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Discourse and Translation:
Comparative Descriptive Analysis of
William Goldman's *The Princess Bride*
and its French Translation

by

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Master's Thesis presented to

The School of Graduate Studies and Research

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Abstract

Translators often focus only on linguistic equivalence to the detriment of textuality, in translation and in the evaluation of translations. Looking for certain elements of discourse allows an analysis of meaning at other levels than term- or sentence-level. In this thesis, discourse analysis is applied to an entire text, William Goldman's *The Princess Bride* (New York: 1987). This postmodern novel draws on several different genres, but parodies them, and turns readers' expectations on their heads.

The goal of this thesis is to see what happens to the elements of discourse in the French translation of this novel. The analysis deals first with macrotextual aspects including the paratext and the metatext. Examining the narrative framework highlights the play of the characters' and narrators voices' in the text. Comparing the original to the translation brings to light the translator's voice, one that reveals a tendency to normalization.

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I would like to thank my parents, Andreas Hug and Joan Hug-Valeriotte for the financial planning that allowed me to attend University, for their love and encouragement as well as for taking me to see *The Princess Bride* when it opened in theatres. I would like to dedicate this thesis to my siblings; may they one day also write a thesis of their own. I would like to thank Lisa Van Loon for her friendship and her knowledge relating to the romance genre. I also thank Tricia Morgan, Florence Lehmann, Donna Williams and Kristen Mackintosh for their friendly support.

I would like to thank William Goldman for writing the book in the first place and Jean-Pierre Pugi for translating it, giving me my corpus.

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Résumé

Les traducteurs négligent souvent la textualité au profit des équivalences linguistiques dans la production et l'évaluation des traductions. L'examen de certains aspects discursifs permet d'analyser le sens à d'autres niveaux que celui du terme ou de la phrase. L'application de l'analyse du discours est ici conduite sur un texte dans sa totalité, le roman de William Goldman, *The Princess Bride* (New York, 1987). Ce roman postmoderne rassemble plusieurs genres, mais de façon parodique, pour déjouer les attentes du lecteur.

L'objet de ce travail est de voir ce qu'il advient des différents éléments discursifs dans la version française du roman. L'analyse porte sur les aspects macrotextuels, à savoir le paratexte et le métatexte. L'examen du cadre narratif fait ressortir le jeu différencié des voix des personnages et des narrateurs. La comparaison de l'original et de sa traduction permet alors de mettre au jour la voix du traducteur, qui se révèle normalisatrice.

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INTRODUCTION

There exist few works on discourse analysis (at the textual level) and translation. Nord's *Text Analysis in Translation* is one work that does take context, text and text function into account and is probably the most complete in that respect. Yet, there are few similar works on evaluation. Comparative or evaluative works are mostly based on microtextual analysis that remains at sentence level, or at best, at the level of conjunctives between sentences. My purpose for this thesis is to show how discourse analysis is a relevant and valuable tool for analysing meaning in a text to be translated and for analysing translated texts. This is a descriptive analysis of the relations between William Goldman's *The Princess Bride* (hereafter sometimes abbreviated to *TPB*) and its translation into French by Jean-Pierre Pugi, *Princess Bride : Histoires de la princesse promise*.

My focus is on discourse analysis; i.e. meaning produced by the organisation of the text as opposed to language structure, because the internal organisation of a text has an impact on the microtextual analysis of a translated text. Translation is too often defined as interlinguistic to the detriment of the meaning produced by the structure of the text and the meaning of the intertextual relations, those between it and other texts, or metatextual relationships. Looking at the meaning created by this organisation, this systematicity in the text, is indispensable when it comes to commenting on translation. My thesis will contribute to knowledge on translation, because it will help highlight the current inadequacies regarding the incorporation of discourse analysis theory into existing models for text analysis necessary for translation analysis. I hope it will help complement existing works on text and translation.

The bulk of this work is a frame of reference for an analysis of voice, which is my central focus. After all, translation is, to borrow from Jiří Levý, a “decision-making process” at the microtextual level. But the microtextual level is not the sole locus of

meaning in a text. Looking at the big picture, which includes looking for meaning in such elements as paratextual ones, is essential for translation. When faced with choices at the microtextual level, knowing the systems in the text into which the elements being translated fit can help translators make better, more reasoned choices.

As I agree with Nord that “before embarking upon any translation, the translator should analyse the text comprehensively, since this appears to be the only way of ensuring that the source text (ST) has been wholly and correctly understood.” (Nord, 1991: 1), I include a great deal of my preparatory analysis in this paper. With regard to isotopy, while Nord has offered a model of text analysis that takes semantic chains into account and suggests they not be ignored, they are only treated superficially, as lexematic networks. It will take a systematic application of discourse theory to begin to create a model of translation analysis that focuses on semantic chains (isotopy). I hope that this descriptive analysis might serve as an indication of what could potentially be done with analysis of text or analysis of translation when discourse theory is not left a tool unused.

Nord also focuses on recursive analysis of these elements based on the text’s function and the function of these elements in relation to the text’s function. Recursive reading and recursive analysis proved fruitful tasks in my analysis. As I consider Skopos theory, which centres on the function of the text being analysed or translated, to be a valid theory, I have attempted to discern the text’s function and relate my analysis to it.

I will attempt to describe the organicity of the whole text, particularly of the voices in it and how that organicity is reflected in the translation as well as how the voices of the source text are functionally reproduced in the translation. I will begin by presenting description and analysis of the macrostructure of both the original and the translation. I will follow that with a microstructural analysis of voices in the texts. Lastly, I will describe the translator’s voice as he makes his presence felt in the

translation. While my initial analysis may represent a large portion of this thesis, a text is a system, a whole entity, and understanding its underpinnings is essential to understanding the whole.

Hutcheon, in *The Politics of Postmodernism*, states that “postmodernism works to de-doxify our cultural representations,” (1988:3). She also states that postmodern fiction in particular “foregrounds and thus contests the conventionality and unacknowledged ideology of that assumption of seamlessness and asks its readers to question the processes by which we represent ourselves and our world to ourselves and to become aware of the means by which we *make* sense of and *construct* order out of experience in our particular culture”(53). I posit that the function of *The Princess Bride* as a postmodern text is to encourage readers to question constructs, particularly the constructed truth that life is fair. I will describe how that message is presented throughout the text both explicitly and implicitly through various elements of discourse used in the text, be they microtextual, macrotextual, or even intertextual. Working to change from the inside of a system is characteristic of the postmodern work and *TPB* is a postmodern novel, with its central message being to encourage readers to question given truths and constructs, through the use of humour and parody in particular. Assuming that this is its central function, and that the novel is constructed to pass this message along to readers, I will be examining the text and translation’s textual, paratextual and metatextual elements particularly in light of how they support this function.

I have chosen to limit my corpus to this case study, because focusing this closely on a pair of texts allows a less cursory look at text than a general overview of a large corpus would. However, others could subsequently add my work on this one book and its translation to a larger corpus study. In this case, I will be working out of my first language (rather than into it, as some might expect). Nonetheless, I feel that my approach is valid. The practice of translating in pairs that consist of source language native speaker and target language native speaker in order to create better translations is

becoming more common. The criteria translation evaluators must consider and that translation critics must use is shifting. Simply because I am describing this corpus from the point of view of a source language native speaker does not mean that the elements I find and describe are invalid. Granted, a target language native speaker may find elements I missed or did not consider significant, but I hold that were he or she to perform a source-text based analysis, I would likely be in a position to fill the inevitable gaps in their analysis as well. I believe that were two translators, one a source language native speaker, the other a target language native speaker, to apply discourse theory to the analysis of a translation, the result would be a more comprehensive analysis than either could accomplish alone. However, as this is a thesis and not a collaborative effort, I limit myself to looking at analysis of translation from an unconventional point of view. While parody is firmly rooted in the source culture, here, English, translators are not necessarily familiar with the source culture at that level. This has often been observed in some French translations of American novels. As this unfamiliarity with the source culture of a text often results in problems when translating humour or analysing translations of humorous texts, I feel I have chosen a good point of view from which to analyse this translation.

I chose a mainstream contemporary fantasy novel for my corpus, and there was a reason for my choice. Given that the most translated authors, Agatha Christie and Danielle Steele, are authors of popular fiction, (Liguorian, 2000: 4) it seems obvious that more attention should be paid to translations of popular fiction than has been in the past. Then, much attention was focused on translation of canon works, poetry and pragmatic texts. As popular fiction represents a significant percentage of what is read today, it should not be ignored. Next to canon works of literature, and such bestsellers as those written by Christie and Steele, the most popular texts are probably the cult favourites, those works that create their own following of devoted readers, spawning fan clubs for the author, web pages, even mailing lists. *The Princess Bride* is such a cult favourite.

Such works can slowly move into canon, because devoted fans work to effect change upon the canon in various ways. For example, fans who become teachers encourage certain cult works to be incorporated into the curriculum for literature classes, as is the case with the work I examined. I did choose this work knowing that in some schools it is included in the curriculum. Not surprising, considering it is a cult favourite, *TPB* is also a work of a proven longevity. It has been through several editions, culminating with the most recent, a 25th anniversary edition printed in 1998.

Background information about the source text and its author

William Goldman, author of *The Princess Bride*, has sold more than 3 million copies of his works, worldwide. Besides the novel I will examine, his best-known work of fiction is *Marathon Man*. He is also a screenwriter. Among the screenplays he has written are *Butch Cassidy and the Sundance Kid*, *The Stepford Wives*, *All the President's Men*, *Marathon Man*, *Misery*, *General's Daughter*, *Fierce Creatures*, and *Chaplin*. William Goldman's *The Princess Bride*, although written in 1973, continues to win new readers today, particularly because of the new 25th anniversary edition published by Ballantine in 1998. It is a book that can be enjoyed by young and old, with different levels of meaning appealing to each. Its multi-layered narrative, fast-paced story, flouting or bending of conventions of the fairy tale, adventure and romance genres creating comedy, oral storytelling voice and blurring of the lines between fantasy and history, fact and fiction make for a rich, often amusing, involving and even funny reading experience. Adapted to the screen, the book has won even more devotees. The film, too, has become a cult classic, and was even featured in 1999 as a movie shown on Movie Pix, as well as being regularly re-run in second-run theatres at the request of fans. It was also dubbed into French for release in France in 1987.

Background information about the translation and the translator

Not surprisingly, given its popularity in North America, *The Princess Bride* was selected for translation and publication in the *J'ai Lu* collection in the Science-fiction

series, in France. The *J'ai Lu* books are works of popular fiction. They include series of science fiction, thriller, crime, science fiction/fantasy, TV, movies and horror fiction. Jean-Pierre Pugi, who translated *TPB*, has also translated science fiction and fantasy novels and short stories by major authors including Arthur C. Clarke, Roger Zelany, Jack Vance, Philip José Farmer, Nancy Kress, and Robert Silverberg. For more detailed information on the text, translation, author and translator, see Appendix A.

Why did I choose this book and not a different work of popular fiction? Because, to quote *TPB*'s opening words, "This is my favorite book," and I could not think of a better book to get to know in depth. I first read this book as a child and have enjoyed it several times since. When it was adapted to the screen, I went to see it twice in theatres. At that time, the book was reprinted and I bought a paperback edition of *TPB*, already in its seventeenth printing in 1987, with a picture of the actors who play Westley and Buttercup, the heroes of the story, in character on its cover.

Because William Goldman the narrator in *TPB* claims that he is abridging a longer work, (Goldman 1987: 59) and suggests reading the uncut version as a remedy for insomnia (68), I began searching for it. I searched library catalogues, bookstores near and far, to the point of begging friends overseas to help me in my quest for Morgenstern's longer work. I did find *The Silent Gondoliers* by S. Morgenstern, (written by William Goldman under that pseudonym) but no uncut version of *TPB*. In despair of finding the long manuscript by S. Morgenstern, I consulted the Merrill Collection of Science Fiction, Speculation and Fantasy at the University of Toronto. Upon asking the collection's curator whether they had the uncut version, she informed me that it did not exist. She had inquired with the publishing house of *TPB*, which the narrator claims also published the English version of the uncut version of *TPB*, only to be told that no such work existed. The depth of my disappointment and feeling of betrayal is a measure of my love for and involvement with the story, as well as of my gullibility and lack of knowledge. But any book that can elicit such feelings and inspire

this search for the uncut version in others—for a purpose—I certainly consider worthy of analysis.

Recently, I was given a video copy of *The Princess Bride*. When I discovered that the book and the movie had been released in French, I acquired copies of those as well. Since then, I have received a 25th anniversary edition of *TPB* that includes a new introduction to preface the old and a first chapter of a possible sequel. In January 2000, I saw the movie at a second-run movie house in Ottawa. At this point, it must be obvious that I am a fan. However, the book is worth examining in its own right.

I know the book well after having read it several times, having seen the movie several times, read the screenplay and background information about the book. Given my more than superficial knowledge of the text, I felt prepared to examine the translation on the basis of the elements of discourse that I found in the source text and hoped to find recreated in the target text. Given that I am closer to the North American situation the work is based in than someone situated in the target culture, I consider myself up to the task of describing the elements of meaning missing or significantly changed from the source text.

In this paper, I will describe elements of discourse analysis present in the source text, show how they are reflected in the target text, and steer away from value judgements on the choices the translator made. I will show how elements I describe fulfil a function within the text. In the first chapter, I will provide a summary of the storyline, describe the structure of the levels of narration present in the work (the macrostructure of the text), and establish elements of the different genres present. My second chapter will cover paratextual elements and describe how many of these elements also play a role at the textual and metatextual level to help build the text and the translation. Next, my third chapter will cover parody used in the text and translation, as well as the metatextual nature and function of parody. I will also describe metatextual links that go beyond the borders of the physical text, their function in the

text and the problems created by these links for the translation. The fourth chapter will deal with the construction through isotopy (in particular) of the voices of the various narrators and characters. It will cover their functions in relation to the text as a whole as well as how their voices are recreated and function to support the source text's message within the translation. In the fifth and last chapter, I will focus on the voice of the translator. While my first chapters may not always seem to relate directly to the last two, please bear with me. The background information they contain is as vital to understanding the fourth and fifth chapters as my analysis of the text was to my discovery of the purpose of the text as a whole and the voices within it. Translator trainees are often told that a great deal of text analysis either for translation or translation analysis must be done before diving into the bulk of the actual translation or analysis work. In actual fact, little time is devoted to the textual aspects of meaning and little is to be found in manuals and literature on translation about the structure of meaning in texts and in translations. Analyses of whole texts remain relatively rare. Because context is necessary for understanding an utterance, I feel that it is necessary to present the contextual information my analysis yielded.

CHAPTER 1

PLOT, GENRES AND NARRATIVE STRUCTURE

This chapter will cover the plotline of the source text (and the target text), the signposts of the various genres present as well as an outline of its narrative structure. I will also describe how that narrative structure is recreated in the target text. This chapter may seem long and complicated, but I believe that this text is so complex that without an understanding of the storyline, the genres present in this fairy tale, and the narrative structure of the text, readers would have a difficult time following my descriptive analysis of the translation and the voices reproduced therein.

1.1 Plot summary

Here are a few pages of plot summary of the main story for those who have not read the book. This brief (less than five pages) storyline summary also mentions some of the narrator's major incursions into the narration with text that appears to be commentary. The book begins with an introduction by a first-person narrator named William Goldman describing how his Florinese father read him S. Morgenstern's *The Princess Bride* when he was young and recovering from illness. In it, the present-day screenwriter Goldman tells how he discovered that his father had omitted parts of *The Princess Bride*, only reading him the "good" parts. He also tells how he came to edit the original version to create the book the readers are reading.

The central story is set long ago in the European country of Florin. The main characters of the "fairy tale" story are Buttercup and Westley, Inigo and Fezzik followed by supporting characters Prince Humperdinck, Count Rugen, Vizzini, the King and Queen, Miracle Max and his wife Valerie.

The story begins with how the title character - Buttercup, a dairymaid, grows up to be the most beautiful woman in the world and discovers her love for Westley, a farm boy. She is discovered by the Count for her beauty and mentioned to the Prince of Florin, Prince Humperdinck. Westley leaves for America to make his fortune. Soon afterward, news comes back that pirates who leave no survivors have taken his ship. She is devastated, and vows never to love again. But the Prince, after a debacle with a betrothal to a neighbouring Princess, sets his eye on her for his future wife. At first, under pain of death, Buttercup refuses until Humperdinck informs her that love is not required. She grudgingly accepts his suit. She is trained to become a Princess.

Then one day while Buttercup is out riding, a trio made up of a giant (Fezzik), a Spanish swordsman (Inigo), and a Sicilian genius (Vizzini) kidnap her. They have been hired to frame Guilder for her death to begin a war between Florin and Guilder, the country across the channel. By night, they sail over to Guilder, but are followed by a mysterious Man in Black. He follows the trio up the Cliffs of Insanity, towards Guilder. There follow three duels: the first takes place at the top of the Cliffs in which the Man in Black bests Inigo at swordplay. The second takes place on a mountain path; the Man in Black wins a wrestling match with Fezzik. The third takes place on a plateau; the Man in Black wins a duel of wits to the death of Vizzini, winning the Princess Buttercup. Before each of the conflicts with Inigo and Fezzik, the story digresses into the stories of their respective pasts from childhood to adulthood, detailing how they came to be who and where they are at the time of those conflicts. In short, Inigo's swordmaker father was killed by a six-fingered man who refused to pay for a custom-made sword. Inigo vowed then to avenge his father's death and has spent his life studying fencing and searching for the six-fingered man. Inigo began to drink heavily out of despair that he might never find him until Vizzini recruited him. Fezzik was also recruited by Vizzini for the superhuman strength that made him a target for abuse as a child and unpopular as an unbeatable touring wrestler. Until his recruitment, he spent his time doing his favourite thing: rhyming.

The thread of the main story resumes with the Man in Black introducing himself as the Dread Pirate Roberts, the man who reportedly killed Westley. He taunts Buttercup for her infidelity to Westley. She responds in anger that he should not mock her pain, for she “died” the day she heard that he had taken Westley’s ship. In a moment during which he is distracted, she pushes him down into a ravine. The Man in Black reveals that he is Westley by yelling “As you wish” (their personal phrase for “I love you.”) as he falls into the ravine. Buttercup realises her mistake and tumbles after him. They are reunited at the bottom. The reunion scene is not present, replaced with Morgenstern’s comments on why he did not include such a scene as well as Goldman’s comments on the replacement reunion scene he says he has written, including an address to write to in order to request Goldman’s version of the scene.

The story resumes with the couple running into the deadly FireSwamp. Westley tells how he was spared by the Dread Pirate Roberts and then took over for him when he retired, assuming his name and reputation. They encounter methane flamespurts, local hostile fauna and quicksand-like snow sand. All these they narrowly escape and come out the other side of the Swamp to find that Prince Humperdinck’s party has been tracking them and now blocks their route to Westley’s ship. Westley is prepared to fight to the death, but Buttercup offers to surrender them both in return for Westley being returned to his ship. The Prince agrees, but has Westley imprisoned in the Zoo of Death, a pit under the castle in which Humperdinck fights and kills animals. Westley is placed in the empty level Humperdinck had reserved for the ultimate foe. The six-fingered Count Rugen, who studies pain, tests Westley’s responses to pain by hooking him up to a machine of his own invention that is designed to suck years of life out of a person. The readers learn Prince Humperdinck was the one who hired Vizzini to start a war by framing Guilder for the murder of the Princess. He changes his plans to murder her himself on their wedding night.

In the meantime, believing that Westley is free and will come to rescue her, Buttercup agrees to proceed with wedding preparations. (Humperdinck had promised to

send a letter from Buttercup to Westley by his four fastest ships, but has not kept his promise.) Buttercup discovers the night before the big wedding that Humperdinck has not sent the letters, and calls Humperdinck a coward. He locks her in her room and descends to the Zoo of Death where Westley is hooked up to the Machine. He sucks 20 years from Westley's life, which, compounded with all the smaller amounts sucked away during previous testing, kills him. Westley's death scream is heard by Inigo and Fezzik, who have reunited, learned of the Count's additional finger, and decided to recruit the Man in Black to the cause of avenging Inigo's father. The sound and a little luck lead them to his dead body after they have found their way down past several deadly traps into the Zoo of Death. They take his body to a Miracle Man who at first will not help them revive Westley, but is persuaded to do so, because resurrecting Westley will spite Humperdinck for firing him. He creates a miracle pill to revive Westley. Inigo and Fezzik feed Westley the pill. He awakes, and though weak, helps plan an assault on the castle to rescue Buttercup from marrying Humperdinck. Scaring off the guards by having Fezzik pretend to be the Dread Pirate Roberts, they get in but are separated as Inigo chases after Count Rugen. Inigo is wounded by the Count in a duel, but kills him. Fezzik gets lost in the castle.

Elsewhere, Humperdinck hurries the clergyman to rush to the end of the wedding ceremony and pronounce them man and wife. Buttercup, believing Westley has abandoned her, decides to commit suicide upon returning to the bridal suite. Once there, however, she aborts her attempt when Westley announces his presence. They are reunited, but Humperdinck surprises them and challenges Westley to a duel to the death. Westley refuses, suggesting a duel to the pain instead, the concept of which he explains to Humperdinck (to the pain meaning the loser will be hobbled and disfigured, but live, retaining his ears, to be helpless and pitied and outcast for the rest of his life). Westley orders Humperdinck to drop his sword. Humperdinck does and is tied up by Buttercup.

Inigo joins them, and as they ponder where Fezzik might be, they hear his call from the courtyard below where he has brought Humperdinck's four white horses. They jump out the window to be caught by Fezzik and then escape the castle on horseback, with Buttercup using her new-found power as the official Queen to get them past the guards.

They seem to escape Humperdinck's men, and Buttercup and Westley vow to stay together and outlive each other. At this point in the story, the narrator Goldman reveals that, although his father stopped reading to him at this point, saying it was the end of the story, the story continued: Humperdinck gains on them as Inigo's wound reopens, Westley relapses and Buttercup's horse throws a shoe. But that is where the story of Buttercup ends. Here the narrator Goldman reveals that he felt betrayed by this "Lady and the Tiger" type ending. However, he states that although it is not told explicitly, he believes that they got away, but that later things deteriorated and Buttercup, Westley, Fezzik and Inigo did not live as happily ever after as a traditional fairy tale would have them do. For those readers who have a problem with that, he reiterates a message he stated earlier: life isn't fair. End of plot summary.

As one would expect, in general, the plotline of the translation closely follows that of the source text. The widest gap in matching content of source and target was only a matter of a few paragraphs. Generally, the translation followed the source text sentence by sentence, or at least paragraph by paragraph (except in a few cases where conventions of dialogue presentation in French broke one paragraph into several).

1.2 Genres

As can already be seen in the plotline, there are various genres at play in this fairy tale. Through the use of irony in parodying the genres used in the text, Goldman creates meaning. Goldman signals to readers that a genre is in play, inserting markers that are in keeping with the conventions of that genre into the text. These genres, once established, will be turned on their heads later, but first they must be established, for as

Goldman himself says, “for a surprise to be valid, we must first set the ground rules, indicate expectations” (Goldman, 1983: 116). *TPB* is, by the author’s own admission, not restricted to one genre, but rather combines elements of several genres (fiction and non-fiction). Although described by the author as a fairy tale, elements of adventure, romance, comedy, thriller, abridgement and self-translation genres are each mixed in.

In *A Poetics of Postmodernism*, Hutcheon states that:

postmodernism is a fundamentally contradictory enterprise; its art forms (and its theory) at once use and abuse, install and then destabilize convention in parodic ways, self-consciously pointing both to their inherent paradoxes and provisionality and, of course, to their critical or ironic re-reading of the art of the past. (1988: 23)

Goldman creates meaning and humour by parodying genres, and then flouting the conventions of these genres. This is a key element of the book. Yet before flouting those conventions, Goldman must ensure that readers recognise the genres to begin with. Otherwise, the element of opposition created by establishing and then subverting the genres would be missing. To clue readers into the genres present, he must use obvious markers of genres in plot, setting, dialogue or characterisation.

1.2.1 Fairy tale

Goldman counts on the readers to have knowledge of the conventions of the fairy tale. For example, there are conventional fairy-tale characters, setting, and plot elements. Characters that are expected in the fairy-tale genre are the Prince and Princess, King and Queen. Queen Bella and King Lotharon are the elder royalty. Prince Humperdinck fits the bill of a Prince, although he isn’t charming. Buttercup, although not born a princess, is made one, fulfilling that convention. As for the setting, there is a castle, and Goldman sets this fairy tale in Florin, a country the author places somewhere in Europe, but without being specific as to its exact whereabouts, perfectly in keeping with the vague European-ness of the settings of many fairy tales. In terms of elements of plot that are conventional for fairy tales, there is the proposal of marriage from the

Prince, the wedding of the Prince and Princess, a damsel in distress as well as a happy ending of sorts as they escape from the Prince's clutches. This happy ending is inserted as Goldman recounts the point when his father told him the story was over just after they escape from Humperdinck. " 'And they lived happily ever after,' my father said." (Goldman 1973: 282) With these signposts, Goldman signals to the readers that there is a fairy tale at work. The translation uses these same plot signposts to signal the fairy tale genre.

1.2.2 Thriller

Goldman sticks to the good parts. This is consistent with the thriller genre in that it keeps the pace of the action quick. The cliffhanger ending also supports the genre of the thriller, although it comes too late to be a signpost for the readers.

Goldman also creates suspense during the action sequences by using run-on sentences that reflect an oral storytelling style that does not want to stop the rapid flow of the narrative to pause for a period. For an example, examine the following parallel text:

"Inigo, I want to know the rhymes before I die—Inigo, I really want to <i>know</i>—<i>Inigo, tell me the rhymes,</i>" Fezzik said, and by now he was very frustrated and, more than that, he was spectacularly angry and one arm came clear of one coil and that made it a bit less of a chore to fight free of the second coil and that meant he could take that arm and bring it to the aid of the other arm and now he was yelling it out, "<i>You're not going anywhere until I know those rhymes</i>" and the sound of his own voice was really very impressive, deep and resonant, and who was this snake anyway, getting in the path of Fezzik when there were rhymes	— Inigo, je veux connaître ces rimes avant de mourir... J'y tiens vraiment, Inigo ... <i>Inigo, dis-les moi.</i> La frustration profonde de Fezzik céda la place à de la colère. Il dégagea son bras droit, dont il se servit ensuite pour libérer le gauche, tout en hurlant : —<i>N'espère pas pouvoir mourir avant de m'avoir appris ces rimes.</i> Et le grondement de sa voix fut vraiment impressionnant, ainsi répercuté par la cage d'escalier. Après tout, comment un vulgaire serpent pouvait-il avoir l'impudence de venir se placer sur le chemin du grand Fezzik, juste au moment où ce dernier avait de nouvelles
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to learn, and by this time not only were both arms free of the bottom three coils but he was furious at the interruption and his hands grabbed toward the snake breath, and he didn't know if snakes had necks or not but whatever it was you called the part that was under its mouth, that was the part he had between his great hands and he gave it a smash against the wall and the snake hissed and spit but the fourth coil was looser, so Fezzik smashed it again and a third time and then he brought his hands back a bit for leverage and he began to whip the beast against the walls like a native washerwoman beating a skirt against rocks, and when the snake was dead, Inigo said, "Actually, I had no specific rhymes in mind; I just had to do something to get you into action." (236)	rimes à découvrir ? À présent, le Turc avait non seulement libéré ses deux bras mais il était furieux. Ses mains se tendirent vers le reptile. Il ignorait si les serpents avaient ou non un cou mais, quel que fût le nom qu'on donnait à la partie de leur corps située juste au-dessous de leur tête, il la saisit à deux mains et la secoua. La tête du serpent heurta la paroi, et il siffla et cracha, mais la quatrième spire se délova un peu. Cela permit à Fezzik d'ébranler à nouveau son adversaire, avant de ramener ses mains en arrière pour augmenter la puissance d'impact et taper la tête du reptile contre le mur à la façon d'une lavandière d'un pays exotique battant un paréo contre un rocher. Ce fut seulement quand le serpent eut cessé de vivre qu'Inigo lui avoua : —En fait, je n'ai aucune rime particulière à l'esprit. Je devais simplement trouver un moyen de t'inciter à réagir. (316)
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In signalling the thriller, the translation also presents the same 'good parts' as the source text, creating the same fast-paced effect. However, as can be seen in the parallel text the narrative flow of long, run-on sentences joined with a series of 'and's is broken up into smaller sentences in the translation, with explicit causal links between them. This slows the fast flow of narrative for the readers are forced to process punctuation and links.

1.2.3 Comedy

As a result of the humour created by incongruous or unexpected juxtapositions, this book is quite funny, something fairy tales conventionally are not. Happy? Yes. But not usually funny. In fact it is the twisting of the other genre conventions that creates irony, and therefore humour, in this text. (This genre-twisting will be covered in Chapter 3.) The translation, as it follows the plot of the source text, contains the same subversion of conventions that creates humour by creating incongruity with readers' expectations.

1.2.4 Romance

This novel contains elements of the romantic genre. Jealousy makes Buttercup discover her love for Westley. They declare their love for each other, with him using the florid prose that is typical of the romance genre.

“Do you love me, Westley? Is that it?” He couldn’t believe it. “Do I love you? My God, if your love were a grain of sand, mine would be a universe of beaches [...] I have lived my life with only the prayer that some sudden dawn you might glance in my direction. I have not known a moment in years when the sight of you did not send my heart careening against my rib cage. I have not known a night when your visage did not accompany me to sleep. There has not been a morning when you did not flutter behind my waking eyelids...” (51)	—M’aimerais-tu, Westley ? Est-ce cela ? —Si je vous aime ? Mon Dieu, si votre amour était gros comme un grain de sable, le mien serait aussi vaste que l’univers. Si votre amour était [...] Je n’ai pas cessé un seul instant de prier qu’un beau jour vous m’adressiez un regard. Je n’ai jamais porté les yeux sur vous sans que mon coeur se mette à caracoler à l’intérieur de ma cage thoracique. Je n’ai pas passé une seule nuit sans que votre visage m’accompagnât jusqu’au sommeil. Je n’ai pas vécu une seule aube sans que votre image vint papillonner derrière mes paupières encore closes... (72)
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He goes off to America to earn money to support her. While he is gone, she endeavours to improve herself. Later, he battles incredible odds to rejoin and rescue her. They have a touching reunion. This series of conventional romance elements should be sufficient to recognise the genre. These elements of the romance are also present in the translation and establish the genre there too.

1.2.5 Action/Adventure genre

Plot elements typical of an adventure-slashbuckler such as a duel, a wrestling match, a duel of wits, a poisoning, a chase, fights with swamp monsters, torture, piracy, revenge, an assault on a castle and a rescue are all present in this text. Honour, strength, intelligence and cunning are displayed: these are all the characteristics of fine adventure heroes. Fast action, displays of daring and derring-do as well as cliffhanger moments

are also part of the typical action/adventure plot. Naturally, the translation includes these elements that serve to establish the genre in the target text.

The incursions of commentary also contribute to helping the readers recognise elements of the genre of action/adventure. The effect of the incursions of commentary that sum up the progression in the narration instead of describing the less exciting parts of the so-called original manuscript is to create a story that moves quickly from one thrilling episode to another, never getting bogged down or slow. The number of jolts per minute increases as the parts that do not serve to advance the action, such as the details of packing, princess training, Florinese history, the gathering of ingredients for the miracle pill, and more, are edited out, summarised and commented on briefly. This is entirely in keeping with the conventional fast pacing of the genre. Thus, instead of being dwelled-upon, the abridger's notes allow the pace of the plot to move quickly.

Even the way the Morgenstern narrator presents action sequences with fast-paced storytelling, presented above in section 1.2.2 on the thriller, supports the conventions of the action/adventure genre. As with the thriller genre, the use of long, run-on sentences describing the action at tense moments is another element that helps signal the use of the action/adventure genre. Rather than slow down the readers' fast experience of the action by making the readers pause at every period and process explicit link words between sentences, Goldman uses long sentences, rife with clauses linked with 'and then's that the readers can skim through quickly. The effect of this microtextual element on the overall text is one that is consistent with the conventional fast pacing of action, which the readers recognise as such. As already mentioned, the translation also omits parts that do not advance the action, but does not maintain the run-on sentences narrating the action.

1.2.6 Abridgement

The introduction that names the book an abridgement along with abridger's notes such as "Well, I'm an abridger, so I'm entitled to a few ideas of my

own.”(Goldman, 1987: 282) and “Of all the cuts in this one, I feel most justified in making this one.”(67) are what indicate to the readers that it is an abridged version, because those are elements expected in an abridgement. The narrator differentiates between his notes and the main narrative by using italics for “all abridging remarks and other comments” (38). Also signalling an abridgement is a quote from a Florinese scholar on the dust jacket of the 25th anniversary edition: “At first, Goldman’s abridgement proved nettlesome to me.”

The translation has no 25th anniversary edition that I know of, and thus lacks the support of this quote that presents it as an abridgement. However, it contains all the abridger’s notes from the source text that identify it as an abridgement and also indicates that “[t]outes les notes d’abréviation et autres commentaires apparaîtront en italiques,” (Pugi, 1988: 53). The sentences of the translation presented by Pugi as equivalent, “Quant à moi, mon rôle se borne à abrégé ce texte et je ne suis pas autorisé à exposer mes opinions personnelles.” (Pugi, 1988: 382) and “De toutes les coupures que j’ai pratiquées dans le texte original, c’est celle-ci qui me paraît la plus justifiée.”(90) establish the abridgement genre in the translation, despite the incongruity in the translation of the second part of the first sentence.

In the translation, Pugi includes all the abridger’s incursions. In regard to abridger’s notes, one might expect a translator to consider these notes of secondary importance and to be much freer in omitting phrases in the notes than in the text. But Pugi has not done that; in general, he has recreated these notes sentence by sentence, with only a few minor typographical and anaphoric reference-related changes. This means that the readers of the translation get the same access to the content of these notes, which, though they may seem superfluous at first glance, are later discovered to form a layer as important to the whole text as the layer of text they frame. Chapter 2 will cover the paratextual framework elements that create this layer of text.

1.2.7 Self-translation

Goldman the narrator presents the main narrative of *TPB* as a self-translation by Morgenstern. The narrator's father states that *TPB* is "By S. Morgenstern. Great Florinese writer... Dead now in New York. The English is his own. He spoke eight tongues." (Goldman, 1987: 9) Goldman the narrator also informs us that there is a Florinese version when the bookseller tells him that he has a Florinese and an English version (19). The readers are told that this book exists "[i]n various languages, one of them, fortunately, English" (21). From these cues, the readers can reasonably assume that the Florinese was the first version, probably written in Morgenstern's first language, and that the English one, since the English is Morgenstern's own, is a self-translation. This leads the readers to think there may have been still other translations of the original (fictitious) manuscript, probably into the other languages Morgenstern spoke, perhaps into more.

While the source text implies that *TPB* is a self-translation by Morgenstern from his Florinese original into English that implication is missing with regard to the translation. Instead, Pugi renders the English sentence that indicates that *TPB* is a self-translation as "Il a écrit ce livre en anglais" (Pugi, 1988: 14). This rendering seems to indicate that the original version was written in English, a distinction not made in the source text. Also, by stating that Morgenstern wrote *TPB* in English, Pugi renders that sentence to no longer imply that the English version of the work is a self-translation from the Florinese original. This removes the self-translation genre from the mix. To the translation's readers, the Florinese version could therefore be someone else's translation of Morgenstern's English work, despite the fact that Morgenstern is represented as a Florinese writer. The way the genres are subverted will be covered in Chapter 3 on metatext, for in order to recognise the genres before the conventions of those genres are turned upside down, readers must have prior knowledge of several genres of texts.

1.3 Narrative structure (with graphical illustration)

According to Linda Hutcheon, “postmodernity is characterized by [...] smaller and multiple narratives” (1989: 24). Multiple narratives mean multiple voices. In *TPB*, there is a complex narrative structure that frames all this play with genres. It is a key element of the book that facilitates the play. Without it, the distancing effect created by the use of several layers of narration would suffer. The voices of the narrators, as will be covered in Chapter 4, would be silenced along with everything they contribute to the text. The incursions of the narrators, which often serve to highlight the play on genres so that the readers recognise the parodies, would disappear. These are essential for foregrounding the flouting of genre conventions that makes the ironic situations humorous and meaningful.

1.3.1 Levels of narration

The text type of the abridgement lets the author not only stick to “the good parts,” but also allows him to comment on the text that he is abridging, using the convention of the abridger’s notes. As well as keeping the pace of the plot moving quickly, this device adds the depth of multiple layers of narration. The framework for the story (the introduction), as well as the flashback stories used for character development for Fezzik and Inigo in the main narrative, make for stories within a story within a story about a story. Because of the complexity of the multi-layered, multi-level structure of the narration, I will describe these layers. In the book itself,

- 1) The story of how Westley became the Dread Pirate Roberts is told to Buttercup by Westley.
- 2) The story of what happens to Buttercup is told by the narrator S. Morgenstern. (That level includes digressions into the early lives of Inigo and Fezzik.)
- 3) The story of Buttercup as told by Morgenstern the narrator is commented on once by Morgenstern.
- 4) The story told by Morgenstern as well as Morgenstern’s comments on it are in turn introduced, framed, supposedly abridged and commented on by the narrator William Goldman.

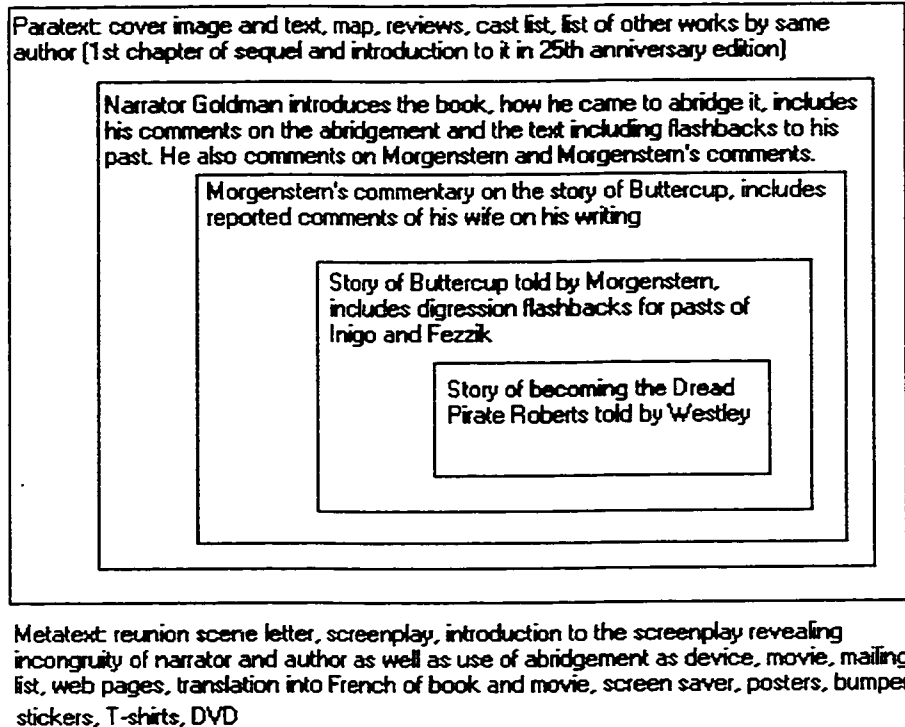
- 5) The author, William Goldman, (not to be confused with the narrator by the same name) presents the whole text.

These numerous and different levels of narration present in this book must be kept as separate and identifiable in the translation as they are in the source text. Otherwise, the target text will confuse or mislead the readers where the source text does not. In most situations, the translator has stuck to differentiating Goldman's abridger's notes from Morgenstern's narrative in the same way as the author has, by using italics to indicate an abridger's comment.

In case my description of levels of narration is not clear enough, science fiction and fantasy author Orson Scott Card explains the story within a story framework which is part of the *TPB*'s structure in the following quote:

Sometimes the boundary between representational and presentational becomes hopelessly muddled. William Goldman's classic *The Princess Bride* is both at once. The romance itself is plainly presentational--the supposed author, 'Morgenstern,' makes comments and asides to his audience. But Morgenstern's story is 'framed' by a present-day story narrated by a sort of pseudo-William Goldman as a modern screenwriter who is rediscovering the Morgenstern classic he adored as a child. The present-day 'Goldman' constantly interrupts the flow of the romance to comment on Morgenstern or on his own reaction to the story. Yet the frame story itself, about Goldman's experiences as a screenwriter in Hollywood, is absolutely representational. Goldman sustains the illusion that, while the romance by Morgenstern is fiction, it really is by Morgenstern. It is, in other words, a presentational story within a representational one, and if that sounds hopelessly confusing to you, I assure you that it isn't. Goldman manipulates the complex structure so flawlessly that I used the book as a basic text in my freshman composition and literature class the year I taught at Notre Dame. After understanding the structure of *The Princess Bride*, my students were quite ready to deal with something as relatively simple as *King Lear*. [italics mine, replacing underlining in original quote] (Card, 1988: 135-136)

I will try to illustrate the nesting of the different levels of narration and commentary graphically in Figure 1: Layers of narration in *The Princess Bride*, including paratextual and metatextual layers.



Now that I have provided a synopsis of the plot, shown how the author has integrated and signposted numerous genres in the text, and attempted to untangle the complicated interconnections between the layers of text, (which include what seem to be paratextual and metatextual elements) I will proceed to describe the paratextual elements of the text and translation. Some of the paratextual elements presented in the illustration above are either missing or different in the translation, as will be described in detail in Chapter 2.

CHAPTER 2

TRANSLATING THE PARATEXT

Paratextual elements are often overlooked in the analysis of a text and its translation. They affect how the text they surround is received. According to Genette, there are five types of transtextual relationships. One is

the generally less explicit and more distant relationship that binds the text properly speaking, taken within the totality of the literary work, to what can be called its *paratext*: a title, a subtitle, intertitles; prefaces, postfaces, notices, forewords, etc.; marginal, infrapaginal, terminal notes; epigraphs; illustrations; blurbs, book covers, dust jackets, and many other kinds of secondary signals...(1997: 3).

Looking at these kinds of paratextual elements is essential to the descriptive analysis of a translation, because it helps the readers to take a step back from the text to see it in its context. This chapter will describe the elements of paratext surrounding both the text and the translation. Then I will examine how the elements of the paratext were reproduced in the translation, as well as what difference deviations would make in the effect on the readers of the translation in light of the postmodern goal of this novel. By postmodern goal, which may seem an oxymoron to some, I mean the conveying of the message the postmodern text contains. As Russell is quoted as saying, postmodernism is “an art of criticism, with no message other than the need for continuous questioning.” (Russell 1981:58, cited by Hutcheon 1988:42) It is the conveying of that message, which is ultimately the message conveyed by the sub-message that life isn’t fair, that I will mean when I mention the text’s postmodern goal or message throughout this thesis. The paratextual elements I will cover are the book covers, maps, title pages, reviewers’ notes, hook text, cast lists, lists of other works by the same author, introductions as well as an additional chapter (from a sequel) included in the 25th anniversary edition. Twenty-five years after it was first published, *TPB* was reprinted in a hardcover 25th anniversary edition that includes some extra paratextual elements not present in the

earlier version. Those elements are the new introduction to *TPB* and the first chapter of the possible sequel and the introduction to that chapter. Because these paratextual elements have bearing on the 1987 paperback edition that I am examining, I have included them in my analysis.

In the source text, the functions of these paratextual elements are diverse. They serve to support the representation of paratextual elements as real and separate from the text when they are, in fact, fiction and part of the text as a whole. They also serve to introduce the genre mixing that occurs in the text proper, which creates irony and in turn supports the use of parody throughout the text. In addition, these paratextual elements support the voices of the narrators, lending credence to the constructs of the narrators and the fiction of the abridgement, thereby supporting the postmodern goal of the source text. Because the paratextual elements of the translation differ from those of the original in many ways, the effect they create on the readers differs as well. Describing those differences and the similar or differing effects they create on the readers of the translation is the goal of this chapter.

2.1 Paperback edition

2.1.1 Title page

In the paratext, before Goldman even gets to the text proper, he provides valuable hints about and a framework for the text, already beginning to twist conventions and mix genres, activities that support the postmodern goal of this novel, particularly through parody. Not surprisingly, the first title page presents the title. Below that we read “S. Morgenstern’s Classic Tale of True Love and High Adventure. The ‘good parts’ version Abridged by William Goldman.” This is followed by the publisher’s name and logo. In truth though, the parts about it being by Morgenstern and abridged by Goldman are false. The short explanation is that the narrator Goldman claims to be abridging a longer English work by Florinese writer S. Morgenstern who self-translated his Florinese version of *TPB* into English as well as other European languages. But in reality, there is no such place as Florin where Morgenstern and the

William Goldman narrator's father might have been born; in fact, there is no Morgenstern, and therefore no such long manuscript by Morgenstern in English or any other language. And if the father of the William Goldman who was read the book as a child and grew up to abridge it was from a country that did not and does not exist, then the William Goldman who is narrating cannot be real and must be fictional. The value of this setting up of the narrators as real for the purpose of conveying the postmodern message will be explained in Chapter 3 on metatext. This page has copyright information on the reverse and is followed by yet another title page, this one containing only the title. Then comes the text.

In the translation, the title page states the author's name, then in plain font bolded letters "Princess Bride" followed by a subtitle in smaller letters "Histoires de la Princesse Promise. D'après le récit classique d'amour authentique et de grandes aventures de S. Morgenstern." Then in smaller not bolded capitals: "Traduit de l'américain par Jean-Pierre Pugi," with "Éditions J'ai Lu" at the bottom of the page. The sentence that includes "d'après" says something slightly different than "the good parts version" does in the source text reader. If we consider that the English equivalent is "based on" or "adapted from," then "d'après" does not indicate the abridger's judgement of which parts are "good". If anything, the translation should either be considered an abridgement or a French version. I would suggest that it read "version abrégée par William Goldman." However, that might have conflicted with the statement of "texte intégral" on the back cover. Despite the fact that the text is supposedly an abridgement, the comment about "texte intégral" is correct as it refers to Goldman's book (which in the end is indeed a "texte intégral" and not an abridgement at all.) This undermines the construct of the abridgement to some extent, yet this contradiction also signals readers to question which value is the real one.

2.1.2 Cover text

The top of the cover displays the text "William Goldman's Hot Fairy-tale Classic," which in itself is rather interesting. It clearly designates this text as a fairy tale.

In this blurb, the adjective “hot” is used in a rather modern way to positively qualify a fairy tale (usually rather sedate) and a classic (conflicting with the idea of “new” that collocates with “hot” in marketing-speak). Below that text, the title stands in a fancier font more appropriate to the genre of fairy tale. Overlaid on the picture is the text “Now a terrific motion picture,” metatextually linking this text to the film adaptation of it. The front cover of the 25th anniversary edition proclaims that this is still S. Morgenstern’s Classic Tale of True Love and High Adventure, but that it is also the 25th anniversary edition. A gold seal on the cover announces that this edition includes the first chapter of the long-lost sequel, *Buttercup’s Baby*.

As for the translation, no such embellishing, self-promoting text as on the 1987 edition is included, and the font used for the title, sub-title, author’s name and collection name is plain, indicating nothing as to the genre of the text the way the source text font does. The title *Princess Bride* (no “The”) is followed by the sub-title *Histoires de la Princesse Promise*. This title and subtitle are effective, because they not only link directly to the English original with the main title, but also provide the briefest summary of the main narrative, implying that the narrative will cover various episodes in Buttercup’s life.

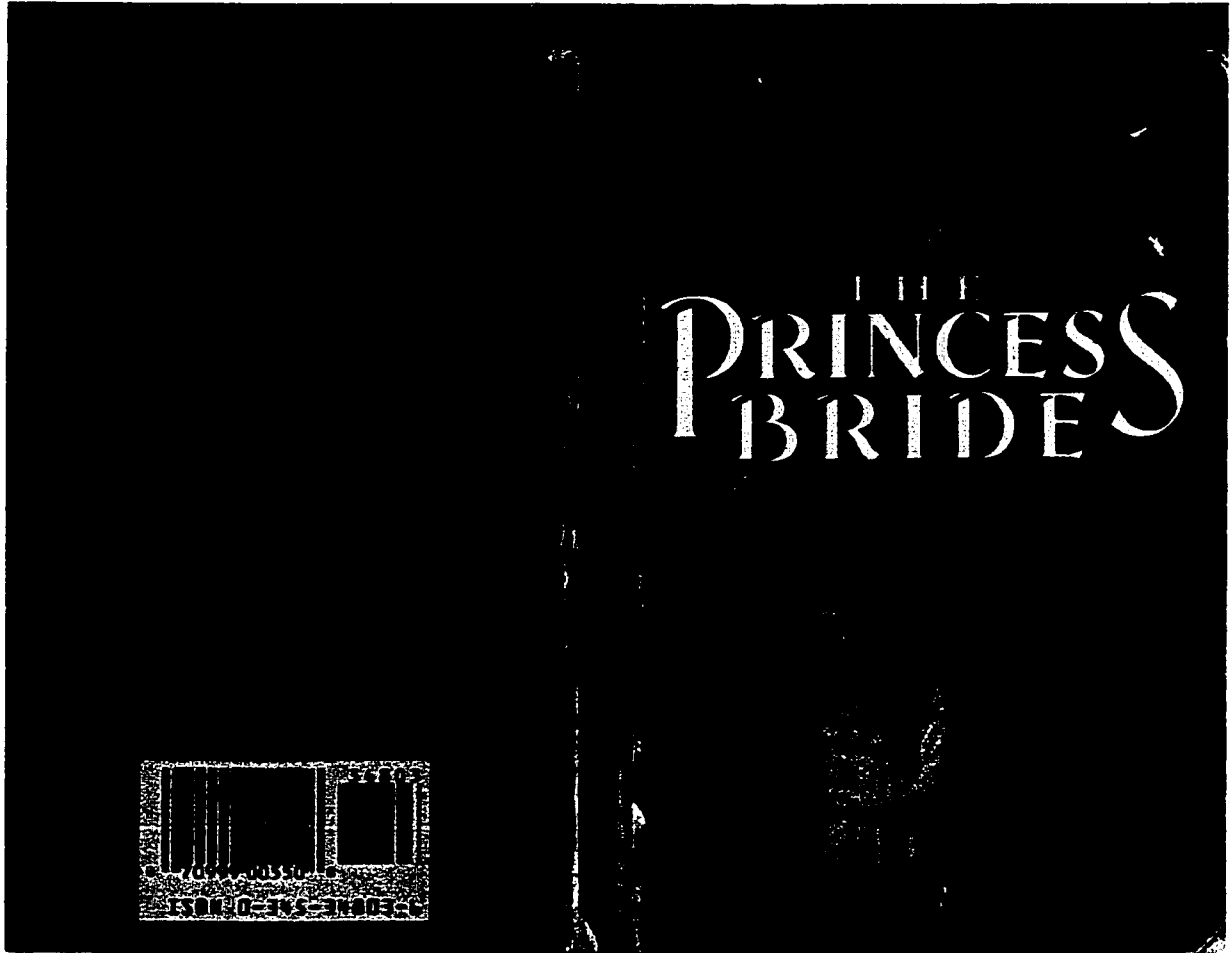
While the source text cover and title clearly state that this is a fairy tale, the cover of the translation proclaims the book to be part of a science-fiction collection. The cover elements of the translation also include the *J’ai Lu* logo, known as the French publishers of popular collections of books. In combination with the text “Science-fiction” along the bottom of the front cover, they indicate that this book belongs to the *J’ai Lu* collection of science-fiction works. The reason for this change in classification may have arisen when the publishers tried to pigeonhole the book and found that it did not fit into any particular genre because it mixed so many. It is not pure fantasy/fairy tale, but not science fiction either, because *TPB* is set in the past, not the future and contains no markers of science fiction such as time or space travel, aliens, etc.

One problem this poses for the translation is that readers looking for science fiction may pick up this book and be disappointed that it is not science fiction. And those who look for it in a fairy-tale, fantasy, adventure, comedy or romance collection would not find it. In Canada, I found the source text either displayed with children's books (The film is also often put in the children's section.), in the fantasy section, or under the heading of general fiction, which is probably the wisest move because it covers the most bases. However, since the publisher rather than the translator probably made these decisions, possible reasons for classifying the translation as science fiction can be imagined. Given that science fiction readers are open to different possibilities, the publishers may have deliberately decided they would do best to aim at the science fiction audience instead of a general fiction audience. As a commercial strategy, the choice of collection for this novel becomes more reasonable. Readers of genres of fiction with very specific conventions, such as Harlequin romance readers, would be less likely to be open to a postmodern message; they may be less interested in a lesson in postmodernism than an escape.

Another problem that not classifying *TPB* as a fairy tale poses for the translation is that this change in classification most certainly affects how the readers of the translation would receive it. The readers are not immediately alerted to the fictional quality of the text and its introduction. In the source text, this indicator that it is fiction clashes with the narrator's indication that it is true, causing contradiction. Science fiction deals with the future, not the real past, as the narrator of *TPB* claims to do. Since there cannot be a non-fictional account of the future, that first cue about the text being fiction, and not the true story it is presented as, is effaced in the translation. The science fiction signal, which I consider a null value as it is false, neither non-fiction or fiction, is no longer in conflict with the markers of the real world in the introduction and the abridging comments. Without the opposing value, the contradiction in the translation disappears.

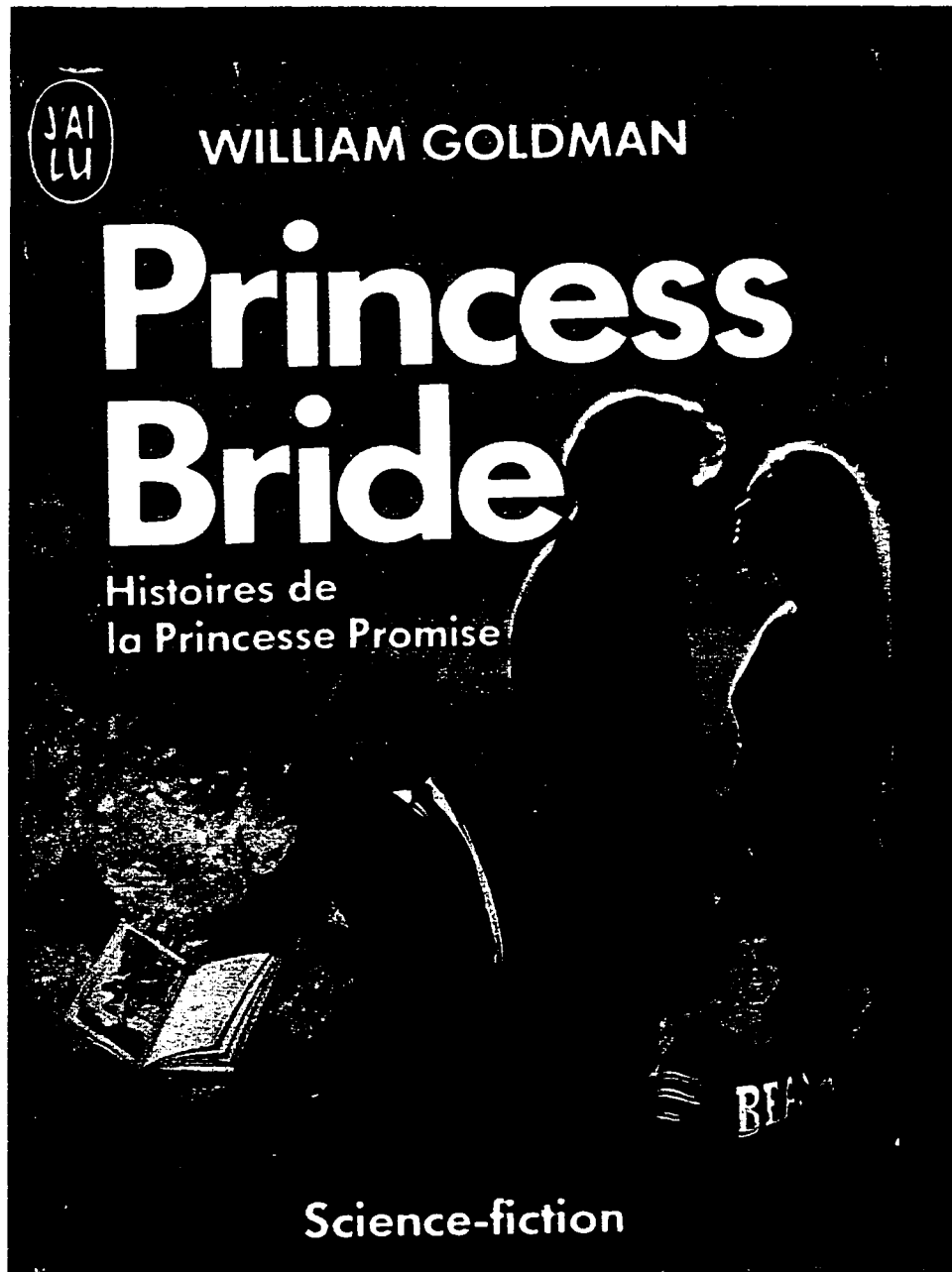
2.1.3 Cover Art

Figure 2: Cover of source text, 1987 paperback edition



Below the title is a photo of the actors Cary Elwes and Robin Wright in character as the heroes of *TPB*, Westley and Buttercup. Not only is a bit of the romance genre present in their affectionate pose, but Buttercup's crown indicates the link to being a princess, part of the fairy-tale genre. The 25th anniversary edition features a drawn illustration of a princess on a horse (a conventional image for a fairy tale).

Figure 3: Cover art of the translation



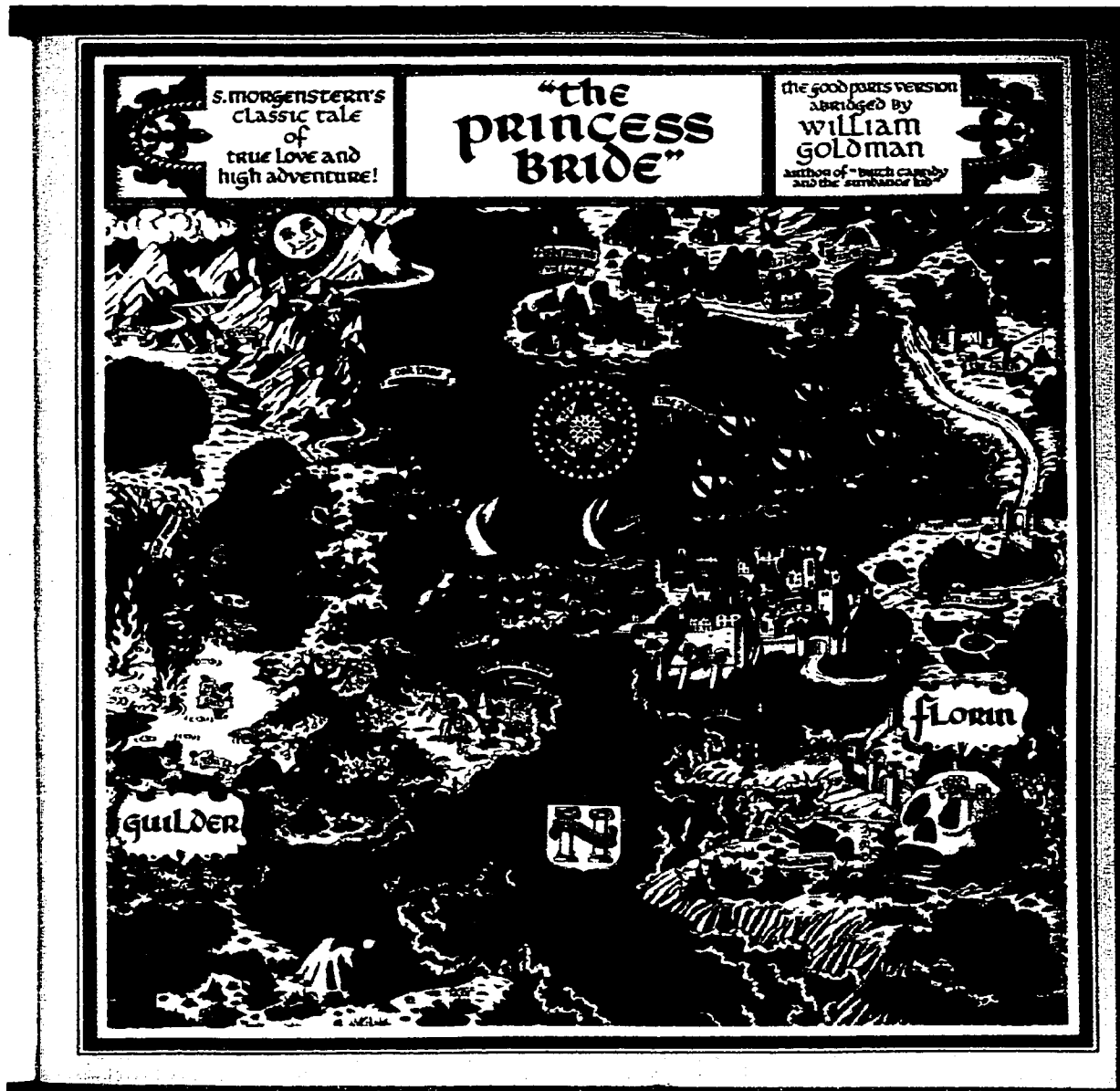
To try to catch the attention of potential readers, the cover art of the translation shows a movie scene in which Westley and Buttercup say goodbye. This particular

image would be familiar to people in France who had seen the film, because the translation came out the year after the dubbed version of the movie was released in France. The cover image of the lovers' farewell was one similar to that depicted on the movie poster. This romantic cliché that helps signal the romance genre is foregrounded by drawings of the grandfather (the father in the book). He is holding a book open to an illustration of a duel scene taken from the movie, helping to signal the action/adventure genre. The grandfather and the grandson (the son in the book) are both shown the way their characters are depicted in the movie. Adding the grandson to the cover of the book would widen the appeal of the book to a younger audience. Otherwise, the loving adult couple alone on the front cover might have discouraged youngsters from picking it up. On the cover, the grandfather resembles the Columbo character who is as popular in France as in North America. (Peter Falk plays both the grandfather in the movie and Columbo. Both characters have similar rumpled dress and absentminded mannerisms.) Adding him to the cover has a commercial function, drawing readers to the book more effectively than images of Cary Elwes or Robin Wright, actors who were unknowns in France at the time of the translation's release there.

The depiction of two characters from the framework text of the introduction and abridger's notes on the cover indicates that the grandfather and grandson are fictional. Abridgers and their relatives are not generally depicted on the covers of works they abridge. This cover art does not support the construct of the framework story the author represents as real, presenting a different situation to the readers of the translation than the readers of the source text. It partly subverts the author's intention to fool the readers into believing that the framework text is non-fiction, and that the voice of the Goldman narrator is exactly identical to the voice of the author, even before the readers open the book.

2.1.4 Map

Figure 4: Map of Florin and Guilder



Just inside the covers of both the 1987 edition and the 25th anniversary edition is a hand-drawn map of Florin and Guilder, the countries the story is set in. The inclusion of a map does not alone make Florin seem real, but is part of the chain of elements that create the myth of this country. The translation contains no such map, and therefore

lacks that link in the chain; the effect of representing Florin and Guilder as real countries is undermined.

Across the top of that map is the text “S. Morgenstern’s classic tale of true love and high adventure!” This indicates that Goldman intends to play with the romance and the adventure genres. In the translation, this statement is as absent as the map. However, the statement does appear on the title page of the translated text as “D’après le récit classique d’amour authentique et de grandes aventures de S. Morgenstern.” As this information is present in the translation, the evocation of those two genres is also present.

Above the map we also read: “The good parts version abridged by William Goldman author of ‘Butch Cassidy and the Sundance Kid’” in an archaic-looking font that is typically used in the presentation of fairy tales. This indicates that the book is being presented as an abridgement and makes an explicit link to a more well known work by the same author, with the likely effect of positively predisposing readers who liked or heard of the other work. It also serves as a signal to the readers that this book might be similar to the other work in that “Butch Cassidy” also features a story within a story. The effect of this signal would be to alert some readers to look for this construct in the text. (Because this element links to another text, it does double duty as both a paratextual element and metatextual link.) However, for this link to have meaning to the target audience, readers would have had to have read the other text, which may not have been translated into French.

2.1.5 Hook text/reviews

In the English text, there is an introductory page with a half-page of text meant to hook the readers:

What’s it about? Fencing. Fighting. True Love. Strong Hate. Harsh Revenge. A Few Giants. Lots of Bad Men. Lots of Good Men. Five or Six Beautiful Women. Beasties Monstrous and Gentle. Some Swell Escapes and Captures. Death, Lies, Truth, Miracles, and a Little Sex.

With this description, both males and females, young and old readers, adventure readers, romance readers and fairy-tale readers are offered something that will hook them. This section is followed by quotes from reviewers. They call it “a comic adventure romance”, “fantastic”, “...swashbuckling fable ... funny,” even “a ‘classic’ medieval melodrama.” Already, the readers are given an indication that even the critics cannot tell which genre this novel belongs to. This creates a sense of expectancy, and curiosity in the readers, as the readers wonder how all these genres can be combined in one text.

The translation does not have a page inside the front cover with this type of text. However, there is a brief text describing the story on the back cover, but no reviewers’ notes. This text mentions only elements of the fairy tale (kingdom, princess, prince) and of the adventure genres (mercenaries, a ship, duels, a chase). There are no comedic elements, no unexpected elements, only the smallest hint of romance: “[...] princesse triste qui ne parvient pas à oublier son doux ami d’enfance.” The effect of this limiting of the genres evoked in the hook text is that the expectations of the target text reader are much less complex than those of the source text reader.

2.1.6 Cast list

Next comes a page about the movie adaptation, listing the director, stars, music composer and producers. Most of the names in this group are recognizable actors or other personalities. With its great casting, the film adaptation would draw women to see the handsome Cary Elwes, actor in many movies including *Dracula*, *Glory*, *Hot Shots* and *Robin Hood: Men in Tights*. They might also be drawn to see Robin Wright, the beautiful soap opera actress from *Santa Barbara* and later of *Forrest Gump* fame. A.R. Roussimoff, or André the Giant as he was known in the wrestling ring, would draw the men and boys who are his fans. The movie would also draw fans of actor Fred Savage (former star of *The Wonder Years* currently starring in the series *Working*), actor Peter Falk (*Columbo*), of comedian Billy Crystal and of singer/actor Mandy Patinkin (currently starring in the television series *Chicago Hope*). Potential moviegoers and

possible readers could also be fans of actress Carol Kane (*Taxi*), actor Wallace Shawn (who had a recurring role on *Star Trek: Deep Space Nine*), actor Christopher Guest (known for his role as Nigel Tufnel in another cult film, *Spinal Tap*, a Rob Reiner film), or actor/comedian Mel Smith. With the age range of all these actors, the movie would appeal to young and old alike. Having more people see the movie by including this list in the text serves the purpose of helping the postmodern message in Goldman's text reach more people. The paratext of the translation includes no such cast list. The link to the film adaptation in French is made through a short three lines on the back cover that indicate who is releasing the film and that the cover picture is based on the movie poster.

2.1.7 List of author's works

At the end of the text, there is a page of book titles "Also by William Goldman" listing other works by Goldman, and including *The Silent Gondoliers* by S. Morgenstern. This last title is separated from the rest of the list in its own little box. There is a paratextual link here that helps lead the readers to believe that Morgenstern exists. Goldman wrote *The Silent Gondoliers* under the pseudonym S. Morgenstern, with a similar voice to that used in *The Princess Bride*. (I will cover Morgenstern's voice in the fourth chapter.) Thus, when readers search for a book by Morgenstern (such as the uncut version of *TPB*), they may not find it, but they do find another book by Morgenstern, reinforcing the web of deception. (Interestingly, in the 25th anniversary edition, the list of Goldman's works on the page facing the ornate title page lists *The Silent Gondoliers* in among his other works of fiction.) I am not aware of a French translation of this work, in which case, the effectiveness of the deception on the readers of the translation is limited.

Just inside the cover of the translation is a list of other works by William Goldman, including one that has been translated and published in the *J'ai Lu-Thriller* collection. This list is much shorter than the one in the source text list. (5 novels in the French versus 14 novels, 4 non-fiction works, 12 movies, and the book attributed to S.

Morgenstern in the 1987 edition and 15 novels, 8 non-fiction works, 19 screenplays, 2 plays and 1 children's book in the 25th anniversary edition) The effect of the longer list containing well known works in the source text serves to reinforce the author's image as a well known, prolific writer. In contrast, the short list in the translation has a much less impressive effect. However, considering that William Goldman and his works are much less known in France than in North America and therefore have much less resonance, the list of other works performs the same commercial function in the translation as the longer list does in the original. It tells readers of other works by the same author that they can buy, particularly those also in *J'ai Lu* collections.

2.1.8 Back cover

The back cover of the book playfully undermines the genre distinctions Goldman plays with in the text. The back cover, usually also a short text to hook the readers, reads only: "What happens when the most beautiful girl in the world marries the handsomest prince in the world – and he turns out to be a son of a bitch?" Now, this back cover text is as misleading as many of the other paratextual elements. The Prince in the story is far from being the handsomest prince in the world. Indeed, he is barrel-shaped and walks like a crab. He is also one of the evil forces in the story, and not just after the wedding. Already, he is neither the good nor the handsome prince we are accustomed to seeing the princesses in fairy tales marry. In addition, the prince and princess do not really get married except in a dream sequence, so the sentence on the back cover is doubly misleading. This creates irony in that, after reading the back cover text, the expectation that the prince will be handsome is created but not fulfilled. This statement that is in contrast with conventions of the fairy tale shocks the readers and makes them take a step back from the text. This creates a certain distance between the readers and the text. A parody of the fairy tale is also created by this short sentence in that readers would never expect either the profanity (inappropriate for children, the conventional readers of fairy tales) or the negative qualities associated with the traditional hero of fairy tales, the prince.

On the back cover of the hardbound 25th anniversary edition of *TPB* are fictitious quotes from fictitious authorities placed side by side with real quote by real authorities. For example, the first two quotes are from *Newsweek* and the *Los Angeles Times*, respectable members of the fourth estate. The next two are from Henreid Pavol, “Author of Middle Morgenstern” and from Shog Bongiorno, Professor Emeritus, Mid-European Literature, Columbia University, obviously fictitious authorities. I checked the Columbia university web site: <http://www.columbia.edu/>. There is no Department of Mid-European Literature, no listing of a Shog Bongiorno in the Columbia University or Columbia University alumni directory. Yet these two fictitious authorities are also mentioned as real both in the framework story (the introduction) and in the reunion scene, reinforcing Goldman’s continual representation of the fictitious as real. The quotes by these fictitious authorities support the constructs of both the Goldman and Morgenstern narrators, whose voices are heard throughout the text.

The back cover text of the translation shows a head shot of William Goldman next to a blurb about his status as an American writer and playwright, mentioning some of his works. The mention that he is a master of the thriller has the effect of creating the expectation in the readers for the presence of that genre in this text. It also includes a short plot summary of the main narrative, the counterpart to the original’s hook text described in 2.1.5.

2.1.9 Introduction and abridger’s notes

The source text begins with what seems to be an introduction by the abridger, explaining how he came to abridge the work. The entire text is threaded through with abridger’s notes in which Goldman comments on the choices he made while abridging the long Morgenstern manuscript. However, these segments of text, although they do duty as paratextual and metatextual elements, are also part of the text. The translation includes the introduction as well as the abridger’s notes. This maintains the construct created in the source text. Thereby, the effect of blurring the line between the introduction and notes in the source text is also maintained.

Interestingly, the 25th anniversary edition contains a new ‘introduction’ by the same narrator who wrote the original introduction (which is part of the framework story). One clue that the introductions are really part of the text is that the old introduction is not replaced with the new one. The new one precedes it. If this new introduction were by the author and not the narrator, it would be part of the paratext. Only after reading the book can someone tell that this new introduction is not the paratext it appears to be.

2.1.10 Errors in the paratext

Errors in the texts on the covers of *TPB* and its translation may be significant in making the readers look closely at the text, alert for incongruities between reality and fiction. To a reader who has just finished the 1987 edition, the back cover text would seem to contain an error because, as mentioned before, Prince Humperdinck is not the handsomest prince in the world. On the flap of the dust jacket of the 25th anniversary edition, there is also an error. Prince Humperdinck is referred to as the “eviler ruler of Guilder.” This is false; he is the ruler of Florin.

The translation’s paratext also contains an error. On the back cover, the plot summary mentions the “duels sur les Falaises de la Démence.” This despite the fact that, in the text of the translation, the Cliffs of Insanity are referred to as “les Falaises de la Folie,” (Pugi, 1988: 114). The alliteration used in the translation creates a stylistically appropriate name for a fairytale setting. Is this inconsistency simply an error? Or is it one in a chain of “errors” deliberately planted in source text and translation to make readers question what is “true,” to create a distancing effect that would allow them to see how what is presented as true in the text might not be?

2.1.11 New paratextual elements of the 25th anniversary edition

In the 25th anniversary edition of the book, Goldman (the narrator) includes Chapter 1 of *Buttercup’s Baby*, a sequel to *The Princess Bride*. He even includes an

introduction to it that contains elements of the reunion scene letter. While this introduction and chapter are not part of the main text that I am examining, they are linked to the text. These two elements form a kind of continuation of both the framework story and the main narrative. This chapter is a continuation of the voices of both the narrator and the abridger. The introduction to the chapter and the abridger's notes in the chapter continue with the same narrator as of those in the 1987 edition, and the story tells what happened to the characters after the end of *TPB*. In the same way as the introduction and notes were part of the text in the 1987 edition, so the introduction to the new chapter and the notes in it also appear to be paratextual. They are, however, part of this new text. Whether a full-length novel will come about, or whether this is simply another teasingly created text meant to add to the Morgenstern myth, remains to be seen. One thing is certain though: just as there exists no long manuscript of *TPB* by Morgenstern for Goldman to abridge, there does not exist a longer manuscript of *Buttercup's Baby* by Morgenstern. Evidently, as the translation was published long before the 25th anniversary edition, the translation does not contain these new elements.

As we have seen, the paratextual elements of the source and target texts that affect how the readers will look at the work in question are quite different. In many ways, the choices that motivated these differences have ramifications on how the work is received by French-language readers of the *J'ai Lu* collection. Elements of the paratext often undermine the presentation of parts of the text such as the introduction and abridger's notes as real. The function of distinguishing between them is sometimes short-circuited, sometimes reinforced. Paratextual elements of the source text that serve to establish the mixing of genres are mostly present in the translation. However, the translation's paratextual elements sometimes deviate from those of the source text, emphasizing one genre not indicated at all in the source text's paratext, and eliminating another. Specifically, it does this by adding the genre of science fiction and ignoring the genre of comedy.

As readers can only recognise the clichéd elements of a particular genre if they have already been exposed to another text of the same type, in order to ‘get’ the parody created when Goldman goes against the conventional elements of those genres mixed into *TPB*, readers must have already been exposed to these genres. As the parody requires readers to link this text to others previously read, a metatextual link is created. The following chapter deals with metatext.

CHAPTER 3

TRANSLATING INTERTEXTUALITY

Now that the plot, narrative structure, genre signposting and paratextual elements of the original and translation are clearly described, I will describe the use of metatext in relation to *TPB* and its translation. Genette describes metatextuality as follows:

the relationship most often labelled ‘commentary.’ [...] It unites a given text to another, of which it speaks without necessarily citing it (without summoning it), in fact sometimes even without naming it. [...] This is the *critical* relationship par excellence. (1997: 4)

This critical function is the key to use of metatext in *TPB*, both to criticise and to encourage critical thought. The uniting function of metatext also comes into play in *TPB*, helping to support the structure of the text that contributes to creating meaning. In particular, many of these metatextual elements support the voices that convey this meaning. The fourth chapter will cover those voices, while the fifth will cover the voice of the translator.

Metatextual links have to be created. In this text, parts of text, even certain paratextual elements, fulfil a dual role as metatext, supporting the central construct of this novel. In addition to these specific uses of metatext, I will describe some interconnections between text, metatext and paratext that make this text so complex. These connections could potentially create or have already created problems for the translator, particularly in terms of this text’s postmodern function. The complexity of these interconnections inevitably blurs the distinction between what is narration and what is commentary in this text and its translation. This blurring will be covered, particularly the meta-metatext it creates. Goldman’s use of the abridging narrator’s comments is clearly presented as metatextual and is a vehicle for the narrator’s voice.

These incursions are often used to comment on the work being abridged or to criticise various constructs, either physical or philosophical. As these incursions are presented as metatext, I will cover them in the second section of this chapter. Goldman's parodying of genre conventions is a way metatext is used to create meaning and effect, as well as criticise. The third section will describe the genres present and parodied in the source text as well as how the parody is reproduced in the translation. Then, I will focus on the metatextual function of the reunion scene, which is important as it contains extensions of the Goldman narrator's voice, confirming characteristics that are isotopic in it. Once isotopy has been found, then analysis of his voice in the translation can be done.

3.1 INTERCONNECTIONS OF TEXT, PARATEXT AND METATEXT

"The paradox of postmodernist parody [...] can and does lead to a vision of interconnectedness," states Hutcheon (1988: 24). Considering how much interconnectedness is present in this text, it is no surprise that there is so much parody in this postmodern text. The main narrative, the introduction to the text of *TPB*, the abridger's notes, the first chapter of *Buttercup's Baby*, the introduction for that chapter, the reunion scene letter, the list of author's works and the quotes on the back of the dust jacket of the 25th anniversary edition are interconnected. They are all fiction, even if they contain factual elements. Their interconnections form a construct that underlies the whole text. The following examples and other elements connect the various textual, paratextual and metatextual text segments.

The experts on Morgenstern, the Florinese scholars, in particular Prof. Bongiorno, appear often, connecting text, paratext and metatext. A quote from Prof. Bongiorno (mentioned in the paratext chapter) appears on the dust jacket of the 25th anniversary edition. Real reviewers' quotes (metatext in paratext) are presented alongside reviews by fictional Morgenstern experts (an extension of narration masquerading as metatext in the paratext) with no distinction made between the real commentary by the *Los Angeles Times* and the fiction of Prof. Bongiorno's review. The real reviews give credence to the fake ones. They

present the Professor as belonging to the real institution of Columbia University, from which the author graduated in real life. Other Morgenstern experts are mentioned in the apparently paratextual introduction to *Buttercup's Baby* (Goldman, 1998: 365), the reunion scene letter (an intradiegetic metatext which is not physically present within the pages of the book), and the introduction to the 25th anniversary edition (extension of the text, paratext and metatext). The Goldman narrator comments on Bongiorno's comments on Morgenstern's narrative at the beginning of Chapter 6. This creates meta-metatext and makes it difficult to draw the line between the two kinds of text and their functions, increasing the blurring between the parts of the text that fulfil a narrative function and those that fulfil a metatextual function of commentary. As demonstrated by these examples, all layers of *TPB*'s diegetic world are represented as real through the use of supposedly verifiable facts. But as the French readers cannot read the reviewers' comments on the dustjacket, or the introduction to the sequel, the comments' support for making the abridgement seem real is unavailable to the target text reader.

In *The Politics of the Postmodern*, Hutcheon states that one of the functions of postmodern fiction is to "raise the question of the supposed transparency of representation" (7). Goldman has facilitated this questioning by presenting all of the diegetic worlds in this work of fiction as real. The author worked hard at maintaining the Morgenstern myth in the framework story, in the incursions of commentary, in the 25th anniversary edition introduction, in the introduction to the sequel, *Buttercup's Baby*, in the first chapter of *Buttercup's Baby* (both included in the 25th anniversary edition), in the letter readers receive when they write to the publisher requesting the reunion scene, and even in the writing of *The Silent Gondoliers* under the pseudonym S. Morgenstern. Many facts support the constructs in the text with their verisimilitude. Then this representation is self-contradicted when fictional elements are inserted, within the confines of the text itself, sometimes conflicting with real world facts. This

interconnectedness blurs the line between reality and fiction, narration and commentary, William Goldman the author and William Goldman the narrator, presentation and representation. This forces the readers to question what is presented as real through contradictory statements, as well as to question the sources of those statements. That is part of the complexity of the book. By writing a novel in which the abridgement is as fictional as the story abridged, with the abridger's comments being part of the whole narrative, the author subverts the normal tension between these opposites, as the readers discover that what was presented as factual commentary is another layer of narration and fiction. The problem this interconnectedness poses for the translation is that unless the translator does research into these links, there is a risk that the important roles these elements play in conveying the text's postmodern message could be overlooked entirely and their significance not integrated into the translated text.

The William Goldman narrator is a construct for presenting a postmodern message. How better to present this message than to have a narrator presented as real turn out to be fictional upon closer inspection? By creating this fictionalised version of himself (Andersen, 1979: 84) to narrate the framework story, the author is able to get his message across using the narrator's voice and fictional life experiences. The author and the narrator are not one and the same, despite the fact that they share many fact-based characteristics. In *Four Screenplays*, in the introduction to the screenplay for *TPB*, William Goldman reveals the truth, speaking as himself, describing how the novel *TPB* came about (1995: 270-280). He also describes how he came to use the device of abridging someone else's longer work in order to jump from one 'good part' to the next (271) as well as how he came to kill off the hero in the course of the story (272). These facts clearly separate Goldman the real author from William Goldman the fictional abridger/narrator, but can only be found by going beyond the text. The translations' readers are at a disadvantage, as they are unlikely to have access to these works.

3.2 METATEXTUAL INCURSIONS BY THE NARRATORS

Each chapter in the book is either introduced or contains commentary by Goldman. This narrator's commentary deals with himself, the chapter, the book itself or Morgenstern and Morgenstern's works. There is even one incursion in which the narrator comments on Morgenstern's wife's comments. This is not just metatext, but also meta-metatext. Looking at these incursions as intrusions into the "real" story would make them seem unwelcome. However, once the readers recognise that these incursions form a textual layer all their own, serving to foreground parts of the main narrative or to make a comment, the readers realise that they are part of the text and are essential to the critical function of the text. I will note a few examples of the narrator's incursions. I will also show their metatextual function in relation to the author's desire to criticise constructs and help readers come to question everything, including the notion that life is fair.

3.2.1 The book is begun with an introduction by William Goldman (narrator) (3-29). Normally, one would assume that an introduction written in the first person by someone who names himself with the name of the author is indeed written by that author and constitutes truthful non-fiction, meant to give readers background information on the book and greater insight into the work. But this introduction should not be considered separate from the rest of the novel. It functions as a distancing/implicating device and makes readers take a step back to look at it as part of the greater whole of the work. In the commentary, the narrator Goldman includes references to his childhood and other fictional family members mentioned in the introduction, thus tying it to the other commentary segments throughout the rest of the work. A first-time reader might think this introduction is a paratextual element. However, as I explained, it has multiple functions as it is part of the text, and is also metatext as it comments on the main narrative, building the Goldman narrator's persona and the Morgenstern myth, creating the framework for the main narrative. The introduction is also present in the translation and fulfils the same function.

3.2.2 Chapter 1 contains an incursion by the Goldman narrator (38-39) that explains that his abridgement comments will be in fancy italics to distinguish them from the main story. This is an important distinction to make because it helps the readers identify the layers of narrative. It sets the voices of the different narrators apart and inserts a convention of the abridgement, that is, a distinct line between narration and commentary. The translation includes this incursion, but this use of italics to identify the abridger's notes causes a problem in the translation. While in general, the translation respects this convention, using italics as well to create a similar separating effect, that effect is weakened by a few instances where the translation italicises text that was not originally italicised and vice versa. These inconsistencies in the use of italics in the translation add to the blurring of the lines between commentary and narration, taking a section of the story of Buttercup and presenting it on the same level as the abridger's notes. The level of commentary is injected with a section of the level of narration, something the author avoided. This alters the effect of the translation upon the readers, creating incoherence in the distinction between the level of narration presented as commentary and the one presented as narration, as well as in the distinction between the two narrators' voices.

3.2.3 In the last chapter, *The Honeymoon* (267-282), the first incursion by the narrator on page 282 covers how the abridger's father fooled him into thinking the story ended "happily ever after" when that was not the case. As if to underline the importance of the narrator/abridger's incursions, the book ends with an abridger's comment in which he wonders what might have happened to the characters after this last plot twist that leaves the readers with a cliff-hanger ending. Reiterating a main theme Goldman ends the book saying: "...for the umpty-umph time, that life isn't fair. It's just fairer than death, that's all" (282-283). Reinforcing this message is the purpose of this incursion. The translation of this abridger's commentary, "je dois répéter pour la énième fois que la vie est injuste. Seulement un peu moins que la mort, c'est tout," (383) serves that same purpose in supporting the overall postmodern message of text.

3.3 GENRE MIXING AND PARODY

Parody is a metatextual element. Claude Abastado characterises parody as follows: “*la parodie [...] n'existe que par référence à un message, à un dit antérieur. Derrière toute parodie il y a une oeuvre ou un groupe d'oeuvres*” (1976: 20 [italics mine]). Considering that in *TPB*, it is not one particular work that is being parodied but instead whole genres, which are groups of similar works, Abastado's statement shows how parody links *TPB* and the group of texts it parodies, creating a metatextual link. That parody often has a critical function, as a kind of commentary on the texts or genres parodied, thus a metatext and an utterance by the Morgenstern narrator and behind him, of the author. These threads of parody run through the text, contributing to the coherence of the text's macrostructure in the same way as the microtextual elements of the voices contribute to the text as a whole. We will see analysis of voices in Chapter 4.

Abastado says parody shares with pastiche the characteristic that “*en même temps ils marquent leurs distances et tout l'effet tient dans l'oscillation entre la conformité et l'écart*” (19 [italics mine]). For there to be parody, there must be “*dérision, coexistence des marques d'imitation et des marques d'irrespect, déviance par rapport au modèle*” (21 [italics mine]). The way Goldman the author parodies the genres is exactly in keeping with these characteristics of parody. That Goldman signposts the genres with clichéd elements of those genres (*imitation*), yet introduces elements that flout the conventions of the genres (*déviance par rapport au modèle*) fits that definition of parody. According to Hjelmslev, “*le texte parodié [...] peut [...] être décrit[...] comme un métalangage; [il] est un discours qui prend pour objet un autre discours;*” (Hjelmselv, 1968: 155 cited in Abastado, 1976:31 [italics mine]). Therefore, by parodying genres in his text, Goldman is essentially creating text about those other groups of texts, creating a text that also functions as metatext.

How is the irony in the text created? Through parody. According to Hutcheon, “*L’ironie est essentielle au fonctionnement de la parodie et de la satire...*” (1981: 141). Situational irony can be defined as occurring when the outcome of an event is the opposite or contrast of the expected outcome of that event. Just one of many examples, as Inigo confronts his father’s killer, Count Rugen, the expectation is that after Inigo’s long years of searching, Inigo will now finally avenge his father. Yet, instead of crossing swords with him immediately, the following occurs:

... the Count did a genuinely remarkable and unexpected thing: he turned and ran. (270)	Le comte réagit de façon inattendue et surprenante : il effectua une brusque volte-face et s’enfuit à toutes jambes. (363)
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This is unexpected and parodic because conventionally, duellists do not run away before a duel is even joined. Looked at from this perspective, by introducing elements of the genres he parodies, Goldman creates the expectation in the readers that the events conventionally associated with those genres will play out in accordance with the conventions of those genres. Then, by deviating from those genre conventions, the author creates irony, which in turn creates parody because he is simultaneously referring to and deviating from those genres. As the readers react to not getting what they want or think they deserve, they are in effect learning the lesson that life is not always fair, and that they need to question their assumptions, re-evaluate their expectations. Therefore, recreating the parodic elements in the translation is essential to conveying the source text’s message. Looking at how the parodying of genres and the irony it produces is reproduced in the target text is a way of looking at this corpus in the light of discourse theory. If a text is an instance of discourse that serves a purpose by passing on a message, there must be an enunciator. Through the use of parody, the enunciator of the text not only encapsulates a message in the text, but informs the readers how to read it, (in this case, with a distanced critical eye).

TPB is, by the author's own admission in the introduction to the *TPB* screenplay in *Four Screenplays*, not restricted to one genre. He mixed the genres, (278) combining elements of several genres (fiction and non-fiction) to create effect and meaning through irony in parody. Although described by the author as a fairy tale, elements of other genres, as described in Chapter 1, are mixed in. The author leads readers to recognise those genres by signalling to the readers when a particular genre is in play by various means, such as using obvious markers of genres in plot, setting, dialogue or characterisation. Once those elements have established a genre, the author can then deviate from those conventions, creating parody, and therefore meaning. Are all these features recreated in the translation? Some are, some are not, and some are only partly recreated. I will describe these features, their function, how they are recreated and their effect on the translation.

3.3.1 Thriller

Goldman parodies the thriller genre. While he sticks to the good parts only and keeps the pace quick as one would expect of a thriller, the commentary incursion revealing that Buttercup does not get eaten breaks the suspense that the narrator of the main story was building up. This complete deflating of the suspense is entirely at odds with the conventions of the thriller and shows how Goldman plays with genre conventions. This metatextual incursion by the narrator contributes to parody the thriller by short-circuiting the suspense that was building, yet by introducing the unexpected element, it also supports the thriller. Another revelation ahead of time reveals the death of one of the characters. Instead of making this death a surprise, an unexpected event characteristic of a thriller, he warns the readers that “[t]here's death coming up, and you better understand this: some of the wrong people die. Be ready for it” (Goldman, 1987: 188), wrong meaning characters who conventionally do not die in adventure stories, romances or fairy tales; in this case, the hero Westley. This warning is included in the translation: “*La mort approche, et comprenez bien ceci : elle va emporter des innocents. Apprêtez-vous à subir de grands chocs*” (252). The corresponding incursions in the translation serve the same parodic purpose.

The translator has not always maintained the thriller elements of the text. For example, in a scene where Inigo and Fezzik descend a flight of stairs one at a time into a trap, suspense builds as they move toward the trap in increments. Stretching this event helps create suspense. In the translation, an increment is omitted. The following passage was removed or overlooked, omitting this segment that contributes to building suspense:

Inigo took another step. He was trembling now, almost out of control.
 “Why are you shaking?” Fezzik said from the top.
 “Death is here. Death is here.” He took another step down.
 Twenty-four inches to dying. (241)

The parodic twist at the end is that they avoid being bitten by the tiny poisonous spider in the door handle as Fezzik panics and breaks the door down, Inigo squishing the deadly threat with the heel of his boot.

3.3.2 Fairy tale

Goldman plays on our knowledge of the conventions of the fairy tale in many ways. He plays both on what the readers expect of a fairy-tale setting, and of fairy-tale endings. By setting this fairy tale in the supposedly real but truly fictitious country of Florin, by offering information on its geographical location, and by presenting the narrator’s father a native of Florin, Goldman sticks to conventions of the fairy tale while departing from them. The setting fits the fairy-tale convention in that it belongs to the realm of fiction, yet because Goldman represents Florin as historical and geographical reality, it is atypical of the fairy tale. These contradictions are at the heart of parody. In the translation, the same claims of historical and geographical veracity are made with respect to the setting. However, there is a greater likelihood of French readers knowing that Florin does not exist, because, on average, their knowledge of European geography is better than that of North American readers. Thus, the representation of fictional settings and geographical cues as real creates an immediate strong distancing effect for the readers of the translation not created for source text readers by the source text. With that intensified distancing effect, the translation’s readers are cued much sooner to the

opposing representations at the heart of the parody, and therefore the possibility of readers reading the text straight may disappear.

In fairy tales, conventionally there is a “happily ever after” ending. The winners or heroes live because they must survive to “live happily ever after,” whereas the losers or villains are either put to death, banished or punished. As described in the Goldman narrator’s flashbacks, the young narrator’s father informs him that the book says that Buttercup marries Humperdinck and that Westley dies and Humperdinck lives. The young narrator is upset, because even a child knows that: “one thing you know when you’re ten is that, no matter what, there’s going to be a happy ending,” meaning that Westley and Buttercup would get married and live happily ever after (185). To the young narrator, this kind of departure is inconsistent with his expectations, thus forcing him (and the readers) to re-evaluate expectations. Readers who expected Westley to live and Humperdinck to die, as a result of their expectations, feel disappointment and resentment towards the author for not giving them what they want, which is a world in which the good are rewarded and the evil are punished, a world of fairness. Yet, Goldman warns that life isn’t fair as a way of illustrating that, cueing readers to question assumptions. The translation includes this incursion that serves to foreground the fairy-tale convention to be respected. The same plot element appears in the translation and has a similar effect, as children in France are also prepared to expect happy endings. For adults in France, however, the less than happy ending is used much more often than it is in North America, so perhaps the target text adult reader’s expectations of the work do not necessarily include the happy ending. This lesser expectation would make the effect of the deaths of Westley less parodic than in the source text.

Because of the young narrator’s reaction to the nightmare fake-out in which Buttercup marries Humperdinck, his father stopped the story to tell him that Prince Humperdinck kills Westley. Although this unconventional twist upsets the young narrator, he responds with hope that at least the hero’s death will be avenged, (yet

another convention, this time of heroic epics). When he asks who kills Humperdinck, his father replies: “Nobody kills him. He lives.” To which the son responds: “You mean he wins, Daddy?” reflecting the inference he draws based on the black and white conventions of the fairy tale. This episode of being told that Westley dies apparently led the young narrator to have an epiphany. He learns that life isn’t fair. The narrator repeats this several times, explicitly stating “This book says ‘life isn’t fair.’” This episode also serves to foreground the convention of black and white characters in fairy tales. Conventionally, either they help the hero and heroine, or they hinder. But in this story, Inigo and Fezzik, two of Buttercup’s kidnappers, conventionally considered “bad guys,” resurrect Westley. They also help kill Westley’s torturer and help him rescue her, actions that place them firmly on the side of the “good guys.” What is a reader to make of this unconventional shifting? It forces them to reconsider ‘good’ and ‘bad’ and to look for those shades of grey. The translation includes this incursion which serves the same purpose effectively.

Goldman in *TPB* does provide a happy ending of sorts for Buttercup and Westley by using the commentary incursion to indicate the point in the story his father told him the story was over just after they escape from Humperdinck. “‘And they lived happily ever after,’ my father said” (282). But Goldman does not leave the story at that. He leaves the ending uncertain, with Humperdinck’s party gaining on the weak and lamed protagonists’ party. But a problem arises for the translator at this point, because of the following comment by the Goldman narrator on the ambiguous ending to the story:

That’s Morgenstern’s ending, a ‘Lady or the Tiger’ type effect (this was before ‘The Lady or the Tiger?’ remember). (282)	Telle est la fin de Morgenstern. (382)
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While this short story by Frank Stockton is well known in North America, it is likely not part of the target reader’s cultural background. Pugi omitted this reference, because the comparison of the endings of the two stories would have been lost on the target audience.

3.3.3 Comedy

As a result of the humour created by these and other incongruous or unexpected juxtapositions, this book is quite funny, something fairy tales conventionally are not. It is the twisting of the other genre conventions that creates irony and therefore humour in this text.

3.3.4 Romance

After establishing the signposts of the romance genre such as florid love prose, Goldman will paradoxically and parodistically explode the genre. The conventional romantic expression of love between the lovers in the text and the translation already presented in Chapter 1, section 1.2.4 follows:

“Do you love me, Westley? Is that it?” He couldn’t believe it. “Do I love you? My God, if your love were a grain of sand, mine would be a universe of beaches [...] I have lived my life with only the prayer that some sudden dawn you might glance in my direction. I have not known a moment in years when the sight of you did not send my heart careening against my rib cage. I have not known a night when your visage did not accompany me to sleep. There has not been a morning when you did not flutter behind my waking eyelids...” (51)	—M’aimerais-tu, Westley ? Est-ce cela ? —Si je vous aime ? Mon Dieu, si votre amour était gros comme un grain de sable, le mien serait aussi vaste que l’univers. Si votre amour était [...] Je n’ai pas cessé un seul instant de prier qu’un beau jour vous m’adressiez un regard. Je n’ai jamais porté les yeux sur vous sans que mon coeur se mette à caracoler à l’intérieur de ma cage thoracique. Je n’ai pas passé une seule nuit sans que votre visage m’accompagnât jusqu’au sommeil. Je n’ai pas vécu une seule aube sans que votre image vînt papillonner derrière mes paupières encore closes... (72)
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In both languages, this is perfectly in keeping with the kind of dialogue a romance reader would expect. Yet on the same page, Westley muses something aloud that one would not expect the handsome lover to say to his ladylove, “You never have been the brightest, I guess.” That is not exactly the kind of sweet nothing that wins the girls. This was translated as “Vous n’avez jamais été très perspicace, il me semble” (Pugi, 1988: 71). This French version is far less insulting than in the original, eliminating the surprise contradiction that creates the parody. Fortunately, later, the

following exchange confirms the departure from standard romantic dialogue, creating parody in the translation:

"I'm tired, Buttercup; do you understand tired? I've put in a night, is what I'm trying to get through to you." "I'm not stupid, you know" "Quit bragging." "Stop being rude." "When was the last time you read a book? The truth now, and picture books don't count—I mean something with print in it." (155)	Je suis las, Bouton d'Or. Peux-tu le comprendre ? Las ! J'ai dû constamment puiser dans mes forces depuis le début de la nuit, telle est la nature du message que j'essaie de te faire assimiler. —Je ne suis pas stupide, tu sais. —Cesse de vanter. —Et toi, cesse d'être grossier. —Depuis combien de temps n'as-tu pas ouvert un livre ? Dis la vérité. Je précise que les livres d'images ne comptent pas... seulement ceux écrits en caractères d'imprimerie. (208)
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This juxtaposition of elements expected and unexpected by convention is parodic, and what elicits a chuckle from the readers, be it in English or in French.

Most unconventional in this romance is the reunion scene between the lovers. The readers are told certain things about the reunion scene, but are not given a satisfactory one. It is absent, replaced with a commentary incursion on why there isn't one, and an address to write to for Goldman's reunion scene. How often does a book arrive with a section missing? How often does a reader have to write a letter to ask for that missing part? This play on the readers' expectations of the conventional lovers' reunion will be dealt with in more detail in the following section on the reunion scene and its function in postmodern play with the reader.

3.3.5 Action/Adventure genre

Goldman twists another genre found in this novel, the adventure-swashbuckler-action genre. As Inigo waits at the top of the Cliffs of Insanity for Westley to finish climbing so that he can kill him in a duel, he offers to help Westley get to the top faster. What's this? The enemy helping the hero out of a precarious position dangling off the

side of a cliff? But there's more. Although Westley at first refuses his help, when Inigo displays his honour by swearing on his father's soul that Westley will reach the top alive, Westley accepts the rope Inigo lets down. Once at the top, Inigo even gives Westley a moment to rest and catch his breath before the duel (ST 114-115 —TT 150-152). These are far from the actions of the conventional "bad guy," showing just one of Goldman's many deviations from the genre that create parody. Pinpointing the many parodic elements in the source text is useful for seeing the system of parody that runs throughout the text which in turn would signal to someone analysing the translation to look for corresponding elements in the translation. Finding this systematic use of parody would help a translator or translation evaluator determine the underlying function of the text as a whole. They could then adapt their translation or evaluation strategies in consequence. For example, a translator who saw the purpose behind the author's deviations, when confronted with a decision either to conform to target norms or to recreate the deviating elements, might feel more comfortable providing reasoned justification for not conforming to target language norms.

3.3.6 Abridgement

Usually, abridger's notes are short, lend no significant textual value to the level of narration being abridged, and they form an entirely separate entity from the text itself. Yet in this case, they are not what they are presented as and are in fact very much an integral part of the text, lending much value to creating its meaning. Goldman plays on the genre of the abridgement in that he claims to have abridged a much longer manuscript while, in fact, he has not, clearly indicating that Morgenstern is part of the fictional construct of the abridgement. Goldman states that he created the Morgenstern myth and used the abridgement device (Goldman, 1995:271; Andersen, 1979: 81-82). "The book is an abridgement of a book that doesn't exist." (Andersen, 1979: 81). "So many people have talked about [...] Morgenstern as if he really existed" (82). Because the original longer manuscript does not exist, a 'good parts' version cannot be distilled from it. Both source and target readers of *TPB* who do not recognise

that Florin and Morgenstern are fiction and that the framework story, particularly the opening chapter, was intended “to give a reality to Morgenstern and to the book [he was] abridging,” (81) may not recognise that this is a pseudo-abridgement.

TPB as a pseudo-abridgement has a function similar to that of the pseudo-translations Toury describes in *Descriptive Translation Studies and Beyond*. They are a “convenient way of introducing novelties into a culture” (1995: 41). Using this device conveniently serves to speed the acceptance of the work into the literary system by putting it in a form that is more palatable and accessible to readers than its untranslated, or in this case, unabridged form. Although in this case, the postmodern message to question given truths is only a lesson learned once a reader goes looking for the uncut manuscript and discovers it does not exist. Yet the more the text is accepted, the more people it will reach, the more people will hear what the author has to say.

3.3.7 Self-translation

Toury states that pseudo-translations help texts that contain deviations from cultural norms partly because “deviations occurring in texts which are culturally acknowledged as translations often meet with much greater tolerance” in turn because the “presumed non-domestic origin of translations makes them look less menacing” (1995: 41). Given the deviations from the recognised genre conventions as well as from the established norms of writing style that will be covered in Chapter 4, it is not surprising that the main narrative supposedly by S. Morgenstern is presented as a self-translation.

Stating that Morgenstern’s English was his own indicates to the North American anglophone readers that Morgenstern wrote a version of the manuscript in their own language. Therefore, if they could find this longer version, they could easily read it. This information is vital to the overall effect of the text on the readers. The North American readers who like the book and believe that a longer version exists in English

(and that they should read it) would not be dissuaded from looking for it because of a language barrier. As this contributes to making the readers think they share the same diegetic world as the Goldman narrator and the Morgenstern narrator, it supports the underlying structure of the text. In terms of the quality of the self-translation, we can assume that because Morgenstern spoke eight languages, he was at least marginally capable of transferring meaning from one language to another. The effect on the readers of this ruse is that North American readers believe they are reading the foreign text Morgenstern wrote directly, although only the selected parts. This device does not construct the distancing point of view of an overt translation in the readers' mind because it was supposedly self-translated by Morgenstern himself. Constructing and subverting the genre of the self-translation contributes to teaching the readers to question that which is presented as true.

Pugi's translation renders the English sentence that indicates that *TPB* is a self-translation, "The English is his own" (1987:9), as "Il a écrit ce livre en anglais" (1988:14). As the book is supposedly a self-translation by Morgenstern who wrote it in Florinese and in English (and possibly other languages as well), the translation runs into a problem. It leads the readers to think that Morgenstern, the Florinese writer, wrote the first version of the book in English, which is likely not intended to be the case. Nowhere in the book is it explicitly specified which version came first. However, it is most likely that the original would have been written in Florinese and then self-translated into English. By translating the sentence as he has, the translator makes a distinction not made in the source text, such an omission as might entirely remove the layer of the implication of self-translation from the novel. It would also remove the simultaneous distancing and implicating of the readers created by presenting them with the possibility of reading the uncut version, because this translation does not indicate to the French readers that a longer version exists in their language. This short-circuits the incitement of readers to look for the longer version, be disappointed, get the author's message that life isn't fair and then, perhaps even learn that Morgenstern — and perhaps also the pseudo-Goldman narrator — are constructs, thereby leading them to question other

constructs. To maintain this connection, the translation could have implied that the French was Morgenstern's own as well, considering Goldman represents Morgenstern as speaking eight tongues, specifying only English and Florinese. One of the remaining six could easily have been French, thereby creating the same incitement to search for the longer version as in the original and fail, which was the function of the sentence in the source text.

3.4 REUNION SCENE WRITE-AWAY REQUEST

Goldman encourages the readers to write to the publisher for the reunion scene (152-153). He breaks into another parenthetical comment by Morgenstern about what Morgenstern's wife thought of there not being a reunion scene for the readers. Because this sounds confusing, what follows is the actual text that shows the levels of narration used in this incursion and its translation. The use of italics to differentiate the Goldman narrator's commentary from Morgenstern's narrative is not maintained here in the translation. Whether this was a typesetter's error or the translator's oversight, not having done an analysis of the levels of narration in the source text could have contributed to this problem caused by the departure from the established pattern:

[Westley] had made his choice and there was no changing possible; wherever the ravine led was their destination, and that, quite simply, was that. (At this point in the story, my wife wants it known that she feels violently cheated, not being allowed the scene of reconciliation on the ravine floor between the lovers. My reply to her – <i>This is me, and I'm not trying to be confusing, but the above paragraph that I'm cutting into now is verbatim Morgenstern; he was continually referring to his wife in the unabridged book. [...] I'm going to repeat the Morgenstern paragraph I interrupted;</i>	Ils devraient suivre cet étroit couloir rocheux jusqu'au bout, il était trop tard pour y changer quoi que ce fut. <i>Coucou, me revoilà. Je ne voudrais surtout pas embrouiller l'esprit du lecteur mais je dois préciser que, contrairement à ce qu'il croit peut-être, le paragraphe dans lequel s'insère mon intervention est attribuable à la plume de Morgenstern. Dans le texte original, il ne cesse en effet de faire intervenir son épouse [...] nous allons reprendre au début du paragraphe que j'ai interrompu, afin de vous en faciliter la</i>
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<i>it'll read better. Over and out.</i> (At this point in the story, my wife wants it known that she feels violently cheated, not being allowed the scene of reconciliation on the ravine floor between the lovers. My reply to her is simply this:[...] It began quite innocently, the two of them facing each other, Westley holding her perfect face in his quick hands. "When I left you," he whispered ... " (Goldman, 1987: 152-154)	<i>lecture. Terminé.</i> <i>À ce stade du récit, mon épouse tient à exprimer son sentiment de frustration, étant donné qu'elle n'a pu lire la scène qui vient de se dérouler au fond de la gorge et qui scelle la réconciliation des deux amoureux. Voici la réponse que je lui adresse : [...] Westley tenait le visage parfait de la jeune fille dans ses mains fuselées.</i> <i>—Lorsque je t'ai quittée, murmura-t-il ..."</i> (Pugi, 1988: 203-207)
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The Goldman narrator says he also felt cheated, decided to write one of his own, but was not allowed to include it. He requests that readers write to Urban Del Rey, to ask for a three-page reunion scene. The translation also requests readers write to the same address the source text provides. Those readers who do write or email the publishing company do not receive the reunion scene. Instead, they receive a short letter from the Goldman narrator explaining how Morgenstern's estate lawyers will not allow it to be released. This letter, its content presented as fact, is in Appendix B.

As the parallel text clearly shows, *there is incoherence in the translation with respect to distinguishing between levels of narration*. The translation even continues in the italics for several pages beyond the point where the Goldman narrator returns to the Morgenstern narrative. This causes a problem in that all of a sudden, the level of narration of the introduction and abridger's notes has a section of the level of narration of Buttercup's adventures mixed into it. *The blurring between levels of narration removes the distance between the two levels of narration that enable the narrator Goldman to comment upon Buttercup's adventures and partially negates that distancing effect*. Only readers who recognise that this could be an oversight would be able to keep the layers of narrative separate without getting confused. An alternate explanation of this omission could be a desire to deliberately shorten the book where possible, as a shorter book would be cheaper to publish.

The incoherence created by omitting a paragraph and not reverting to normal type is a problem caused by the complex interweaving of levels of narration in the source text. The effect of the omission is that the distinction between the layers is not respected, creating confusion in the target text's reader that was carefully avoided in the source text. The missing paragraph means that readers of the translation get to the end of the Goldman narrator's intervention but have no idea what he's talking about because there was no paragraph interrupted, and no mention of a wife for Goldman to comment on. The translation created an anaphoric reference that has nothing to point to, creating an inconsistency. Given that this entire paragraph is missing to which reference is made later, I propose that the complex structure confused either Pugi (or the book's typesetter or editor) into not maintaining the cues of change in level such as the italics and the parentheses the Morgenstern narrator often uses to mark his asides. (It should be noted that it is possible that the translator had nothing to do with the omission. An editor could have perceived the text segment as redundant and eliminated it as the translator's error.) Had the source text been analysed, the translator would have known the importance of this element of the text to the overall construct of the novel for creating meaning. In consequence, he would likely have returned to regular type at the same point where the source text does to maintain that distinction between layers of narration. This not-quite-parallel text clearly demonstrates the usefulness of discourse theory for avoiding problems in translating a complex text like this one.

The reunion scene letter fits into many categories of text. Usually, a text comes complete, without pieces missing that the narrator asks the readers to write away for. It is part of the text in that the reunion scene would be part of the narrative of Buttercup's adventures, yet not as it is not present between the covers of the book. The reunion scene letter, although it is not the reunion scene, is also part of the text in the way that it is the continuation of the Goldman narrator's personal story and his voice. It cannot stand without the novel, as the novel is its only *raison d'être*, also making it a hypertext to *TPB*'s hypotext (Genette, 1997: 5). Because this letter comments on *TPB*, it also falls into the

category of metatext. Moreover, including pseudo-factual information in the letter that contradicts real world facts also aids in conveying the postmodernist message that people should question what is represented as true.

To the best of my knowledge, there is no French version of the letter people receive when they write or email asking for the reunion scene. The translator even adds a sentence to the French text that advises readers that only an English version of this reunion scene exists (205). However, this is probably not true, as no such scene has ever been received. Whether the translator knew that or not, I have not ascertained. This additional sentence calls attention to the fact that the translation is one, because receiving a letter in another language when writing away for part of a book would be a tip-off. If the translator were aware that this letter existed, would it not behoove him to translate its few extra pages as well in order to provide a French version of this letter to the publishers of the *J'ai lu* collection of books, a popular French collection? Or to Ballantine? Of course, changing the address in the text to that of *J'ai Lu* might also cause some problems for the overall effect of the translation. Given that much of the narrator Goldman's commentary on publishing houses deals with complaining about the pathetic state of affairs in American publishing, perhaps the address of the American publishing house that published *TPB* should not be altered after all. That would delete one link of the chain of negative comments about the American publishing industry, definitely detracting from the total effectiveness of this recurring idea which is present in this work of Goldman's.

This reunion scene letter causes a problem for the translation in that it has no equivalent. Because this letter does not exist in French as Pugi does not seem to have translated it, the translation lacks the extension of the framework story and of the Goldman narrator's voice that the letter provides. Without this metatext/hypertext, the extension of the text's structure beyond the pages of the physical book is lessened and the extension of the Goldman narrator's voice is missing.

Reunion scene letter aside, for the translation, the effect on the target reader of metatextual links to works outside the source text in the source culture is changed. The verisimilitude of the narrator to the author, created and supported by the many metatextual links to the real world outside the novel, is inevitably weakened by the target cultural background. Even if the target culture does include the works referred to, it does not necessarily give them a similar status to that which they hold in the source culture. The mentions of Goldman's other works, of movies he has seen, of works by other authors such as Baum's *The Wizard of Oz* and the many other metatextual links in the source text cannot perform their function in the target text. Not all these works even exist in translation in the target culture. Even if some do, they are likely not as well known, leaving the translation with the unsatisfactory choices of pointing to the same works as the original does or attempting to replace them in the target text with works that hold a similar place in the target culture. Either way, the translation runs into problems, because the places in the cultural consciousness that the metatextual links pointed to in the source culture are not the same in the target culture, and therefore the translation cannot draw on the same weight and cultural baggage.

3.5. PLAY WITH THE READER - POSTMODERNISM

The use of parody has a dual effect on the readers, of distancing them while simultaneously involving them in the text. One of the central characteristics of this text is its capacity to engage the readers in various ways and reward the readers who question its supposed veracity and do research with a truth that paradoxically is a kind of betrayal, yet is a reward in itself. One of the characteristics of the postmodern novel is that its purpose is to make readers question everything they previously took for granted. In that way, *TPB* is a postmodern novel. Goldman the author creates paradoxes everywhere in the text. It is a way of driving home the postmodernist message and conforming with goal of making people question everything they take for granted, such as conventions of genre. We have already seen that it is a book that takes conventions of various genres and turns them upside down yet still manages to stick to them enough for those genres to be recognizable. Hints and clues to the stories' falseness are

everywhere, even mixed in with the clues to their veracity. Those used to accepting statements of fact without questioning them or their source and those unfamiliar with Columbia University's departments, European geography, international currencies, world history, the periodic table of elements and William Goldman's real life would likely not delve too deeply into investigating the veracity of Goldman's claims. This even after noticing that certain "facts" in those categories of knowledge don't wash. A possible effect of just a few contradictions is that some readers might never realise the framework narrative is fiction, thereby never looking at the text in a critical light. However, by building so many contradictions into *TPB*, even continuing on with them in the reunion scene letter, the new introduction, the first chapter of the sequel and its own introduction, Goldman has done his best to get the readers to discover his subterfuge. These contradictions force readers to question what is true. Readers then come to look at the whole text with scepticism and a critical eye, the perfect perspective from which to understand the parodies in the text.

The blurring between the lines of fact and fiction, the twisting of conventions in the novel, the commentary by the narrators and the other metatextual elements of the text all serve to create a situation in which the readers actively learn the lesson Goldman wants to teach, hear what he has to say. In all layers of the text, situations are set up to create expectations in the readers, then turn out in an unexpected way, creating parody. Using this chapter to describe the parody present in the text establishes parody as part of the text's macrostructure. The systematic presence of parody primes the readers to see parody not just in the macrostructure, but in its microstructure, particularly at the microtextual level in the voices we will see in Chapter 4. Only once the parodic function of those voices is established can we see how certain characteristic deviations in language use in the narrator's voices support that function in the source text. From there, analysis of the reproduction of or deviation from these voices in the translation becomes possible.

CHAPTER 4

TRANSLATING THE VOICES IN THE TEXT

As *The Princess Bride* and its translation have a message to pass on to readers about thinking critically when presented with constructs, more than just plot elements, paratextual elements and metatextual elements serve the function of getting its postmodern message through to readers. The words and even the very voices of the characters and the narrators in the text contribute to conveying this message, often through parody. Keeping consistency or breaking that consistency on purpose are ways of creating a character and then adding a contradiction to draw attention to that character or that character's situation. This consistency of voice is part of an isotopic chain that has a purpose, a function in the greater organicity of the text.

For each voice in a text, whether that of a character or a narrator, there is a speaker or enunciator. In the way that a translator re-enunciates the author's text, the translator's voice is also present in translations. This chapter will describe some of the voices present in the text, their purpose in relation to the text as a whole, how their voices are recreated in the target text and how the voice of the translator shows in the ways he has chosen to recreate those voices.

A voice can be a type of isotopy, a group of elements with common thread that, when taken together, can create a recognizable voice particular to a character or narrator. According to Folkart, "la voix, ou isotopie subjective, est l'ensemble des lieux non formalisés où l'énonciateur s'inscrit dans l'énoncé qu'il produit." (387). It can mean

la voix acoustique [...], le substrat physique (timbre, hauteur, intensité, débit), matière prélinguistique qui peut elle-même résulter d'un travail préalable (pose de la voix); [...] l'intonation (intonational pattern), la voix «mélodique» ou supra-segmentale, [...] les maniérismes discursifs

caractéristiques du système idiolectal (les tics de vocabulaire, etc.); [...] le contenu du message, en tant que prise de position idéologique (la voix idéologique) (1991: 386).

Idiolect in particular, is

un profil («voiceprint») stylistique, linguistique (ou «idiomatique»), rhétorique, idéologique, etc. caractérisé par la fréquence élevée de certains lexèmes ou taxèmes, par la présence de certaines déviations syntaxiques ou lexicales, par une certaine thématique, par certaines métaphores obsessionnelles [...], par une idéologie et par une axiologie, par la récurrence de certains sous-textes, reçus ou personnels (1991: 389).

Why focus on the elements that constitute voices in this small corpus?

Because

C'est précisément la disponibilité d'une toile de fond d'événements linguistiques répétés dans le corpus qui permet de décrire ces textes comme «différents» et donc «intéressants», de sorte qu'ils méritent d'être étudiés plus en profondeur. (Baker, 1998: 484)

Examining those voices will reveal the messages each character or narrator has to convey, as well as how they are conveyed in the translation.

4.1 THE VOICES OF THE CHARACTERS

4.1.1 Buttercup

Beginning with the voices of the characters, in the source text, Buttercup, representing the construct of the stereotypical “ditzy girl,” makes mistakes when she speaks. For example, she uses “syllabub” when she means “syllable” (156). She shows her incapability for deep thought when she admits that Westley’s metaphors (as in the romantic declaration of love) are beyond her comprehension. In the translation, along with her admission of ignorance, Pugi has very effectively recreated the play on words with syllabub playing on that word with “syllabus” instead (208). That sets her up, along with other elements of the text such as not knowing how to spell “divine,” (197) as someone who is a trifle simple and uneducated.

But, later through her speech, she reveals growth beyond the confines of the limiting construct, forcing the readers to reevaluate the validity of the stereotype. Near the end of the text, she deviates from the construct by helping the group escape from the castle by ordering (a speech act) the guards to let them through the gate and go save the Prince. Here is the text and its translation in parallel:

As it was, when Fezzik unlocked the gate, they saw nothing but armed Brutes in formation, Yellin at their lead. And no one smiling. Westley shook his head. "I am dry of notions." "Child's play," of all people, Buttercup said, and she led the group toward Yellin. "The Count is dead; the Prince is in grave danger. Hurry now and you may yet save him. All of you. Go." Not a Brute moved. "They obey me," Yellin said. "And I am in charge of enforcement, and—" "And I," Buttercup said, "I," she repeated, standing up in the saddle, a creature of infinite beauty and eyes that were starting to grow frightening, "I," she said for the third and last time, "am the QUEEEEEEEEEEEEEEN." There was no doubting her	Mais lorsque Fezzik déverrouilla le battant, ce dernier s'ouvrit sur des formations de Brutes en armes placées sous le commandement du chef de toutes les forces de police de la ville de Florin. Il est également à noter qu'aucun de ces soudards ne souriait. Westley secoua la tête. — Je suis à court d'idées. — Un jeu d'enfant, déclara Bouton d'Or. Elle s'avança. — Yellin, le comte est mort et le prince court un grave danger. Si vous agissez très rapidement, vous pourrez peut-être encore le sauver. Allez. Tous. Personne ne bougea. — Ils n'obéissent qu'à moi, fit Yellin. Je suis le chef de toutes les forces de... — Et moi, l'interrompit Bouton d'Or, <i>moi</i>, répéta-t-elle en se dressant sur sa selle, une femme d'une beauté infinie et aux yeux que la colère commençait à rendre menaçants, <i>moi</i>, fit-elle pour la troisième et dernière fois, je suis votre REIIIINE! Il eût été impossible d'en douter, ou de ne pas
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sincerity. Or Power. Or capability for vengeance. She stared imperiously across the Brute Squad. “Save Humperdinck,” one Brute said, and with that they all dashed into the castle.(281)	trembler devant sa puissance et sa détermination à venger tout affront. Elle porta un regard autoritaire sur l'Escouade des Brutes. —Sauvons notre prince, dit un homme. Tous se ruèrent aussitôt à l'intérieur du palais.(379-380)
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These are not the words of a shrinking violet, far from the words of someone resembling the stereotypical ditzy girl. This same wise use of the power of words in a particular voice to make their escape takes Buttercup out of another construct she had been limited by, that of the passive, powerless damsel in distress, and parodies this construct. The use of rhetorical devices of speech such as emphasis through repetition, pauses and tone of voice (as indicated by the italics) lend authority to her order in contrast with her earlier speech patterns. In this case, rather than being saved, she is the key to their escape, in effect, saving Westley, Inigo and Fezzik. Along with her gutsy effort to save Westley upon exiting the Fireswamp when they were threatened by Humperdinck's men and she surrendered them on the condition that he be returned to his ship, *this speech turns those constructs upside-down, foregrounding them for criticism by the reader.*

4.1.2 Fezzik

Fezzik is the gentle giant who is also not so bright, which shows in his voice. His voice is unschooled. His speech pattern betrays his thought processes. For example, in the source text, a passage characteristic of Fezzik, who doesn't say much to begin with, he tells Inigo how he came back to the Thieves' Quarter. The source text shows the sentence formation style of a child, while the vocabulary and sentence construction in the translation would be so erudite as to be inappropriate for Fezzik's character.

Well, I spent some time in a fishing village and then I wandered a bit, and	— Eh bien, j'ai vécu quelque temps dans un village de pêcheurs, puis j'ai erré sans but et
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then a few weeks ago I found myself in Guilder and the talk there was of the coming wedding and perhaps a coming war and I remembered Buttercup when I carried her up the Cliffs of Insanity; she was so pretty and soft and I had never been so near to perfume before that I thought it might be nice to see her wedding celebrations, so I came here, but my money was gone, and then they were forming a brute squad and needed giants and I went to apply and they beat me with clubs to see if I was strong enough and when the clubs broke they decided I was. (215)	suis finalement arrivé à Guilder. La-bas, on ne parlait que des noces à venir, et de la guerre qui éclaterait peut-être. Je n'avais pas oublié la Princesse Bouton d'Or. Tu te souviens que c'est moi qui l'ai portée jusqu'au sommet des Falaises de la Folie? Elle était si belle, si douce, et je n'avais jamais senti de parfum si agréable. C'est pourquoi j'ai eu envie d'assister à son mariage et suis venu ici. Mais je n'avais plus d'argent. J'ai alors appris que la police enrôlait des colosses pour former une Escouade de Brutes et ai présenté ma candidature. Ils m'ont frappé avec des gourdins, pour voir si j'étais assez résistant, et ont estimé que c'était le cas quand les gourdins se sont cassés. (289-290)
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As can be seen in the source text, the deviations from standard sentence length and cohesion markers are characteristic of Fezzik's voice. Reading the breathless run-on sentence that has rarely more than an 'and' to join the ideas or clauses, the readers hear the almost childlike voice of Fezzik. This kind of speech the readers recognise as not normal, deviating from the norm to mark Fezzik's personality. Yet in the translation, Pugi glosses over this deviation from the norm, bringing it back to shorter sentences with very regular speech patterns, with explicit conjunctive and coordinating markers between the clauses. The translator breaks up one sentence into nine. He uses vocabulary like "error" which is too formal and educated a term to come out of Fezzik's mouth. The translator uses formal sentence construction that omits pronouns, constructions such as "ai portée... ai présenté... ont estimé" in comparison with "a portée... j'ai présenté... ils ont estimé" which would have been more appropriate for an unsophisticated character such as Fezzik to say. This parallel text shows the translator's tendency to use a very literary style, even though part of Fezzik's voice is his very uneducated, simple speech. This normalising translation negates the characteristics of Fezzik's voice that round out his inherently contradictory character as the immensely strong giant who is paradoxically shy, gentle and simple. This indicates that the translator was very aware of target language norms as he translated *The Princess Bride*.

Whether he realised the value of these deviations to distinguishing Fezzik's voice, I do not know, but had he realised their value, he might not have chosen a translating strategy in which conforming to target language literary norms was given priority over maintaining Fezzik's unique voice. As Chevalier and Delport have observed a tendency towards normalisation in translation, so has Balidar noticed a resistance to 'deviant' language use in French literature as norms are imposed (1985: 410). Apparently, even Balzac's writing had once been considered 'bad' because of his creative use of language (297). These choices were likely motivated by a desire to make the original text more palatable to the target reader by compromising certain elements of the source text in favour of target culture aesthetic norms so as to sell more books.

Rhyming is another characteristic of Fezzik's voice. This is established early on as Fezzik makes up rhymes for anything. Here is an example:

"[...]That's the only conceivable explanation." Conceivable believable, the giant thought. [...] He also might have whispered heavable thievable weavable but that was as far as he got... (122)	— [...] C'est la seule explication concevable. Incroyable, pensa le géant. [...] Il aurait pu d'ailleurs murmurer bien d'autres mots en "able", comme soulevable, capable, volable, entrelaçable... (160)
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Pugi is careful to recreate these rhymes and the other rhymes present in the original where possible, and maintains this aspect of Fezzik's voice in the translation.

4.1.3 Vizzini

Vizzini, the genius hunchback, also has a purpose in this text. His own voice is characterised by arrogance about his brain power. He uses the word "Inconceivable!" when an event occurs that he had not foreseen despite all his meticulous planning, belying his claim to genius. After all, if his great mind could not have conceived something, then it was in fact, inconceivable. And yet, the inconceivable happens several times, making Vizzini too an inherently contradictory and parodic character, and

making this exclamation into a predictable chain of exclamations. Here are three of the many instances in which Vizzini uses the same expression, forming an obvious and consistent pattern that is characteristic of his voice:

“No one could be following us yet?” the Spaniard asked. “No one,” the Sicilian assured him. “It would be <i>inconceivable</i>.” “Absolutely <i>inconceivable</i>?” “Absolutely, totally, and in all other ways, <i>inconceivable</i>,” the Sicilian reassured him. “Why do you ask?” “No reason.” The Spaniard replied. “It’s only that I just happened to look back and something’s there.”(88-89)	—Personne ne pourrait donc être déjà sur nos trousses ? demanda l’Espagnol. —Absolument personne, lui affirma le Sicilien. Ce serait <i>inconcevable</i>. —Absolument <i>inconcevable</i> ? —Absolument, complètement, et totalement <i>inconcevable</i>, réitéra le Sicilien. Pourquoi cette question. ? —Oh ! Pour rien, répondit l’Espagnol. Mais je viens de regarder en poupe et de voir quelque chose.(115)
“[...] He’s jumped onto our rope. He’s starting up after us.” “I can feel him,” Fezzik said, “his body weight on the rope.” “He’ll never catch up!” the Sicilian cried. “<i>Inconceivable</i>!” “You keep using that word!” The Spaniard snapped.(92)	— [...] Il a saisi notre filin. Il nous suit. — Je le sens, dit Fezzik. Son poids tend la corde. — Il ne nous rattrapera jamais ! cria le Sicilien. Ce serait <i>inconcevable</i> ! — Tu ne cesses d’employer ce mot ! fit sèchement l’Espagnol. (120)
“He can’t hold on much longer,” the Sicilian said. “He has to fall soon.” It was at that moment that the man in black began to climb. [...] “<i>Inconceivable</i>!” the Sicilian cried. The Spaniard whirled on him. “<i>Stop saying that word</i>. It was <i>inconceivable</i> that anyone could follow us, but when we looked behind,	— Il ne va pas tarder de lâcher prise, affirma le Sicilien. Ce fut à cet instant que l’homme en noir commença l’escalade de la paroi rocheuse. [...] — <i>Inconcevable</i> ! s’exclama le Sicilien. L’Espagnol pivota brusquement vers lui. — <i>Cesse de répéter ce mot</i>. Il était <i>inconcevable</i> que quiconque puisse nous suivre mais, lorsque

there was the man in black. It was inconceivable that anyone could sail as fast as we could sail, and yet he gained on us. Now this too is inconceivable , but look—look—“ and the Spaniard pointed down through the night. “See how he rises.”(94)	nous avons regardé derrière nous, Nous avons vu cet homme en noir. Il était inconcevable qu’un bateau soit aussi rapide que le nôtre, et cependant le sien le rattrapait. A présent, ceci est aussi inconcevable , mais regarde... regarde... (L’Espagnol tendit le doigt.) Vois comme il grimpe. (122-123)
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The repetition of this same word forms an isotopic chain. Pugi maintains this exclamation in the translation when Vizzini uses this statement. However, once Vizzini is dead and Inigo must use his own brain to plan his assault on the castle, Inigo picks up this expression from Vizzini and uses “inconceivable” twice. While Pugi has retained the repetition of Vizzini’s pet exclamation, his translation does not take the anaphoric value of the consistent use of the same expression into consideration when translating Inigo’s adoption of Vizzini’s characteristic expression.

“It’s been a bit of a climb,” the man in black explained, “ and I’m weary. I’ll be fine in a quarter-hour or so.” Another quarter-hour! Inconceivable. “Look, we’ve got a piece of extra rope we didn’t need when we made our original climb, I’ll just drop it down to you [...]” (114)	—Cette ascension fut éprouvante et je suis épuisé, s’excusa l’homme en noir. Mais je devrais avoir recouvré mes forces dans approximativement un quart d’heure. Encore quinze minutes ! Intolérable. —Écoutez, il nous reste un bout de corde en réserve, ici. Nous n’en avons pas eu besoin, quand nous sommes descendus. Je vais vous l’envoyer, [...] (151)
“[...] A common ordinary seaman bests the great Inigo Montoya with the sword? In-con-ceiv-a-ble. He must <i>be</i> the Dread Pirate Roberts. [...]” (217)	—[...] Un simple marin banal aurait donc pu vaincre à l’épée le grand Inigo Montoya ? C’est in-con-ce-vable. Il s’agit probablement de Robert le redoutable pirate en personne. (292)

In the translation, Pugi deviates from this pattern for the first time when Inigo uses “inconceivable” after Vizzini’s departure; he translates “intolérable” instead of “inconceivable,” breaking the isotopic chain. The second time, after Vizzini’s death, the

translator does use “inconceivable,” but I suspect that is only because the Morgenstern narrator draws attention to that word by putting hyphens between each syllable to imply slow, distinct pronunciation. The effect on the translation of this break means that the continuity linking the two characters’ actions is missing. This discrepancy conforms to the French-language norm of avoiding repetition. However, by suppressing the repetition, the anaphoric link this word has in the source text is also suppressed in the translation, as well as the comic effect it creates.

Another part of Vizzini’s character is his lack of knowledge about boats, shown by the orders he gives as they sail across the channel to Guilder to kill Buttercup there. Vizzini clearly states “Veer left” which is translated as “Barre à bâbord, toute!” (ST 85-TT 110). I posit that the author intended for this ignorance of naval terminology to be present to contradict Vizzini’s claims of omnipotent genius, because Goldman maintained Vizzini’s ignorance of nautical terms in his screenplay adaptation and also in the film, where as they sail, Vizzini yells orders like “Move the thing! Um... that other thing.” (Goldman, 1995: 298) Clearly Vizzini does not know the nautical terms that, if he has the knowledge he claims to have, he should know. This contradiction through words of his claims of brilliance contributes to the postmodern message of the novel by forcing the readers to question Vizzini’s characterisation as someone who claims he is so smart that, in comparison, Plato, Aristotle and Socrates were morons. The translator probably thought he was choosing well to translate that way, correcting what he perceived to be ignorance on the part of the author, rather than that of the character.

4.2 THE VOICES OF THE NARRATORS

The narrators, Goldman and Morgenstern, make their presence known to the readers in various ways. Goldman the author uses the narrators not only to create the multi-layered narrative, but also as a vehicle for messages implicit and explicit. The intrusions by the narrators as described in Chapter 3 play with convention also. The standard omnipotent narrator is usually expected to remain relatively silent on matters

of personal opinion. Yet both narrators have something to say. The Morgenstern narrator includes comments on the text, including one by his wife. The Goldman narrator/abridger includes notes as one might expect, yet in unconventional numbers and liberally sprinkled with information about himself. These are the intrusive narrators, and they call attention to themselves. The large amount of intervention by the Goldman narrator is an indicator of its importance to the text as a whole.

4.2.1 Morgenstern narrator

The Morgenstern narrator's voice is characterised by *repetition of oral storytelling markers* such as elliptical or run-on sentences, asides (most often in parentheses), repetition and lists. Here are brief examples of such markers:

Elliptical sentences and repetition

"Oh, Fezzik... Fezzik..."

"What...?"

"I had such rhymes for you..."

"What rhymes?..."

Silence.

The fourth coil was finished.

"Inigo, what rhymes?"

Silence.

Snake breath. (236)

He closed the door in her face.

Without a word.

Without a word. (48)

Run-on sentences

Inigo waited, waited, the flutter was off to the left, and that was wrong, because he knew where he was and so did the beasts, so that meant they

must have been preparing something for him, a cut, a sudden turn, just as it was, circling slowly, not following the sound until the fluttering stopped and the king bat veered in silence toward Inigo's face. (239)

Asides (parenthetical information)

All of her clothes came from Paris (This was after Paris) and she had superb taste. (This was after taste too, but only just. And since it was such a new thing, and since the Countess was the only lady in all Florin to possess it, is it any wonder she was the leading hostess of the land?) (38)

Lists

My reply to her is simply this: (a) each of God's beings, from the lowliest on up [...] (b) What was actually spoken, while moving enough to those involved at the actual time [...] (c) Nothing of importance in an expository way was related [...] However, it should be noted, in fairness to all, that (1) he did weep; (2) her eyes did not remain precisely dry; (3) there was more than one embrace: and (4) both parties admitted that, without any qualifications whatsoever, they were more than a little glad to see each other. Besides (5) within a quarter of an hour, they were arguing. (154)

The elliptical and run-on sentences present a significant departure from standard relatively simple sentences that are subject+verb+object. The Morgenstern narrator's sentences could be run-on when describing suspenseful action, or short when the narrator does not wish to add more words than necessary. Asides serve to establish a connection directly with the readers, word play creates effect, repetition adds emphasis, and the lists add clarity.

These deviations from the norms of written expression are the reflections of the narrator in the text; they constitute the part of his presence not described by the Goldman narrator. The translation erases many of these traces of the narrator that deviate in favour of conforming to target culture norms of expression. Taking the earlier example of run-on sentences, which also contains elliptical elements, here is an example

of how the erasure happens, resulting in shorter well-constructed and coordinated sentences in which elliptical elements have been made explicit:

Inigo waited, waited, the flutter was off to the left, and that was wrong, because he knew where he was and so did the beasts, so that meant they must have been preparing something for him, a cut, a sudden turn, just as it was, circling slowly, not following the sound until the fluttering stopped and the king bat veered in silence toward Inigo's face. (239)	Inigo l'attendait de pied ferme. Les battements d'ailes semblaient décroître, s'éloigner sur la gauche, ce qui était étrange car son adversaire devait probablement savoir aussi bien que lui où il se trouvait. Cela ne pouvait signifier qu'une seule chose : il s'apprêtait à lui jouer un mauvais tour ; une brusque volte-face, par exemple. Il continua de décrire lentement des moulinets avec son épée, tout en devant prendre sur lui-même pour ne pas céder au désir de pivoter vers le point d'origine des bruits. Finalement, ces dernières s'interrompirent et la chauve-souris royale vira pour fondre en silence vers son visage. (321)
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4.2.1.1 Lists

Morgenstern's lists are found in many places in the text, for example:

“(a) Prince Humperdinck had some plans to kill his fiancée and hired us to carry them out but (b) the man in black ruined Prince Humperdinck's plans; however, eventually, (c) Prince Humperdinck managed to capture the man in black, and as everybody in all Florin City also knows, Prince Humperdinck has a terrible temper, so, therefore, (d) if a man has a terrible temper, what could be more fun than losing it against the very fellow who spoiled your plans to kill your fiancée?” They had reached the Thieves Quarter wall now. Inigo jumped on Fezzik's shoulders and Fezzik started to climb. “Conclusion (1),” Inigo continued, not missing a beat, “since the Prince is in Florin city taking out his temper on the man in black, the man in black must also	— (a) Humperdinck projetait de tuer sa fiancée et il nous a engagés pour effectuer la sale besogne à sa place ; mais (b) l'homme en noir a déjoué ses plans; cependant (c) le prince est parvenu à capturer l'homme en noir et, comme tout le monde le sait également à Florin, Humperdinck est plutôt rancunier. Il en découle (d) que si le prince n'est pas l'homme à pardonner à ceux qui l'ont offensé, il a pu trouver amusant de se venger sur le type qui a fait échouer tous les projets. Élémentaire, non ? Ils venait d'atteindre les murailles du Quartier des Voleurs. Inigo sauta sur les épaules de Fezzik, qui se mit à grimper. Inigo poursuivait ses explications pendant leur ascension. — Première conclusion : étant donné que le prince est à Florin et qu'il assouvit presque certainement sa vengeance contre l'homme en noir, ce dernier doit obligatoirement se trouver
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be in Florin City. Conclusion (2), the man in black must not be too happy with his present situation. Conclusion (3), I am in Florin City and need a planner to avenge my father, while he is in Florin City and needs a rescuer to salvage his future, and when people have equal needs of each other, conclusion (4 and final) deals are made.” (217-218)	lui aussi dans cette ville. Deuxième conclusion : l’homme en noir ne doit pas être extrêmement satisfait de son sort. Troisième conclusion : je suis dans la ville de Florin et j’ai besoin de conseils pour venger mon père, alors que le seul qui pourrait m’en donner se trouve dans la même cité et a grand besoin de secours. Quatrième et dernière conclusion : nous avons des besoins identiques et sommes donc faits pour nous entendre. (294-294)
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The translator recognised this repeated use of lists as a pattern of Morgenstern’s voice, as demonstrated by his integration of lists into the translation. As seen here, Pugi sometimes changed the lists from the alphanumeric markers to the words. But he has kept these lists, thus reinforcing the fictional narrator’s voice and the representation of Morgenstern as real as well. Pugi’s translation that maintains Morgenstern’s voice contributes to passing on the original’s postmodernist message by helping to set up the self-contradictory narrator, using “intertexts of both the ‘world’ and art and, in doing so, contest[ing] the boundaries that many would unquestioningly use to separate the two” (Hutcheon, 1988: 127).

The fact that both narrators use lists is the likely source of an error in italicising. Similarly to the erroneous italicising of part of the main narrative as mentioned in the chapter on metatext, there is another instance in which part of the main narrative starring Buttercup and Westley is italicised and should not be. As this section (156) begins with a list, I suspect Pugi considered this to be a comment by the Goldman narrator instead of by the Morgenstern narrator and italicised it (210-211). His clue should have been the lack of separation between the paragraphs used elsewhere between italicised and non-italicised text as well as a part of narrative that includes the phrase “Buttercup stared at the FireSwamp,” marking this as main narrative. These cues should have indicated to the translator that no change in voice was necessary and hence in this case, that the italics were not called for. The result of this misplaced italicising is an unintended *lack of coherence in the structure of the translated text*.

4.2.1.2 Elliptical style

Morgenstern's elliptical style is evident in many places in the text. One example of this elliptical use of sentences is in the description of Buttercup's beauty regimen:

Then, while her hair was drying, she would slave after fixing her figure faults (one of her elbows was just too bony, the opposite wrist not bony enough). And exercise what remained of her baby fat (little left now; she was nearly eighteen). And brush and brush her hair. (54)	Puis, pendant que ses cheveux séchaient, elle faisait en sorte d'atténuer les imperfections de son corps (un de ses coudes était trop osseux, le poignet opposé trop potelé). Elle s'employait à faire fondre par des exercices physiques appropriés tout ce qui subsistait de sa graisse juvénile (il en restait très peu, à présent qu'elle approchait de ses dix-huit ans). En outre, il lui fallait brosser et brosser ses cheveux. (76)
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Clearly, the translator felt the need to make these elliptical sentences conform to a more normalised sentence structure, despite the fact that these structures are clearly characteristic of the narrator's voice. The translator regularly fills in the elided elements he considers lacking in the narrator's sentences, thus erasing this facet of the narrator's distinctive voice in the translation. For example, as Inigo ponders who the man in black is, he asks himself, "Another outlaw? Perhaps." (96). Pugi has translated this as "S'agissait-il d'un autre hors-la-loi? Sa tenue pouvait le laisser supposer"(125). The translation makes the meaning explicit, which corresponds to a translation practice documented by various translation analysts, particularly Berman (1985: 70) who states "[l]'explicitation peut être la manifestation de quelque chose qui n'est pas apparent, mais celé ou réprimé, dans l'original."

4.2.1.3 Run-on sentences

For example, in the source text, the Morgenstern narrator uses long, run-on sentences describing the action at tense moments. Rather than slow down the readers' fast experience of the action by making the readers pause at every period and process explicit link words between sentences, Morgenstern uses long sentences, clauses linked with "and then"s that the readers can skim through quickly. The effect of this narrative

element on the overall text is consistency with the conventional fast paced action of oral storytelling.

In the translation, it seems that a conflicting convention came into play when it came time to reproduce this effect. Some run-on sentences that serve to pace action, often lasting entire paragraphs, were broken up into much shorter sentences. The causal links between the clauses were made explicit. This changes the overall effect of the thriller and action/adventure genres on the overall text by subduing one of the contributing elements of that genre. It also undermines establishing the voice of the Morgenstern narrator. I posit that the reason for this change is that the long, run-on sentences are less acceptable with respect to French literary norms as opposed to English literary norms. English seems more tolerant than French of this kind of expansion of acceptable use of language. Hemingway's works, which contain many long run-on sentences, are an accepted part of North American canon literature. Here is an example of a passage that demonstrates how the translator rendered a run-on action passage of text, the same passage already seen in Chapter 1:

"Inigo, I want to know the rhymes before I die—Inigo, I really want to know—*Inigo, tell me the rhymes,*" Fezzik said, and by now he was very frustrated and, more than that, he was spectacularly angry and one arm came clear of one coil and that made it a bit less of a chore to fight free of the second coil and that meant he could take that arm and bring it to the aid of the other arm and now he was yelling it out, "*You're not going anywhere until I know those rhymes*" and the sound of his own voice was really very impressive, deep and resonant, and who was this snake anyway, getting in the path of Fezzik when there were rhymes to learn, and by this time not only were both arms free of the bottom three coils

— Inigo, je veux connaître ces rimes avant de mourir... J'y tiens vraiment, Inigo ...
Inigo, dis-les moi

La frustration profonde de Fezzik céda la place à de la colère. Il dégagea son bras droit, dont il se servit ensuite pour libérer le gauche, tout en hurlant :

—*N'espère pas pouvoir mourir avant de m'avoir appris ces rimes*

Et le grondement de sa voix fut vraiment impressionnant, ainsi répercuté par la cage d'escalier. Après tout, comment un vulgaire serpent pouvait-il avoir l'impudence de venir se placer sur le chemin du grand Fezzik, juste au moment où ce dernier avait de nouvelles rimes à découvrir ? À présent, le Turc avait

but he was furious at the interruption and his hands grabbed toward the snake breath, and he didn't know if snakes had necks or not but whatever it was you called the part that was under its mouth, that was the part he had between his great hands and he gave it a smash against the wall and the snake hissed and spit but the fourth coil was looser, so Fezzik smashed it again and a third time and then he brought his hands back a bit for leverage and he began to whip the beast against the walls like a native washerwoman beating a skirt against rocks, and when the snake was dead, Inigo said, "Actually, I had no specific rhymes in mind; I just had to do something to get you into action." (236)	non seulement libéré ses deux bras mais il était furieux. Ses mains se tendirent vers le reptile. Il ignorait si les serpents avaient ou non un cou mais, quel que fût le nom qu'on donnait à la partie de leur corps située juste au-dessous de leur tête, il la saisit à deux mains et la secoua. La tête du serpent heurta la paroi, et il siffla et cracha, mais la quatrième spire se délova un peu. Cela permit à Fezzik d'ébranler à nouveau son adversaire, avant de ramener ses mains en arrière pour augmenter la puissance d'impact et taper la tête du reptile contre le mur à la façon d'une lavandière d'un pays exotique battant un paréo contre un rocher. Ce fut seulement quand le serpent eut cessé de vivre qu'Inigo lui avoua : —En fait, je n'ai aucune rime particulière à l'esprit. Je devais simplement trouver un moyen de t'inciter à réagir. (316)
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As the above parallel text segment shows, the English passage is a one-sentence paragraph. This kind of paragraph is common in the original. Some of the many other examples of this characteristic of Morgenstern's voice, the Inigo/man in black swordfight, (ST 119-TT 157), Fezzik's father's threat (ST 126-TT 167), Vizzini's reasoning, (ST140-TT186), Fezzik's regimen of getting Inigo sober (ST 214-TT 288-289) and the action sequence of Inigo killing the king bats (ST 239-TT 320) all get similar treatment in the translation. It is clear in all these cases that the author joined the clauses with 'and' to create an effect of fast-paced, smooth narration. There, too, the flow of narrative is broken up into smaller, explicitly coordinated sentences. The likely reason for changing this is that the translator gave higher priority to the target language norms than to recreating this effect. Norms in translation play a part in how the effect created by deviating from the norm in the source language is recreated in the target language. The tendency towards normalization in translating has often been observed by Berman, who states that "Face à une oeuvre hétérogène — et l'oeuvre en prose l'est presque toujours — le traducteur a tendance à unifier, à homogénéiser ce qui est de

l'ordre du divers, voire du disparate.” (1985:75). This normalizing tendency has also been observed by Chevalier, (1995:167) who states “[les traductions] se ressemblent... cette uniformité où viennent finir les ouvrages qui, dans leur forme d'origine, avaient soin de se séparer par plus d'un trait.” Often in translations, deviations from the norm are suppressed in favour of a presentation that is more acceptable to the target text's audience, one that conforms to conventions of the target language. As Mona Baker states about the tendency towards normalisation in translating, “Les traducteurs vont donc inconsciemment surveiller leur rendement linguistique afin qu'il soit conforme aux attentes des lecteurs et des critiques” (1998: 482). It should be noted that while translators may think that they are conforming with actual aesthetic expectations of readers and critics, they may in fact be normalizing in line with projected expectations of an implied reader or critic rather than a real one. This makes the translated texts more homogenous, rather than reflecting the possible diversity present in the source text.

4.2.1.4 Attitude towards the reader

Another characteristic that Morgenstern's narrative shares with Goldman's is its tendency to address the readers directly using “you”. Pugi sometimes translates these passages using an “il” form, which loses the directness that helps to involve the readers in the text. For example, because the “you”-“il” pattern continues for longer than the excerpt I have presented below, it becomes clear that the translator chose to interpret this “you” as a generalised “you”, although in oral storytelling, its function is to promote the connection and communication between teller and listener:

If you wanted a masterpiece, a sword for the ages, was it Arabella that your footsteps led you to? Nope. You went to Madrid, because Madrid was where lived the famous Yeste, and if you had the money and he had the time, you got your weapon. (97)	Celui qui souhaitait acquérir un chef-d'oeuvre, une épée digne de passer à la postérité, laissait-il ses pas se guider jusqu'à Arabella? Non. Il allait à Madrid, pour la simple raison que le célèbre Yeste y vivait et qu'il suffisait d'en avoir les moyens pour obtenir l'arme de son choix. (126)
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Changing the “you” to “il” does not recreate the effect of binding the readers closer to the narrator. Perhaps even using a “vous” structure would have performed the same function if the translator did not want to go so far as to use “tu.” By making this choice not to maintain an oral storyteller’s voice, the translator has distanced the readers from the text, lessening the involvement that would help readers receive the text’s message.

There is also an instance of the translator changing “you” to “on” when it fits the context better to use “vous” instead:

He will come for me and then we will be gone, and you will be helpless for all your hunting, because Westley and I are joined by the bond of love and you cannot track that, not with a thousand bloodhounds, and you cannot break it, not with a thousand swords.”(220)	Il viendra me chercher et ensuite nous partirons loin d’ici. Et vous ne pourrez rien contre nous, parce que Westley et moi sommes unis par le lien d’amour et que c’est une chose qu’on ne peut pourchasser, pas même avec un millier de chiens, et qu’on ne peut trancher, pas même avec un millier d’épées.(297)
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In this case, Buttercup means Humperdinck by all the instances of “you”. The dogs and the swords are part of the hunting that he loves. She is defying him in particular, not merely stating the nature of her love. Leaving out the hunting references and changing from the “vous” to the impersonal “on” weakens the personal attack against Humperdinck in her defiant statement. Had the translator been looking beyond the level of the sentence, he might have taken the contextual information of the Prince being known as a great hunter into consideration when translating this passage, and chosen to translate it differently. Something as simple as rereading the chapter “The Groom” would have established Humperdinck’s character as a hunter. *Recursive reading to find context can help translators make more coherent choices when translating.*

As a figure of style, anaphora can create various effects. For example, in oral storytelling, it can help recreate the effect of a sound in decrescendo. The use of “Now

it was” creates the effect of the readers’ ear following the decreasing sound and is part of the characteristic of the narrator’s voice that involves the readers in the text.

Then it began to lessen in volume. Now it was hard to hear in the Great Square, now it was gone. Now it was hard to hear on the castle walls, now it was gone from the castle walls. It shrunk across the grounds towards the first level of the Zoo of Death. (200)	Finalement, le cri commença à décroître. Il se cantonna au premier niveau du Zoo de la Mort, (269)
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The translation omits this rhythmic effect and detracts from the translation’s narrator’s ability to draw the readers into the text through the anaphoric construction, as it destroys the aesthetic construction.

4.2.1.5 Narrative ploys

Another characteristic of Morgenstern’s narratives is the fake-out narrative. For example, in Buttercup’s three nightmares (three similar occurrences being a standard fairy-tale convention), she marries the Prince and is booed by an old woman, bears him a daughter who dies because Buttercup’s breast milk is too sour, and bears him a son who calls her a murderer. The first nightmare is only revealed to be one upon her awakening, and reveals that she had not married Humperdinck yet, even though the readers had been told as much. This kind of deceptive device is repeated. Morgenstern will follow one route in narrative, then declare that what he just stated did not happen, but that something else did. For instance, in Fezzik’s fight with the man in black, the narrator presents it as follows.

Fezzik locked his arms tight around.

Fezzik lifted.

And squeezed.

And squeezed.

Then he took the remains of the man in black, snapped him one way, snapped him the other, cracked him with one hand in the neck, with the other at the spine base, locked his legs up, rolled his limp arms around

them, and tossed the entire bundle of what had once been human into a nearby crevice.

That was the theory anyway.

In fact, what happened was this:

Fezzik lifted.

And squeezed.

And the man in black slipped free. (134)

In the translation, Pugi does maintain the false path of this narrative as well as that of Morgenstern's "major league fake-out" in which the readers are led to believe that Buttercup and Humperdinck were married through what is revealed to be a nightmare (185-189). In so doing, he recreates in the translation these passages that have the purpose of leading readers to question what is presented to them as true. By telling them one thing happened, then revealing that not to be the case, the narrator and then the translator force readers to reconsider whether they should unquestioningly accept the narrator at face value. In this fashion, the translator maintains this element that supports the main message of the text.

4.2.1.6 Context

In terms of idiomatic expressions or sayings, translating is especially difficult. It appears that Pugi also had trouble, but trouble that could have been avoided had he looked at the context in which such expressions appear and the way they are joined together. Vizzini, during the duel of wits, says the following:

You fell victim to one of the classic blunders. The most famous is "Never get involved in a land war in Asia," but only less well known is this: "Never go against a Sicilian when death is on the line." (141)	Vous avez eu tort de ne pas vous fier à la sagesse populaire. Le plus célèbre de tous les adages est probablement "qu'une hirondelle ne fait pas le printemps", mais selon un autre, à peine moins connu, "qui se frotte à un Sicilien s'y pique." (188)
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Given the situation of the duel, both of the expressions in English have to do with warnings and deterrence from conflict. That is the link between them. However, if the translator did not see the motivation behind those statements, then choosing just any expression would seem to serve the same function. But that is not the case here. Also contributing to his choice of expressions in the translation would have been the fact that the first expression is not a common adage in English at all. If Pugi had searched for an equivalent expression, he would not have found one. In my opinion, I think a literal translation of the first expression would have been appropriate to the context in which it appears. The adaptation of a French adage to suit the second expression is an appropriate functional equivalent for this situation. Had Pugi analysed this part of the text, he might have seen the isotopy the two expressions create in the original and chosen to translate the first adage differently in consequence.

Context is important to keep in mind when translating. Pugi seems not to have recognised the many Jewish references in the Goldman narrator's comments. For example, when the narrator is called a "mashuganuh" twice by a bookstore owner, (19) Pugi translated the first as "bon sang de bonsoir" (29) when a little bit of research would have turned up that it means "crazy man" and the exclamation could have been translated by "T'es cinglé."

4.2.1.7 Word play

Part of Morgenstern's voice is his use of creative word combinations to create meaning. For example, when Buttercup is finished mourning, he describes her as being "an ocean sadder"(56). Pugi translates this merely as "bien plus triste" (79). This functional translation conveys the increase in her sadness, but loses the imagery of Goldman's expression. When Morgenstern describes the trio, he says "In dark places, their names whipped sharper than fear." (113). This creative and unconventional combination of words that is part of the narrator's voice is not reflected in the translation, "leurs noms devinrent des synonymes du mot terreur" (149). Here, again, the translation avoids the creative deviation from standard language use.

4.2.1.8 Asides and parenthetical information

The first chapter includes comments characteristic of the Morgenstern narrator's voice that confuse readers who try to place the story in time and space. Such asides (most often in parentheses) include "(...the Duchess's grumpiness became legendary, as Voltaire has so ably chronicled. Except this was before Voltaire.)" (34), "(This was after mirrors.)" (34), "(They had acres then.)" (36), "(This was before Europe.)" (37), "(this was after Paris.)" (38), and "(This was just after America, but long after fortunes.)" (50). The Goldman narrator himself calls attention to the fact that these time markers might not be entirely factual through reported comments of his editor. "The copy editor at Harcourt kept filling the margins of the galley proofs with questions: 'How can it be before Europe but after Paris?'" (39). The narrator responds with the following ironically self-contradictory statements:

Either Morgenstern meant them seriously or he didn't. Or maybe he meant some of them seriously and others he didn't. But he never said which ones were the serious ones. Or maybe it was the author's way of telling the reader stylistically that 'this isn't real; it never happened.' That's what I think, in spite of the fact that if you read back into Florinese history, it did happen. (39)

This bit of commentary (metatext) leaves the readers trying to figure out what is real and what is not. The narrator suggests that things may not be as they seem, then contradicts that by saying that it is historical fact. If the readers are unaware that Florin and the narrator are fictional, they might easily take the story as truth. This fits entirely with *TPB* being a postmodern novel in that its goal is to make readers question constructs of reality. By contradicting himself, the Goldman narrator piques the readers' interest to figure out which of the opposing sides of the contradiction is true, which would mean that the other is false, forcing readers to challenge the truth of at least one side of the contradictory statements. Should they listen to the Morgenstern narrator's voice or the Goldman narrator's voice? The parallel passage in the translation

maintains the contradiction between these voices and the consistency within the commenting Goldman narrator's voice.

4.2.2 Goldman narrator

Readers who make the effort to analyse the voices of the Goldman and Morgenstern narrators will find them similar. They both use word play, lists, run-on sentences, elliptical sentences and repetition. This may be the first clue to the possibility that the Morgenstern narrator and the Goldman narrator are creations of the same author. They are similar, because essentially, they are both mouthpieces of the author. Helping readers discover this similarity contributes to communicating the postmodern message to question, because when readers discover that the narrators are the same, they then question the representation of both narrators as real. Removing these similarities in the translation would result in the loss of this discovery. In addition to sharing these characteristics with the Morgenstern narrator, the Goldman narrator includes many critical comments on various topics.

4.2.2.1 Digressions

A characteristic of the Goldman narrator is his free expression of personal, often negative opinion. What follows is part of the Goldman narrator's digression into an aside that allows Goldman to launch a barb at the lack of straightforwardness of the publishing industry (ST177-TT 236):

And then, his editor, who has been dreading this moment, probably says, 'Well, you know how it is with poetry these days; nothing's taking off like it used to, requires a bit of time for the word of mouth to get around.' And then somebody has to say it. 'None Bob. Sorry, Bob, no, we haven't yet had one authenticated sale.'

Et alors, l'éditeur, qui redoute cet instant depuis votre entrée répond probablement :

— Eh bien, vous savez que les gens n'apprécient plus quère la poésie, de nos jours. Elle ne se vend plus comme autrefois, et il faut un certain temps pour qu'on en parle.

Et finalement, quelqu'un est bien forcé de dire :

— Pas un Bob. Désolé Bob, nous n'avons pas encore enregistré une seule vente.

In this aside about Robert Browning's first book of poems not selling a single copy, Goldman criticises the publishing industry. Given Goldman's own times of less-than-wonderful treatment by literary critics (Anderson, 1979: 55), it is not surprising that he should include an aside that serves to expose the humiliation of an established writer when a book of his doesn't sell. This incursion, of course, creates sympathy for the Morgenstern construct, making him more real to the readers, thus supporting the overall structure of the novel. The translation also supports the structure, but perhaps to a lesser extent for French readers, who might not consider Browning to be part of their literary canon, as it is through sympathy for him that they are led to feel sympathy for Morgenstern. Once again, knowledge of texts from beyond the borders of this text is necessary for understanding it.

Another such negative comment occurs right in the introduction, and criticises how publishing companies keep buying each other. The publishing house for his first novel "is now part of Random House, which is now part of R.C.A. which is just part of what's wrong with publishing in America today and which is not part of this story" (5). But by mentioning it, the Goldman narrator has in fact made it part of the story, otherwise he wouldn't rip into the publishing industry as often as he does. These comments have a critical function, in that they prod the readers to critically examine publishing houses as sources of information or 'truth', to look at just who those giant 'enunciators' are and what their motives and messages are. The translation includes these digressions and thus supports this element of communicating the text's postmodern message to the translation's readers.

Goldman continues in this vein of criticism in the following incursion by the Goldman narrator, commenting on the lack of generosity of publishers. After asking readers to write in for his reunion scene, for which he says his publishing company has agreed to pay postage, he says:

It would really upset me if I turned out to be the only modern American writer who gave the

Peu désireux de passer pour le seul auteur moderne qui vante la

<i>impression that he was with a generous publishing house (they all stink – sorry about that, Mr. Jovanovich) (153).</i>	<i>générosité du milieu de l'édition américaine, (il est assez puant... désolé, M. Jovanovich) (204)</i>
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In the passages I highlighted, note that the translation has altered the state of the American publishing industry. In the source text, Goldman is sorry that he's confirming that his publishing house is not the exception to the rule of thumb that publishing houses are not generous. The translation, however, indicates that generosity is the norm in American publishing houses, a message contrary to the one the translation presents. This discrepancy between the messages is a result of the translator's intervention in the text.

Through this negative comment, Goldman sets up the publishing houses (purveyors and manufacturers of an institutional "truth") as the enemy. He says, "they're not spending much on advertising my books," implying their greed, laziness and unfair treatment of him. With his request, Goldman draws the readers into active participation by asking them to force the publishing house to spend money by sending away for this scene. This adds a dimension to the book that goes beyond the usual involvement of a reader in a book, that is, the usual involvement being simply reading it and nothing more beyond perhaps pondering its significance. After all, how can the readers not feel stirred to perform this small act of retaliation on behalf of the narrator who has apparently been slighted? Yet when readers write and request the scene, either by mail or now by email, they do not receive the reunion scene that was promised, and may feel unfairly treated, because they expected one. Thereafter, in consequence, they look at all the narrator's other statements with a critical eye, having learned not to accept everything he tells them at face value. Thus, the incursion fulfills a postmodernist function. The function of this statement to motivate readers to request the scene is also served by the translation in which the same comment on American publishing is made.

Another use of the narrator's voice in the abridger's incursions allows the author to comment on academics and lead the readers to question authority. He often mentions what Prof. Bongiorno thinks of Morgenstern's work. But at one point, Goldman states, "All those Columbia experts can spiel all they want about the delicious satire; they're crazy." (188). These same experts are mentioned in the introduction to *Buttercup's Baby* as the narrator states, "So I don't care what those Morgenstern whizzes at Columbia give me, if ever anything needed getting rid of, it was this"(374). The Goldman narrator is therefore presenting himself as an example of someone willing to question the validity of claims made by literary authorities. This statement in the narrator's critical voice helps to pass along the text's postmodernist message. For if he questions these authorities, he encourages others, his readers, to do the same. The translator includes this little diatribe in the translation, maintaining this marker of voice and therefore also the narrator's message.

4.2.2.2 Run-on sentences

The use of run-ons using 'and' as a conjunction is also a characteristic of the Goldman narrator's voice. Here is a sample:

And you give it a week before you ask the publisher how things are going, because you don't want to seem pushy or anything. And then maybe you drop by, and it was probably all very English and understated in those days, and you're Browning and you chitchat around a bit, before you drop the biggie: (177)

Vous attendez une semaine avant de demander à votre éditeur comment ça se présente, de crainte de paraître impatient, ou ce genre de chose. Finalement, vous passez dans le quartier et en profitez pour en faire un détour par la maison d'édition. Cela se passe en Angleterre et tous sont probablement très british et bien élevés. Vous êtes donc Browning et vous parlez de la pluie et du beau temps pendant un moment avant de lancer avec désinvolture : (236)

Here we can see the similarity between the Goldman narrator's voice and the Morgenstern narrator's voice in the use of run-on sentences. As the examples in this chapter show, while the many voices in *TPB* can be identified in the ways they diverge from standard language use, these voices have been changed in the translation. In some

places, the characteristics of their voices have been maintained, but in others, isotopic chains have been weakened and the deviating characteristics of those voices have been normalized. But the voices presented in the source text are not the only voices present in the translation. As will be seen in Chapter 5, the translator's own voice can also be found in the translation.

CHAPTER 5

THE VOICE OF THE TRANSLATOR

With all the voices in this text, is it possible to find the traces of the translator's voice in the translation? Yes. Baker states that "la nature et les pressions du processus traductionnel doivent laisser des traces dans la langue utilisée par les traducteurs" (1998: 482). The interference of the translator in the recreation of the characters' or narrators' voices is what provides clues as to who the translator is and what he has to say. As Folkart states,

Si cette entité distinctive qu'est la voix d'un auteur peut s'envisager comme une déviance, la voix du traducteur se présente comme une déviance de la déviance (c'est-à-dire, somme toute, comme un ensemble de micro-déviances). *Hétéroclites, les déviances constitutives de la voix du traducteur se caractérisent par leur sporadicité*; alors que la voix de l'auteur est sous-tendue par un système idiolectal, la voix du traducteur en tant que traducteur ne l'est pas. (1991: 398) [my emphasis]

As the translator, Pugi is mediating between source text and target culture. "Il s'agit d'un compromis entre les normes ou structures de la langue source et ceux de la langue cible" (Baker, 1988: 481). By looking for those instances in which this effort to compromise is evident, the readers can find the translator's voice in the translation. This voice sometimes 'countervibrates' against the narrators' voices, causing a kind of dissonance in voice in the translation where voice was consistent in the original. Small translation errors of oversight that are inevitable in any translation fall into this category. Deliberate changes and additions are also signs of the translator's presence in the translated text. It is this translator's voice that will be examined in this section.

Granted, as Toury states, "a translator's behaviour cannot be expected to be fully systematic. Not only can his/her decision-making be differently motivated in different problem areas, but it can also be unevenly distributed throughout the assignment within

a single problem area.” (1995:67). However, patterns in decision-making can be determined even if not every element of a problem area translated falls into a systematic grille. Other factors, such as the time allotted and the status the translator considers the text to have, can be at work.

The problem this text poses to the translator is that so many interrelated elements of the source text, from the level of lexemes to the narrative structure underlying the text to paratextual and even metatextual elements, help support the author’s postmodern message. As Berman states, “Le traducteur, lui, vise également à reproduire le système stylistique d’une oeuvre; comme le pasticheur, il doit le repérer, mais son ambition se limite à reproduire un texte existant,” (Berman, 1985:55, cited by Folkart, 1991:392). But before the translator can reproduce the underlying structure of a text in all or most of its occurrences, the translator must find it. Finding this structure requires an in-depth analysis of the text to be translated. I assume certain factors account for deviations from the text’s structure, and they were probably due to lack of knowledge of the importance of this structure. Pugi was translating a popular text for the readership of a collection. His translation was to be published by a mainstream genre fiction publisher whose goal is inevitably to make money by getting the best return on the money paid to the translator in the shortest amount of time. Pugi either did not consider this text to have an underlying structure worth looking for, or did not have the time or chose not to take the time to analyse the text to find it. If he did find it, he may have chosen not to give priority to recreating this structure when making translation choices. Regardless of the reasons for this omission, the decision not to analyse the source text’s structure has a detrimental effect on the overall structure of the translated text in its capacity to support the postmodern message encapsulated in the source text.

5.1 Word Play

To find the translator’s voice in the translated text, close study of the translation is required to locate deliberate discrepancies. For example, alliteration is used in

Goldman's commentary in his reported speech of the Florinese scholars. Their comments on the wedding preparations that he chose to excise included phrases like "fullest flower," "delicious drolleries" (175). These are clear alliterations used to make the scholars seem pretentious. Pugi has translated these phrases as "plein épanouissement" (a clichéd collocation) and "exquise drôlerie" (233). In this case, the alliteration in the source text also functions as commentary on the pretentiousness of the commentary of some scholars. This critical comment on such use of alliteration, in my opinion, outweighs the value of the function of these alliterative phrases as praise. It would not have been difficult to make these positive comments into alliterative positive comments in the translation and perform both functions.

Clues to the translator's creative abilities are also evident in the translation. For example, as the six-fingered man kills Inigo's father, Morgenstern says "a flash of the nobleman's sword and Domingo's heart was torn to pieces" (105) becomes "[l]'épée du visiteur fendit l'air et le coeur de Domingo" (138). When recreating unusual images, as Fezzik when runs out of air, "the hollowness was in his arms and the world was snowing" becomes "ses bras perdaient leur force et l'univers ses couleurs" (136-180). The translation conveys the same message about Fezzik losing consciousness, going from an external to an internal focalisation (Genette, 1980:189-190; Bal, 1991: 76). These translations that use the literary device of zeugma, often used in parody, are functional.

Pugi seems to have some fun playing with words at some points, particularly when he translates "Yellin shook his head again"(219) as "Derechef, le chef opina du chef" (295). Here we have an example of compensation that helps to maintain the text's overall tone. He has compensated for passages where a similar transposition is not possible (cf. Vinay-Darbelnet, 1995: 198-199, 341). This gives the translation's reader a little fun and shows the creativity that is essential for all translators.

5.2 Cultural changes

Functional changes by the translator are evident wherever there is measurement in the text. Pounds become kilos (164) or “grammes” (ST 124 -TT 163); half-inches become “centimètres” (ST 86-TT 111); “a thousand feet” becomes “trois cents mètres” (ST 88-TT 114). In short, Pugi generally switches over from imperial to metric, the system France currently uses, a system widely-used internationally. An exception is “quarter-mile” which remains “quart de mille” (ST 88-TT 114). While words exist in French to represent imperial measurements, Pugi chose to use metric in the translation. In the introduction and incursions by Goldman, this is not a problem as that narrator is placed in the early 1970s. It would perhaps have been jarring to a North American reader to have these in metric, as they have not yet fully embraced metric. As the metric system was instituted in France in 1795, it has a less jarring effect on the coherence of the past narrative to the target reader from France. However, these changes are part of the translator’s voice, reflecting the target culture he is part of and translating for.

When it comes to finding the translator’s voice in his recreations of Fezzik’s voice, one need only examine the rhymes in the following passage:

[...] but once they found out he was chicken, well, they weren’t about to let an opportunity like <i>that</i> get away. “Bully, bully,” they taunted Fezzik during the morning yogurt break. “I’m not,” Fezzik would say out loud. (To himself, he would go “Woolly, woolly.” [...]) “Coward.” Towered. “I’m not.” (124)	[...] dès qu’ils découvrirent qu’il n’était qu’une poule mouillée, ils refusèrent de laisser passer une pareille occasion de démontrer leur courage. —Gros tas, gros tas, se moquaient-ils pendant la pause yaourt du matin. —Je ne suis pas gros, répondait Fezzik. (Mentalement il répétait “fatras, fatras”. Fezzik [...]) —Trouillard. Cafard. —C’est faux. (164)
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Pugi changes the taunting to “gros tas”, which Fezzik rhymes with ‘fatras’ and protests with “[j]e ne suis pas gros,” a phrase that reverberates with cultural significance to the target audience as the French pop culture icon Obélix of the Astérix comic books uses that protest often. As this allusion is not present in the original, because it is situated in a culture in which Astérix has only a marginal presence, it connects the target text to the target audience, helping to get them to sympathise with Fezzik’s isolation, getting them more involved in the text. This in turn will help convey the source text’s message to the target text’s readers.

Pugi entirely eliminates a sentence in the original that refers to an American baseball player entirely from the translation. “Ty Cobb was batting champion of the American League when these guys were still around,”(253). This is understandable as this reference is rooted in the source culture and holds little resonance for target readers. It appears that Pugi was keeping this in mind as he translated.

Another characteristic of the translator’s voice is his choice not to repeatedly use character’s names when referring to them. Morgenstern uses their names most of the time after they are revealed (by page 95), whereas Pugi tends to change them to descriptive paraphrases. Inigo often becomes “l’Espagnol” (e.g.: ST 120-TT 158), Fezzik often becomes “le Turc”(e.g.: ST 179-TT 239), the man in black often becomes “l’inconnu,” Vizzini becomes “le Sicilien” (e.g.: ST 132-TT 175). The effect of using the names in the source text helps the readers to feel they know the characters personally, whereas translating using the synonymous referents instead of their names creates somewhat of a distancing effect in comparison to the original. These changes may reflect the translator’s desire to adhere to what is considered good writing in French, where repetition of the same element is considered less acceptable than using variations such as paraphrases or synonyms.

5.3 Parenthetical information and translator's notes

A number of minor errors cause confusion in terms of the coherence of the overall text: One occurs when the Morgenstern narrator's time marker aside is translated. "(This was just after America but long after fortunes.)" (50). Pugi translated it as "(Cela se passait peu après la découverte de l'Amérique, mais il était déjà trop tard pour qu'un immigrant pût s'y enrichir.)"(71). The problem with this translation is that Westley has just declared his intention to go to America to seek his fortune so that he'll be able to support Buttercup. And he states immediately afterward, "There is great opportunity in America." Pugi translates this as "L'Amérique est une terre où les possibilités sont nombreuses." Yet, if there were no fortunes to be made anymore, either Westley is contradicting the narrator, or the motivation for his trip that leads to Buttercup being told he is dead disappears. Buttercup has just admitted to herself that he has a good head on his shoulders, so his statement is not likely to be mistaken. Without this motivating statement, Westley's intelligent character (as displayed by his late nights spent reading) is contradicted and his trip rendered pointless. Had the translator read a couple of sentences further, he would have seen the contradiction he was creating by choosing to translate the aside the way he did. This seems to indicate that his text was translated at least partly on a sentence by sentence level. The fact that this could have easily have been corrected using a recursive translation strategy tends to support the idea that Pugi translated this text quickly and without much analysis or revision, as is likely with texts destined for rapid mass consumption such as those in the *J'ai Lu* collections.

As Hermans claims,

"translated narrative discourse always contains a 'second' voice, [...] the Translator's voice, as an index of the Translator's discursive presence. The voice may be more or less overtly present. [...] It is most directly and forcefully present when it breaks through the surface of the text speaking for itself, for example in a paratextual Translator's Note employing an autoreferential first person identifying the speaking subject." (1996: 27)

In the translation Pugi has added an author's note and a translator's note as footnotes at the bottom of certain pages. In the source text, there is an author's note (the author meaning Morgenstern) about the Greek equivalent for "Boo" (30). It is in parentheses, just like all the other parenthetical information offered by the narrator Morgenstern. The translation presents this parenthetical info as a footnote marked "N.d.l'A." (173). This shift departs from the pattern of presenting parenthetical information used everywhere else in the novel. Nowhere in the source text, and nowhere else in the target text do the narrator Morgenstern or the narrator Goldman use footnotes. Why depart from the set pattern for presenting parenthetical information when there is one ready-made that serves that very purpose? They use explanatory notes in parentheses, and Goldman uses long italicised incursions of commentary. The effect of this departure from the pattern is a small jarring of the reading experience, leaving readers wondering why the information was not just put in parentheses.

An explicit incursion by the translator is another footnote in the translation: "Nom donné par les Anglais au vin de Bordeaux rouge. (N.d.T.)"(342) referring to 'claret.' This footnote is needed because the term 'claret,' meaning a red Bordeaux wine (253) makes a distinction in English not made in the French language. There is an equivalent term, "clairet," but it would not be transparent to the target reader. As a paraphrase of claret would not suit the context: "I can never remember if claret is Bordeaux wine or Burgundy," this footnote is appropriate to clarify the term. It is also the most obvious mark of the translator on the target text, and very appropriate to target culture readers.

Another hint of the translator's voice in the text comes when Humperdinck is expressing himself on what he wants his people's reaction to his future wife to be. Morgenstern has him say, "Wow! That Humperdinck must be some kind of fella to have a wife like that." (71) whereas Pugi has him say, "Waouh! Cet Humperdinck est un sacré mec pour avoir dégoté une nana pareille!" (96). Using slang particular to

France to translate this expression zeroes in on language the translator is familiar with as well as the slang language he would assume his readers would understand.

5.4 Additions

A clear intervention by the translator happens as Pugi translates one of Goldman's comments about Morgenstern's wife's comments. "I got rid of almost all the intrusions when he told us what she thought." Translating it as "j'ai décidé de supprimer tous ces passages où Morgenstern nous fait part des louanges dithyrambiques de sa charmante moitié" (203). Also, when Inigo begs "Do it quickly" (120), once the man in black has bested him, Pugi translated this as "je vous demande de me porter rapidement le coup de grâce" (159), taking a great deal of time to make this request in the heat of battle. The dubbed film fits the fast action pacing of the original text much better, translating as "Allez! Tuez-moi vite." In the translation, "[Fezzik] was pretty hairy" (124) becomes "il possédait un système pileux extrêmement développé" (164). Pugi describes "the moon" (142) as "l'astre des nuits" (189). These translations are much more descriptive than Goldman or Morgenstern's words. In the translation, Pugi chose to embellish the relatively plain sentences the narrators used. Why? Is it because French readers expect their prose to contain this kind of lovely turn of phrase common in their classic literature that a plain sentence like Goldman's almost requires 'improvement' to conform to that expectation?

Another obvious intervention by the translator is the addition of the statement about the reunion scene "qui n'est malheureusement disponible qu'en anglais pour l'instant" (205). Whether this indicates that Pugi is aware that the reunion scene letter is available only in English or that Pugi has decided not to translate the letter is uncertain. However, this addition is needed so that readers of the translation do not expect the scene in French if they ask for it.

But not all his additions serve such an important purpose. For example, "...once, just one, ride up and say..." (98) becomes "[u]ne fois, une fois seulement, viens jusqu'à

ce petit hameau niché dans les collines qui se dressent derrière Tolède pour me dire.” (128). Why Pugi added this here when he had already translated the description of the little town using these same characteristics not three pages earlier remains to be seen. Perhaps he is attempting to pretty up the narrative, such as changing “The carriage would leave” to “[l]a voiture repartait en brinquelant sur la route poussiéreuse.” (ST100-TT131). If so, it reveals a desire to change the plain narrative of the Morgenstern narrator into a more elaborate, perhaps more literary style.

Pugi even adds biblical language to parts of the translation where they are not present in the original. During the difficult forging of the six-fingered sword, “but the next night, more tears” (104) becomes “mais, la nuit suivante, il y avait à nouveau des pleurs et des grincements de dents” (136), despite the fact that there is no gnashing of teeth explicitly happening in the original text. When Vizzini approaches Buttercup to kidnap her, he asks, “A word?” Pugi translated this elliptical question by filling it out. “Pourriez-vous nous renseigner, gente dame?” (82-106). Other small but significant additions, sentence-length, can be found on ST 261-TT 353 and ST 261-TT 354. The pattern created by these additions indicates that, obviously, the translator felt that the source text was lacking, and that he felt free enough to add his own touches to the translation.

Pugi also tends to intensify certain elements in the text. The king looking “quite well” (65) becomes “absolument radieux”(87), an improvement becomes “l’amélioration spectaculaire” (88). When it comes to Buttercup’s princess training, she learns “tea pouring,” (75) which becomes “servir le thé en levant le petit doigt” (100). These changes may be his way of counterbalancing the more normalizing aspects of his translation.

In the following parallel text seen earlier in this chapter on Buttercup’s voice, there are also traces of the translator’s intervention in the text:

As it was, when Fezzik unlocked the gate, they saw nothing but armed Brutes in formation, Yellin at their lead. And no one smiling. Westley shook his head. “I am dry of notions.” “Child’s play,” of all people, Buttercup said, and she led the group toward Yellin. [...] “I,” she said for the third and last time, “am the QUEEEEEEEEEEEEEEN.” There was no doubting her sincerity. Or Power. Or capability for vengeance. She stared imperiously across the Brute Squad. (281)	Mais lorsque Fezzik déverrouilla le battant, ce dernier s’ouvrit sur des formations de Brutes en armes placées sous le commandement du chef de toutes les forces de police de la ville de Florin. Il est également à noter qu’aucun de ces soudards ne souriait. Westley secoua la tête. — Je suis à court d’idées. — Un jeu d’enfant, déclara Bouton d’Or. Elle s’avança. [...] <i>moi</i>, fit-elle pour la troisième et dernière fois, je suis votre REIIIIINE! Il eût été impossible d’en douter, ou de ne pas trembler devant sa puissance et sa détermination à venger tout affront. Elle porta un regard autoritaire sur l’Escouade des Brutes. (379-380)
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Here we see the voice of the translator present in the explication of the elided elements. The Morgenstern narrator’s voice supports Buttercup’s voice in the source text. He emphasizes the incongruity of her action with her previous ones by signalling it with ‘of all people’ as he describes her leading the group. In the translation, however, the Morgenstern narrator does not signal and uses “avancer,” omitting the explicit marker of her act of taking leadership. The effect of these changes by the translator is to reduce the foregrounding effect of this seemingly out-of-character act of Buttercup’s, making it less likely that readers will examine this event and question the constructs presented earlier.

Another mark of the translator in the previous segment of text is in the integration of the narrator’s short elliptical sentences into larger conventional sentences.

This reveals the translator’s reticence towards maintaining the same pacing of the sentences. Instead of recreating them using elliptical sentences with the “ni” formation, the translator has chosen instead to merge them into the previous sentence, creating sentences with normalized structure, thereby eliminating the pausing emphasis effect which those elliptical sentences created for Morgenstern's storytelling voice.

5.5 Omissions

The translator’s voice comes through not just in the source text elements recreated, but also in those elements omitted. In addition to the little omissions made by any translator, Pugi chose to exclude (or overlooked) sometimes entire sentences. In the following text segment, Pugi merges two sentences, eliminating some elements:

Sometimes he would choose by mood: “ I feel quick today; fetch me a cheetah” Or “I feel strong today; release a rhino.” (61)	D’autres fois, le prince se laissait guider par son humeur : —J’ai envie de courir, aujourd’hui. Libère un rhino. (84)
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In cutting corners by merging what might have seemed redundant repetition, the translator omits more than he may have realised. The linking of the seme “quick” with the fastest land animal, the cheetah, serves to establish Humperdinck the master hunter as faster than a cheetah in an isotopy of speed. The linking of the seme “strong” with the rhino, an animal that possesses great strength, serves to show Humperdinck’s great strength. With the parallel construction of the two sentences, they form a dual isotopic chain that is lost in the translation.

The translator often omits small segments of texts, including entire sentences in places. For example, he often omits elements that could be considered redundant given the information provided in the nearby sentences:

Inigo's face began to bleed. Two rivers of blood poured from his forehead to his chin, one crossing each cheek. (106)	Et deux fleuves de sang coulèrent du front au menton d'Inigo, traversant ses deux joues. (140)
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Other examples of this can be found on pages ST 160-TT 215, ST 179-TT 239, ST 254-TT 343, ST 94-TT 112, ST 184-TT 246, ST 165-TT 223, ST 116-TT 154, ST 133-TT 176, and ST 135-TT 179. In each case, the information in the omitted sentences is provided elsewhere or deemed unnecessary. This could indicate that the translator was trying to shorten the text or felt free to eliminate elements of text he considered redundant.

Sometimes he omits a repetition of an element already repeated more than once in the source text, probably considering an excess of repetition contrary to target language literary aesthetic norms that discourage repetition. For example, in the following passage, the translator omits a repeated phrase:

There was no question in his mind of failure. [...] Westley let go of the vine without a qualm, because he had come too far to fail now; failure was not even a problem to be considered. [...] Westley threw the wrist away and reached out blindly with both hands now, scrabbling wildly to reach some part of her; because failure was not a problem; failure is not a problem, he told himself; it is not a problem to be considered, so forget failure; [...] Failure was not a problem; he would simply have to kick [...] (160-162)	La possibilité de plonger au-devant d'un échec n'effleura même pas son esprit. [...] Westley lâcha malgré tout la liane, parce qu'il était désormais allé trop loin pour renoncer et qu'un échec n'était même pas envisageable. [...] Westley lâcha les os, tendit frénétiquement ses bras et chercha à tâtons le corps de Bouton d'Or, pour la simple raison qu'un échec n'est pas envisageable et qu'il fallait chasser cette éventualité de son esprit. [...] car un échec n'était pas envisageable. Il lui suffirait de donner des coups de pieds pour s'élever [...] (215-217)
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As seen here, the translator not only changes instances of the use of the word "failure" to synonyms but omits others. The translator may have considered some of these repeated instances redundant and decided to use synonyms or omit them as

unnecessary. The problem with omitting this repeated element is that it is part of Westley's thought pattern, characterising his focus on rescuing Buttercup to keep him from panicking. Another example of the translator omitting a repeated element in a character's train of thought can be found on ST 105-TT 138.

In other cases, the omission was probably motivated by an error in the source text, or expressions he might not have understood. In the duel of the poisoned cups with Vizzini, (ST 139-TT 185) he says, "Now a great fool ... would place the wine in his own goblet," creating an error, or at the very least, eliding the word 'poisoned'. It should probably read poison, not wine. As this probably did not seem to make sense to the translator, it is understandable that he omitted it. As for omitting passages containing expressions that might not have been familiar to the translator, here is one passage that got dropped, probably for this reason:

"Hey, Inigo, wait up" (wait up, straight up which was the way he ran, and wouldn't there be fun with rhymes once he and Inigo were together again.) (180)	—Attends moi, Inigo. (240)
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It would have been hard to translation this expression and rhyme, therefore it was much easier to omit it. Another similar instance occurs in ST 235-TT 314. Perhaps he was required by the publishers to keep his translation below a certain number of words and therefore cut out short text segments here and there to conform to those orders.

As we have previously seen, the narrators often use repetition for emphasis. One significant omission in terms of respecting the narrator's voice is during the swordfight between Inigo and the man in black. The point that marks the tide turning against Inigo is the moment when he uses his last-ditch moves, without success:

Then Inigo countered with the Thibault. And the man in black blocked it.	Puis Inigo le contra avec la botte de Thibault. Et l'homme en noir le para.
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He blocked it!	
Inigo repeated the move again and it didn't work. (118)	Inigo répéta la même attaque et échoua à nouveau.(156)

This omission of a repetition that serves to highlight a turning point in the duel removes the emphasis. No longer are the readers forced to dwell on this idea of Inigo, the best swordsman ever to wield a sword, possibly being bested. This is part of the author's strategy to make readers question what they have been told. Many other passages that include repetition for effect, whether for emphasis, to create suspense or to mimic either speech or thoughts have the repetition omitted or the text segment omitted entirely in the translation (see ST 160-TT 215, ST 161-TT 216). This alters the storytelling voice of the narrators or the voices of the characters. The accumulated effect of these omissions means that the translation deviates from the original text's own intended deviations. In most cases, the translator's deviation brings the translation back to "normal" sentences that contain no repetition.

5.6 Discrepancies

In terms of small errors in which the translation presents the opposite of the original, Humperdinck's thoughts about his father show his impatience. "His father was just no help at all, refusing either to expire or to stop mumbling ([...]) and start making sense" (199) is translated as "Son père ne lui était d'aucun secours et refusait d'expirer ou de se taire. ([...]) Il est à noter que ses propos commençaient à avoir un sens" (267). The translator here clearly did not see that part of the sentence continued after the parenthetical commentary. The point in the original is that the King's condition is deteriorating, while the translation seems to have his condition improving. This creates confusion for the readers and could easily be corrected through recursive reading that looks beyond clause level when translating. Is this an error caused by translating too quickly in order to get this mass-market translation out onto the shelves faster?

Looking at the context is essential when translating. For example, after the man in black drags Buttercup along, running at breakneck speed, Pugi translates as follows:

After five minutes [of running], the man in black stopped dead. “Catch your breath,” he commanded.	Cinq minutes plus tard, l’homme en noir s’arrêta brusquement.
Buttercup nodded, gasped in air... (143)	—Pas un bruit, ordonna-t-il. Bouton D’or hocha la tête, cessa de respirer... (190)

Why Pugi changed the situation so that she is told not to catch her breath makes no sense in that they have been running, and in that he stops again later for her to rest. Taking the context into consideration, it makes no sense for him to tell her to hold her breath instead of catching it. I suspect Pugi did not know this expression, or else mixed it up with its opposite ‘hold your breath’, ignoring the context. While each such translation oversight on its own is relatively innocuous, the accumulation of them makes the translation as a whole significantly less logically coherent in comparison with the original.

Another such error crops up as Pugi translates “skin as pale as dying birch” (181) into “un épiderme aussi pâle que des planches de bouleau en cours de séchage” (242). Perhaps Pugi thought that dying was a typographical error that should have read “drying” and translated it that way. This indicates a desire to correct what he perceived as errors.

Sometimes little mistakes can be made in translating, but one change Pugi made may indicate something about him: that his basic math skills need work. In Goldman’s abridging notes, he mentions a 56 and a half page section of text that he then breaks down into its parts, providing for each of these parts the number of pages it covers (67). When added up, these numbers do add up to 56 and a half. While in the translation, Pugi respects the lengths of the various segments, his total is “soixante-six pages et demie” (90). Also, when in the original, the King is ninety-seven, (79) the translation

says “il a quatre-vingt-seize ans” (101). As they are being chased, “I had allowed an hour of safety. There must be fifty minutes of it left,” (88) becomes “j’ai laissé une marge de sécurité d’une heure, sur laquelle il doit rester quinze minutes” (115). Again, the translator changes the numbers; “doubles his birth weight in about six months” (124) becomes “double [...] en approximativement dix mois” (164). This last example could be merely the result of a misprint in the French text, rather than an intervention by the translator. At one point, Pugi even inserts numbers where they are not provided in the original “many years” (140) becomes “dix années” (186). The author’s “by my teens” (187) becomes “à dix ans” (250). Granted, these numbers are not that vitally important to the overall function of the text, but they are telling indicators of the translator’s level of desire for accuracy in the translation when such easily translated numbers are changed.

Pugi also makes changes with regard to the fictional elements of the FireSwamp: snow sand and lightning sand. The book is clear about which is which. The translation less so. Although it might seem that the translator did not know that neither one of these sands was quicksand, rather, inventions of the author, part of the diegetic world of Buttercup and Westley, and peculiar to the FireSwamp, his translation is motivated by the idea he has of his implied reader.

Snow Sand is usually, again incorrectly, identified with lightning sand. [...] Lightning sand is moist and basically destroys by drowning. Snow Sand is as powdery as anything short of talcum, and destroys by suffocation. (157)	Le talc mouvant est généralement, et à nouveau à tort, assimilé aux sables mouvants. [...] Les sables mouvants sont secs ou humides et constitués de grains de sable à peu près normaux, alors que le talc mouvant est toujours sec et constitué d’éléments quasiment microscopiques. (210)
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“Sables mouvants” is the French term for quicksand. I have been unable to find any information on snow sand or lightning sand occurring naturally and consider them fictional. Pugi has translated a fictional phenomenon with a term that represents a real one. But there is a reason for this. The adaptation is necessary to convey the core seme

of danger that target readers would associate with “mouvant,” rather than with the idea of sand. Pugi’s change is not due to misinterpretation, but rather to the difficulty in rendering the two different sands in French while retaining the seme of danger. In order for the seme to transfer into the French, retaining “mouvant” in both cases, creating isotopy, was necessary.

5.7 Typography

The Goldman narrator’s comments are in italics, yet when he wishes to emphasize certain elements in those comments, he reverts to regular type. Either the translator or the typesetter did not take this into account, because a significant sentence goes unemphasized in the translation. Goldman the narrator’s account of how he came to learn that life isn’t fair is rendered as follows:

<i>And that's when she put her book down. And looked at me. And said it: 'Life isn't fair, Bill. We tell our children that it is, but it's a terrible thing to do. It's not only a lie, it's a cruel lie. Life is not fair, and it never has been, and it never will be.[...]</i> <i>'It isn't' I said. [...]</i> This book says <i>'life isn't fair'</i> (187-188)	<i>Et ce fut alors qu'elle posa son bouquin, me regarda, et ajouta :</i> <i>—La vie n'est pas juste, Bill. La plupart des parents affirment le contraire à leurs enfants, mais c'est très grave. Ce n'est pas simplement un mensonge, c'est cruel. La vie n'est pas juste, ne l'a jamais été, et ne le sera jamais. [...]</i> <i>—La vie est injuste! Exclamai-je, [...]</i> Le message que contient ce livre est le suivant : <i>“La vie est injuste.”</i> (250-251)
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This epiphany is part of the main message to question that which we previously accepted without question. The narrator has learned to question what his parents, authority figures, told him, along with the idea that life isn’t fair, and is trying to convey that message. Reverting to regular type for emphasis here happens twice in the original and only once in the translation. The failure to switch back to regular type to highlight the revelatory sentence in the translation reduces the efficiency of the translation for communicating this message, a message which even the narrator points out is what he considers to be the main theme of this text.

5.8 Commentary by the translator

In the translation, Pugi recreates one of the narrator's sentences, "I'm an abridger, so I'm entitled to a few ideas of my own" (282) with a contradictory sentence in the translation. Here, he makes the Goldman narrator say "Mon rôle se borne à abrégé ce texte et je ne suis pas autorisé à exposer mes opinions personnelles" (382). This translation reestablishes the logical expectations readers have of an abridgement, that is, that there not be copious commentaries added to a text the abridger says he is attempting to shorten. This change could be viewed as an extension of the translator's normalizing tendency seen elsewhere in the translation. It could also be considered merely an oversight or a tongue-in-cheek comment by the translator on the unconventionally high number of narrator's incursions into the text. Or is it a use of a figure of style, namely antiphrase, meant to contrast with the numerous commentaries by the narrator? That contradiction would contribute to the parody of the present in the text. Either way, it reveals the intervention of the translator in the text.

As described in this chapter, this text's various distinctive voices help communicate the underlying message of the source text, each one distinguished from the others by particular deviations from standard source language use. The translator has only recreated some of the elements that distinguish one voice from the next, detracting from their effectiveness in the translation. In general, he has nullified some of these elements by deviating from the original deviations. The translator chose to regularize many of the deviant elements that characterise each voice, despite their contribution to the function of the text as a whole as a postmodern novel. This translating strategy, along with other significant additions, omissions, and changes in the translation when compared to the original, reveals that the translator ~~conforms~~ conforms to various cultural or publishing norms, and translates in consequence. These shifts, taken together, form the translator's voice in the translation and reveal a general tendency toward normalization.

CONCLUSION

As I have shown, the translator's voice can be found after examining the discrepancies in the translated text, and exploring its systemic discursive underpinnings, particularly through the study of isotopy. In order to find traces of Jean-Pierre Pugi in his translation of William Goldman's *The Princess Bride*, it was essential to analyse the source text's narrative structure and uncover the source text's postmodern parodic function. Reading the source text several times and, while doing so, researching the background of the novel as well as the subsequent film version led to invaluable knowledge about the narrators present in the source text. Once that was accomplished, an examination of the paratextual elements revealed their function in supporting the narrative structure that conveys that postmodern message. Following that, going beyond the paratextual to the metatextual elements in and surrounding the text granted insight into the use of irony, particularly the use of parody, to indicate how the text should be read in order to receive its central message.

Only after this initial analysis did a parallel reading serve to find the corresponding sections of text to those textual, paratextual and metatextual elements of the source text. Once these corresponding text segments had been found, the analysis of how the translated text's microstructural elements and macrotextual elements fulfilled the source text's function could begin. Although in most cases, the translation reproduces those elements, the instances in which there were discrepancies or changes revealed the translator's voice, in particular, the normalizing tendency of that voice.

This comparative analysis highlights the importance of analysing the whole-organisation of a text before translating it. Analysing a text is vital in order to discover which elements are intended to contribute to the underlying meaning of the text; further, such analysis reveals the importance of keeping in mind both the original and translated text's cultural context, including their respective norms and conventions. Additional

criteria such as the conditions surrounding the translation's production, deadlines and the expectations of the commissioner of the work, help in locating the translator's voice as well as understanding his strategies.

If I were to continue my work on analysing this corpus, I would like to scan the full text of the original and the translated text into files that could then be aligned by a bilingual concordancer such as MultiConcord or TransSearch. Once that was done, I could do an even more in-depth study of this corpus, perhaps of verb aspect based on Harald Weinrich's seminal work on temporality in the text (1973). Similar studies have proven useful for the automatic analysis of narrative structures (Ladouceur, 1988) and the automatic generation of a summary of a text. Being able to perform a word count might also enable me to find more isotopic chains than I have in my readings. Having the translation in a computer-searchable form would greatly increase my ability to locate the equivalent isotopic chains in the translation, or find new ones created by the translator.

I would also like to acquire the film on DVD with closed captioning and with French subtitles. I could then create files of both film scripts' dialogue. I could run these files through a parallel concordancer for an analysis of text and translation, original film and French dubbed film. I could then compare the dialogue in the original film to its dubbed dialogue. I would complement the parallel texts with a database. In the early stages of this thesis, I had availed myself of today's technology and conceived a searchable database into which I could enter data, quotes from the book or movie in both languages. Such a database would make further analysis of the works in question as well as of my work possible. With the portability of the database, future users could consult it online or integrate the database and its contents into larger databases. The search capabilities of the current prototype of the database are as yet inoperable; only the data input side is working. I would have the search engine completed for use if I chose to continue my study of this corpus.

I hope that this descriptive comparative analysis of *The Princess Bride* and its translation has contributed to knowledge of how discourse analysis can be used for analysing texts to be translated or evaluating texts already translated.

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Joan Vinge page

Services Documentaires Multimédia, Inc.

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Lightning sand

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Lisa Van Loon, former member of Romance Readers Anonymous.

APPENDIX A

BACKGROUND INFORMATION ABOUT THE AUTHOR, THE BOOK, THE MOVIE, THE TRANSLATOR, THE TRANSLATION AND THE DUBBED VERSION OF THE MOVIE.

About the author

Born August 12, 1931 in Highland Park, Illinois, (IMDB page) William Goldman, author of *The Princess Bride*, has sold more than 3 million copies of his works, worldwide. The cover of the translation of *The Princess Bride* lauds him as “l’un des maîtres du thriller américain.”

Among his works of fiction are *The Temple of Gold* (mentioned in TPB); *Marathon Man*; *Boys and Girls Together* (mentioned in TPB); *The Princess Bride*; *Your Turn to Curtsy, My Turn to Bow*; *No Way to Treat a Lady*; *The Thing of Is It...*; *Father’s Day*; *Magic*; *Tinsel*; *Control*; *The Color of Light*; *Heat*; *Brothers*; *Absolute Power*; *Blood Sweat and Stanley Poole*; *Butch and Sundance : The Early Days*; *Wait Till Next Year : The Story of a Season When What Should've Happened Didn't and What Could've Gone Wrong Did*; *Wigger*. William Goldman has also written a short fiction book under the pseudonym of S. Morgenstern titled *The Silent Gondoliers*.

His non-fiction works include *The Season*; *A Candid Look at Broadway*; *The Making of A Bridge Too Far*; *Adventures in the Screen Trade*; *A Personal View of Hollywood and Screenwriting*; *The Ghost and the Darkness: Only the Most Incredible Parts of the Story Are True (Applause Screenplay Series)*; *Hype and Glory*; and *a True Account by the Only Person to Have Been a Judge at Both the Cannes... .*

Movies he has written the screenplay for are *Masquerade*; *Harper*; *Butch Cassidy and the Sundance Kid* (mentioned in *TPB*); *The Hot Rock*; *The Great Waldo Pepper*; *The Stepford Wives* (mentioned in *TPB*); *All the President's Men*; *Marathon Man*; *A Bridge Too Far*; *Magic*; *Mr. Horn*; *Heat*; *The Princess Bride*, *The Ghost and the Darkness*; *Misery*; *General's Daughter*; *Absolute Power*; *Fierce Creatures*; *The Chamber*; *Maverick*; *Memoirs of an Invisible Man*; *Chaplin*; and *Year of the Comet*.

His writing and screenwriting work has spanned more than forty years. He has won two Academy Awards (for "*Butch Cassidy and the Sundance Kid*" and "*All the President's Men*"), and three Lifetime Achievement awards in screenwriting. According to the Ballantine web site's information on Goldman, "[h]is novel *Marathon Man* has made him very famous in dentist's offices around the world." Some of his books and movies (*Butch Cassidy*, *The Princess Bride*) have acquired a cult following, spawning fan clubs. *The Princess Bride* in particular was produced by Fox and dubbed into French for Quebec television under the title "Il était une fois...la Princesse Bouton D'Or."

Goldman wrote the screenplay for the movie, and has commented in *Four Screenplays* that the film *The Princess Bride* stays very close to the screenplay. That is why, in my commentary, I consider that the elements that are present in both the book and the film should have been paid more attention to in the translation than those elements Goldman did not consider essential to the story and thereby cut out of the screenplay. (The Zoo of Death excepted, as it was only cut because of budgetary constraints.) I consider the content of the screenplay to be an indication of the author's intent for the book.

In *Four Screenplays*, Goldman states that he wrote *TPB* for his two daughters for whom he routinely created bedtime stories. He asked them what they'd like it to be about. One asked for princesses, the other for brides (270). The book and subsequently the movie's popularity stem from various sources. The title has obvious appeal to young

girls. Considering that the book and the movie blend several genres including fairy tale, adventure novel, romance, comedy and parody, both have wide appeal. The screenwriter's name would draw in adult fans of his other works. This movie would also appeal to fans of director Carl Reiner.

With its great casting, the film adaptation draws women to see the handsome Cary Elwes, actor in many movies including the recent *The Cradle Will Rock*, as well as *Dracula*, *Glory*, *Hot Shots* and *Robin Hood: Men in Tights*. They might also be drawn to see Robin Wright, the beautiful soap opera actress from *Santa Barbara*. A.R. Roussimoff, or André the Giant as he was known to wrestling fans, draws the men and boys who are his fans. The movie would also draw fans of actor Peter Falk (*Columbo*), of comedian Billy Crystal and of singer/actor Mandy Patinkin (currently starring in the television series *Chicago Hope*). Potential moviegoers and possible readers could also be fans of actress Carol Kane, of actor Wallace Shawn (who had a recurring role on *Star Trek: Deep Space Nine*), of actor Christopher Guest (known for his role as Nigel Tufnel in another cult film, *Spinal Tap*, a Rob Reiner film), or of actor/comedian Mel Smith.

About the translator

The translation, published by Éditions J'ai Lu under the title *Princess Bride: Histoires de la princesse promise*, was done by Jean-Pierre Pugi. He has also translated science-fiction and fantasy works by Jack Vance, including *The Gray Prince* (*Les domaines de Koryphon*), *Emphyrio*, *The Face* (*Le visage du démon*), *The New Prime* (*Maitre de la galaxie*), *DP! (Personnes déplacées)*, *When the Five Moons Rise* (*Quand se lèvent les cinq lunes*), *Assault on a city* (*Alice et la cité*) and *Freitzke's Turn* (*Le tour de Freitzke*) (Vance Website). More science fiction translated by Jean-Pierre Pugi include Joan D.Vinge's works *Eyes of Amber* (*Les yeux d'ambre*) from the Librairie des Champs-Élysées and *Dream fall* (*Pluie de rêves*) from J'ai Lu (Joan Vinge Website).

He has also translated works of fantasy for Roger Zelany, including *Les atouts de la vengeance* (collection Présence du Futur n°466 de Denoël), *Le sang d'ambre* (collection Présence du Futur n°467 de Denoël), *Le signe du chaos* (collection Présence du Futur n°468 de Denoël) and *Chevalier des ombres* (*Knight of shadows*; collection Présence du Futur n°469 de Denoël) (Zelany Website).

Also for J'ai Lu, Jean-Pierre Pugi translated many works by science-fiction author Arthur C. Clarke including *Rama Revealed* (*Rama révélé*, J'ai lu; 3850. Science-fiction); *The garden of Rama* (*Les jardins de Rama*, J'ai lu; 3619. Science-fiction); *Rama II* (*Rama II*, J'ai lu; 3204. Science-fiction); *Venus prime. 1, Breaking strain* (*Base Vénus. 1, Point de rupture*, J'ai lu; 2668. Science-fiction); (Netliberté site) *Arthur C. Clarke's Venus prime, vol. 2: Maelstrom. Ed* (*Base Vénus. 2, Maelström*; J'ai lu ; 2679. Science-fiction); *Arthur C. Clarke's Venus prime, vol. 3: Hide and seek* (*Base Vénus. 3, Cache-cache*, J'ai lu; 3006. Science-fiction); *Base Vénus. 4, Méduse*; (J'ai lu ; 3224. Science-fiction); *Arthur C. Clarke's Venus prime, vol. 5: The diamond moon* (*Base Vénus. 5, La lune de diamant*, J'ai lu; 3350. Science-fiction); and *Arthur C. Clarke's Venus prime, vol. 6: The shining ones* (*Base Vénus. 6, Les lumineux*, J'ai lu; 3379. Science-fiction) (Clarke Website).

Between 1979 and 1995, Jean-Pierre Pugi also translated several short stories for sci-fi short story publications such as anthologies published by *J'ai Lu* and *Isaac Asimov présente*. Among those he translated are Neal Barrett, Jr.'s "Ginny Sweethips' flying circus": «le Lupanar ambulant de Ginny Hanches-de-Velours»; Gregory Benford's "Warstory": «Histoire de guerre»; Ted Chiang's "Understand": «Comprends»; George Alec Effinger's "Schrödinger's kitten": «le Chat de Schrödinger»; Philip José Farmer's "After King Kong fell": «Après la chute de King Kong»; Nancy Kress's "the Mountain to Mohammed": «la Montagne ira à Mahomet»; Geoffrey A. Landis's "Vacuum states": «États de vide»; Frederik Pohl's "Waiting for the Olympians": «En attendant les Olympiens»; Charles Sheffield's "the Courts of Xanadu": «les Cours de Xanadu», "Tunicate, Tunicate, wilt Thou be mine?": «Plus près

de toi, mon Dieu», and "Trapalanda": «Trapalanda»; Robert Silverberg's "Looking for the fountain": «Jouvence»; Lawrence Watt-Evans's "Why I left Harry's all-night hamburgers": «Mes nuits chez Harry»; Walter Jon Williams's "Dinosaurs": «Dinosaures», and "Flatline": «Insignifiance»; and Connie Willis's "Death on the Nile": «Morts sur le Nil» (Ansible Website). In light of this far from exhaustive list of his translations of science-fiction and fantasy works, it would seem that Jean-Pierre Pugi would have the right experience in the fantasy genre to be qualified to translate a fantasy book such as *TPB*.

APPENDIX B

THE REUNION SCENE LETTER

Source: <http://pb.combatwombat.com/reunion.html>

WILLIAM GOLDMAN

Dear Reader,

Thank you for sending in, and, no, this is not the reunion scene, because of a certain roadblock named Kermit Shog.

As soon as bound books were ready, I got a call from my lawyer, Charley -- (you may not remember, but Charley's the one I called from California to go down in the blizzard and buy The Princess Bride from the used-book dealer). Anyway, he usually begins with Talmudic humor, wisdom jokes, only this time he just says "Bill, I think you better get down here," and before I'm even allowed to say a 'why?' he adds, "Right away if you can."

Panicked, I zoom down, wondering who could have died, did I flunk my tax audit, what? His secretary lets me into his office and Charley says, "This is Mr. Shog, Bill."

And there he is, sitting in the corner, hands on his briefcase, looking exactly like an oily version of Peter Lorre. I really expected him to say, "Give me the Falcon, you must, or I'll be forced to keel you."

"Mr. Shog is a lawyer," Charley goes on. And this next was said underlined: "He represents the Morgenstern estate."

Who knew? Who could have dreamed such a thing existed, an estate of a man dead at least a million years that no one ever heard of over here anyway? "Perhaps you will give me the Falcon now," Mr. Shog said. That's not true. What he said was, "Perhaps you will like a few words with your client alone now," and Charley nodded and out he went, and once he was gone I said, "Charley, my God, I never figured --" and he said, "Did Harcourt?"* and I said, "Not that they ever mentioned" and he said, "Ooch," the grunting sound lawyers make when they know they've backed a loser. "What does he want?" I said. "A meeting with Mr. Jovanovich," Charley answered.

Now, William Jovanovich is a pretty busy fella, but it's amazing when you're confronted with a potential multibillion-dollar lawsuit how fast you can wedge in a meeting. We trooped over.

All the Harcourt Brass was there, I'm there, Charley; Mr. Shog, who would sweat in an igloo he's so swarthy, is streaming. Harcourt's lawyer started things: "We're terribly terribly sorry, Mr. Shog. It's an unforgivable oversight, and please accept our sincerest apologies." Mr. Shog said, "That's a beginning, since all you did was defame and ridicule the greatest modern master of Florinese prose who also happened to be for many years a friend of my family." Then the business head of Harcourt said, "All right, how much do you want?"

Biiiiig mistake. "_Money?" Mr. Shog cried. "You think this is petty blackmail that brings us together? Resurrection is the issue, sir. Morgenstern must be undefiled. You will publish the original version." And now a look at me. "In the unabridged form."

I said, "I'm done with it, I swear. True, there's just the reunion scene business we printed up, but there's not liable to be a rush on that, so it's all past as far as I'm concerned." But Mr. Shog wasn't done with me: "_You_, who dared to defame a master's characters are now going to put your words in their mouths? Nossir. No, I say." "It's just a little thing," I tried; "a couple pages only."

Then Mr. Jovanovich started talking softly. "Bill, I think we might skip sending out the reunion scene just now, don't you think?" I made a nod. Then he turned to Mr. Shog. "We'll print the unabridged. You're a man who is interested in immortality for his client, and there aren't as many of you around in publishing as there used to be. You're a gentleman, sir." "Thank you," from Mr. Shog; "I like to think I am, at least on occasion." For the first time, he smiled. We all smiled. Very buddy-buddy now. Then, an addendum from Mr. Shog: "Oh, Yes. Your first printing of the unabridged will be 100,000 copies."

* * * *

So far, there are thirteen lawsuits, only eleven involving me directly. Charley promises nothing will come to court and that eventually Harcourt will publish the unabridged. But legal maneuvering takes time. The copyright on Morgenstern runs out in early '78, and all of you who wrote in are having your names put alphabetically on computer, so whichever happens first, the settlement or the year, you'll get your copy.

The last I was told, Kermit Shog was willing to come down on his first printing provided Harcourt agreed to publish the sequel to _The Princess Bride_, which hasn't been translated into English yet, much less published here. The title of the sequel is: _Buttercup's Baby: S. Morgenstern's Glorious Examination of Courage Matched Against the Death of the Heart_.

I'd never heard of it, naturally, but there's a Ph.D. candidate in Florinese Lit up at Columbia who's going through it now. I'm kind of interested in what he has to say.

[signature] William Goldman

[In smaller type]

P.S.

I'm really sorry about this, but you know the story that ends, "disregard previous wire, letter follows?" Well, you've got to disregard the business about the Morgenstern copyright running out in '78. This was a definite boo-boo but Mr. Shog, being Florinese, has trouble, naturally, with our numbering system. The copyright runs out in _'87_, not '78.

Worse, he died. Mr. Shog I mean. (Don't ask how could you tell. It was easy. One morning he just stopped sweating, so there it was.) What makes it worse is that the whole affair is now in the hands of his kid, named -- wait for it -- Mandrake Shog. Mandrake moves with all the verve and speed of a lizard flaked out on a river bank.

The only good thing that's happened in this whole mass is I finally got a shot at reading _Buttercup's Baby_. Up at Columbia they feel it's definitely superior to _The Princess Bride_ in satirical content. Personally, I don't have the emotional attachment to it, but it's a helluva story, no question.

Give it a look-see when you have a chance.

-- August, 1978

P.P.S.

This is getting humiliating. Have you been reading in the papers about the trade problems America is having with Japan? Well, maddening as this may be, since it reflects on the reunion scene, we're also having trade problems with Florin which, it turns out, is our leading supplier of Cadminium which, it also turns out, NASA is panting for.

So all Florinese-American litigation, which includes the thirteen law suits, has officially been put on hold.

What this means is that the reunion scene, for now, is caught between our need for Cadminium and diplomatic relations between the two countries.

But at least the movie got made. Mandrake Shog was shown it, and word reached me he even smiled once or twice. Hope springs eternal.

-- May, 1987