1987:232).

**Cultural** dissimilarity between two language communities represents the final source of differences in translation. Where a cultural element expressed in the source language is missing from the receiving culture, specific cultural references must be adapted to suitable correlates in the receiving language.

The existence of unique, one-to-one, solutions to the translation problem is also the exception rather than the rule in the translation process. Proverbs, idiomatic expressions, expressive elements and situationally-bound linguistic forms such as performatives and greetings represent some of the few singular correspondences identified in the process of selecting translation...
equivalents. In the majority of instances, it is usual to encounter more than one possible alternative in the search for the appropriate target language form.

The degree of choice open to the translator is governed by a number of factors, which Newmark describes in the following series of generalizations.

(1) The greater the lexical and syntactic differences between the SL and TL languages, the greater the degree of choice.

(2) The stronger the cognitive or representational function, and therefore the weaker the pragmatic function, the lesser the degree of choice.

(3) The more the translator understands the referential meaning, the greater the number of variations he has to choose from.

(4) The more obscure the referential meaning, the more the translator has to rely on direct translation of the SL words (1981:134-135).

Competing solutions to a translation problem exhibit different features of equivalence, different kinds of correspondence. Two possible solutions may be similar in one of the dimensions of equivalence, either form, or meaning, or function, while dissimilar in the others. The notion of different kinds of correspondence is inherent in Catford's statement that "translation equivalence occurs when an SL and TL text or item are relatable to (at least some of) the same features" (1965:50). The relevant
features of equivalence are hierarchically related to one another. Equivalence of meaning takes precedence over equivalence of form, and both are mediated and regulated by the dominant notion of equivalence of function.

The differences in formal structure that occur in the target text as a result of the selection of translation equivalents are referred to as "shifts". In order to relate translation shifts in literary text to changes in the literary properties of the text, what is needed is a description of translation shifts that takes into account the particular properties of literary text. Linguistic descriptions of the translation process, such as those of Catford (1965) and Vinay and Darbelnet (1966), attempt to classify the changes that occur in translation according to linguistic criteria without specific reference to the type of text or to the effect of the shifts on the characteristics of the text.

Catford classifies translation shifts, or "departures from formal correspondence in the process of going from the SL to the TL", according to the categories of Hallidayan systemic grammar (1965:73). The model which Catford proposes is not confined to a specific language pair, nor does it attempt to provide extra-linguistic motivations or explanations for any of the types of shifts. By contrast, Vinay and Darbelnet's model is restricted to the translation procedures affecting French and English. The objective of their analysis of translation shifts is to enumerate and
describe all of the possible procedures that are necessary in the selection of translation equivalents in passing from English to French, not only those that involve a reconfiguration of the formal elements. In addition, Vinay and Darbelnet attempt to explain the divergences between SL segments and their translation equivalents in terms of the differing psychological, social and cultural dimensions encoded in the structures of the two languages.

The seven procedures, in increasing order of complexity, range from the "emprunt", a direct borrowing from the SL and therefore containing no formal elements of the TL, to the procedures of "equivalence" and "adaptation", translation equivalents composed entirely of formal elements of the TL to the exclusion of SL structures. In between these two extremes are direct translation and the two procedures of "transposition" and "modulation", both of the latter characterized by the presence of obligatory shifts and optional shifts. Obligatory shifts are those in which the choice is constrained by the requirements of the language; optional shifts are those in which alternative solutions to the translation problem exist.

Linguistic descriptions of shifts, therefore, do not provide the means to isolate the shifts that affect the unique properties of translated literary texts. Further, as there is no obvious correlation between the linguistic nature of the shift and its effect on the text structures, a classification of shifts based on purely formal properties
is of limited usefulness to literary translation evaluation. Popović, a literary translation theorist, situates his discussion of shifts on a wider base than either Catford or Vinay and Darbelnet. In his view, a text is an element in a system that includes a writer and the literary culture to which the text belongs. The differences in the translated text are a consequence of the differences between "the two languages, the two authors, and the two literary systems involved" (Popović, 1970:79). Changes will inevitably occur in the semantic content and the formal structure of the translated text, creating its unique style. Popović defines the term "shift" as applied to literary text as "all that appears as new with respect to the original, or fails to appear where it might have been expected" (1970:79). The descriptive system proposed by Popović, in which five types of shifts are distinguished, attributes the differences in translation not only to linguistic influences, but to all of the influences that bear on the translation process from the ST pole and the TT pole. The five types of shift are:

1. constitutive shift, described as an inevitable shift that takes place as a result of differences between the two language systems,
2. generic shifts, where the constitutive features of the text as a literary genre may change,
3. individual shift, where the translator's own style and idiolect may introduce a system of individual deviations,
(4) negative shift, where information is incorrectly translated, due to unfamiliarity with the language or structure of the original,

(5) topical shift, where topical facts of the original are altered in the translation. (quoted from Bassnet-McGuire, 1980:138-139)

Constitutive shifts are roughly equivalent to Catford's formal differences and Vinay and Darbelnet's obligatory shifts. Individual shifts, negative shifts and topical shifts are related to the subjective capacities of the translator. Generic shifts have to do with changes to the aesthetic properties or the literary features of the ST. It is this class of shifts that is important for literary translation criticism, as it describes a category of shifts that have an effect on the aesthetic characteristics of a literary text and yet are not language-bound shifts.

For literary text, the style of the text, its unique aesthetic quality, is traditionally recognized as the essential ingredient to be preserved in the translation process. The central problem in the methodology of literary translation involves determining the criteria that guide the process of producing a text that is considered to be aesthetically equivalent to its original. Three approaches to the problem of establishing the criteria for an equivalent translation are reported in the literature. In turn, the criteria selected for the translation process will have an effect on the methods and procedures adopted for
translation analysis. The recognition that form and content are inseparable in aesthetic works is implicit in all three approaches to literary translation.

In the first approach, exemplified by Newmark's "semantic translation" of literary texts, equivalence of form serves as the global criterion for translation equivalence. The semantic translation method "attempts to render, as closely as the semantic and syntactic structures of the second language allow, the exact contextual meaning of the original" (1981:39). Newmark further argues that the translator's first responsibility is to the author of the original text and that all of the formal and stylistic elements of the ST must be retained in the TT as long as they are interpretable to the TL reader. "If a word for word, primary for primary meaning translation has functional equivalence, any other translation is wrong" (Newmark, 1981:137). A single criterion such as this, however, does not supply the translator with a rationale for establishing translation priorities amongst the various features of the text, nor does it supply the critic with an objective method of measuring the results of the translation activity.

A second approach to literary translation equivalence, somewhat more explicit in its methods, is to determine a specific set of criteria for equivalence with respect to each text type. An example of such an approach is that developed by Levý, based on a typology of text types ranging from technical texts to dubbing, and including the major
literary genres such as fictional prose and drama, free
verse and metered verse. Equivalence for each type of text
is defined as the preservation of a unique set of invariant
features derived from a fixed set of linguistically oriented
categories. For example, the invariants that must be
preserved in the translation of fictional prose according to
Levý's typological scheme are denotative meaning,
connotative meaning, stylistic word order and sentence

The difficulty in identifying equivalence with a fixed
set of criteria for each text type is that the selection of
invariant categories may, in some instances, be too
restrictive. Literary texts, particularly narrative texts,
are often complexes of different text functions and text
types. Unique features of the text which belong to a
category that is not considered to be invariant for the
predominant text type may be overlooked in the selection of
translation priorities. An evaluation based on a fixed set
of criteria would also risk the possibility of missing
distinguishing properties of the text for the same reason.

It seems, then, that descriptions of translation
equivalence based on either a single functional criterion of
maximum formal correspondence, such as Newmark's semantic
translation, or on a fixed set of criteria, such as Levý's
system of invariant categories, are not always sufficient
for the tasks of literary translation or literary
translation evaluation.
A third, and more comprehensive, approach to the problem of determining the criteria that direct the method of translation is to associate equivalence with equivalence of the unique set of aesthetic features found in each text. For Durisin, literary translation equivalence is equivalence of "artistic procedures" (cited in Bassnet-McGuire, 1980:28). For Popovic it is "stylistic equivalence", defined as "functional equivalence of elements in both the original and translation aiming at expressive identity with an invariant of identical meaning" (1976:6). Looked at from a text-based point of view such as this, literary translation equivalence is characterized by the transfer of the entire textual apparatus expressed by and contained in each individual text to be translated. "Bref," remarks Larose, "il faut traduire le texte, rien que le texte, et tout le texte" (1989:147).

Cluysenaar, a literary stylistician, states that the essential pre-requisite for successful literary translation practice is "a description of the dominant structure of every individual work to be translated" (1976:49). In this respect, the concepts developed in literary theory and text analysis have greatly enlarged the scope of the stylistic analysis of a literary text. A principal insight of these text-based disciplines is that text organization occurs on (at least) two levels: the microstructural level and the macrostructural level. In a fictional prose text the microstructural level is the local textual level consisting
of, for example, such surface elements as words and phrases and graphological properties, while the macrostructural level is the level of narrative and argumentative structures and thematic relations. Features on the microstructural level function not only in their immediate environment, but also as carriers of meaning in higher levels of text structure. The structures identified at the macrostructural levels of text organisation, such as plot structure for example, can be described independently of their specific manifestations in a given text.

The objective of a textual analysis of a literary text is to describe the unique features of the text at the microstructural and macrostructural levels and to identify the linguistic correlates of the macrostructural properties on the microstructural level. The inventory of features is seen as dynamic and hierarchically organised within each text according to its unique structural and stylistic properties. A text-based approach permits the identification of the unique properties of the text to be translated and ensures that those properties are given priority in the translation process.

Of the three approaches outlined above, the text-based approach seems the closest to Mounin's methodological suggestion for achieving literary translation equivalence in which he states, "le rapport poétique entre un texte et sa traduction proprement poétique suppose que le traducteur a perçu les éléments poétiquement pertinents dans le texte-
source et qu'il a réussi à les rendre (et eux seuls) par des éléments poétiquement pertinents dans le texte-cible" (1976:204). For translation analysis as well, a text-based approach appears to be the surest method of providing the critic with a complete and accurate description of the source text on which to base his comparative analysis.

1.2 THE CRITICAL EVALUATION OF TRANSLATED LITERARY TEXTS

The objective of literary translation evaluation is the description of translated literary texts in relation to what is known about the literary features of the source texts on which they are dependent for their existence. Popović succinctly describes this activity as "a comparison of the translation with the original from the viewpoint of the realization of the intellectual and aesthetic values of the original in the translation" (1976:2). A model for the evaluation of literary translations will therefore provide the means to state the relationship between the translation and its original in terms of the equivalence of aesthetic or literary features.

In order to carry out the proposed comparison of selected aspects of the narrative structure of Mavis Gallant's short stories with the translated versions, I needed a text-based model of analysis that would meet two specific conditions. First, the model would have to allow me to describe the equivalence relation as applied to the narrative features of point of view and narratorial stance.
Secondly, the model would have to allow me to formulate an objective statement of the differences between the two sets of texts and, where possible, state the reasons for the differences in terms of the translation behaviour. Specifically, I wished to avoid the qualitative judgements of the translation performance that frequently distinguish translation evaluations (Hermans, 1985:8).

A survey of the literature revealed a number of text-based models for the evaluation of translated texts. Four of the models were examined in detail: House (1977), Larose (1989), Kuepper (1977) and Toury (1981). The model proposed by House proved to be unacceptable because the descriptive apparatus of the model is not adapted to the analysis of literary texts. The model proposed by Larose, on the other hand, is intended for the evaluation of a broad range of texts, including literary texts, while the model elaborated by Kuepper is specifically directed towards the analysis of literary texts. However, neither of these two models provided an obvious way to assess the equivalence relation with respect to the narrative features I wished to investigate. In addition, the basic conception of the equivalence relation between a translated text and its original which underlies both of these models did not permit the objective description of the differences between the two sets of texts that I hoped to achieve. The reason for this lies in the normative view of the concept of equivalence expressed in both of these models.
For Larose and Kuepper, equivalence is defined as functional equivalence: the optimal recreation of the textual features of the source text in the translated text. Thus, the accuracy of the transfer of the aesthetic features of the source text determines the quality of the translation. This concept of textual equivalence is a normative concept in these models inasmuch as equivalence depends on the fulfillment of a set of pre-established conditions, the optimal transfer of the stylistic features of the ST. Kuepper, for example, refers to a "principle of equivalence" which predicts which items "should" occur in the translated text (1977:51).

The view that optimal adequacy determines functional equivalence is also clearly articulated in Larose's definition of translation (emphasis mine):

"...la traduction, telle que nous l'entendons, est une opération de transformation qui préserve un invariant, c'est-à-dire l'équivalence cognitive globale entre un texte de départ (TD) et un texte d'arrivée (TA) sous le double rapport langue-langue et texte-texte" (Larose, 1989:xxiii)

and in his statement of the principal objective of the model which he proposes for the evaluation of translated texts (emphasis mine):

"Il revient à l'évaluateur, après une analyse fine des textes en présence, de déterminer s'il y a ou non équivalence" (Larose, 1989:289).

The limitation inherent in a conception of the equivalence relation such as this, which is oriented towards the source text, is that it predicts a unique standard for equivalence, that of functional or optimal equivalence. The
deviations from functional equivalence are regarded as errors or faults, and texts that do not meet the standard of functional equivalence are regarded as inferior translations, or worse, non-translations.

The model proposed by Toury, in contrast, gives primacy to the translated text, with important implications for the characterization of the equivalence relation. This model appeared to me to be the most appropriate to my specific needs. I shall elaborate the conceptual background to this model before presenting the details of the analytical procedures for the evaluation of translated literary text.

From Toury's perspective, translated texts are primarily linguistic textual objects which belong to the system of texts written in the receiving language. The corpus of translated texts is formed of all of the texts that are regarded as translations by the receiving culture. A relation of equivalence exists between every text declared to be a translation and the text on which it depends for its existence, the source text. Consequently, the equivalence relation between a given set of texts is only one of any number of potential equivalence relationships differing in kind and degree from one another that could exist between a translated text and its original. Each different translation of the same work will exhibit a different equivalence relationship with the source text. Crucially, equivalence is not determined by a set of a priori conditions that must be satisfied in order to classify a
text as a translation. The central question in the
description of translated texts, and the empirical fact to
be determined by analysis and evaluation, "is not whether
the two texts are equivalent (from a certain aspect), but
what type and degree of translation equivalence they reveal"
(Toury, 1981:21).

Equivalence relations between translated texts and
their originals occur on a continuum between two extremes,
neither of which is ever fully realized in translation. One
end of the continuum is characterized by a text oriented
towards the source text and to its linguistic and literary
properties; the other end is oriented towards the target
language and the linguistic and literary properties that are
intrinsic to the target literary system. The first pole is
the adequacy pole, the second is the acceptability pole. In
producing texts with the goal of adequacy in mind, the
translator gives priority to the norms of the SL as they are
expressed in the source text. The shifts that occur as a
result of linguistic constraints on the target language are
rule-governed shifts and do not affect the adequacy of the
translation. On the other hand, in producing a translation
with the goal of acceptability in mind, the translator
privileges the linguistic and literary norms of the target
language, in spite of the possibility of a closer formal
match with the linguistic properties of the source text.

Translations reflect the dialectic between the opposing
attractions of the adequacy pole and the acceptability pole,
as translators strive to produce translations that maintain
the unique properties of the original works and at the same
time make those works accessible to the readers of the
target language. The norms of adequacy and acceptability
will be applied differently by different translators. For
example, a text may be adequate in the overall textual
appearance but deviate from adequacy in the smaller details.
Complete adherence to the ST-pole would result in a text
that is "a model-language" (Toury, 1978:89) which, at best,
contains some elements of the TL and which, at worst, is an
artificial language with little resemblance to the TL, while
adherence to the TT-pole would result in a text that has no
formal relationship at all to the original work.

Maximal adherence to the adequacy pole represents
"optimal translation" (Toury, 1983:117). The sense in which
"optimal" is used here does not imply a value judgement. An
optimal translation is not the "best" translation of the ST,
as it is in ST-oriented models; it is simply the closest
possible translation that can be produced within the
constraints imposed by the two languages. Therefore, the
concept of functional equivalence, the closest possible
match of textual features, finds its place in Toury's model
as one of the two poles between which all translations will
vary, not as a necessary condition for translation. The
objective of the evaluative procedure is to describe the
exact nature of the equivalence relation, in effect to
describe the position of the translation on the adequacy-
acceptability continuum, and, where possible, to account for the deviations from the optimal translation in terms of the TL norms operating in the TT.

For the purposes of comparative translation analysis, as with all comparative procedures, a tertium comparationis is required which will serve as the invariant of the comparison. Toury proposes an abstract model of the optimal or adequate translation of the source text as the third term in the comparison of translated texts with their originals. The model, a hypothetical construct, is referred to as the Adequate Translation, or AT. The AT, in a TT-oriented model, serves as the invariant of the comparison, not the invariant of the translation, as it does in ST-oriented models.

For literary text, linguistic considerations alone are clearly insufficient for proposing an AT. The constraints that determine translation performance are broader than the constraints imposed by the language systems in their non-literary uses. The special functions assumed by linguistic features in literary contexts, as well as the role of linguistic features in forming larger text structures, must be taken into consideration in developing the criteria for an optimal translation from which deviations can be measured. A tentative list of the text features which must be considered in formulating the AT for a narrative text includes features at the microstructural level, such as lexical properties, syntactic properties, graphological
conventions, and paragraph and chapter divisions, and at the macrostructural level, such narrative features as narratorial stance, point of view, thematic relations and plot structure. The optimal translation of the linguistic features that are functionally relevant at both the microstructural and macrostructural levels for a given text then form the Adequate Translation for that text.

The deviations from the Adequate Translation express the translator's concern for the acceptability of the translated text to its readers, as they reflect the linguistic and literary norms of the TL in preference to an optimal translation of the structures of the ST. In evaluating the equivalence relation, the critic's objective is to demonstrate the priority of TL norms in the translation behaviour and to identify the source of the norms as either linguistic or literary, where possible. The advantage of a translation evaluation based on the Adequacy construct is that deviations from the AT are not seen as errors or faults in the translation, but as manifestations of the translation norms for literary translation within the receiving culture. The critic is justified in questioning the efficacy of the solutions proposed by the translator where it can be shown that the deviations from the AT result in a disparity between the literary properties of the ST and the TT.
1.3 THE METHODOLOGY OF LITERARY TRANSLATION CRITICISM

Toury suggests that it is useful to begin research into the problems involved with determining the equivalence relation between a translation and its original "by focusing on isolated norms...referring to limited and well defined situations both linguistic and literary" (1978:94). The present analysis is confined to one aspect of text structure, the macrostructural level described by Barthes as "la communication narrative" (1981:24). The principal narrative elements at this level of text structure are narrative stance and point of view. Todorov identifies these elements as "les aspects du récit" and "les modes du récit" respectively, stating that "les aspects du récit concern[ent] la façon dont l'histoire est perçue par le narrateur, les modes du récit concernent la façon dont ce narrateur nous l'expose, nous la présente" (1981:149).

Research in literary and linguistic theory has contributed substantially to an understanding of the techniques and devices involved in determining the narratorial stance and point of view within narrative text.

The general principles for the analysis of translated literary texts have been described by van den Broeck (1985). There are three consecutive stages to the process. The first stage consists of a descriptive analysis of the source text comprising "every textual level on which linguistic and extra-linguistic elements obtain functional relevance" (1985:58). The information elicited in the first stage
provides the details required to establish the Adequate Translation, "an optimum reconstruction of all of the ST elements possessing textual functions" (1985:57). The elements that comprise the AT are ordered hierarchically according to their relative value within the system of values established for the source text. Translational priority is given to the elements in the AT in relation to their position in the hierarchy of values.

The second stage of the analysis is a comparative procedure in which the textual elements of the ST comprising the Adequate Translation are compared with the corresponding elements of the TT using the techniques of the two text-based disciplines of contrastive linguistics and stylistics, and textual analysis. Translation shifts are noted, both obligatory, or language-bound shifts, and optional shifts, or deviations from the AT, and evaluated with respect to their effect on the stylistic features of the ST.

The third and final stage of the analysis consists of a generalizing description of the deviations between the actual translation performance and the AT. The description is a statement of the degree of equivalence between the target text and the source text and an explanation, where possible, of the translator's norms for the translation. Critical judgements of the degree of equivalence must take into consideration the primary orientation of the text towards either adequacy or acceptability.
The methodology of the present analysis was derived from the general principles of analysis described above. In the first stage of the analysis, linguistic features with specific narrative functions at the level of narration were identified at the lexical, grammatical and syntactic levels of linguistic analysis. Collectively, these linguistic features provided the basis for the formulation of the Adequate Translation of the linguistic indices of the narrative properties of the source text. The AT, the "optimum reconstruction" of these elements in the TT, served as the invariant of the comparison for the second stage of the analysis.

The comparative stage consisted of a comparison of the translation performance of each of the functionally relevant features of the source texts with the corresponding element in the translated texts. The translation performance of each feature was analysed with two objectives in mind. The first was to determine the linguistic basis for the differences intuitively felt to exist between the narrative style of the source texts and the narrative style of the target texts. In this respect, all of the shifts that occurred in the translation process, both the obligatory shifts and the optional shifts, were considered to be significant.

The second objective was to formulate a statement of the equivalence relation existing between the two sets of texts based on the deviations from the AT. The frequency,
or consistency, of the deviations within a feature was considered to be important in assessing the effect of the deviations on the equivalence relation. Deviations that occurred with a degree of consistency throughout the texts were regarded as evidence of intentional translation behaviour, and thus as the expression of a translational norm. Those that occurred only sporadically, although they affected the microcontext in which they occurred, were felt to reflect idiosyncratic translation behaviour and were not felt to be indicative of the application of a translational norm.

The analytical process involved five interrelated, and to some extent overlapping, activities. Some of the phases of the process received greater emphasis than others in the analysis of each feature, depending on the nature of the feature. The five phases are:

1. a description of the narrative values attached to the feature within the conceptual framework of contemporary narrative theory,
2. a discussion of the particular use that the author makes of the feature in the original works,
3. a comparison of the linguistic and stylistic resources of the SL and the TL with respect to the feature,
4. a comparison of the translation performance for the feature with the ST, noting direct
correspondences, obligatory translation shifts and
optional shifts, or deviations from the AT, and
(5) a statement of the effect of the shifts on the
narrative function of the feature in the
translated texts.

The third stage of the analysis is comprised of, first,
a description of the differences between the two narrative
styles based on all of the observed translation shifts.
This description is followed by a statement of the
equivalence relation between the two sets of texts, based on
the non-language-bound shifts, or deviations from the AT,
including a discussion of the norms expressed by the
deviations from the AT which were identified in the analysis
of the translation shifts.

A number of conventions were adopted in order to
facilitate the handling of textual data within the analysis.
(1) Quotations from the texts are preceded by the
citation information. Where ST and TT pairs are
quoted, the ST quotation precedes the TT
quotation.
(2) Where it is necessary to the exposition, the
sentences in quotations longer than one sentence
are numbered by a number enclosed in parentheses
at the end of the sentence. When a ST sentence is
translated by more than one sentence in the TT,
the sentences in both quotations are numbered.
Individual sentences are referred to in the text of the analysis by their sentence numbers.

(3) Text material pertinent to the discussion is underlined in both the ST and TT passages. Where the equivalent of the underlined expression is missing from the TT, and if it is appropriate to do so, the missing expression is indicated by the symbol [O] in the TT.

(4) Passages have been quoted in sufficient length to provide an adequate context for the feature that is being discussed. The reader may refer to the original texts for a more expanded context, or to gain familiarity with the entire text.
2. MAVIS GALLANT'S NARRATIVE STYLE

2.1 THEME AND METHOD

Mavis Gallant is widely recognized as a major contemporary writer in the English language. Critics of her work have noted, in particular, her commitment to style and realism, her sense of humour, her keen sensitivity to dialogue and her innovative use of narrative technique. Gallant's preferred fictional genre is the short story.

The modern short story is characterized by the foregrounding of character point of view and the accompanying concealment of the narrating presence, as is the longer prose fictional form of the novel. The inevitable compression of the short story form, however, frequently results in changes in the proportion and distribution of other narrative elements, such as plot development and characterization, accentuating the importance of narratorial effacement and the representation of character subjectivity as "keys to meaning" in the short story (Ferguson, 1982:22).

This is particularly true of Gallant's short stories, in which plot and character development are subordinate to the main objective of elaborating the specific situation in which the characters find themselves (Merler, 1975:2). Because of the reduced emphasis on the narrative elements of plot and character in Gallant's fiction, the attitude of the narrator towards the people and events of his narrative and
the way in which he chooses to tell his story contribute substantially to the total meaning of the narrative.

The view of human possibilities that Gallant's fiction offers to the reader is a limited and somewhat pessimistic view, although the stories are liberally punctuated by the sense of humour that is so important to the writer (Keefer, 1989:31). Characters are frequently encountered in what the author calls a "locked situation" (Hancock, 1978:45) from which they may escape only to become trapped once again at the story's close in an equally problematic and confining situation. Often denied the illuminating insights which would allow them to overcome their particular limitations, the characters seem powerless to affect change.

The three stories that form the corpus of the present analysis each involve the "locked situation" typical of Gallant's fictions. They share in common the theme of the disintegration of a way of life for the English upper middle class in the mid-twentieth century in Europe. On the surface, each of the stories details a deteriorating personal situation in the lives of the characters, set in the larger context of an unstable social or political situation. In "The Remission", the dying Alec Webb and his family have fled to the Riviera from Britain to escape the ignominy of a death on National Health. In "The Moslem Wife", Netta faces the deterioration of her marriage against the background of the impending war. And finally, in "The Four Seasons", the first signs of anti-Judaism in
Mussolini's pre-war Italy disrupt the already precarious existence of the Unwins in that country.

At the close of each of the three stories, the characters seem to have done little to improve their opportunities. Barbara will marry an expatriate Englishman and remain in a conventional situation; Netta agrees to Jack's return, despite the fact that for a time during his absence she experienced a kind of freedom; and the Unwins return to Britain where their financial situation will be no more secure.

Gallant's narrators evidence little sympathy for the plight of their characters, remaining aloof and dispassionate from the difficulties which the characters face. The narrators in all three stories remain affectively distanced, refusing to interpret the behaviour or the motivations of their characters, demonstrating a detachment that borders, at times, on indifference. From this objective and distanced position, the narrators express their opinions through subtle ironic contrast rather than through direct commentary. Character subjectivity is also conveyed through oblique and indirect means. Although the characters' point of view is frequently privileged in all three stories, the inner views that are offered to the reader are restricted in scope and depth, limiting the reader's appreciation of the characters' thoughts and of their reactions to the situations in which they find themselves.
Information as to the stance of the narrator and the representation of the subjective perspective is encoded in the language of the text. The linguistic and stylistic indices of narratorial stance and point of view occur at all levels of linguistic organisation within a narrative text, differing from text to text according to the stylistic habits and the preferred narrative techniques of the author. Translation changes to the linguistic features of these narrative elements have the potential to distort the meaning which these features contribute to the total meaning of the narrative. A closer examination of the narrative structures and strategies in the three short stories from From the Fifteenth District reveals the linguistic elements carrying narrative meaning with respect to the narrative features of narratorial stance and point of view in Gallant's prose fiction style.

2.2 NARRATORIAL STANCE IN "THE MOSLEM WIFE", "THE FOUR SEASONS" AND "THE REMISSION"

Gallant has said that she wishes to remain "invisible" in her work (Gallant, 1986:176). All three of the short stories that form the corpus of this analysis assume a third-person narrator whose overt intrusions in the form of commentary on the action, or on the behaviour or motivations of the characters, are reduced in depth and extension. Pritchard (1973:4) comments that Gallant "refuses to speak as a thoughtful omniscience behind her characters".
Narratorial commentary, when it does occur, tends to be terse and objective.

MW: 50

As it happened, Netta was mistaken (as she never would have been with a bill.) That day Jack was meeting Iris for the first time.

R: 75

It did not occur to him or to anyone else that the removal from England was an act of unusual force that could rend and lacerate his children's lives as well as his own.

Generalizations marked by the gnomic present, another sign of the narrating presence, are also infrequent and characteristically clipped and incisive.

R: 99

Mr. Cranefield - as is often and incorrectly said of children - lived in a world of his own, too, in which he kept everyone's identity clear.

R: 114

He breathed slowly, as one does when mortal danger has been averted.

The use of modal expressions of doubt and uncertainty in objective narration is prominent in Gallant's narrative style. Expressions of this type define a semi-omniscient narratorial stance in which the narrator refuses his privilege of complete awareness of his characters' thoughts, actions, feelings and unconscious motivations. Modal adverbs such as "perhaps" and "probably" and the verbal means of expressing modality, such as modal auxiliaries and verbs like "seem" contribute to the detachment and
indifference noted in the narratorial voice in Gallant's fiction.

\[ MW:53 \]

Perhaps his background allowed him to ask impertinent questions; he must have been doing so nearly forever.

\[ FS:13 \]

It seemed to matter to him that his wife should have made a mistake.

Modal expressions in narrative text are potentially ambiguous in origin between the narrator and the character. Gallant often exploits this ambiguity as a method of developing an ironic contrast between the voice of the narrator and the voice of a character.

\[ MW:37 \]

One hundred years should at least see her through the prime of life, said Mr. Asher, only half-jokingly for of course he thought his seed was immortal.

The affective distance which the narrator establishes by the use of an objective, semi-omniscient narrative stance is in contrast to the physical distance which exists between the narrator and his characters in these stories. Whereas the affective tone is distant and detached throughout, the narrating position assumed by the narrator much of the time is co-incidental with the spatial and temporal position of the characters. Narrating from a position close to the center of the narrated action, observing the events of the narrative from the same perspective as the characters, the narrator's presence is much less noticeable. The synchronic narrator is "invisible", but he is "real" inasmuch as he
appears to be taking part in the action that surrounds him. The advantage of this position is that the narrator can move easily into and out of the characters' consciousness without disturbing the narrative flow.

Uspensky (1973:58) points out that by accompanying the character while remaining affectively neutral and not becoming "embodied" in him, the narrator can continue to portray the character. Gallant is particularly skilled in establishing a narrating position close to her characters while allowing the narrator to maintain his narratorial independence. In spite of the cohesion that the narrator achieves with the character on the spatio-temporal plane, the prose style, as evidenced by the vocabulary and the syntax, remains that of the narrator.

The close position of the narrator in these stories is established by many of the linguistic devices identified by Uspensky (1973) as markers of the proximate, or synchronic, narrating position co-incidental with the spatial and temporal position of the character in the narrated world. The triad of grammatical markers of deixis that can occur in third person objective narration to signal a close narrating position - the proximate demonstrative pronouns and adjectives, the spatial adverb "here" and the temporal adverb "now" - are of particular importance in Gallant's narrative style.

The verbal forms outlined by Matte (1988) and Uspensky (1973) that contribute to the impression of a narrator
located in the center of the narrated action include the progressive aspect, the present participle and the future-in-the-past forms. All of these forms present the action as it is unrolling, a perspective that is consistent with the characters' experience of the events. As these forms are discussed extensively during the comparative analysis of the ST and the TT, no examples will be given here.

Gallant's distinctive prose style shows a careful curtailing of many of the overt signs of the narrating activity that can be signaled by the syntax in narrative prose. The sentence structure patterns are notable for their lack of complexity. Simple sentences, juxtaposed sentences, cumulative sentences and sentences with minimal subordination are preferred to the more complex sentence patterns involving subordination and sentences of greater length that are often an overt indication of a narrating presence. Other signs of a neutral reportorial style found in these texts, such as unmarked word order and anaphoric pronominal reference, also tend to background the narrating activity. Certainly, the most noticeable characteristic of Gallant's neutral syntactic style is the use of co-ordination with "and" at all levels of constituent structure. As the default conjunction, "and" has no power to indicate relationships other than simultaneity and succession between syntactic constituents.

The neutrality implied by "and" co-ordination is also seen in the distribution and the nature of connectives in
the texts in general. Connections between propositions are left unstated or are minimally stated using basic connectives. In this way, the narrator clearly avoids the responsibility of organising the details of the narrative, of making explicit the relationships that exist between propositions. The reader is left to fill in the gaps by making the appropriate logical connections.

An interesting sign of the neutral narratorial stance at the lexical level in these stories is seen in the choice of report verbs for character discourses. In selecting report verbs, the narrator has the opportunity to invest the verbal event with the emotional colouring that is appropriate to it, or he can indicate his own opinion towards the event. What is noticeable in all three stories is the factual, reportorial nature of the verbs introducing character discourse, whether spoken or unspoken. The introduction of direct discourse is dominated by the verb "said", while verbs introducing indirect discourses and interior monologues are uniformly verbs with a low degree of affectivity such as "supposed", "guessed" and "wondered". A further sign of narratorial objectivity at the lexical level is the use of neutral referring terms, such as "the middle sister" and "the clergyman", for the characters. The use of neutral naming strategies in narratorial contexts is an important means of maintaining an affective distance from the character.
The prose style in the three short stories is marked by the evenness of the stylistic register throughout the texts. Gallant's style is economical, direct, uncluttered and clean. Though informal in the larger syntactic patterns, it retains a formality and correctness in smaller details, never becoming casual or familiar. As an example of formality at the grammatical level, the negative adverb "not" is only rarely contracted with the preceding auxiliary to a more familiar form.

A prominent feature of Gallant's prose style is its speech-like quality, a quality acknowledged by the writer (Gallant, 1986:176). The use of simplified sentence patterns and the reduced use of connectives mentioned above are also syntactic features of a style that follows the spontaneous rhythms of speech or thought. Other features of an oral style found in Gallant's prose include passages composed of sentence fragments:

FS:25

The climate was right for her just now: no pollen. Darkness. Not too much sun. Long cold evenings.

and elliptical sentence patterns:

R:79

She had small brown eyes; was vegetarian; prayed every night of her life for Alec and for the parents who had not much loved her.

speech-like prosodic patterns involving tag elements, repetition or single-word emphasis:
At night he had a dark look that went with a dark mood, sometimes.

To help Iris with her tiresome father during the journey. To visit art galleries and bookshops. To meet people. To talk.

Mrs. Massie was not shy about bringing her books around.

colloquial expressions:

Alec's earning days were done for.

and expressions containing impersonal "you":

Alec was leaving no money and three children - four, if you counted his wife.

and, lastly, discourse articulators and interjections:

Well, that same incandescence had suffused Jack's father when he thought his wife had died....

The whole place was a shambles, he added, though without complaining; no, it was as if this was a joke they were all young enough to share.

The use of a narratorial style marked by oral features encourages contact with the reader, commanding his attention and inviting his participation. At the same time, however, the presence of a speech-like style maintained consistently throughout the text has the potential to make the differentiation between the narratorial voice and
charactorial voices more difficult. It is perhaps the speech-like style in Gallant's narratives that best allows the narrator to retain control of the narrative situation in spite of a considerable commitment to subjective representation.

2.3 THE REPRESENTATION OF CHARACTER SUBJECTIVITY IN "THE MOSLEM WIFE", "THE FOUR SEASONS" AND "THE REMISSION"

Each of the three short stories studied in the present analysis is a focalised narrative in the sense in which Genette (1972) intends the term. That is, the view of the narrated world is in some way restricted with respect to the unlimited "bird's-eye" view of the traditional omniscient narrator (Genette, 1972:206). The refinement of Genette's original conception of focalisation proposed by Rimmon-Kenan (1983) provides the means of making a more concise description of the focalising techniques employed by Gallant in these stories.

Briefly, Rimmon-Kenan first distinguishes between focalisation which is external to the story and near to the narrating agent, taking the form of the narrator-focalisor, and focalisation which is internal to the story, taking the form of a character-focalisor. Secondly, the focalising agent can perceive his object from without or from within. For example, in external focalisation, the narrator-focalisor can confine his observations of the character to externally observable features, or he can exercise his
cognitive privilege and reveal the character's inner psychic life, focalising from within.

The focalisation in all three stories is variable. The primary locus of focalisation is external to the represented world, that is with the narrator-focalisor, although the charactorial point of view is frequently privileged. In two of the stories, "The Moslem Wife" and "The Four Seasons", focalisation alternates mainly between the narrator and a principal character: Netta in the former and Carmela in the latter. In "The Remission", focalisation is multiple as well as variable; several of the characters temporarily become the center of consciousness in turn, notably Barbara, Alec and Molly.

The narrative characteristics and the linguistic and stylistic manifestations of focalisation by the narrator-focalisor have been discussed above. Of interest, now, is an investigation of the diversity of ways in which the characters can assume the point of view in these stories as well as the identification of the linguistic features that secure the interpretation of character focalisation.

Cohn (1978:14) has identified three techniques, or narrative modes, for representing character consciousness. From the most indirect, that is the most subject to narratorial mediation, to the most direct they are: psychonarration, the narrator's discourse about a character's consciousness; narrated monologue, the character's mental discourse in the guise of the narrator's
discourse; and quoted monologue, an actual representation of the character's discourse. Gallant shows a distinct preference for the more indirect forms, those of psychonarration and narrated monologue. Quoted monologue is not used frequently as a technique for representing consciousness, although brief passages do occur, foregrounding the character's immediate thoughts.

Cohn (1978:26) further states that psychonarration can vary between two extremes of representation: consonant psychonarration, in which the narrator remains effaced and "readily fuses with the consciousness he narrates", and dissonant psychonarration, in which the narrator, while focusing on the character, "remains emphatically distanced from the consciousness he narrates". The tendency in these stories is towards a dissonant type of psychonarration, in keeping with the neutral and objective narratorial stance. Signs of dissonance include the use of neutral appellations, a limitation in the depth of the exploration of the character's consciousness, the use of modals of doubt and estrangement, and the objective reporting style of the descriptions of sensations and feelings, rather than subjectively coloured accounts marked by the character's idiolect.

FS:25

"It means you don't trust me." All the joyous fever had left her.
Alec knew that his sister had been sacrificed. It was merely another one of the lights going out. Detachment had overtaken him even before the journey south. Mind and body floated on any current that chose to bear them.

The narrators in Gallant's fiction seem to strike a more consonant note in narrating the consciousness of children. Although the verbal expression belongs to the narrator in these examples, the imagery is appropriate to the children.

Carmela had her head down on the kitchen table. Pains like wings pressed on her shoulders until her sobs tore them apart.

Her height, her grave expression, her new figure gave her a bogus air of maturity; she was only thirteen and she felt like a pony flicked by a crop.

**Narrated monologue** is a dual discourse combining the voice of the narrator and the mental discourse of the character. The grammatical features of tense and person are identical with those of the narrator's discourse, while the deictic forms refer to the character's position in time and space. Narrated monologue offers a greater opportunity for subjective expression than psychonarration, but remains under the influence of the narrating voice.

The interesting aspect of the form of narrated monologue in these texts is that, like psychonarration, it is characteristically attenuated, seldom reaching its full potential for expressing character subjectivity. The
expressive elements common to fully developed forms of narrated monologue - interjections, the truncated syntax evocative of character thought and the use of the punctuation markers of expressiveness - are generally lacking in passages of narrated monologue. Although signals of subjectivity may be present, such as modal expressions, the identification of the form often depends on the context and on the grammatical markers of tense, person and deixis mentioned above.

MW: 49

She thought hard, and decided not to make it her business. His mother had been pretty once; perhaps he still saw her that way.

R: 95

She knew this theory did not hold water, because the Lacey's and Alec's own sister had done the paying. It was too late now; they should have thought a bit sooner; and Alec was too ravaged to make a new move.

The discourse styles of the narrator and character are not markedly distinct from one another in Gallant's narrative style, then, because of the speech-like style of the narratorial voice and the subdued nature of narrated monologue, making free indirect discourses difficult to identify at times. This is also true of free indirect reports of speech, as they, too, are reduced in their representation of character subjectivity. Free indirect speech may, on occasion, only be confirmed by a following conversational contribution.
He sat beside her on a scuffed velvet sofa. He was so large that she slid an inch or two in his direction when he sat down. He was Sandra Braunsweg's special friend: they had been in London together. He was trying to write.

"What do you mean?" said Netta. "Write what?"

Lethcoe (1969) identifies a type of narrative discourse that occupies an intermediate position between narrated monologue and objective narratorial report which he calls "narrated perception". Narrated perception, like narrated monologue, is a dual discourse combining narratorial and characterial elements, which consists, however, not of the character's articulated thought, but rather of his perceptions or consciousness. A narrated perception occurs "when the report of a character's conscious perceptions are presented in such a manner that they resemble objective report, but on careful consideration can be shown to be transcriptions of consciousness rather than reality" (Lethcoe, 1969:205). Doležel (1973:53) describes this phenomenon as "diffused represented discourse", a discourse marked by subjective signals that are not sufficient in number to identify the discourse as character thought, and yet a discourse that is conceivable as the perception of an observing character. Both Lethcoe (1969:216) and Doležel (1973:52) suggest that in order for the discourse to represent character consciousness, it must contain a minimum of clearly subjective signals.
Bal (1985:113), however, in speaking of a discourse involving a similar ambiguity in the identity of the focalising agent which she calls "free indirect focalisation", feels that the context, that is nature of the surrounding discourses, is sufficient to create the impression of ambiguous focalisation in a passage of apparently objective narration. There need, therefore, be no obvious linguistic signs of subjectivity within the discourse in order to establish free indirect focalisation in Bal's view. The minimum necessary and sufficient condition for a discourse that is potentially ambiguous between narration and a narrated perception is the presence of a character to whom the perception can be attributed and a grammatical compatibility with either interpretation.

The use of a type of narrative discourse that is ambiguous in focalisation between the narrator-focalisor and a character-focalisor, which is not always marked by subjective signals and yet which has an unmistakeable feel of subjectivity to it, is a significant means of representing character subjectivity in these texts. This technique, in combination with the subdued representation of subjectivity in more overtly character-oriented discourses such as psychonarration and narrated monologue, results in a subtle, but permeating sense of subjectivity in the texts. In the first example below, the subjective indices in the passage include the prosodic elements indicated by italics, the progressive aspect and the indefinite expression
"something cruel and spiked" which is consistent with the character's inexact knowledge. In the second example, it is the co-incidence of the spatial and temporal perspective of the character and the narrator revealed especially by syntactic signals which permits the interpretation of the character's perception of the event.

FS: 6

She seemed to Carmela unnaturally tall. Her hands were stained, freckled, old, but she was the mother of Tessa and Clare who were under three and still called "the babies." The white roses she was stabbing onto something cruel and spiked had been brought to the kitchen door by the chauffeur from Castel Vittorio.

R: 109

Believing in his own and perhaps Alec's damnation, he stood for a long time at the window while the roof and the towers of the church became clear and flushed with rose; then the red rim of the sun emerged, and turned yellow, and it was as good as day.

Gallant's use of narrative techniques in establishing an objective narratorial stance and in foregrounding character consciousness is therefore subtle and innovative. While the narrating voice in the texts retains an authoritative tone (Keefer, 1989:32), the evidence of the narrating activity is reduced through the relative absence of direct commentary and a marked reduction in the overt signs of the narrating activity in the syntax and in certain lexical categories. The co-incidence of the narrator's position with the spatial and temporal position of the character at times during the narrative further contributes to the impression of an "invisible" narrator in these texts.
The representation of character consciousness is achieved primarily by the use of indirect techniques rather than direct techniques. Gallant's narrative style is distinctive for the subdued representation of subjectivity in these modes of representing consciousness, depending largely on grammatical and contextual factors to signal the identity of character-oriented discourses, such as narrated monologue and narrated perceptions, rather than the overt designation of subjectivity through emotive means.

The linguistic devices associated with the principal narrative features at the level of narration do not all draw attention to themselves as stylistic devices, and yet they are important elements in narrative style. A number of elements which carry narrative meaning have been identified at all levels of linguistic structure as a result of the foregoing analysis. At the lexical level, the verbs introducing character discourse and the naming strategies used in the texts are significant. At the grammatical level, the triad of co-ordinates that designate the spatio-temporal parameters of the narrated world, as well as certain features of tense and aspect play an important role. And, lastly, at the syntactic level, co-ordination with "and", and the system of intrasentential and intersentential connectives are both relevant to narrative style. The most adequate translation possible of these linguistic features represents the Adequate Translation against which the
translation performance in the translated texts will be evaluated in the ensuing comparative analysis.
3.1 LEXICAL FEATURES

The lexical features that have been selected for analysis in this category represent, in each case, a restricted class of lexical items with a specific grammatical function. The first feature to be examined below consists of the class of verbs used to introduce direct discourse in prose text. The second deals with referential terms in narrative text and necessarily includes the pronominal forms associated with co-reference in a third-person context.

3.1.1 Verbs introducing direct discourse

In narrative text, direct discourse may be unsignalled or it may be accompanied by an introductory phrase containing a verb of saying. The introductory phrase provides an opportunity for the narrator to add varying degrees of information to the text about the nature and meaning of the character's discourse through the choice of the introductory verb and the inclusion of narratorial commentary.

3.1.1.1 Stylistic features of verbs introducing direct discourse in the ST

In the three texts under study, direct discourse is most frequently accompanied by an introductory phrase,
although short passages of unsignalled discourse are occasionally encountered, such as the following extract from "The Four Seasons".

FS:25

Mrs. Unwin's voice had a different pitch: "You admit he is your brother?"
"Yes."
"You heard me saying I needed someone for the walls?"
"Yes."
"It means you don't trust me."

The striking feature of the introductory phrase in Gallant's fiction is the degree of narratorial effacement, evidenced by the use of the verb "said" in preference to other verbs, and the reduction of narratorial commentary accompanying the discourse. The text strategy for direct discourse is designed to present the characters' discourse as vividly as possible, much as it would be experienced by a participant or an observer of the scene. The narrator, though effaced, continues to record and report from a position near the center of the narrated action.

Much of the effect of the independence of the discourse from narratorial intervention is derived from the limited selection of verbs used to introduce direct discourse into the narrative, dominated by the verb "said". The most neutral verb of communication, "said" is used in these texts to introduce all modes of discourse and all types of discursive operations. Only occasionally is the status of a discourse explicitly identified by the semantic content of the introductory verb as, for example, a response or a continuation.
"You won't regret all you've told me, will you?" she asked.

"I am hard on myself," she replied.

"I hope there is to be none of that," she added, in another voice.

In the majority of instances, information as to the discursive function of a direct discourse is not supplied by the narrator, but must be determined either by the context or from syntactic or textual signals in the discourse. This is a significant part of the overall text strategy to suppress overt indications of the narratorial presence. The following dialogue from "The Remission" provides an excellent example of the range of discourses introduced by the verb "said".

The worst she had to say about Wilkinson was that he was preparing to flash on as the colonel of a regiment in a film about desert warfare; it had been made in the hilly country up behind Monte Carlo. (1) "Not a grain of sand up there," said Major Lamprey. (2) He said he wondered what foreigners thought they meant by "desert." (3) "A Colonel!" said Mrs. Massie. (4) "Why not?" said Mr. Cranefield. (5) "They must think he looks it," said Major Lamprey. (6) S(1) begins in narration and continues in free indirect speech after the semi-colon. The dialogue which follows consists of S(2), a rejoinder to the remark in the form of direct speech; S(3), an indirect question; S(4), an
exclamation; S(5), a question; and finally, S(6), a response to the question. Punctuation and syntax provide the necessary clues to the status of each of the conversational contributions in the discourse. The function of "said" is merely to indicate that the subject of the verb is the speaker of the discourse. The dialogue, presented in this way with minimal narratorial intervention, retains all of its vividness.

Opposed to the verb "said" is a small, but significant group of verbs which describe the manner of speaking. The members of this group of verbs, including such verbs as "whisper", "babble", "boom", "shout" and "murmur", denote voice qualities or point to a specific manner of articulation. Collectively they serve to add non-verbal details of texture and gesture to the sounds of spoken dialogue. The use of these verbs is complemented by use of adverbs of manner and explicit narratorial descriptions that also emphasize the non-verbal aspects of communication, as in the following examples.

FS: 25

"But Carmela," said Mr. Unwin, as always softly.

MW: 69

She was hit by the sharp change in his accent. (1) As for the way of speaking, which is something else again, he was like the heir to great estates back home after a grand tour. (2)

FS: 18

"Carmela knows I am more bark than bite," said Mrs. Unwin, with another one of her smiles - a twitchy grimace.
The characteristics of the verb phrase introducing direct discourse in these texts suggest an effaced narrator who shares the perspective of the participants, reporting only what they can see and hear. Verbs describing the "way of speaking" support and elaborate the representation of the verbal aspect of talk, indicating prosodic elements and facial gestures accompanying the characters' discourse. Metadiscursive information, narratorial information about the type of discourse which is provided in order to assist the reader's interpretation of the discourse, is largely absent from the texts.

3.1.1.2 Translation changes to verbs introducing direct discourse in the TT

An initial survey of the TT reveals that the translation of verbs introducing direct discourse is not equivalent to the system in the ST, in spite of the compatibility of the semantic resources of the two languages in this lexical category. The inventory of verbs in the TT is expanded, automatically reducing the frequency of the verb "said". A closer comparison reveals the exact nature of the shifts and the effect of the shifts on the narrative function of the introductory verbs in the ST.

All of the shifts involve the selection of an alternative to the verb "dit", the expected equivalent to the verb "said" in the ST. "Said" occurs in the phrase introducing direct discourse in excess of three hundred times in the three original texts. In over one half of
these instances it is replaced by an alternative translation equivalent in the TT. All verbs other than "said" have been translated in the TT by the selection of the closest semantic equivalent to the ST verb, as in the following examples.

FS:17/QS:27

"Military life won't hurt you" Miss Hermione answered.

-"La vie militaire ne te fera pas de mal", répondit Mlle Hermione.

R:94/R:125

He parted his lips and whispered, "French school...If you would look after it,"....

Ses lèvres s'ouvrirent et il murmura: "Ecole française...Si vous vouliez bien vous en occuper"....

The largest group of shifts in the verb "said", over two-thirds of the total number of shifts, involves the selection of verbs which identify the discursive operation which they introduce. The narrator in the TT supplies the metadiscursive information which is only implicit in the ST. Questions, responses, initiations and continuations are specifically marked by the semantic value of the verb in the introductory phrase in the TT, as in the following examples, in which the neutral verb "said" of the ST has been replaced in each case by a verb which defines the status of the conversational contribution.

R:86/R:114

Silence, then James said, "Are there any left? Any Protestants?"(1) "I am left, for one, " said his father.(2)
Après un silence, James demanda: "Est-ce qu'il en reste encore, des protestants?"(1)
-Au moins un, moi", répondit le père.(2)

FS:21/QS:33

"England," said the clergyman, and stopped.

-L'Angleterre", commença le pasteur, et il s'arrêta.

MW:71/FS:96

"Her poetry isn't bad," he said, as if Netta had challenged its quality.

"Sa poésie n'est pas mal", ajouta-t-il, comme si Netta en avait contesté la qualité.

Questions are almost always explicitly marked as such in the TT by the introductory verb. In those instances in which the verb "said" is directly translated, the question is an echo question, as in the following examples.

MW:70/FS:95

"Tin mines?" said Jack.(1) "No."(2)

-Des mines d'étain? dit Jack.(1) Non.(2)

R:88/R:117

"The appropriate fuse?" said Barbara.

"Le fusible approprié?" dit Barbara.

The marking of other discourse operations appears to be idiosyncratic. Responses and continuations, for example, are not marked according to any discernable pattern in the texts.

Another reason for the increase in the number of different verbs in the TT, apart from the substitution of verbs identifying the discursive operation for the direct equivalent of "said", is the introduction of synonyms for
the verb "dit". In the ST, "said" alternates only
infrequently with alternative verbs, such as "remarked", in
introducing statements. In the TT, several alternatives to
the basic verb of saying occur, each suggesting a slight
alteration in the meaning attached to the basic verb. These
verbs include, in order of the frequency of their
appearance, "dēclara", "affirma", "remarqua" and "proposa".

The replacement of "said" with a variety of verbs of
communication in the TT is in contrast to the stylistically
prominent use of "said" in the ST. The effect of the
constant repetition of "said" is to reduce the function of
the verb to a copula verb linking the utterance to the
speaker, minimizing the signs of narratorial intervention.
The occurrence of a variety of verbs in the TT weakens this
effect and also increases the awareness of an interpreting
narratorial presence in the texts.

It is interesting to note that the syntax of the
introductory phrase enhances the effect of the verb "said"
as a copula verb. The preferred syntactic order in a post-
posed introductory phrase with a proper noun subject in the
ST is verb-first, for example:

FS:19

"Frances is a dear," said Mrs. Unwin.

In this position, the function of the verb as a copula is
emphasized, as the verb occurs between the direct discourse
and the named speaker. The opposite order, placing the verb
last, appears to be the stylistically marked order in the
source texts, as only a few examples occur.

FS:25

"He is my brother," Carmela said.

The pre-posing of the introductory phrase, a common
occurrence in all three texts, obligatorily places the verb
in the same relation to the subject and the direct discourse
as the post-posed, verb-first structure, that is, between
the subject and the quoted discourse.

R:109

Wilkinson said, "Which one of them actually owns Lou
Mas?"

The syntax of the introductory verb phrase, then,
supports and reinforces the value of "said" as a simple
copula verb, underlining the stylistic importance of the
choice of a neutral verb as the primary verb of saying in
the texts.

A third reason for the increase in the inventory of
verbs in the TT is the replacement of the verb "said" by
verbs which express the intensity of emotion contained in
the character discourse. In the ST the emotive force of a
discourse is only occasionally marked by the use of verbs
such as "scream" or "cry". The discourse may contain
additional graphological means of expressing intensity, such
as the exclamation marks in the first example below, or the
emotional content may be signalled by the verb alone, as in
the second example.
"Carmela! Tea!" cried Mrs. Unwin.

"My father has never smoked in his life," Iris cried.

More frequently, however, information about the emotive content of the discourse depends entirely on graphological resources such as punctuation and italics and not on the semantic value of the verb. For example, in the first discourse below, the partially italicised word "Hallo" conveys the emotive force of the discourse; in the second example, an exclamation mark serves a similar purpose. The verb "said" is chosen to report the discourse in both cases.

"Hallo," said Mr. Unwin.

"Stupid!" said Mrs. Unwin.

In some instances, in the TT, descriptive verbs are selected on occasion in preference to the direct equivalent "dit", in order to compensate for emphatic elements that are not translated in the TT. For example, the choice of "lancer" compensates for the emphasis on the word "Ellen" supplied by italics in the ST in this extract of direct discourse.

From the doorway, Mr. Unwin said, "Ellen."

De l'entrée, M. Unwin lança: "Ellen."
In other instances, however, the choice of an alternate verb, appears to represent a choice on the part of the translator. Additional emphasis is not strictly required, as the expressive punctuation found in the ST is retained in the TT. The addition of verbs with emotive force to the introductory phrase increases the signs of the narrating activity in the text.

R:92/R:122

"What," said Mr. Cranefield. "That Ethiopian?"

"Quoi, s'écria M. Cranefield, l'Ethiopien?"

R:99/R:131

"A colonel!" said Mrs. Massie.

"Un colonel!" s'exclama Mme. Massie.

The selection of reportorial verbs in the ST fulfills specific narrative functions consistent with the predominant text strategy of maintaining limited narratorial intervention and foregrounding an appreciation of the events of the narrative from a subjective perspective. The prerogative of choice exercised by the translator has affected the text strategy by making the presence of an interpreting narrator more obvious in the texts. The changes, which appear to support the stylistic interest of relieving the perceived monotony of the limited inventory of verbs in the ST, are nevertheless the result of choice on the part of the translator and therefore represent deviations from the Adequate Translation for these texts.
3.1.2 Naming strategies

3.1.2.1 Stylistic features of naming strategies in the ST

Third-person reference in narrative text is established by the use of proper nouns, definite descriptions and pronoun references. The potential for stylistic variation in naming exists in the selection of both proper nouns and definite descriptions. Also of stylistic significance is the alternation of pronouns with proper nouns and definite descriptions.

The activity of naming is generally important in Gallant's narratives. Attention is drawn to the way in which characters address one another, both in the choice of proper nouns and the use of innovative designations.

R:104

Always Wilkinson, never Eric, though that was what Barbara had called him from their first meeting.(1) To the children he was, and remained, "Mr. Wilkinson," friend of both parents, occasional guest in the house.(2)

MW:53

For the last hour of the evening Jack had been skewered on virile conversations, first with Iris, then with Sandra, to whom Netta had already given "Chippendale" as a private name.

FS:25

Lucio was employed.(1) Mrs Unwin called him a "dear old rogue."(2)

The subsequent appearance of character-assigned names in the narrative discourse overtly identifies the discourse with the point of view of the naming character.
Looking out, she noticed the American, Chipendale's lover, idly knocking a tennis ball against the garage,....

Uspensky (1973:12) points out that naming has the power to designate a character from different perspectives within the narrative, either from the perspective of the narrator or from the perspective of one of the other characters. The narratorial perspective is indicated by proper nouns and definite descriptions appropriate to the narrator, whereas a character perspective is indicated by the use of naming terms appropriate within the speech of the character.

The designations attributable to the narrator in these texts are confined to proper nouns and neutral definite descriptions. The use of full names to introduce the principal characters in both "The Moslem Wife" and "The Remission" indicates the narratorial point of view. Subsequent first name reference can signal either the narrator's perspective or a character's perspective. The neutral narratorial definite descriptions include terms indicating nationality and profession, such as "the American" and "the doctor", collective terms such as "the mourners", and terms based on gender or kinship, such as "the old man" and "the middle sister". These neutral definite descriptions in the ST are distancing rather than familiarizing narratorial designations.

The subjective perspective in naming is evident in a number of ways in the three stories, one of which is the use
of proper noun designations appropriate to character speech. In "The Remission" and "The Moslem Wife" the most common designation for each of the central characters is the character's first name, the name by which he is known to the other characters in the narrative. In "The Four Seasons", on the other hand, the principal characters are referred to consistently as "Mr. Unwin" and "Mrs. Unwin", the names by which they are known to Carmela, the young Italian servant girl. In this story, the use of Carmela's names for the characters throughout plays a part in establishing her as a principal locus of focalisation in the narrative.

A subjective point of view is also indicated in narrative discourses by the appearance of definite descriptions that suggest an attitude or an opinion that is more appropriate to the character than to the narrator, as in the following example. This extract concludes a lengthy passage of psychonarration in which Barbara's thoughts about Rivabella are narrated. The definite description "amiable southern idiots" corresponds to Barbara's impression of the inhabitants of Rivabella and thus indicates her point of view.

R:97

Rivabella turned out to be just as grim and bossy as England - worse, even, for it kept up a camouflage of wine and sunshine and amiable southern idiots who, if sacked, thought nothing of informing on one.

Kinship terms have the ability to reflect the perspective of either the narrator or the character, depending on the accompanying determiner. The use of the
definite article with a kinship term clearly identifies a narratorial perspective, as in the first example below. The use of the possessive article, by contrast, has the ability to suggest a subjective perspective.

R: 78

The eldest brother was a partner in a firm of civil engineers; another managed a resort hotel and had vague thoughts of building one of his own.

R: 81

"South" was to Alec a place of the mind. (1) He had not deserted England, as his sad sister thought, but moved into one of its oldest literary legends, the Mediterranean. (2)

The particular choice of kinship term also has an effect on the perspective from which the character is viewed. As an example, Vera, mother to Jack and aunt to Netta in "The Moslem Wife," is referred to as "Jack's mother" or "her aunt." Both of these designations have the ability to suggest Netta's perspective. The equally possible "Netta's aunt", which favors a narratorial perspective, does not occur in the narrative, thus confining the range of referential terms to those that are appropriate to Netta's speech, privileging her perspective.

What is striking in Gallant's use of naming is the distancing effect that is achieved by the use of proper nouns in subjectively-oriented discourses where pronouns might be expected. In general, the use of pronouns identifies and continues the interpretation of character consciousness in subjective discourses. In contrast, the use of a proper noun within a similar context signals a
return to the more distanced narratorial perspective. In the first example below, the proper noun "Netta" in S(3), a sentence in which Netta's thoughts are narrated, has a distancing effect which contrasts with the subjective quality of the kinship term "her aunt" in the same sentence. The result is a slightly paradoxical effect in the focalisation of the sentence.

MW: 57

Netta went out and through the house and up the marble steps. (1) She sat down in the shaded room on the chair where Jack had spent most of the night. (2) Her aunt did not look like anyone Netta knew. (3)

A similar effect of estrangement occurs in S(2) of the following passage. What appears to be narrated monologue within the context cannot be interpreted as such because of the proper noun reference. As Weinrich (1973:212) points out, characters do not refer to themselves by name within their own discourses.

MW: 48

She searched her heart again about children. (1) Was it Jack or had it been Netta who had first said no? (2)

The use of a proper noun reference in the place of third person pronoun reference for characters other than the speaking character in free indirect discourses affects the subjective qualities of the discourse. The voice of the narrator is strengthened, while that of the character is subdued. The distancing effect of this technique is noticeable in the passage of narrated monologue which comprises the second half of the following sentence.
He trapped her behind the bar and said he loved her; **Netta** made other women look like stuffed dolls.

An interesting effect is achieved occasionally in these texts by the use of a proper noun as a signal of character discourse within a passage of internal focalisation. In the following extract, it is the appearance of the proper noun "Netta" that indicates Jack's actual thoughts within the representation of Netta's consciousness.

**Drinking a last drink, usually in the buffet of a railway station, she would see that Jack was somewhere else, thinking about the next-best thing to Netta.**

In Gallant's narratives the text strategy for naming participates in the larger text strategy of minimizing the overt narratorial presence and foregrounding character subjectivity. The capacity of referring terms to indicate focalisation is subtle, but appreciable in all three texts. Manipulation of the basic elements of third-person reference in a range of narrative discourses in the source texts results in a variety of narrative effects.

### 3.1.2.2 Translation changes to naming strategies in the TT

There are few structural or stylistic constraints on the choice of equivalents in the TL to the third person referring terms in the ST, with the exception of the necessity to avoid excessive ambiguity in French discourse in the use of third-person possessive adjectives. In spite of this compatibility of linguistic and stylistic resources,
there are a number of translation shifts in the TT which affect the narrative values attached to the referential terms in the ST.

In objective narration, the use of proper nouns is a sign of the narrating activity. In Gallant's narratives, the use of proper noun reference is inconspicuous; the appearance of proper nouns in two consecutive sentences is infrequent in the ST. The substitution of proper noun reference for pronoun reference in the TT results in an increased density of proper nouns in the immediate context, drawing attention to the narrating activity. This shift occurs not infrequently in the TT.

MW:39/FS:55

These families, by now plaited like hair, were connections of Netta's and Jack's and still in business from beyond Marseilles to Genoa.(1) No wonder that other men bored her, and that each thought the other both familiar and unique.(2)

Ces familles, aussi étroitement liées entre elles que des cheveux tressés, formaient les relations de Netta et de Jack; elles étaient toujours en activité - de Marseille à Gênes.(1) Il n'était pas étonnant que les autres hommes ennuyassent Netta et qu'elle et Jack fussent l'un pour l'autre à la fois proche et unique.(2)

R:76/R:102

The sun Alec had wanted turned out to be without compassion and he spent most of the day indoors, moving from room to room, searching for some gray, dim English cave in which to take cover.(1)

Le soleil qu'Alec avait désiré se révéla sans pitié.(1) Alec passait la plus grande partie de la journée à l'intérieur, allant de pièce en pièce à la recherche de quelque caverne anglaise, grise et obscure, pour s'y mettre à l'abri.(2)
A possible motivation for the shift to the proper noun in the following example is the desire to avoid the ambiguity of reference between the pronoun and the two possible antecedents in the preceding sentence, "Netta" and "la chatte". It might be pointed out, however, that the potential for the same ambiguity exists in the ST, as the cat has been identified as a female in the previous discourse.

**MW:55/FS:75**

*Netta* disburdened her tray onto a garden table and pulled the tray cloth under the cat.(1) *She* was angered at the haste and the indecency of the ants.(2)

*Netta* mit sur une table du jardin le contenu de son plateau dont elle prit le napperon pour le glisser sous la chatte.(1) La précipitation indécente des fourmis avait mis *Netta* en colère.(2)

Another sign of the narrating activity in narrative text is the use of cataphoric reference, the marked order of pronominal reference, in which the pronoun precedes its antecedent. As an anticipatory structure, cataphoric reference constitutes a manipulation of the narrative information by the narrator in the interests of heightening suspense (Leech, 1981:225). With the presentation of the character first by pronominal reference, the suggestion is that the character is known to the narrator, and by implication, to the reader as well. By contrast, anaphoric reference, the unmarked order of reference, maintains objectivity and neutrality in the narrative discourse, minimizing the narrating activity.
Anaphoric reference is a noticeable feature of the naming strategy in the ST, as is unmarked word order in general. Translation shifts to the cataphoric order of reference increase the obvious signs of narration, affecting the neutral presentation of the ST passages.

**FS:10/QS:17**

Just as *Carmela* was rinsing the cup, *she* heard, "Who is that, Carmela?"

Juste au moment où elle rinçait la tasse, *Carmela* entendit: "Qui est-ce Carmela?"

**R:87/R:115**

Just as Barbara was beginning to imagine *Mr. Cranefield* did not like her, *he* invited her to tea.

Juste au moment où Barbara commençait à s'imaginer qu'il ne l'aimait pas, *M. Cranefield* l'invita pour le thé.

**R:75/R:100**

When it became clear that *Alec Webb* was far more ill than anyone had cared to tell him, *he* tore up his English life and came down to die on the Riviera.

Quand il devint évident qu'il était beaucoup plus malade qu'on avait bien voulu le lui dire jusque-là, *Alec Webb* s'arracha à sa vie anglaise pour descendre mourir sur la Côte d'Azur.

The objectivity and neutrality of the narratorial voice in Gallant's narratives is also reflected in the vocabulary and the syntax of narratorial definite descriptions. Characters are described in impartial terms in a stylistically unmarked syntax. In the following examples, translation shifts in the syntax and the vocabulary of the definite descriptions in the TT result in definite descriptions that draw attention to a narrating presence in
the text. The definite descriptions in the TT examples add metadiscursive information to the text about the speakers, information not typically offered by Gallant's narrators, as it represents a narratorial intrusion into the text.

FS:QS:11

The woman who made these remarks was sitting under the pale-blue awning of a café so splendid that Carmela felt bound to look the other way.

L'auteur de ces remarques, une femme, était assise sous la banne bleu pâle d'un café si splendide que Carmela se sentit obligée de regarder de l'autre côté.

FS:33/QS:47

They had paid, he assured the younger man, for a look at their past - a wrecked past, a crippling accident.

Ils avaient payé, assura-t-il à son interlocuteur, son cadet, pour un regard sur leur passé - une catastrophe, un naufrage.

The variety of translation changes noted above have in common the effect of increasing overt signs of narratorial activity in the text, contradicting the principal text strategy of narratorial effacement. Translation shifts also occur which have an effect on the subjective qualities of naming strategies in the ST.

The form of third-person reference is often a significant clue as to point of view within the context of a discourse in Gallant's narratives. A shift from one form of reference in the ST to a different form in the TT has the potential to affect point of view in the immediate context.

For example, the shift from a pronoun to a narratorial definite description in the TT in the following passage of psychonarration overtly introduces the narratorial voice
into a subjective context. In the ST, a subjective orientation to the events is maintained by the pronoun "she", anaphoric to the characterial definite description "her aunt". Netta's perspective is continued in S(2) of the ST passage by the character-oriented designation "her murdered aunt". However, in the TT the continuity of character focalisation is broken in S(1) by the substitution of the referring term "the old woman", a designation proper to the narrator.

MW:56/FS:77

Netta thought from the sudden heaviness that her aunt had died, but she sighed and opened that one eye again, saying, this time, "Doctor?" (1) Netta left everyone doing the wrong things to her dying - no, her murdered - aunt.(2)

Parce qu'elle paraissait tout d'un coup plus lourde, Netta pensa que sa tante était morte, mais la vieille femme soupira et rouvrit le même œil, disant cette fois-ci: "Docteur?" (1) Netta laissa chacun faire ce qu'il ne fallait pas à sa tante mourante - non, assassinée.(2)

In the following example, it is the shift in the form of the pronominal element that has the potential to alter the point of view in the passage. The narrative event described in S(2) is presented from the perspective of the character in the form of a narrated perception indicated by the co-referential pronoun "she" and the deictic verb "came up". The shift in the TT to the third-person plural pronoun "ils" distances the narration from the character, presenting a more objective narratorial report of the event. Importantly, the shift eliminates the possibility of
interpreting this sentence in the TT as a narrated perception.

FS:34/QS:49

A farmer gave her a ride on a cart as far as Dolceacqua.(1) She passed a stucco hotel where people sometimes came up from the coast in August to get away from the heat.(2)

Un paysan la prit sur sa charrette; il allait à Dolceacqua.(1) Ils passèrent un hôtel à la façade crèpie, où logeaient quelquefois des gens qui avaient quitté la côte en août pour échapper à la chaleur.(2)

A similar distancing effect is noticeable in the following example of narrated monologue. The shift from the pronoun referent "they" to "ses frères et lui", in the place of the expected "ils" or "on", suggests a narratorial description rather than a term the character would use spontaneously in speech to collectively identify himself and his brothers.

R:123/R:148

He said he knew this was not the time or the place, but he had to let her know she was not to worry.(1) She would always have a roof over her head.(2) They felt responsible for Alec's children.(3)

Il dit qu'il savait que ce n'était ni le moment ni l'endroit mais qu'il devait l'informer qu'elle n'avait pas à s'inquiéter.(1) Elle ne serait jamais sans abri.(2) Ses frères et lui se sentaient responsables des enfants d'Alec.(3)

The appreciation of character subjectivity in the text is also lost with the shift from a characterial definite description to a neutral narratorial definite description, as in the following examples. In each of the examples below, the definite description in the ST suggests the colloquial speech style of a character. The first example
is an extract from a lengthy passage of free indirect discourse in which the speaker is one of Barbara's neighbours; the second is narratorial discourse. The translation equivalents of these subjectively-oriented expressions lack the idiosyncratic flavour that distinguishes their counterparts in the ST.

R:107/R:142

Barbara and the three kids must have been the last thing he wanted, but that was how it was with Wilkinson - too kind for his own good, all too ready to lend a hand, to solve a problem.

Barbara et ses trois enfants devaient être la dernière chose qu'il eût souhaitée mais Wilkinson était comme ça - bon au point de négliger son intérêt, toujours prêt à rendre service, à régler un problème.

R:106/R:142

Barbara and Wilkinson made jokes about the French widow-lady, but the children did not.

Barbara et Wilkinson se moquaient de leur propriétaire, cette dame veuve, mais non les enfants.

Lastly, the shift to pronoun reference from a proper noun has the potential, as in the following example, to prevent the recovery of a character discourse embedded in the narration of the thought of another character. The proper noun "Netta" allows the recovery of Iris's words, "You have to get past Netta to reach Jack", from the passage of psychonarration in which the discourse is reported. A shift to the pronoun "elle" removes the possibility of recovering Iris's exact words and, as a result, the discourse is interpreted in the TT as a narration of Netta's thoughts, not as Iris's discourse within Netta's thought.
Netta supposed that Iris had decided that one had to get past Netta to reach Jack - an inexactness if ever there was one.

Netta supposa qu’Iris avait décidé qu’il lui fallait passer par elle pour atteindre Jack – une inexactitude, s’il y en eut jamais.

The selection of proper nouns and neutral third-person designations in Gallant’s narratives places the narrator in an affectively neutral position with respect to the characters whose lives he is narrating. At the same time, certain features of the referential strategy encourage the interpretation of a subjective perspective of the narrated events. The translation shifts in naming techniques, subtly disruptive of both of these narrative features, are largely optional shifts and therefore represent deviations from the Adequate Translation for the texts.
3.2 GRAMMATICAL FEATURES

3.2.1 Spatio-temporal co-ordinates

Demonstrative pronouns and adjectives, the spatial adverbial pair "here" and "there" and the temporal adverbial pair "now" and "then" form a triad of deictic features which function to indicate the spatial and temporal relationships within the narrative. In the narrator's discourse, they serve to indicate the position of the narrator with respect to his narration. In subjectively oriented discourses, they take the spatial and temporal position of the character as their point of reference.

3.2.1.1 Demonstratives

Demonstratives have both a deictic function and an anaphoric function in discourse. As deictics, they indicate a contrast between two items in the same context. As anaphors, they refer back to previous items in the discourse. Anaphoric demonstratives provide a stylistic alternative to other linguistic forms that can occupy the determiner position in the noun phrase (Turner, 1973:86). The increased frequency of demonstratives in written text animates the discourse, giving it vividness and spontaneity. For this reason, demonstratives are often found in journalistic prose (Crystal and Davy, 1969:185) and in some forms of historical writing (Bronzwaer, 1970:53). The choice between proximate and distant demonstratives also has
a stylistic value in determining the affective distance that exists between the writer and his narration. Proximate forms reduce the distance, distant forms increase the distance.

3.2.1.1.1 Stylistic features of demonstratives in the ST

The use of demonstratives, and particularly proximate demonstratives, is stylistically prominent in Gallant's narratives. It is one of the features that suggests a journalistic note in the author's writing style, adding to the informality of the narratorial style and also to the vividness of the narration. In some instances, the proximate forms carry the clear suggestion of the narrator's spatial proximity to the center of the narrated action:

MW: 36

In the south of France, in the business room of a hotel quite near to the house where Katherine Mansfield (whom no one in this hotel had ever heard of) was writing "The Daughters of the Late Colonel", Netta Asher's father announced that there would never be a man-made catastrophe in Europe again.

while in others, the proximate forms suggest a reduced affective distance:

R: 75

The time was early in the reign of the new Elizabeth, and people were still doing this - migrating with no other purpose than the hope of a merciful sky.

FS: 19

The pity was that this visit was spoiled by the arrival of the new clergyman.(1) It was his first official parish call.(2) He could not have been less welcome.(3)
The proximate narrating position alternates with a more distant narratorial perspective marked by distant demonstratives.

At that time, in that part of France, scarcely anyone had a telephone.

After that the flowers dried off and the garden became a desert.

In narrative text, demonstrative forms also have the capacity to indicate a subjective perspective. Weinrich (1973:214) identifies demonstratives as one of the elements distinctive of the naturalness and vivacity of an oral style of presentation and therefore a potential marker of the free indirect style of discourse. The identity of the following passage as free indirect discourse is established by the use of "Eric" in S(2), a name for Wilkinson used exclusively by Barbara. The demonstrative form "this" in S(3) strengthens the impression of Barbara's actual words.

She bent down to Alec, so near that her eyes would have seemed enormous had he been paying attention. (1) She told him the name of the scent she was wearing; it reminded her and perhaps Alec, too, of jasmine. (2) Eric had brought it back from a dinner at Monte Carlo, given to promote this very perfume. (3)

Proximate demonstratives also have the capacity to suggest the character's actual words in indirect reports of speech, as in the following example in which Carmela overhears Mrs. Unwin's comments about Hermione.
Mrs. Unwin was heard by Carmela to remark that Hermione had this to be said for her - she was English to the core.

Doležel (1973:50) has shown that any of the elements marking character subjectivity in the free indirect style can penetrate the surrounding narrative discourse, giving the discourse a subjective colouration. Within these texts, particularly in passages of psychonarration, demonstrative forms enhance a sense of subjectivity.

He thought, later, that he had said all this, but he had said and thought only five words.

Carmela believed this conversation to have a malignant intent she could not yet perceive.

The narrative distinctions achieved by demonstrative forms in Gallant's prose, both the distinction between a close narrating position and a distant narrating position and the distinction between an objective perspective and a subjective perspective are subtle distinctions, not always immediately appreciated by the reader. However, these distinctions are supported and intensified by the remaining spatio-temporal co-ordinates, as will be seen in subsequent sections.

3.2.1.1.2 Translation changes to demonstrative forms in the TT

Significant structural and stylistic differences exist between the English and French demonstrative systems which
affect the possibility of recreating the stylistic effects of the source texts in the translated texts. The distinction between proximity and distance inherent in both demonstrative adjectives and pronouns in English is largely neutralized in French. The French demonstrative adjective "ce" is unmarked with respect to distance, and while this distinction can be made with the particles "-ci" and "-là", the use of these forms is restricted to situations in which two items in the same context are contrasted (Chevalier, et al, 1964:243). Although the demonstrative pronouns "ceci" and "cela" also permit the distinction of distance, in practice "cela" is the preferred form regardless of the distance implied.

The translation of demonstrative forms in the TT reflects these structural and stylistic differences. The demonstrative adjective "ce" replaces both forms of the English adjective. The use of the particles "-ci" and "-là" is confined to emphatic uses:

R:81/R:107

He wondered if this was the sort of prattle poor dying old Alec had to listen to down there in the south.

Il se demanda si c'était ce caquetage-là que le pauvre vieil Alec devait écouter en attendant sa mort, là-bas, dans le sud.

FS:30/QS:44

In this way she took leave without alarming them.

De cette manière-là, elle prit congé sans leur faire peur.
and contrastive uses, as in the following temporal expressions:

FS:31/QS:45

This time Carmela did not consider the meaning of her smile.

Cettemois-ci, Carmela ne chercha pas la signification de son sourire.

MW:69/FS:94

What she felt at that instant was intense revulsion.

A cet instant-là, elle n'éprouvait qu'un intense dégoût.

The pronoun "this" is translated either as "cela" in accordance with accepted usage, or is expanded to a nominal form determined by a demonstrative adjective in order to express the greater clarity required of French discourse (Vinay and Darbelnet, 1966:188).

R:80/R:107

This did not mean she wanted to live without him.

Cela ne signifiait pas qu'elle voulait vivre sans lui.

MW:39/FS:55

Netta could think this easily because neither she nor Jack was ever sick.

Ces pensées venaient naturellement à l'esprit de Netta, car ni elle ni Jack n'étaient jamais malades.

A small number of demonstratives are added to the TT in conformity with stylistic preferences in French discourse. For example, in some instances, a translation shift involving the substitution of a demonstrative pronoun for a nominal form prevents the repetition of the same lexical item in contiguous sentences.
Among the men were Carmela's little brother and his employer. The employer, whose name was Lucio, walked slowly as far as the fence.

Parmi les ouvriers il y avait le jeune frère de Carmela et son patron: Lucio. Celui-ci s'approcha lentement de la haie.

Despite the inequality of the grammatical resources in the category of demonstratives and the correspondingly high number of language-bound shifts observed in this category, there are a small number of translation shifts that are not predicted by differences between the two languages. The significant shifts involve the suppression of a demonstrative form in both objective and subjective contexts.

In the following passages of objective narration, the demonstrative form occurring in the ST has been suppressed in the TT. The TT passage in each case represents a more formal register as a result of the substitution of an alternate form, thereby increasing the affective distance between the narrator and his narration.

The meal went off without any major upset, though Carmela did stand staring when Miss Barnes suddenly began to scream, "Chicken! Chicken! How wonderful!

The more recent dead seemed to be commemorated by marble plaques on a high concrete wall; these she did not examine.

On paraissait commémorer les morts les plus récents par des plaques de marbre sur un haut mur de béton; elle ne les examina pas.

The meal went off without any major upset, though Carmela did stand staring when Miss Barnes suddenly began to scream, "Chicken! Chicken! How wonderful!
Miss Barnes did not seem to know why she was saying *this*....(2)

Le repas se déroula sans anicroche, bien que Carmela demeurât abasourdie quand Mlle Barnes se mit tout à coup à hurler: "Du poulet! Du poulet! Comme c'est merveilleux! Du poulet!"(1) Mlle Barnes ne semblait pas savoir pourquoi elle s'exclamait *de la sorte*;....(2)

"Shall I tell you why?(1) Because women don't tick over.(2) They just simply don't tick over."(3) No one disputed *this*.(4)

"Vous dirai-je pourquoi?(1) Parce que les femmes ne tournent pas rond."(2) Personne ne répliqua.(3)

The subjective value attached to the demonstrative pronoun is also lost in character-oriented discourses when the demonstrative is replaced by an alternate form, as in the following passage of psychonarration.

Invalids who had struggled through the dark comfort of winter took fright as the night receded.(1) They felt without protection.(2) Netta knew about *this*, and about the difference between darkness and brightness, but neither affected her.(3)

Des invalides qui avaient tenu le coup dans l'obscurité réconfortante de l'hiver prenaient peur devant le recul de la nuit.(1) Plus rien ne les protégeait.(2) Netta le savait comme elle savait la différence entre l'obscurité et la clarté, mais ni l'une ni l'autre l'affectaient.(3)

The lack of structural and stylistic correspondence between French and English in the category of demonstratives prevents the possible translation of the complete range of stylistic effects which Gallant draws from their use in the original texts. The distinction of two narrating positions in the ST based on the deictic values inherent in the
demonstrative pair "this/that" in English cannot be consistently maintained in the TT because of the reduced scope of the deictic distinction in the target language in the equivalent forms. However, where a choice exists between a demonstrative and an alternate form, the suppression of the demonstrative form in the TT constitutes a deviation from the AT.

3.2.1.2 Spatial deictic adverbs

3.2.1.2.1 Stylistic features of the spatial deictic adverbs in the ST

The deictic adverbial pair "here" and "there" shares in some of the narrative functions associated with the use of demonstratives outlined above. The two spatial positions from which the narrative is conducted are indicated in objective narration by the use of these adverbs. "Here" signals the proximate position, "there" the distant position.

R: 85

Now that winter was here, he moved with the sun instead of away from it.

FS: 28

The Unwins hired a man to do the pruning, but it was a small triumph for the Marchesa was not there to watch.

The use of deictic adverbs to indicate the position of the narrator is supported on occasion by the use of lexical items such as the verb "to come" and locative prepositions with inherent deictic qualities. In the following examples
of objective narration, deictic lexical items indicate that the narrator views the events of the narrative from the center of the narrated action, sharing the spatial perspective of the characters.

When it became clear that Alec Webb was far more ill than anyone had cared to tell him, he tore up his English life and came down to die on the Riviera.

Because of what Dr. Chaffee had said, the Unwins rented an apartment in a village away from the coast for the month of August.

The adverbial pair "here" and "there" also serve to indicate character subjectivity in a range of discourses, such as free indirect discourses representing character speech or thought, in which deictic forms normally take the character as the center of deixis. In the following example, "here" indicates character perspective in a passage of free indirect speech.

They had come here, where there was a famous clinic and an excellent doctor - poor Dr. Chaffee. (1) Gone now. (2)

What is interesting in Gallant's style is the preservation of character-centered deixis in discourses other than free indirect discourses, such as indirect speech:

She wrote to her pilot brother, the one she loved, telling him how self-reliant people seemed to be here, what pride they took in their jobs, how their
philosophy was completely alien to the modern British idea of strife and grab.

and particularly in passages of psychonarration:

R: 91

The children knew by now that what their mother called "France" was not really France down here but a set of rules, a code for doing things, such as how to recite the multiplication table or label a wine.

R: 76

They chased each other and slid along the floors until Alec asked, politely, if they wouldn't mind playing outside, though one of the reasons he had wanted to come here was to be with them for the time remaining.

The members of the spatial adverbial pair "here" and "there" have the capacity to add information to the narrative with respect to the position of the narrator and also to foreground the character point of view. These forms are used in Gallant's fiction, in combination with lexical means of deixis, as subtle indicators of the locus of focalisation.

3.2.1.2.2 Translation changes to the spatial deictic adverbs in the TT

The grammatical resources of French and English are compatible in the category of spatial deictic adverbs. "Ici" and "là" are the direct equivalents of the English adverbs "here" and "there". Stylistic differences exist, however, between the two languages in the manner of specifying location. In English, the indication of direction with reference to the position of the speaker is established by precise linguistic means, whereas in French,
the extralinguistic situation often supplies the information needed to determine direction relative to the speaker (Darbelnet, 1977:95). For example, locative prepositions determine the exact direction of "here" as in "up here", "in here", "over here", etc., while in French "ici" is sufficient in most contexts. (Vinay and Darbelnet, 1966:95)

The use of the adverbial pair "ici" and "là" also illustrates this indifference to the linguistic precision of location characteristic of French discourse. The deictic distinction between proximity and distance is fully maintained, as a rule, only in contexts in which two spatial positions are contrasted (Chevalier, et al, 1964:420). In situations in which no obvious contrast is indicated, "là" is acceptable regardless of the proximity of the speaker to the space referred to, effectively neutralizing the deictic property of the adverb. In speech, for example, both "Viens ici!" and "Viens là!" can have the value of "Come here!".

Both members of the adverb pair "here" and "there" are affected by translation shifts in the TT. Loss of the form in the TT appears to reflect a choice on the part of the translator; alteration of the form is consistent with the stylistic tendency in French to forego a clear adverbial distinction between proximity and distance in some contexts. The proximate adverb "here", in particular, is subject to a considerable degree of variation in the translation process. In direct discourses it is translated directly:
"The Italian commander billeted here. He was not a guest. He was here by force."

"I always sit here," said the old man.

However, in other forms of discourse "here" is subject to translation shifts involving loss or distortion. For example, in the following three extracts from Netta's long letter to Jack in "The Moslem Wife", "here" is directly translated in the first sentence, suppressed in the second and, in the third, replaced by the distant adverb "là".

The thin pictures of your mother are here on my desk.

I have them here on my desk for you with her pictures.

When the Italians were here we had rice and oil.

In contrast, the distant adverb "there", although suppressed on occasion, is directly translated in the remaining instances, as in this example.
The Webb's former servants were there, and the doctor and the local British colony.

Les anciens domestiques des Webb étaient là, ainsi que le docteur et la colonie britannique de l'endroit.

Translation shifts in the spatial deictic adverbs affect a variety of discourses in the texts. In objective narration, a shift to the distant adverb results in the substitution of the distant narrating position for the close narrating position.

With Wilkinson helping, the Webbs moved to the far side of the hospital.(1) Here the houses were tall and thin with narrow windows, set in gardens of raked gravel.(2)

Avec l'aide de Wilkinson, les Webb s'installèrent de l'autre côté de l'hôpital, sur le versant nord, à l'écart de la mer.(1) Là, les maisons étaient tout en hauteur; elles avaient des fenêtres étroites et elles s'élevaient au milieu de jardins en gravier ratissé.(2)

In indirect speech or thought, the loss of "here" and expressions containing "here" reduces the subjectivity of the discourse. In each of the following two examples, the first indirect speech in the form of a letter and the second psychonarration, the adverb "here" has been replaced by a prepositional phrase. The effect on the TT is to alter the appreciation of the character's actual words or thoughts.

Writing to one of her brothers, she advised him to open a hotel down here.

En écrivant à l'un de ses frères, elle lui conseilla d'ouvrir un hôtel dans la région.
When Netta walked with her workmen through sheeted summer rooms, hearing the cicadas and hearing Jack start, stop, start some deeply alien music (alien even when her memory automatically gave her a composer's name), she was reminded that here the dead had never been allowed to corrupt the living; ....

Quand Netta parcourait avec ses ouvriers les chambres où l'on avait mis des housses pour l'été, et qu'elle entendait les cigales, qu'elle entendait aussi Jack attaquer, interrompre, attaquer de nouveau l'exécution d'une partition profondément étrangère (étrangère même quand la mémoire de Netta lui fournissait automatiquement le nom du compositeur), elle se rappelait qu'en ces lieux on n'avait jamais laissé les morts troubler les vivants.

Of particular interest for Gallant's narrative style are those shifts that affect subjectivity in discourses not clearly marked as character discourses. It is typical of Gallant's style that indices of character subjectivity are integrated into narrative text, suggesting character perspective within passages of narration. The spatial deictic adverbs, and the temporal deictic adverbs as well, as will be seen in the following section, are important in this respect.

For example, in the following passage, the reported events are narrated from Carmela's perspective. The sequence of adverbs "here" and "there" clearly indicates that the narration follows the Italian servant girl's gaze as she passes familiar sights on the trip from the villa to the town. In contrast, the distant adverbial forms which appear in the TT suggest that the entire event is viewed from a more distant narratorial perspective.
They passed Dr. Chaffee's clinic and turned off on the sea road. (1) Here was the stop where Carmela had waited for a bus to the frontier every Friday—every Friday of her life it seemed. (2) There was the café with the pale-blue awning. (3)

Ils dépassèrent la clinique du docteur Chaffee et prirent la route côtière. (1) C'est là que se trouvait l'arrêt où Carmela avait attendu l'autobus pour la frontière, les vendredis—tous les vendredis de sa vie, semblait-il. (2) Plus loin, il y avait le café à la banne bleu-pâle. (3)

The following example involves the narration of the contents of a letter that Barbara has received from her brother, Mike. The reading of the letter is narrated from Barbara's perspective, as evidenced by the proximate demonstrative pronoun "this", and the proximate adverb "here" in S(4). The shift in the TT in S(5) to the distant adverb "là" has the potential to shift the focalisation from Barbara to the narrator, thus marking a premature return to a distanced narratorial perspective.

...it was late in September when he answered to call her a bitch, a trollop, a crook, and a fool. (1) He was taking up the question of her gigolo boyfriend with the others. (2) They had been supporting Alec's family for three years. (3) If she thought they intended to take on her lover (this written above a word scratched out); and here the letter ended. (4) She went white, as her children did, easily. (5)

...sa réponse n'arriva qu'à la fin septembre. (1) Il la traitait de garce, de traînée, l'accusait d'escroquerie et de stupidité. (2) Quant à son gigolo, il allait voir ça avec les autres. (3) Voilà trois ans qu'ils entretenaient la famille d'Alec. (4) Si elle pensait qu'ils allaient aussitôt se charger de son amant (ce mot écrit au-dessus d'un autre qui avait été biffé); et la lettre s'arrêtait là. (5) Elle pâlit, comme cela arrivait souvent à ses enfants. (6)
Translation shifts to the spatial deictic adverbs, then, are the result of choice on the part of the translator, partly in response to the accepted use of the adverb pair "ici" and "là" in the TL. The shifts have the potential to affect the distinction of a proximate narrating position and to limit the appreciation of character subjectivity in subjectively oriented discourses. The possibility of translating the stylistic effects achieved in the ST depends on the acceptability of direct translation equivalents to the TL readers in literary text.

3.2.1.3 Temporal deictic adverbs

3.2.1.3.1 Stylistic features of the temporal deictic adverbs in the ST

The members of the temporal deictic adverb pair "now" and "then", like the demonstratives and the spatial adverb pair "here" and "now", function as indicators of the position of the narrator in the text. The adverb "now", and adverbs and adverbial expressions containing "now" in their meaning, form a network throughout the texts, suggesting a narratorial view of the events that co-incides temporally with their occurrence. "Now" is the most commonly occurring adverb. Others include "up to now", "so far" and "until now", which refer to a period of time stretching up to "now"; "for the moment" which indicates present duration; "just" which signals the recent past; and "still" which carries the meaning of "as late as now" (Leech, 1987:45-47).
In objective narration, their appearance indicates the close narrating position.

Clad in buttoned-up gray, the middle sister now picked at corned beef and said she had hated her father, her mother, and most of all the Dutch governess.

These families, by now plaited like hair, were connections of Netta's and Jack's and still in business from beyond Marseille to Genoa.

The boys still wore second hand clothes sent from England;

The climate was right for her just now: no pollen.

Conversely, the retrospective or distant position of the narrator who views the events after their completion is signalled by the distant temporal adverb "then".

It then happened that every person in the room, at the same moment, spoke and thought of something other than Alec.

The Webbs had no further connection with Rivabella then except for their link with the hospital, where Alec still lay quietly, still alive.

The group of adverbs which include "now" in their meaning also function as indices of character subjectivity. A view of the narrated action which is consistent with the character's temporal experience of the narrated world creates a sense of subjectivity in the narration. This
effect is particularly noticeable in passages of psychonarration.

R:102

She knew now that the Webbs were poor, which increased her affection: their descent to low water equalled her own.

R:83

Until now she had thought only that a normal English family had taken the train, and the caricature of one had descended.

Uspensky (1973:66) has pointed out that in addition to assuming a close narrating position from the temporal point of view, the narrator may also adopt the character's individual time sense by the use of the series of temporal adverbs which order time from the character's "now", further increasing the sense of subjectivity in the narration. As mentioned in connection with the spatial adverbial deictics, the use of character-centered deixis in objective narrative contexts is stylistically significant in Gallant's narratives. The following example contains a character-centered temporal adverb.

FS:31

There was the café with the pale-blue awning. (1) Only one person, a man, sat underneath it today. (2)

"Next" and "last", forms which order time from the present moment, also create a sense of character subjectivity in objective narrative discourse.

FS:34

Mr. Unwin set her case down and pressed money into her hand without counting it, as he had done last August.
Thus the temporal deictic adverbs, like the spatial deictic adverbs and the demonstratives, have the ability to signal literary meaning with respect to the two features of narratorial stance and the representation of character consciousness, indicating the narrating position and heightening the sense of subjectivity in the narrative.

3.2.1.3.2 Translation changes to the temporal deictic adverbs in the TT

As with the spatial adverbs, the grammatical resources of French and English are closely matched in the category of temporal adverbs and adverbial expressions. The deictic adverbial pair "maintenant" and "alors" is the equivalent of the English pair "now" and "then". The range of adverbial expressions containing "now" in their meaning exists in both languages. As well, both languages have a series of temporal adverbs denoting a synchronic reporting position for which the reference point is "now" and a series denoting a retrospective reporting position for which the reference point is "then", a point beyond the completion of the events. The two series are represented by such pairs as "today/that day" in English and "aujourd'hui/ce jour-là" in French.

There are, however, some structural and stylistic discrepancies between the two systems. The range of meaning of the adverb "now" does not exactly match its counterpart "maintenant" in the TL. In English, "now" can be used to refer to an unspecified period of time extending beyond the
immediate future; "maintenant", in contrast, is more confined in temporal scope, referring to the immediate moment. In French, it is the adverb "désormais" which expresses the meaning of projection into an indefinite future. In addition, temporal adverbial expressions containing the adverb "là" are subject to the same stylistic considerations discussed above in connection with the adverbial pair "ici" and "là". Disregard for the deictic value of "là" in French discourse leads to neutralization of the deictic distinction in compound adverbial expressions as well.

Translation changes in the TT in the temporal adverbial forms reflect a mixture of structural constraints, stylistic preference and arbitrary choice on the part of the translator with a variety of effects on the translation of the stylistic characteristics of the ST. The identification of the position from which the narration is conducted is affected by loss or alteration of the adverb form. Although it is an infrequent shift in these texts, the appearance of the proximate adverb in place of the distant form shifts the retrospective position of the narrator to a synchronic position.

R:90/R:119

He did not think that, precisely, but what had pulled him to his feet, made him stand panting for life in the doorway, would not occur to James or Will or Molly - not then, or ever.

Il ne pensait pas précisément tout cela, mais la raison pour laquelle il avait fait l'effort de se lever et de se tenir là, à bout de souffle, dans l'entrée, ni James
ni Will ni Molly ne pourraient l'imaginer - ni maintenant, ni jamais.

More common, certainly, are shifts which encourage an interpretation of the text as viewed from a retrospective narrating position rather than a synchronic narrating position. The loss of "now" through suppression or substitution of an alternate form in passages of objective narration has the effect of distancing the narration.

MW: 49/FS: 67

They thought that the staff did the work, and that Netta counted the profits and was too busy with bookkeeping to keep an eye on Jack - who now, at twenty-six, was as attractive as ever.

On pensait que ses employés faisaient tout le travail et que Netta additionnait les profits, qu'elle était trop occupée par la comptabilité pour surveiller Jack - qui, [0] à vingt-six ans, était plus séduisant que jamais.

R: 115/R: 152

It was now, with Molly covertly watching her, that Barbara began in the most natural way in the world to live happily ever after.

Ce fut alors, tandis que Molly l'observait à la dérobée, que Barbara commença, de la manière la plus naturelle du monde, à connaître le bonheur qui conclut les contes de fées.

The substitution of distant adverbial expressions for proximate adverbial forms in the ST containing "now" in their meaning also distances the narration:

FS: 24/QS: 36

So far only a muddy oblong shape, like the start of a large grave, could be seen from the Unwin's kitchen.

Jusque-là, tout ce qu'on pouvait voir de la cuisine des Unwin, c'était une forme oblongue, dans la boue, comme l'amorce d'une tombe de grandes dimensions.
Until now his base had been a flat he'd shared with a friend who was a lawyer and who was also frequently away.

Jusqu'alors, son point de chute avait été un appartement qu'il partageait avec un ami avocat qui, lui aussi, y était rarement.

as does the gratuitous addition to the text of distant adverbial forms:

When it became clear that Alec Webb was far more ill than anyone had cared to tell him, he tore up his English life and came down to die on the Riviera.

Quand il devint évident qu'il était beaucoup plus malade qu'on avait bien voulu le lui dire jusque-là, Alec Webb s'arracha à sa vie anglaise pour descendre mourir sur la Côte d'Azur.

The translation of adverbial expressions which denote a time period stretching up to "now" is inconsistent in the TT. Direct translation of the proximate form also occurs, upholding the stylistic effect of the ST.

Molly had always slept alone, until now.

Jusqu'à présent, Molly avait toujours dormi seule.

Until now she had thought that only a normal English family had taken the train and a caricature of one had descended.

Jusqu'à présent, elle avait seulement pensé qu'une famille anglaise normale avait pris le train et que sa caricature en était descendue.

The choice of a translation equivalent for the adverb "now" poses an interesting problem in Gallant's narratives. Two translation alternatives exist in the TL: "maintenant",...
which denotes the immediate moment and "désormais", which
denotes a time period beginning "now" and extending for an
unspecified length of time into the future. The choice of a
translation equivalent for "now" has implications for the
narratorial stance.

Bronzwaer (1970:48) points out that "from now on"
implies a distanced narratorial perspective, revealing the
narrator's cognitive privilege of knowing the future with a
degree of certainty denied to the character. The expression
"from now on", is conspicuously absent from the ST; "now" is
the preferred temporal adverb. The suggestion seems to be
that the narrator is confining his observations to what is
known at the time of the narrated events rather than
extending his powers of observation into the future. In
this sense his knowledge co-incides with that of the
character; the emphasis on his presence as a guide or
interpreter within the narrative is reduced.

There is evidence in the TT that the choice of a
translation equivalent to "now" obeys the semantic
restrictions on French temporal adverbs. "Maintenant"
occurs in the TT in situations in which the narrative focus
is on the present moment.

MW:56/FS:77

She opened that one eye now and, seeing she had Netta,
said, "My son."

C'est cet oeil-là qu'elle ouvrait maintenant et, voyant
qu'elle avait Netta, dit, "Mon fils."
She was dressed very like them now, in a cotton frock and roped-soled shoes from a market stall.

Elle était vêtue tout à fait comme elles, maintenant, d'une robe de coton et de sandales à semelles de corde, achetées à un étalage de plein air.

"Désormais", on the other hand, occurs in contexts in which the possibility that an existing state or set of circumstances will continue into the future can be implied from the context.

Now she lived in a flat somewhere in Roquebrune with the survivor of the pair - the mother, Netta believed.

Elle habitait désormais un appartement, quelque part à Roquebrune, avec le parent survivant - la mère, croyait Netta.

He found all light intolerable now.

Toute lumière lui était désormais intolérable.

However, it is not entirely clear that such a distinction consistently motivates the choice of an equivalent to "now" in the TT. Other instances of "now" which imply a sense of projection into the future are translated as "maintenant", suggesting that there is a degree of flexibility in the choice of a translation equivalent.

She gave a hint about it, because her own situation depended on the Unwins' now.

Carmela y fit allusion devant les Unwin, car sa situation dépendait maintenant d'eux.
The selection of "désormais" increases the interpreting activity of the narrating presence. Although the narrator continues to narrate from a proximate position, one which takes the narrated moment as the point of orientation, his privilege of knowing the future is made explicit. In situations in which the choice is dictated by semantic restrictions, the introduction of an increased narratorial presence is unavoidable. However, in situations in which the choice between translation equivalents is a possibility, the selection of "désormais" represents a deviation from the AT.

Translation shifts in the temporal adverbs also have the potential to affect the representation of character consciousness in subjectively oriented discourses. In each of the character discourses below, the proximate temporal adverbs are markers of character subjectivity. In the first example, S(4) is interpretable as a continuation of the free indirect speech of S(2) and S(3). The shift in the TT to distancing adverbial forms has the potential to suggest, instead, a return to the narrative perspective.

MW: 60/FS: 81

The American came over everyday and followed her from room to room, talking. (1) He had nothing better to do. (2) The Swiss twins were in England. (3) His father who had been backing his writing career until now, had suddenly changed his mind about it - now, when he needed money to get out of Europe. (4)
L'Américain venait tous les jours et la suivait en parlant, de pièce en pièce. (1) Il n'avait rien de mieux à faire. (2) Les jumeaux suisses étaient en Angleterre. (3) Son père qui avait jusqu'là financé sa carrière littéraire, venait de changer d'avis - au moment où il avait besoin d'argent pour quitter l'Europe.

In the second example, the loss of "now" from a passage of indirect discourse reduces the effectiveness of the report as the character's actual words.

FS: 28/QS: 42

She sent a message to Carmela telling her to stay where she was for as long as the Unwins would keep her, for at home they would be sorely in need of money now.

Elle envoya un message à Carmela lui enjoignant de rester où elle était aussi longtemps que les Unwin pouvait la garder, car l'argent allait manquer [0] à la maison.

A similar loss from the passage of psychonarration which comprises the first half of the following sentence reduces the subjectivity of the description of the character's inner state.

R: 113/R: 149

She knew better than that now, at fourteen: there was no freedom except to cease to love.

A quatorze ans, elle était beaucoup trop avisée pour le croire: il n'y avait pas de liberté, sauf celle de ne plus aimer.

An appreciable loss for the ST in the representation of character subjectivity occurs with the shift from a member of the series of adverbs denoting the character as the center of deixis to a member of the series of adverbs indicating the point of view of a retrospective narrator.
When the men had gone, they trooped upstairs to tell Alec about the Alps and implosion. (1) He was resting in preparation for tomorrow's ceremony which he would attend. (2)

Quand les hommes furent partis, ils montèrent tous ensemble expliquer à Alec l'histoire des Alpes et de l'implosion. (1) Il se reposait en vue de la cérémonie du lendemain, à laquelle il assisterait. (2)

MW: 57/FS: 77

At dawn he and Netta sat at a card table with yesterday's cigarettes still not cleaned out of the ashtray, and he did not ask what Netta had said or done that called for forgiveness.

A l'aube, Jack et Netta se tenaient à une table de jeu dont les cendriers n'avaient pas été nettoyés des cigarettes de la veille, et il ne lui demanda pas ce qu'elle avait fait ou dit qui appelait le pardon.

With this translation shift, the traces of subjectivity disappear from the narrative discourse in the TT and the focalisation reverts to the narrator-focaliser. Interestingly, all instances of the adverbs denoting the retrospective position are preserved in the TT.

FS: 14/QS: 24

The Unwins were going back home early the next morning.

Les Unwin repartaient chez eux le lendemain matin de bonne heure.

Shifts in temporal adverbs and adverbial expressions, as is the case with shifts in the spatio-temporal co-ordinates in general, have an effect on the position from which the narration is conducted and the appreciation of character consciousness. Again, the distant position is foregrounded at the expense of the close position and at the same time the subjective nature of the narration is
attenuated. Because of the demonstrated importance of the triad of spatio-temporal co-ordinates at the level of narration, optimal translation of these features would appear to be essential to the Adequate Translation of Gallant's narrative style.

3.2.2 Tense and aspect

Two features within the category of tense and aspect are of particular relevance to the past-tense narrative context of the three short stories under study. The first concerns the variety of tense and aspectual means that support the close narrating position established, in part, by the proximate spatio-temporal co-ordinates, while the second concerns the ability of the present tense to identify the character discourse of quoted monologue.

3.2.2.1 Tense and aspect in objective narration

3.2.2.1.1 Stylistic features of tense and aspect in objective narration in the ST

The role of the temporal adverbs in establishing a synchronic narrating position has been demonstrated in the preceding discussion. Uspensky (1973:65) suggests that the resources of tense and aspect are also important in identifying a narrating position co-incidental with the character's temporal perspective. In choosing this position from which to conduct the narration, the narrator places himself among the participants of the action, viewing the
events of the narrative as they are unrolling. Three features of the tense and aspectual systems of English are significant in establishing a close position in these texts: the progressive aspect, present participial forms and the future-in-the-past forms.

The progressive aspect, in particular, has the power to indicate that the narration is being conducted from a position close to the center of the narrated action. The past progressive occurs occasionally in objective narrative contexts in these texts where its use suggests the synchronic perspective.

The party was filing down a steep incline. (1) "You will want to be with your family," Mrs. Massie said, releasing James and leaning half her weight on Mr. Cranefield instead. (2)

However, the use of the progressive is most noticeable in connection with the narration of states of cognition and perception. The presentation of the character's mental events from the synchronic perspective increases the subjectivity of the narration, strengthening the reader's appreciation of the cognitive event as an immediate experience of the character rather than a reported event. In the description of external perceptions, the meaning of the past progressive is carried by the modal auxiliary "could", as in the third example below (Leech, 1987:24).

She was remembering films she had seen, bottles dripping liquids, needles taped to the crook of an arm, nursing sisters wheeling oxygen tanks down white halls.
"Can one call that a funeral?" She was still thinking about her own.

Plants Carmela could not have put a name to bent over with the weight of their blossoms. She could faintly hear a radio.

The present participle also promotes a view of the action as it is occurring by concentrating on the verb process rather than its completed aspect. The use of the present participle is stylistically significant in these texts as a means of focusing on the narrated moment. The form occurs frequently in appended and cumulative sentence patterns, favoured patterns in Gallant's prose style.

He had time on his hands: Netta often saw him in the hotel reading room, standing, leafing - he took pleasure in handling books.

That was how everyone saw them now - grubbing, digging, lending a hand.

In addition to the progressive aspect and present participial forms, the future-in-the-past plays a role in indicating the close temporal position of the narrator. With the selection of the present-in-the-past forms, the narrator, while exercising his privilege of knowing the future, continues to conduct his narration from a close position.

Future-in-the-past forms designate future events described from a vantage point in the past. In English,
this function is fulfilled by two forms: the past progressive of was/were to + infinitive, and would + infinitive with future intent. As a text strategy, this device is encountered in historical narratives in which the writer wishes to maintain the temporal perspective of the historical figure whose life he is narrating, while at the same time indicating subsequent historical developments to the reader. Leech gives the following example.

> Twenty years later, Dick Wittington would be the richest man in London. (Leech, 1987:53)

Both forms of the future-in-the-past are found in the SL texts.

**MW:40**

One night, for a reason that remorse was to wipe out in a minute, Netta gave him such a savage kick (though he was not really in her way) that one of his legs remained paralyzed for a long time.

**FS:14**

Mrs Unwin talked to her as she had never done before and never would again.

The progressive aspect, present participial forms and the future-in-the-past tense are significant devices in Gallant's style in encouraging an appreciation of the events of the narrative as they are unfolding. Collectively, they present the action from a close narrating position, a narrative stance that is consistent with the effects created by the use of the proximate spatio-temporal co-ordinates.
3.2.2.1.2 Translation changes to tense and aspect in objective narration in the TT

The relevant features of tense and aspect in the ST do not correspond exactly with the tense and aspectual systems of the TL, predicting the presence of language-bound shifts affecting the representation of the proximate narrating position. The effect achieved by the use of the past progressive in the ST with respect to the position of the narrator is difficult to translate accurately in the TT, as French does not possess a distinct verbal form which corresponds to the English progressive aspect. While the imparfait, which expresses duration, conveys some of the aspectual meaning of the past progressive, the expression "être en train de" is the closest actual translation equivalent. Both alternatives are seen in the TT as translation equivalents to the past progressive.

R:113/R:149

Wait, he was thinking. Wait, wait.

Attendez! se disait-il. Attendez, attendez!

MW:66/FS:89

Netta, who had no use for the past was discovering a past she could regret.

Netta, pour qui le passé ne comptait pas, était en train d'en découvrir un digne de lui laisser des regrets.

However, the imparfait also carries the meaning of the English simple past. Because of the convergence of two distinct English verbal values in the French imparfait, the difference between a synchronic narrating position and a
distant narrating position based on the existence of the two values in the ST cannot be maintained in the TT. As an example, "was remembering", a sign of the close position, and "remembered", a sign of the distant position, are both translated by the imparfait "se rappelait" in the following examples.

**MW:72/FS:92**

Netta was remembering what the middle sister had said about laughter on the balcony.

Netta se rappelait ce que la soeur du milieu lui avait dit au sujet de son rire sur le balcon.

**FS:34/QS:49**

She remembered the two men and their strange conversation; they were already far past.

Elle se rappelait les deux hommes, leur étrange conversation; ils faisaient déjà partie d'un passé lointain.

The present participle in French is subject to stylistic constraints which limit its use to expressing simultaneous actions, constraints which affect the selection of a translation equivalent in translating from English to French. If the action expressed by the English present participle in English is felt to be a result of the action expressed by the principal verb, an alternate structure is preferred in French (Vinay and Darbelnet, 1966:148).

However, the structures of the ST appear to present little difficulty in translation as the selection of direct equivalents is a consistent feature of the translation performance of the past participial forms. The formal
closeness of the translation equivalents is clear in the following examples.

FS/QS:24

Unpacking, making the beds, Carmela experienced a soft, exultant happiness.

En défaissant les valises et en préparant les lits, Carmela éprouva du bonheur - tendresse et exultation.

R:102/R:134

She gave up on Molly, for the moment, and turned to the boys, sat curled on the foot of their bed, sipping wine, telling stories, offering to share her cigarettes, though James was still twelve.

Elle laissa tomber Molly pour le moment et elle se tourna vers les garçons: elle se mettait en boule au pied de leur lit, buvant du vin à petites gorgées, racontant des histoires, offrant de partager sa cigarette, bien que James n'eût que douze ans.

With respect to the future-in-the-past forms, the grammatical resources of French and English are evenly matched. The French conditionnel corresponds to "would" + infinitive; the imparfait of "aller" + infinitif corresponds to was/were + infinitive. Although direct translation is often the case, the alternate form is chosen on occasion as the third example below shows.

FS:9/QS:16

The chauffeur had often seen the uncle's ghost walking to and fro in the garden, and Carmela herself was often to hear the thud as his body fell between her bed and the door.

Le chauffeur avait souvent vu le fantôme de l'oncle marcher de long en large dans le jardin, et Carmela elle-même allait souvent entendre le bruit sourd de sa chute, entre le lit et la porte.
Later, he would swear that at that moment a vocation had come to light.

Plus tard, il jurerait qu'à ce moment-là sa vocation lui était apparue.

...and she turned away so gravely as she dried the cup and put it on the shelf that Mr. Unwin would say to his wife later, in Carmela’s hearing, "They were like lovers."

...et elle se détourna si gravement que M. Unwin allait dire plus tard, à portée de voix de Carmela: "On aurait dit des amoureux."

Of particular interest for the representation of the narrating position are those instances in which the future-in-the-past forms of the ST have been shifted to the imparfait. The result of this shift is a change in the narrating position from the synchronic position established in the ST to a retrospective position. The narrator in the TT is conducting the narration from a point beyond the completion of the narrated events, unlike the narrator in the ST, who is referring to a future event from a position in the past. The following examples illustrate the effect of this shift.

His voice rose as much as it ever could or would.

Sa voix s'éléva autant qu'il le pouvait ou le permettait jamais.

...even later, when she thought she had reason to hate him, she would remember that Wilkinson had been nice.
...mêame plus tard, quand elle se crut des raisons de le haîr, elle se rappelait que Wilkinson avait été gentil pour elle.

A further problem for translation of the future-in-the-past forms is the inherent ambiguity in the conditional in English between the meaning of the future-in-the-past and the meaning of repeated action. The future-in-the-past meaning is translated by the conditionnel, the meaning of repeated action is conveyed by the imparfait. The meaning of repeated action associated with the conditional is seen in this example, adequately translated by the imparfait as the surrounding context indicates that the events are repeated events in the past.

FS:24/QS:37

Mr. Unwin would come out and look at his wife and go in the house again.

M. Unwin sortait, regardait sa femme et rentrait dans la maison.

In the following passage, the two instances of the English conditional are translated respectively by the conditionnel and the imparfait in the TT with consequences for the interpretation of the passage. A reasonable understanding of the ST passage is that the conditional in S(1) and in S(2) designates events that take place in the future with respect to the narrated moment, as indicated by the adverbial expression "later on", and hence the meaning of the conditional is that of the future-in-the-past. There is no specific indication that the events are repeated events in the future.
The children would recall later on that their cook had worn a straw hat in the kitchen, so that steam condensing on the ceiling would not drop on her head, and that she wore the same hat to their father's funeral. (1) Barbara would remind them about the food. (2) She had been barely twenty at the beginning of the war, and there were meals for which she had never stopped feeling hungry. (3)

In the TT, an interesting shift occurs. With the use of the conditionnel in S(1), the event described in the sentence is placed in the future as a unique event, while the use of the imparfait in S(2) views the event described in that sentence as a repeated event in either the future or in the past. In addition, the cohesion between the two sentences in the ST suggested by pronominal reference in S(2) to "the children" in S(1) is missing in the TT. As a result of the two different tenses in the TT passage and the syntactic changes, the integrity of the prospective vision offered by the narrator in the ST through the consistent use of the future-in-the-past is ruptured.

R:111

Plus tard, les enfants se rappelleraient que la cuisinière portait un chapeau de paille dans la cuisine, afin que la vapeur qui se condensait au plafond ne lui coulât pas sur la tête, et qu'elle porta le même chapeau à l'enterrement de leur père. (1) La nourriture était un sujet sur laquelle Barbara revenait souvent. (2) Elle avait à peine vingt ans au début de la guerre, et il y avait des repas dont la faim la tenaillait encore. (3)

Differences between the tense and aspectual systems of the SL and the TL, therefore, prevent the full development of the synchronic narrating position in the TT. The language-bound shifts in the translation of the progressive
aspect have an effect on the narrative value attached to the form, but because they are unavoidable, they do not affect the Adequate Translation. Shifts in the future-in-the-past form, on the other hand, represent deviations from the AT.

3.2.2.2 **Tense in quoted monologue**

3.2.2.2.1 **Stylistic features of quoted monologue in the ST**

The character discourse of quoted monologue is marked by a system of tenses in which the basic tense is the character's present tense, and by the occurrence of first-person pronouns. As a technique for representing character consciousness, quoted monologue occurs infrequently in each of the three texts. Stretches of quoted monologue are limited to a few sentences in length, occasionally a short paragraph. Passages are usually introduced by a verb of thought, which is frequently post-posed. Stylistically, quoted monologue is not sharply differentiated from the surrounding narrative discourse by a change in register or by textual signals. Such subjective markers as incomplete syntax and overtly expressive elements, frequently associated with the direct presentation of character consciousness are largely absent and the discourse is not defined by the use of quotation marks.

The syntactic form of quoted monologue and indirect thought, a narrated form of character thought, are often similar in these texts, as a comparison of the following examples shows. In the first example, direct thought is
identified by character-centered tenses and the first-person pronoun "I". In S(2) of the second example, indirect thought is identified by the retrospective narratorial tense "had exhausted". Both forms, however, share the syntactic features of full syntax and a post-posed verb of thought.

R:111
It was I who knew what he wanted, the doctor believed.(1) He had told me long before.(2)

R:76
One of Alec's first gestures was to raise his arm and shield his eyes against this brightness.(1) The journey had exhausted him, she thought.(2)

In addition, passages of quoted monologue may be unmarked for tense in these texts. In the following example, the presence of speech signals such as "yes" and the interrogative syntax mark this sentence as quoted monologue and not indirect thought.

MW:59
Grief and memory, yes, she said to herself, but what about three o'clock in the morning?

Because quoted monologue is smoothly integrated into the narrative context which surrounds it, the narrator is able to move easily into the character's consciousness, thereby giving a direct view of his thoughts and reactions. As a technique for representing inner psychic life, Gallant uses quoted monologue to provide vivid moments of character consciousness within passages of psychonarration.
Barbara imagined her willful, ignorant daughter being enticing, trapped, molested, impregnated, and disgraced. (1) And ending up wondering how it happened, Barbara thought. (2) She saw Molly's seducer, brutish and dull. (3) I'd get him by the throat, she said to herself. (4)

What struck her about this place was its splendid view: she could see Lou Mas, and quite far into Italy, and of course over a vast stretch of the sea. (1) How silly of all those rich foreigners to crowd down by the shore, with the crashing of the railway. (2) I would have built up here in a minute, she thought. (3)

Quoted monologue is also used in combination with narrated monologue, a less direct means of representing character thought. In the first example below, quoted monologue shades into narrated monologue with the tenseless question of S(3) acting as a transition between the two forms. In the second example, sentences of quoted monologue alternate with sentences of narrated monologue.

How will he hear me, Molly wondered. (1) You could speak to someone in a normal grave, for earth is porous and seems to be life of a kind. (2) But how to speak across marble? (3) Even if she were to place her hands flat on the marble slab, it would not absorb a fraction of human warmth. (4)

He allowed the vision to fade. (1) Better stick to the blond pair on his desk; so far they had never let him down. (2) I am not impulsive or arrogant, he explained to himself. (3) No one would believe the truth about Wilkinson even if he were to describe it. (4) I shall not insist, he decided, or try to have the last word. (5) I am not that kind of fool. (6)

The emphasis on quoted monologue as a distinct form of character discourse is very much reduced in these texts.
There are few overt elements expressive of character subjectivity in the discourse, and the form is not signalled graphologically. As well, the form bears a close syntactic resemblance to indirect reports of character discourse in the ST. Collectively, these features predispose quoted monologue to a confusion with indirect thought.

3.2.2.2.2 Translation changes to quoted monologue in the TT

The grammatical resources of French and English are equivalent with respect to the features of tense and person which distinguish quoted monologue from other character discourses within the narrative. Nevertheless, translation shifts do occur which affect the identity of quoted monologue as a distinct form of character discourse.

The stylistically relevant features of tense and person which characterize quoted monologue are directly translated in passages containing first-person pronominal forms in the ST. The occurrence of a first-person pronoun appears to function as a strong indicator of the identity of the discourse. For example, all tense and pronominal elements are preserved in the following passages of quoted monologue.

R:115/R:151

Who is to say that I never loved Alec, said Barbara who loved Wilkinson.(1) He was high-handed, yes, laying down the law as long as he was able, but he was always polite.(2) Of course I loved him.(3) I still do.(4)

Qui peut dire que je n'ai jamais aimé Alec? se disait Barbara, qui aimait Wilkinson.(1) Il était autoritaire, oui, donnant des ordres aussi longtemps qu'il le put, mais toujours poli.(2) Bien sûr, je l'aimais.(3) Je l'aime encore.(4)
Perhaps that's why I kicked him, she said. (1) I was always jealous. (2) Of his short memory, his comfortable imagination. (3) And I am going to be thirty-seven and I have a dark, an accurate, a deadly memory. (4)

Peut-être est-ce pour cette raison-là que je lui ai donné un coup de pied, se dit-elle. (1) J'ai toujours été jalouse. (2) Pas des femmes. (3) De sa mémoire courte, de son imagination rassurante. Et je vais avoir trente-sept ans, et j'ai une mémoire sombre, précise, mortelle. (4)

However, in passages of quoted monologue in which first person pronominal forms do not appear, tense shifts to narratorial past tenses are found. The shift in tense from the present to the imparfait shifts the discourse, in each case, from quoted monologue to indirect thought. In the first example below, the tense shift to the imparfait is also accompanied by a shift in the position of the introductory verb phrase to the characteristic position of the verb phrase in indirect discourse.

Netta told herself, Jack wants it this way. It is his home too.

Netta se dit que c'était là ce que Jack voulait. Il était chez lui aussi.

He needs the word for "bored", she decided. Then he can go home too.

Elle décida qu'il avait besoin du mot "ennui." Il pourrait alors rentrer chez lui aussi.

In the following example, the tense in the ST is potentially ambiguous between a character-centered tense and
a narrative past tense, as the modal auxiliary "must" does not have a past tense form in English (Leech, 1987:95). The context of the passage, however, suggests a present tense value to the verb form, identifying the discourse as quoted monologue. Again, the *imparfait* in the TT shifts the identity of the discourse to indirect thought.

R:88

He was reading more of the book that Mrs. Massie had pounded out on her 1929 Underwood - four carbons, single spaced, no corrections, every page typed clean: "Brussel Sprouts - see Brassica."(1) *Brassica must be English, Alec thought.*(2)

R:117

Il poursuivait la lecture de l'ouvrage que Mme Massie avait tambouriné sur son Underwood 1929 - quatre carbones, simple interligne, pas de corrections, toutes les pages tapées au net: "Choux de Bruxelles - voir à Brassica.(1) *Brassica devait être anglais, pensa Alec.*(2)

In tenseless passages of quoted monologue the addition of the *imparfait* to the TT also changes the identity of the discourse, as in the following example. In this passage, S(3) and S(4) are quoted monologue, continuing the character's thoughts initially presented in S(2) in the form of narrated monologue. An appropriate expanded version of the character's words in S(3) is "The chances are unequal". The introduction of the past tense form "étaient" in S(3) of the TT casts the discourse as indirect thought, rupturing the continuity with the following sentence, S(4), clearly quoted monologue.
When the children had kissed Alec and departed, Mr. Cranefield could hear them taking the hospital stairs headlong, at a gallop. (1) The children were young and alive, and Alec was forty-something and nearly always sleeping. (2) Unequal chances, Mr. Cranefield thought. (3) They can't really beat their breasts about it. (4)

Quand les enfants eurent embrassé Alec et furent partis, M. Cranefield les entendit se précipiter dans l'escalier de l'hôpital, au galop. (1) Les enfants étaient jeunes, pleins de vie, tandis qu'Alec avait plus de quarante ans et dormait presque sans interruption. (2) Les chances n'étaient pas égales, pensa M. Cranefield. (3) Ils ne peuvent pas se répandre en lamentations. (4)

Inconsistency in the preservation of the tense system within a passage of quoted monologue disrupts the continuity of the internal view established in the passage. In the following passage, sentences (1) to (3) are quoted monologue followed by a return to objective narration in S(4). In S(1) and S(2) of the TT, there are translation shifts to narrative past tenses. As a result, in the TT these two sentences are indirect thought, leaving the third sentence ambiguously interpretable as either quoted monologue, unsignalled by an introductory verb, or a narratorial commentary in the gnomic present. In either case, the continuity of the internal view of the character presented in the ST is not appreciable in the TT.

MW: 38/FS: 53

That is why there is no bad atmosphere here, she would say to herself. (1) Death has been swept away, discarded. (2) When the shutters are closed on a room, it is for sleep or love. (3) Netta could think this easily because neither she nor Jack was ever sick. (4)
C'est pour cela se disait-elle, que l'atmosphère de l'hôtel n'en avait pas été affectée. (1) La mort avait été balayée, rejetée. (3) Quand on ferme les volets d'une chambre c'est pour dormir ou pour faire l'amour. (3) Ces pensées venaient naturellement à l'esprit de Netta, car ni elle ni Jack n'étaient jamais malades. (4)

A similar rupture in the continuity of an inner view occurs in the following passage, consisting of two sentences of quoted monologue in the ST. In the TT, S(1) is in the present tense, indicating quoted monologue, but a tense shift in S(2) from the present perfect to the plus-que-parfait signals a return to objective narration. As a result, in the TT, there is a shift in focalisation in the TT. The speculation contained in this sentence is now felt to originate with the narrator, rather than with the character, as it does in the ST.

MW: 71/FS: 96

He must be thirty-four now, she said to herself. (1) A terrible age for a man who has never imagined thirty-four. (2)

Il doit avoir trente-quatre ans maintenant, se dit-elle. (1) Un âge terrible pour un homme qui ne s'était jamais imaginé à trente-quatre ans. (2)

Tense changes to the character discourse of quoted monologue, either through a shift from the present tense to the imparfait, or through the addition of the imparfait to a tenseless passage, result in the conversion of the form to indirect thought. With the shift to an indirect form of reporting character thought, the immediacy of the representation of character consciousness is lost and the narratorial presence is correspondingly increased. As the
translation shifts are not language-bound, but are the result of choice on the part of the translator, they represent deviations from the Adequate Translation.
3.3 SYNTACTIC FEATURES

Variation in syntactic form within prose text has the potential for a wide variety of stylistic effects. The meaning attached to syntactic form, although "less precise, more general and sometimes more illusive than lexical meaning" (Newmark, 1981:26), contributes substantially to the overall narrative meaning of the text. Stylistic prominence is achieved by the manipulation of syntactic units at all levels of syntactic organisation. In the analysis of prose text, stylistic interest lies in the variety of syntactic structures found in the text and in the patterns and associations that result from the use of preferred syntactic devices.

The two central stylistic features of the syntax of prose text are the character of the sentence structure patterns and the distribution of connectives between major syntactic constituents. The speech-like style of Gallant's prose is marked by a preference for loose, associative sentence patterns, such as those formed by the juxtaposition or accumulation of sentence constituents. Among the variety of informal sentence patterns found in these texts, coordinate structures are particularly obvious and appear to play a role in the general textual aims of reducing narratorial intervention and foregrounding character consciousness in Gallant's fiction as will be seen in the following discussion. The reduced use of connectives which accompanies the choice of informal sentence patterns also
has an effect on these two narrative features. Both of these syntactic features are affected by shifts in the translated texts with consequences for the representation of the narrative features of narratorial stance and point of view.

3.3.1 **Co-ordination**

3.3.1.1 **Stylistic features of co-ordination in the ST**

Co-ordination, particularly clausal co-ordination with "and", is a trademark of Gallant's prose style (Besner, 1988:151). Clausal co-ordination with "and" is well-suited to the narrative purpose of describing simultaneous actions or relating consecutive events with the least evidence of narratorial intrusion. Clauses in a co-ordinate structure are grammatically linked, but each proposition within the sentence is given equal weight. In addition, the linear order in which the details of the narrative are related copies the real order of their occurrence in the narrative, foregrounding the conceptual relationships of simultaneity or succession, and thus imitating the character's experience of the narrative sequence.

The basic clausal co-ordinate structures found in these texts are dyadic and triadic co-ordinations of propositions. Normally, if the subject is identical in each clause, it is ellided.
The boys took their bicycles and went where they wanted.

Then he understood and scooped up the cat and tray cloth and went away with the cat over his shoulder.

Different stylistic effects are obtained by a variety of manipulations of the basic sentence patterns. The dyadic pattern can be repeated:

She helped Barbara make the beds and wash the dishes and she did her homework and then very often went over to talk to Mr. Cranefield.

or the rhythm of the triad pattern can be altered, as it is in the following examples, by the addition of a relative clause to each main clause:

Barbara expected them to be cunning and droll, which they were, and to steal from her, which they did, and to love her, which they seemed to.

or by the addition of commas, increasing the degree of separation between the clauses:

He stayed for a long time, and the cat did too, and a nuisance they were to both the servants.

The co-ordination of clauses with the conjunction "and" contrasts stylistically in these texts with the juxtaposition of clauses linked only by commas.

Jack poured a whisky, walked on the clothes he had dropped, carried his drink to the bathroom.
Quite dramatic effects are obtained by the extended use of "and" in Gallant's prose. In the following sentence, the frenzy of activity undertaken by Netta as she prepares for the new season is captured in the main clause in a co-ordinated series of seven related actions in parallel syntactic form. Jack's participation in the event is detailed in the subordinate clause. Differences in the style of punctuation and the syntactic structure in the subordinate clause suggest Jack's lack of enthusiasm, perhaps even reticence, in contrast to Netta's obvious vigour.

MW: 38

Netta also had the boiler overhauled and the linen mended and new monograms embroidered and the looking glasses resilvered and the shutters taken off their hinges and scraped and made spruce green for next year's sun to fade, while Jack talked about decorators and expert gardeners and even wrote to some, and banged tennis balls against the large new garage.

Co-ordination of like constituents within the clause is also stylistically prominent in Gallant's prose. Co-ordinations of triads and longer groupings of constituents with "and" and "or" are common, involving a variety of syntactic structures. In the following examples the co-ordinated elements include infinitives, noun phrases and prepositional phrases.

FS: 3

She was to live with Mr. and Mrs. Unwin now, to cook and clean and take care of their twin daughters.
He did not smell of sweat or sickness or medicine or fear.

Netta went out and through the lounge and up the marble steps.

Co-ordination of clauses and clausal constituents produces complex structures, such as the following example.

In her half-sleep she rose and unclasped the shutters and, looking out, saw a track of moon over the village as on the sea, and one pale street lamp, and a cat curled up on the road.

Co-ordination of clausal constituents contrasts stylistically with listing structures, both listing with final co-ordination and listing without final co-ordination. As with the co-ordination of smaller constituents within the clause, listing structures involve a variety of syntactic constituents, as the following examples show.

"All snobs" was not much in the way of ammunition, but, then, none of the other villas could claim a cook, a maid, a laundress, a gardener, and a governess marching down from Rivabella, all of them loyal, devoted, cheerful, hardworking, and kind.

She did not own stockings, shoes, a change of underwear, a dressing gown, or a coat.

She had already bought dollars for pounds, at giddy loss, feeling each time she had put it over on banks and nations, on snobs, on the financial correspondent of the Mail, on her own clever brothers.
...just as the postwar seemed too fast, too hard, and too crowded for Alec.

In the following example, co-ordination is stylistically opposed to listing within the same sentence. The effect of the juxtaposition of the two structures is to emphasize the disparity that Barabara immediately notices between the facial expressions of Molly and Wilkinson, a stranger Molly has brought home and is about to introduce to her mother, when the two enter.

She glanced up and saw the two of them enter - one stricken and guilty-looking, the other male, confident, smiling.

The above examples reveal the flexibility and innovativeness of Gallant's use of a simple and potentially monotonous syntactic structure. Manipulation of the basic patterns of clausal co-ordination, and of the co-ordination of smaller syntactic constituents, produces a richness of descriptive detail while avoiding the complexity of hierarchised syntactic structures conspicuously suggestive of the activity of narration.

3.3.1.2 Translation changes to co-ordinate structures in the TT

The use of serial co-ordination of text elements with "and" is a common feature of English syntax. The distribution of "et" in French, however, is more restricted than its English counterpart. Vinay and Darbelnet
(1966:229) note, as a general principle of style, that the occurrence of two consecutive instances of "et" is not favoured in French. The suppression of "and" is a frequent occurrence in the translated texts, often accompanied by changes in the syntactic structure of the co-ordinated sentence, with a variety of effects on the narratorial stance and the foregrounding of character subjectivity.

The suppression of the first "and" in the translation of triads of co-ordinated propositions is in conformity with the recognized stylistic constraint in French.

R:106/R:141

It was Molly who chose what the family would eat, who looked at prices and kept accounts and counted her change.

C'était Molly qui faisait les provisions pour la famille, qui comparait les prix, tenait les comptes et vérifiait sa monnaie.

R:109/R:144

Summoning both, he told them to spread a rubber sheet under Alec, and wash him, and put clean linen on the bed.

Il les appela toutes les deux pour leur dire de placer sous Alec une alaise, de le laver et de changer les draps du lit.

In the following examples, in which the ST sentence consists of the co-ordination of clausal and phrasal elements, the number of co-ordinate conjunctions is also reduced, with an attendant loss in the rhythmic pattern of the sentences.

R:82/R:109

Alec's new doctor was young and ugly and bit his nails.
Le nouveau médecin d'Alec était jeune, laid, et il se rongeait les ongles.

R: 98/R: 130

They cleared away the plates and empty wine bottles and swept up most of the crumbs and wheeled a bed in.

On la débarrassa des assiettes et des bouteilles de vin vides, on balaya l'essentiel des miettes et on y poussa un lit.

The simple suppression of "and" produces a structure in which the grammatical relationship of the propositions remains the same although the rhythm of the sentence is altered. On the other hand, syntactic manipulations such as the reduction of a full clause to a relative clause, as in the following example, distort the equivalence of propositional weight and the neutrality suggested by co-ordination, adding a slight, but appreciable syntactic sign of the narrating activity to the text.

FS: 30/QS: 44

She took a loaf of bread and cut it in three pieces and hid the pieces in her case.

Elle prit une miche de pain et la coupa en trois morceaux, qu'elle dissimula dans sa valise.

Interestingly, counterexamples to the suppression of "and" exist in the TT with respect to both the simple triad of clauses and the combination of co-ordinated elements. Such counterexamples suggest that there is a certain flexibility to the stylistic constraints on the distribution of "et" in French. Punctuation changes in the TT seem to facilitate the retention of "et" in both of the following examples.
They paid sums of money to local fishermen, who smuggled them along the coast by night and very often left them stranded on a French beach, and the game of battledore and shuttlecock began again.

Ils payaient les pêcheurs de l'endroit, qui, de nuit, les faisaient passer clandestinement sur la côte et, très souvent, les abandonnaient sur une plage française; et le jeu de volant continuait.

Jack, who was large, and fair, and who might be stout at forty if he wasn't careful, looked exactly his age and seemed quite ready to be married.

As mentioned above, the juxtaposition of clauses separated by commas represents a stylistic alternative to the co-ordination of clauses with "and" in the ST. As a result of the increased tempo of a sentence formed of juxtaposed clauses, the notion of simultaneity appears to take precedence over the notion of succession. The introduction of "et" into a series of juxtaposed clauses introduces a pause into the sentence, disturbing the rapid rhythm. Juxtaposed structures are directly translated in some instances:

He took it, sniffed it.

Il prit la tasse, la renifla:

She covered him with a blanket, gave him a book to read, combed his hair.
Elle l'enveloppait d'une couverture, lui donnait un livre à lire, le coiffait.

while in others, "et" is inserted between the last two clauses:

R:101/R:134
Molly crossed her arms, looked down at her shoes.
Molly croisa les bras et regarda le bout de ses chaussures.

R:77/R:102
He stretched out, opened a book, found the page he wanted, at once closed his eyes.
Il s'y allongeait, ouvrait un livre, trouvait la page qu'il voulait et ferma aussitôt les yeux.

This translation shift subtly affects the relationship between the propositions in the sentence. With the addition of "et" to a dyad, the notion of succession becomes predominant. The effect of the shift in a triad is to place increased emphasis on the final item in the series.

As noted above, co-ordinate structures within the clause, typically co-ordinations of noun phrases or adjectival phrases, alternate stylistically with listing structures in these texts. Turner (1973:106) points out that the presence of connectives in a series focuses attention on each member in the series, whereas the omission of connectives emphasizes a profusion of detail. Both structures appear to be acceptable in French, as examples from Grevisse (1980) illustrate, suggesting that direct translation is possible in the TT where the stylistic effect of the structure is foregrounded in the ST.
Et les champs, et les bois, et les monts, et les plaines, s'éclairaient brusquement. (Grevisse, 1980:1418)

La paresse, l'indolence, l'oisiveté consument beaucoup de belles énergies. (Grevisse, 1980:1417)

Gallant exploits the meaning of each form and, on occasion, profits from a contrast between the two styles. As an example, the co-ordination of two groups of adjective phrases in the following example from "The Remission" illustrates the principle of iconicity, in which the syntactic form imitates the meaning it represents. Mr. Cranefield is contrasting the children's situation with that of their father, concluding that their respective chances are "unequal". The notion of inequality is conveyed by the formal differences between the conjoined adjective phrases in the two syntactically symmetrical, conjoined clauses. Short, one-word adjectives are associated with the children, longer adjectival expressions with Alec. Changes in the co-ordinate structures in the TT, as well as in the lexical form of the adjectives, significantly disturb the iconic effect of the ST syntax.

The children were young and alive, and Alec was forty something and always sleeping. (1) Unequal chances, Mr. Cranefield thought. (2)

Les enfants étaient jeunes, pleins de vie, tandis qu'Alec avait plus de quarante ans et dormait presque sans interruption. (1) Les chances n'étaient pas égales, pensa M. Cranefield. (2)

In another example, from "The Moslem Wife", attention focuses on the prominent features of the exterior of the
hotel through the use of the co-ordination of noun phrases. Separated by "and", each detail is made salient. Conversely, the details of the grounds in which the hotel sits are enumerated rapidly by listing. The stylistic effect of the contrast in the structures in sentence (1) is enhanced by the parallel structure of sentences (2) and (3). Both begin with the pronoun "it" co-referential to "the hotel" in sentence (1), both contain a verb indicating possession. The loss of the contrast between co-ordination and listing in the TT in sentence (1), as well as the loss of the parallel sentence form in sentences (2) and (3), destroys the carefully balanced effect of the passage in the ST.

MW:37/FS:51

The hotel was painted a deep ochre with white trim. (1) It had white awnings and green shutters and black iron balconies as lacquered and shiny as Chinese boxes. (2) It possessed two tennis courts, a lily pond, a sheltered winter garden, a formal rose garden and trees full of nightingales. (3)

Il était peint dans un ocre soutenu, souligné de blanc. (1) Les stores étaient blancs aussi, les volets verts, les ferronneries des balcons noires, laquées et étincelantes comme des coffrets chinois. (2) On y trouvait encore deux courts de tennis, un bassin à nénuphars, un jardin d'hiver enclos, une roseraie à la française et des arbres pleins de rossignols. (3)

The effect of a listing structure, in which a series of individual items are enumerated, varies with the length of the series: as the series grows longer, the sense of the accumulation of details increases (Turner, 1973:106). By altering the pattern of a listing structure, the meaning attached to the structure is also altered. Much of the
effect of the first example below is derived from the length of the series. In the TT, one long series is broken into two shorter series, thereby weakening the image conveyed in the ST of the total state of disrepair of the Lou Mas cottage.

R:104/R:138

He - her brother - had thought of giving her the Lou Mas cottage, but he wondered how it would suit her, inasmuch as it lacked electric light, running water, an indoor lavatory, most of its windows, and part of its roof.

Lui - son frère - avait envisagé de lui donner le cabanon de Lou Mas, mais il se demandait s'il lui conviendrait bien d'autant plus qu'il n'avait ni l'électricité, ni l'eau courante, ni toilette à l'intérieur, et qu'il lui manquait la plupart de ses fenêtres et un morceau du toit.

By contrast, in the following example describing the details of the Unwin's printing shop, it is the presence of two consecutive listing structures, the first listing the types of printed items, the second listing the agencies requiring the items, that is responsible for the effect created in the ST. The failure to distinguish two series in the TT disturbs the impression of the multiplicity of activities carried out in the shop that is suggested by the ST structures.

FS:4/QS:10

They furnished letterhead stationery, circulars and announcements for libraries, consulates, Anglican churches, and the British Legion - some printed, some run off the mimeograph machine.

Ils fournissaient du papier à lettres à en-tête, des circulaires, des annonces pour les bibliothèques, les consulats, les églises anglicanes et les anciens
combattants britanniques - certaines imprimées, d'autres photocopiées.

Disturbances in co-ordinate structures also affect the representation of character subjectivity in these texts. Gallant frequently exploits the value of co-ordination as a subjective signal to emphasize the associative nature of thought and to capture the rhythm of spontaneous speech in character discourse. In sentence (2) of the following passage, Netta's thoughts are presented in the form of narrated monologue. The impression of the vividness of her thought is conveyed by the co-ordinate series of noun phrases in the ST, as it is in the TT.

MW: 42/FS: 58

Netta did not want Jack to regret the cold freedom he had vainly tried to offer her. He must have his liberty, and his music, and other people, and, oh, anything he wanted.

Netta ne voulait pas voir Jack regretter la froide liberté qu'il lui avait offert en vain. Il fallait qu'il eût sa liberté, et sa musique, et d'autre gens, et, oh, tout ce qu'il voulait encore.

In other passages of character discourse, however, the verisimilitude of the discourse is affected by translation shifts in the co-ordinate structures. In both of the following examples a sense of the rhythm of natural speech is lost in the TT by the suppression of "and", and additionally in the second example, by a redistribution of the sentence boundaries.

R: 105/R: 139

He seldom spoke more than a word at a time. (1) Barbara described to him the pleasures of moving, and how pretty the houses were on the north side, with their
The girl said she had been to Germany and to Austria, she had visited camps, they were all alike, and that was already in the past, and the future was the prisoners in the tin mines.

La jeune fille dit qu'elle était en Allemagne, en Autriche, qu'elle avait visité des camps: ils se ressemblaient tous. Ils appartenaient déjà au passé; l'avenir, c'était les prisonniers des mines d'étain.

In the following passage, although the co-ordinate conjunctions remain in sentence (2) in the TT, again the increase in the formality of the syntax by the introduction of a relative clause strengthens the impression of a narrative account of the character's discourse. What is lost in the TT is the sense of the character's actual words. Sentence (2) in the TT does not seem to be a likely spontaneous utterance.
The capacity of co-ordinate structures to impart subjective qualities to the narration is evident in passages of psychonarration as well. In the first example below, the narrator describes not only Carmela's observations, but the way in which she observes as well, focusing on details one at a time as her eyes move around the room. The use of a comma with "and" allows the maximum pause between items. With the suppression of "and", the effect of a slow survey of the room is lost in the TT.

FS:19/QS:29

Carmela saw the room through Mrs. Unwin's eyes: it seemed to move and crawl, with its copper bowl, and novels from England, and faded cretonne-covered chairs, and stained wallpaper.

Carmela vit la pièce ainsi que Mme Unwin la voyait: elle paraissait s'animer, comme si tout se mettait à grouiller, le bol en cuivre, les romans achetés en Angleterre, la cretonne des fauteuils et le papier peint taché.

In the following example, there is a complex reworking of the syntax in the TT. The co-ordinate patterns which follow the simple contours of Carmela's thought are obliterated, replaced by a more formal syntax suggestive of an account from the perspective of the narrator.

FS:14/QS:22

She still seemed to Carmela very large and ugly, but her face was smooth and she kept her voice low, and Carmela thought perhaps she was not so old after all.(1)

Sa taille continuait d'en imposer à Carmela qui, de plus, la trouvait laide.(1) Mais elle avait un visage lisse, n'élevait pas la voix; Carmela pensa qu'elle n'était peut-être pas si vieille, après tout.(2)
The translation of co-ordinate structures in the TT has clearly been influenced by stylistic constraints on the distribution of "et" in the TL. The extent to which co-ordination can be directly translated into French ultimately depends on the acceptability of the structure to the TL readers. However, the presence of examples of close translation of these structures indicates that there is a degree of compatibility between French and English in the stylistic use of this syntactic feature and that translation shifts will, therefore, in some cases represent deviations from the Adequate Translation. Translation shifts in co-ordinate structures in these texts result in an increase in the syntactic signals of a narrating presence, a loss of idiosyncratic stylistic effects conveyed by the use of co-ordination, and a reduction in the foregrounding of character subjectivity.

3.3.2 Intrasentential and intersentential connectives

3.3.2.1 Stylistic features of connectives in the ST

The connective style of Gallant's prose is influenced by the pattern of preferred sentence types in the text. As simple and compound sentences are more frequent than subordinate sentences, the use of connectives is reduced and conjunctions with a co-ordinate function outnumber subordinating conjunctions. What is noticeable in Gallant's style is the limited inventory of connectives. Basic conjunctions are preferred to more elaborate forms
expressing the same conceptual relationship. "And" is the preferred additive conjunction, alternating infrequently with "also" and "besides" in clause initial position; "but" is the preferred adversative conjunction, alternating on occasion with "still", "yet", and "however", also basic forms.

"But" occurs in the unmarked, sentence internal position, and in the marked position at the beginning of the sentence. In the marked position, the adversative relationship between the two propositions is emphasized, thereby increasing the potential for ironic contrast, as in the second example below.

FS: 4

An electric pump would have helped matters, but the Unwins were too poor to put one in.

MW: 45

Only the children were made uneasy by these strange new adults, so squat and ill-favored, so quarrelsome and sly, so destructive of nature and pointlessly cruel to animals. But then, the children had not read much, were unfamiliar with films, and had no legends to guide them.

Formal connections between sentences are infrequent in Gallant's prose. The logical connections between propositions provide sufficient ties to allow the reader to draw the appropriate inferences in order to sustain the narrative thread. This technique plays a considerable role in creating the narratorial neutrality and detachment attributed to Gallant's style, an effect which is particularly noticeable over a series of short simple
sentences with no formal connectives. In the following examples the text appears almost telegraphic in style.

FS:17

They paid the landlord to drive them as far as a bus station; Carmela never saw them again.(1) Miss Hermione left a green ribbon behind.(2) Carmela kept it for years.(3)

R:92

Elderly neighbours pressed her close.(1) Major Lamprey, calling on Alec, kissed her on the mouth.(2) He smelled of gin and pipe smoke.(3) She scrubbed her teeth for minutes afterward.(4)

The text strategy which motivates the choice of connectives is consistent with other text strategies in Gallant's fiction designed to reduce the overt manifestation of the narrating presence. Reduction in the use connectives and in the range of connectives signals a refusal on the part of the narrator to accept the narratorial function of "régie", or organisation within the textual world, identified by Genette (1972:262).

3.3.2.2 Translation changes to connectives in the TT

Stylistic constraints in the TL have an effect on the translation of the set of connectives found in Gallant's prose. English and French differ stylistically in the degree to which the relationships between the elements in a discourse are made explicit. The tendency in French discourse, in general, is to clarify conceptual relationships by the use of connectives, resulting in a greater number of connectives and more explicit connectives
in French discourse than in English discourse (Vinay and Darbelnet, 1966:220). As the lexical resources of French and English are comparable in the category of connectives, translation shifts in the TT reflect the translator's response to the stylistic preferences of the receiving language.

Co-ordinate conjunctions in Gallant's prose serve the structural purpose of creating a pause between each item and the stylistic purpose of encouraging a separate focus on each item. The substitution of alternate forms of conjunctions in the TT departs from the neutrality of the connective style in the ST and disturbs the equality of the emphasis on each item in the co-ordinate structure. Translation changes affect both of the co-ordinating conjunctions, "and" and "or".

FS:13/QS:22

Their summer flat was half a house, with a long carved balcony, and mats instead of carpets, and red curtains on brass rings.

Leur appartement estival consistait en une moitié de maison, avec un balcon en longueur, décoré, et des nattes en guise de tapis, ainsi que des rideaux rouges sur des tringles de cuivre.

FS:7/QS:14

They shared a thin cutlet for lunch, or the vegetable remains of a stew, or had an egg apiece or a bit of cooked ham.

Pour déjeuner, ils se partageaient une mince côtelette où les légumes qui restaient d'un ragoût, ou alors ils avaient un œuf chacun ou bien un morceau de jambon cuit.
The replacement of "and" by the temporal connective "puis", or the addition of "puis" to the TT, emphasizes the relationship of succession which is left implicit in the ST.

Each time, the police had come and walked around and gone away again.

Chaque fois, des policiers étaient venus, avaient fait le tour des lieux, puis étaient repartis.

...and she put her head on her hands, her elbows on the scarred bar, and let the first tears of her after-war run down her wrists.

...et elle mit sa tête dans ses mains, ses coudes sur le bar couvert d'entailles, puis elle laissa couler sur ses poignets les premières larmes de son après-guerre.

In those instances in which the relationship of succession is intentionally foregrounded in the ST, it is characteristically indicated by the basic temporal connective "then", with scant indication of ordering within the series of events. The connectives are directly translated in the following example.

Mornings were tender - first pink, then pearl, then blue.

Les matins étaient de couleurs tendres - d'abord roses, puis perle, puis bleus.

The preference in French discourse for more explicit connectives, however, frequently directs the choice of translation equivalents. Again, relationships left implicit in the ST are made explicit in the TT. The relationships
that are foregrounded by the choice of connectives in the TT include the temporal order of the events:

MW:73/FS:99

The Place seemed to her to be full of invisible traffic - first a whisper of tires, then a faint, high screeching, then a steady roar.

La place lui paraissait pleine d'une circulation invisible - d'abord le sifflement des pneus, ensuite un faible crissement aigu, enfin un vrombissement régulier.

the spatial relationship of the items in the series:

R:76/R:101

Dispatched to a flag patio in front of the house, the children looked down on terraces bearing olive trees, then a railway line, then the sea.

Envoyés sur un patio qu'ornaient des drapeaux, devant la maison, les enfants observèrent au-dessous d'eux les terrasses plantées d'oliviers, au-delà, une ligne de chemin de fer, enfin, la mer.

and, finally, the adversative relationship:

R:111/R:147

The doctor kept telling himself this. "I heard his last words" - though Alec had not said anything, had merely breathed, then stopped.

Le docteur se répétait: "J'ai entendu ses derniers mots" - bien qu'Alec n'eût rien dit, mais continué de respirer avant de s'arrêter tout à fait.

The desire for clarity of expression in the use of connectives in French is also seen in translation shifts which involve the addition of connectives to the TT. Where the ST leaves the task of forming the appropriate inferences to the reader, the TT openly details the relationship between the text elements. The addition of "mais"
foregrounds the adversative relationship in the following examples:

MW: 49/FS: 67

She frowned, smiling in her mind; none of these people knew what bound them or how tied they were.

Elle fronçait le sourcil, mais intérieurement elle souriait; aucun de ces gens ne savait ce qui les liait, ni jusqu'à quel point.

R: 94/R: 125

Barbara imagined her willful, ignorant daughter being enticed, trapped, impregnated and disgraced.

Barbara imaginait sa fille, entêtée mais ignorante, qu'on violentait, et qui se retrouvait enceinte et déshonorée.

while the addition of "si" in this example introduces a conditional relationship:

MW: 40/FS: 55

...and it had been thought for a time, that Jack Ross might be a dunderhead too. (1) Music might do him; he might not be fit for anything else. (2)

...et l'on avait pensé, un temps, que Jack Ross risquait d'être aussi nul que lui. (1) Si il n'était bon à rien d'autre, la musique pourrait lui convenir. (2)

Although the majority of translation shifts involving connectives represent changes in the form of existing connectives or the addition of connectives to the text, some interesting examples of the suppression of connectives occur. As noted, Gallant's prose style imitates the structures and rhythms of spontaneous speech. Narrative sentences are often formed by the loose association of syntactically complete sentences joined by basic conjunctions such as "because" and "and". Such sentences
are somewhat lengthy, posing the problem of sustaining the prosodic contour over the entire length of the sentence. The tendency in the TT in these instances is to suppress the conjunctions and define shorter prosodic units by sentence divisions as in the first example, or internal punctuation, as in the second case.

MW: 41/FS: 57

He often told Netta, "I'm not holding on to you. (1) You're free," because he thought it needed saying, and of course he wanted freedom for himself. (2)

Il disait souvent à Netta: "Je ne me cramponne pas à toi. (1) Tu es libre." (2) Il pensait qu'il fallait le dire et, naturellement, il voulait sa liberté. (3)

MW: 54/FS: 74

That was rubbish, because Mr. Cordier ate the menu and more, and if there were two puddings, or a pudding and ice cream, he ate both and asked for pastry, fruit and cheese to follow.

C'était de la blague: M. Cordier ingurgitait la totalité du menu, et il en redemandait: s'il y avait deux entremets, ou un entremet et de la glace, il prenait les deux et commandait ensuite gâteaux, fruits et fromage.

The loss of "then" in contexts in which the indication of succession is specifically associated with a character perspective in the ST results in a reduction in the subjectivity of the TT. In each of the following examples, the indication of temporal order by the use of "then" draws attention to the actual time sequence of the events, suggesting a process of recall associated with the character. The loss of the temporal connective in the TT seems to weaken the impression of an act of remembering by the character.
Alec's intrepid immigrants, his colonial settlers, had taken over. (1) He had been easy to subdue, being courteous by nature, diffident by choice. (2) He had been a civil servant, then a soldier; had expected the best, relied on good behaviour; .... (3)

Chez Alec, des immigrants intrépides, des colons microscopiques, avaient pris le dessus. (1) Il avait été facile de se soumettre en raison de sa nature courtoise et de son attitude modeste. (2) Il avait servi son pays, dans la vie civile comme dans la vie militaire, avait espéré le succès en toutes choses, et compté sur sa bonne conduite. (3)

"There are no ghosts, " she could say, entering the room where her mother, then her father had died.

"Il n'y a pas de revenants", pouvait-elle dire en entrant dans la chambre où son père et sa mère étaient morts.

The translation shifts that occur in the TT involving connectives are disruptive of the narrative strategy associated with their use in the ST. Gallant's careful selection of neutral connectives, and the reduced use of connectives in general, minimizes the obvious intrusion of a narrator in the narrating process, at the same time securing an informal style in the narrative. Changes to the TT affect the neutrality of the narratorial style, suggesting an increased narratorial presence. In addition, disturbances in the connective style have the potential to reduce the expression of subjectivity in the translated texts. The fact that direct translation of the source texts structures occurs on occasion suggests, as with the translation of co-ordinate structures, that there is a
degree of tolerance for the structures of the ST in the target language and that the translation shifts, once again, represent deviations from the Adequate Translation.
4. CONCLUSION

The methodology developed for the present project proved to be successful in allowing me to achieve the proposed research objective of a comparative analysis of selected features of narrative style in a set of translated literary texts and in their originals. As a result of the textual analysis of the three source texts, I was able to identify the linguistic features with functional relevance to the narrative features of narratorial stance and point of view in Mavis Gallant's narrative style, and thus develop an Adequate Translation for these features in the translated texts.

The subsequent comparative analysis of the translation performance of each of the functionally relevant linguistic features with the source texts revealed the full range of translation shifts, both obligatory and optional, that occurred in the translation process. Predictably, the obligatory shifts were found to occur more frequently in those categories in which the linguistic resources between the two languages diverged significantly than in those categories in which the resources were more closely matched. The optional shifts occurred infrequently in some features in proportion to the total number of opportunities for the shift to occur during the translation process, and in other features with greater consistency. Following the collective analysis of the translation shifts, I was able to prepare a general description of the differences between the narrative
styles of the two sets of texts and to formulate an objective statement of the equivalence relation between the two sets of texts based on the translation norms operating in the TT.

The comparative analysis of the translation performance of the linguistic features with functional relevance to narratorial stance and point of view has confirmed my intuitive impressions of the differences between the narrative style of the translated texts and the narrative style of the source texts. Considering, for the moment, all of the translation shifts to the functionally relevant items, both language-bound shifts and deviations from the AT, I shall describe the narrative characteristics of narratorial stance and the representation of character subjectivity in the translated texts, in comparison with their recognized values in the source texts.

The presence of the narrator is more obvious in the translated texts as a story-teller, as an interpreter and as an organiser of the elements of the story than his counterpart in the source texts. Many of the characteristic signs of narratorial effacement found in the ST are altered to varying degrees in the TT, resulting in an increase in the narrator's presence that can be verified by a variety of linguistic signals.

In the choice of verbs introducing direct discourse the narrator adds information to the texts above and beyond the information supplied in the source texts. In this respect
he acts as a guide and interpreter for the reader, indicating the metadiscursive functions and the emotive content of the discourses. Information is also added to the texts by shifts in some of the narratorial definite descriptions, again directing the reader's interpretation of the text. By the use of logical connectives that are more explicit than those found in the source texts, the narrator assumes greater responsibility for indicating the relationships between propositions, relieving the reader of the necessity of making the implied logical connections. Overt signs of an increase in the activity of narration include an increased use of proper noun reference in the place of pronominal reference, cataphoric reference instead of anaphoric reference, and a formalization of syntactic structures in the place of loose, associative structures, particularly structures involving co-ordination with "and".

The narrator of the translated texts adopts a distant narrating position, a position in which he is more obvious as a narrating presence, more frequently than the narrator of the source texts. This increase in the presentation of events from a point distant in time and space from the narrated moment is marked by the use of distant forms of the triad of spatio-temporal co-ordinates instead of the proximate forms and the use of past tense forms instead of the future-in-the-past forms. The narrator's cognitive privilege of knowing the future is also made more explicit
in the translated texts by the choice of the temporal adverb "dèsormais", on occasion, instead of "maintenant".

At the same time that the narratorial presence is felt to be increased in the TT as a result of changes in the linguistic indices determining an effaced narratorial stance, there is an accompanying tendency for a reduction in the representation of character subjectivity in the narrative discourse and in the more subjectively-oriented discourses. A loss of character subjectivity in narrative discourse represents a gain in the share of the text attributable to the narrator, a factor in creating the impression of an increase in the narratorial presence in the translated texts.

The reduced foregrounding of character consciousness is related to the use of narrator-centered temporal deictic forms in the place of character-centered forms; shifts away from pronominal references which serve to encourage and continue character focalisation in appropriate contexts; and shifts toward definite descriptions that favour a narratorial perspective over a charactorial perspective. In addition, tense shifts from the present tense to the past tense within the character discourse of quoted monologue change the discourse to indirect thought, thereby introducing the narratorial presence in the TT and reducing the immediacy of the discourse form. The loss of other linguistic indices of character subjectivity, such as demonstratives and subjective syntactic patterns also tends
to subvert the foregrounding of character perspective in the TT. Lastly, the foregrounding of the character point of view is affected by the loss of the close narrating position in the TT. As a result of a shift to the distant narrating position, the narrator's spatial or temporal viewpoint no longer co-incides with that of the character, removing the possibility of the presentation of the events from the same perspective as the character.

In considering the equivalence relation, now, it is the deviations from the AT that are of interest, as they represent the selections made by the translator that do not correspond to the optimal translation, and thus form the basis for the measure of the equivalence relation. In its larger syntactic structures the translation performance of the three translated texts is oriented towards the adequacy norm in conformity with the prevailing norm in literary translation to retain as much of the formal structure of the original text as is functionally possible. The adequacy of the larger structural properties of the texts - text divisions, sentence divisions and the arrangement of major intrasentential constituents - is immediately obvious. However, in the translation of some of the linguistic features comprising the AT, there is evidence of the application of translational norms oriented towards the acceptability pole.

As mentioned, the consistency of the occurrence of deviations from the AT throughout the texts within a given
feature is felt to be the important criterion in identifying translation behaviour as indicative of the application of a translational norm. I have identified four linguistic features in which the translation equivalents deviate from the AT with a noticeable degree of consistency throughout the three texts, suggesting to me that the translator's primary orientation in translating these features is towards the norms and standards of the target language rather than towards the norms expressed in the original texts.

At the lexical level, the replacement of the verb "said" with a range of verbs of communication in the TT reflects a stylistic preference, in this case a literary stylistic preference in both languages, for variety in the verbs introducing direct discourse in narrative prose. In the translation of both of the syntactic features studied above, the stylistic preferences of the receiving language have been given priority over the source text structures. The preference in French discourse for listing structures, or other structures that avoid a repetition of "et", has led to the suppression of extended co-ordinate structures in the ST involving two or more instances of "and". At the same time, the tendency in French to order events in a logical manner, making the connections between propositions explicit, has motivated the choice of an increased range and frequency of connectives in the translated texts. At the grammatical level, in the translation of the spatial and temporal deictic adverbs the deviations from the AT reveal
that the linguistic norms of the standard, non-literary use of these adverbial elements in French discourse have been given priority over the stylistic use of these items in the ST.

Therefore, the observed differences in the narrative styles of the two sets of texts are due, in part, to the application of linguistic and general stylistic norms relevant to the target language in the selection of translation equivalents. In translating each of the four features described above, the translator has given priority to the linguistic and literary norms of the target language in preference to an optimal translation of the features of the source text. What the translation choices in the translated texts do not reflect in these instances is the narrative value that is attached to the particular use of the linguistic elements in the original texts. The translator's decisions in the selection of translation equivalents for these features may have been motivated by a desire to make the texts more acceptable to the TL readers or, alternately, they may be the consequence of the translator's unfamiliarity with the narrative values attached to the features in the ST.

In my opinion, the deviations from the Adequate Translation of the linguistic and stylistic features functionally relevant to point of view and narratorial stance in the three short stories of this analysis are the consequence of the extreme subtlety of Gallant's narrative
The linguistic devices and the narrative techniques chosen by the author to convey the literary meaning associated with the features of narratorial stance and point of view are "deceptively simple", in Gallant's own words, and indeed may go unnoticed by the translator. This is particularly noticeable in connection with grammatical items such as pronouns, adverbial forms and tense forms, all forms which can have different values in different contexts in narrative discourse. The subtlety of Gallant's narrative style is also appreciable in the use of apparently simple lexical and syntactic devices to achieve specific narrative effects in relation to point of view and narratorial stance, such as the use of the neutral verb of communication "said" to introduce direct discourse, and the innovative use of "and" co-ordination.

Gallant's prose style itself further increases the difficulties encountered in translation. Because of the evenness of register that results from a prose style in which the narratorial voice has an informal speech-like quality to it and the character discourses are, at the same time, deprived of overt signs of emotional intensity, the differentiation between the narrator's discourse and the characters' discourses is sometimes difficult to appreciate.

It is my feeling that in translating the individual features of Mavis Gallant's narrative style that have been the subject of this analysis, the translator is faced with two difficulties. The first involves identifying the
linguistic and stylistic devices that determine focalisation and narratorial stance in Gallant's particular style, and the second involves assigning the correct interpretation to the individual items depending on the identity of the discourses in which they are found. Lodge (1966:23), speaking about prose translation, warns of "the possibility of aesthetic loss, which we may overlook in the case of writing that is superficially innocent of verbal cunning", an apt remark with respect to the translation of these features of Mavis Gallant's narrative style.

It must be pointed out, in conclusion, that although the present analysis has been concerned with demonstrating the narrative value of the linguistic and stylistic devices that have an effect on point of view and narratorial stance in Mavis Gallant's short stories, these features do not exhaust the narrative means associated with point of view, especially those indicating character focalisation. Important features, not specifically discussed in this analysis, have to do with the selection of narrative information corresponding to the character's perception, affectivity and knowledge. These features, because of the close translation of the semantic content of the source texts in general, do not appear to be as affected by the translation process as the linguistic indices of point of view.

In completing the foregoing research project, I hope to have made a two-fold contribution to the study of translated
prose fictional texts. First, from the general methodology of literary translation criticism put forward by Toury and others working within a similar perspective, I have developed a specific methodology for the analysis of the linguistic aspects of the narrative features of point of view and narratorial stance using the descriptive techniques of contemporary narratology and textual analysis. The methods proved to be productive for my work, and I feel that they will be useful in evaluating these features of narrative style in other narrative works. The inventory of linguistic features comprising the AT will, of course, vary with each text, but the principles of analysis can be applied to all narrative texts.

Secondly, I have formulated a statement of the equivalence relation between these particular translations and their originals based on the translation norms operating in the TT. The results of this study will be of use in further comparative analyses of translations of Gallant's fiction, both those into French by other translators and those into other languages, that are devoted to the study of translational norms. Of interest in these analyses will be the translators' interpretations of the narrative value of the linguistic features that I have determined to be functionally relevant to point of view and narratorial stance in Mavis Gallant's narrative style, as judged by the norms expressed in the deviations from the Adequate Translation of these features for the receiving language.
4. BIBLIOGRAPHY

Original Works and their Translations


Works Cited and Works Consulted


