La traduction des voix intra-textuelles
Intratextual Voices in Translation
Edited by Kristiina Taivalkoski-Shilov (University of Helsinki) and Myriam Suchet (Université de Paris 4 – Sorbonne)

Translation Studies is increasingly interested in how voice, a concept explored within a wide range of theoretical and empirical settings, including narratology, musicology, stylistics, and feminist criticism, can illuminate translation practice and ethics. This timely volume seeks to develop new insights into the specific concept of intratextual voices in translation. How can intratextual voices be defined? What challenges do they represent for the translator? What can the translation of dialogue in dramatic texts tell us about translating voice? How is voice articulated in plurilingual or heterolingual texts? Whose voice is the translator translating when authorship is unclear? The volume brings together studies of intratextual voice in contemporary and historical contexts involving a variety of languages, including English, Finnish, Polish, French, German, Portuguese, Persian and ijaw.

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Authorial and Editorial Voices in Translation 1 - Collaborative Relationships between Authors, Translators, and Performers
Edited by Hanne Jansen and Anna Wegener (University of Copenhagen)

Translation Studies now recognizes that translators are not the only agents involved in translation. Authors and editors provide suggestions and instructions. Publishers have considerable power over the final text and how it is presented to the public. While it is well-known that translations are often censored in totalitarian regimes, less attention has been paid to the way commercial interests can interfere with the work of translation in ‘free’ societies. Using the concept of ‘voice’ to explore contexts where multiple agents interact, this volume makes a major contribution to our understanding of the processes through which authors, publishers, editors, directors, and critics can affect translation. Empirical studies from historical and contemporary settings examine forms of collaboration and negotiation, or conflict, with special attention to the multiple voices in theatre translation.

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Tension rythmique et traduction
Rhythmic Tension and Translation
Edited by Christine Raguet (Université Sorbonne Nouvelle – Paris 3), et/and Marie Nadia Karsky (Université de Paris 8 – Vincennes Saint Denis)

Considered an important criterion for assessing the quality of a translation, rhythm nonetheless remains vaguely defined in Translation Studies. Present in all forms of discourse and in all literary genres, rhythm is associated with several concepts (alternation, relationship, proportion, return, regularity, periodicity, tempo, cadence) and can stem from a variety of didactic, psychological, aesthetic or other objectives. Grouped around three main areas of reflection, “Rhythm in Poetry,” “Rhythm, Theatre and Theatricality,” and “Translating Musically Rhythmic Prose,” the articles in this companion volume to Palimpsestes 27 make a significant contribution to our understanding of the challenges rhythmic tensions represent for translation, through analyses of works of major authors (Homer, Shakespeare, Dickens, Yeats, Virginia Woolf, James Baldwin, Bernard-Marie Koltès, Cabral de Melo Neto, Michael Ondaatje).

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The cultural mediation role of translation is particularly important in the context of literature for children and young adults. Translations can provide an opportunity for young readers to access literary works from around the world and develop a positive outlook about cultural difference. However, when used by an institution of socialisation, they can also lead to distortion, misunderstanding and division. Working from a variety of cultural contexts, the articles in this volume make a remarkable contribution to understanding how literary translations are used at school, what historical, ideological, political or pedagogical criteria affect the choice of works studied, and how school canons of foreign works and their place in the curriculum can vary.

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