

## The Literary Monologue A Psychoanalytical Approach to Understand the Original Text and to Discuss its Translation

المونولوج الأدبي

التحليل النفسي كسبيل لفهم النصّ الأصل و مناقشة ترجمته

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### Abstract:

One of the common literary devices in a literary text is the Monologue, this latter tend to present the sought meaning via an internal speech, in order to explore the undiscovered part of human personality that is not subject to ordinary rules of writing, this article aim to emphasize on the role played by this type of literary device and its influence as well as its utility in enforcing both explicit and implicit messages contained in the literary text,

Thus, we will not assess only the function that internal monologue plays in narration from a literary perspective. But also the problems that can occur when the translator is about to transfer this type of text to a target language. Finally, we will focus on the use of psychoanalysis to understand the choices made by translators.

**Keywords:** Literary Device, Internal Monologue, Translation, Psychological Analysis .

### ملخص:

يهدف هذا المقال إلى مناقشة الدور الذي يضطلع به المونولوج كتقنية أدبية تواصلية، و التعريف بالإستخدامات الأدبية التي يضطلع بها، كما ناقش فيه الآثار التي يخلفها إستخدامه على الترجمة التي تختص بالأدب، و ناقش أيضا الآراء التي تتعلق بإستخدام التحليل النفسي كسبيل لفهم استخدام المونولوج و كذا العمليات النفسية التي تعترى الأديب و المترجم على حد سواء حين القيام بعملهما.

حيث يظهر أنّ هذه التّقنيّة شائعة في الأدب و موعلة في التنوّع، كما أنّها ذات أغراض شتّى، كما أنّ لها تأثيرا كبيرا على الترجمة كونها ذات خصوصيّة، و بما أنّها تنطلق من الذات و تعني بأفكارها و خواجها، فإنّ التّحليل التّفسي يمكن أن يكون أفضل السّبل لفهم خيارات المترجم و الكاتب على حدّ السّواء.

كلمات مفتاحية: المونولوج، التّحليل التّفسي، العمليّات التّفسيّة، الكتابة الأدبيّة، الترجمة الأدبيّة.

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## **Introduction**

Literary language has a variety of means in which writers and authors represent the meaning, authors choose usually their writing material according to the expressive situation and the purpose of the literary representation to shed the light on their feelings, ideas, tendencies ideologies and beliefs. Monologues are often used to highlight or to shift the focus of readers toward an important issue, and to explain or to give more details about an idea or to create a situation on which the inner thoughts are expressed and Individual feelings are exposed, in the present paper, we will deal with this literary device, we begin with its definition and the distinction between various other means of expression to be confused with. Then we will talk about psychoanalysis and its importance in understanding authors and their literature, by extension, we will illustrate how psychoanalysis can be used in following the cognitive processes that take place in the mind of translators when they undertake their activity, and especially regarding the translation of literature. In the practical part will analyze some excerpts from different literary work to find out some useful tips and tricks that can help both translators and critics. Results and findings will be stated in the end.

### **1) What is a monologue?**

**2-1 Etymology;** the term Monologue comes from the Greek word “monos”, which means “alone”, and “logos” which means “speech”. It is a literary device that implies the speech or the verbal presentation given by a single character in order to express his or her collection and thoughts aloud<sup>1</sup>. It is a technique which seeks to record the flow of impressions passing through a character’s mind (Routledge) .

We insist that this conception has not gained strong momentum in the world of literature until recently, because of a simple fact that authors took a huge effort to upgrade their expressing methods to represent the maximum of their thoughts previously oppressed by traditional forms and frames of literary language. Interior monologue is another order of phenomenon, it is, in narrative literature; a direct,

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<sup>1</sup> -[www.literary-devices.net/monologue](http://www.literary-devices.net/monologue)

immediate presentation of the unspoken thoughts of a character without any intervening narrator(Scholes 2006) .This literary technique was present but not accredited with a special term until 1921, following the greatest success the James Joyce fifth novel “Ulysses” gained, Joyce inspired too many writers to follow his lead such as; William Carlos Williams, Faulkner, Virginia Woolf...Ever since, this literary type of expression causes the eagerness and the enthusiasm among the critics in particular and the literary world in general .

Nevertheless, some French scholars argue that Edouard Dujardin was the first to mention the presence and to measure the effect of Monologue as a new and unique form of literary narration techniques. Dujardin considered the interior monologue as the mean with which authors are able to express their intimate feeling, the ones that are very close to the unconsciousness, in the raw state before any logical setting, using minimal syntax tools(Dujardin 1977) .

Monologue should not be confused with close terms like; Soliloquy, or stream of consciousness. The three words designate a close meaning but not the same conception, The first refer to a speech delivered by a character alone onstage, speaking to himself or herself, or to the audience... it is clearly a theatrical device rather than a representation of human behavior(Montgomery&others ...2006) . And it comes as a spoken material, The word spoken here determines the nature of difference between soliloquy and monologue, and the word material describe the literary device that strives to represent the myriad and subjective random impressions, sensations, memories and thoughts that comprise the activity of mind in the course of its daily activities(Amigoni 2000 ) . Hence, it is associated more with the psychological representation of human thinking.

Since our study is much more oriented toward the psychological side, So “stream of consciousness’ will express the fact from psychological perspective while the “monologue” will emphasize on the literary side of the study. The three literary devices can be found in the same text, or apart from each other, their use begun first in poetry and then unfold to reach other literary genres in prose as novels, essays, theatre and autobiography.

As a narrative device, interior monologue has a history much more ancient than stream of consciousness, but because we find the two devices combined in modern writers like Joyce and Virginia Woolf we often fail to distinguish between them, and hence remain unaware of their quite separate and different histories( Scholes 2006) . In France, *The Style Indirect Libre* was in the center of discussion

Scholars and critics maintained a special interest in different forms of its use as a substitute to the conventional figurative ways of expressions; this can be due to the huge progress that psychology studies sustained in the recent centuries, and the importance it attributes to the language as a mean to reveal both conscious and unconscious personality traits and order. The narrated monologue is at once a more complex and more flexible technique for rendering consciousness than the rival techniques...Both its dubious attributions of language to the figural mind, and its fusion of narratorial and figural language charge it with ambiguity( Cohn 1978) .

Previous statements corroborate to drive us toward one end; interior monologue is a unique method and can be used in a creative way to render the intact raw meaning, -the would be said- in a literary text, it is supposed to complete the list of an already existing figurative language devices.

## **2) Literature and Psychoanalysis;**

Modern Psychoanalysis owes its most important improvement to the Austrian professor Sigmund Freud who Summed up the Psychological life of any individual in three aspects . “The Libido” is “the part of the mind that determines sexual drives and other unconscious compulsions that urge individuals to unthinking gratification...the Superego “seeks to repress the demands of the Libido and to prevent gratification of basic physical appetites”, the Ego balances the primal needs of the Libido and the civilizing demands of the Superego (Kirsznner,. & S. R Mandell. 2010 ).

Freud later linked all the unintentional human behavior to the Libido, he used literary language as a demonstration and an argument to endorse his theories, , he was among the first psychologists to mention the presence of psychological phenomenon in the literary narrative and the monologue. He had discovered that psychoanalytic writing shaded very easily into engrossing literary narrative. A crucial aspect of Freud's theory of hysteria had to do with his view of the nature of narrative, the way we tell the stories of our lives(Parkin-Gounelas 2001 ) . Moreover, he proceeded to the analysis of Sophocles’ Oedipus and Shakespeare’s Hamlet for their oedipal elements and for the effects the plays had on their audience. In his ‘Creative writers and Day-dreaming,’ Freud further expanded the connection between literature and psychoanalysis (Hossain 2017 ).

Von Franz(1980) assumes that “ an unconscious dynamism ... begins to influence the writer and even often imposes upon him forms of expression which he does not intend to use consciously” .

Another scholar, Peter Brooks (1980) points out “that there can be a psychoanalytic criticism of the text itself that does not be- come—as has usually been the case—a study of the psychogenesis of the text (the author’s unconscious), the dynamics of literary response (the reader’s unconscious), or the occult motivations of the characters (postulating an ‘unconscious’ for them)” . Psychology seems to be a scale on which we can measure the strength of emotions and its flow in literary passages, in addition to that criticism can be viewed as a plausible ground where literature and psychology meet

( Green 2004 ) suggests that “ *The psychoanalysis criticism is before all, the determination of the features that can be ascribed to the unconscious in the literary work. Unconscious of the author? no doubt, but especially unconscious of the reader , viewer ,and audience*” .

Literature is the most revealing product and symptom of human cognition, an outgrowth of one of the most fundamental of human cognitive instruments, namely language itself (Cave 2016) .

### **3)Translation and Psychoanalysis;**

Different translation scholars used psychoanalytical to measure the effects of the unconscious in the creation of the target text ... based on the concepts of Freud and Lacan, from the source text comprehension to the impact of psychoanalytical findings on translation activity and the effects of the unconscious in the target texts, such as in Paula Frota Lawrence Venuti, , and (Antoine Berman 1995) states that some psychoanalytical views of translation that are inspired by studies of Lacan, La planche, Bettelheim, Granoff? Allouch and Littoral scientific Journal, Bernard Thys, German Garcia...etc, those writings goes from translating Freud or Lacan, to investigating the links between the the translating act ” Le Traduire” and its relation with the question of existence in the human language “l’être -en-langue-humain”, this thinking is not transferable from this perspective unless it is the pure work of psychoanalysts,

Antoine Bermane (1995) mentioned the conscious and focused more on the unconscious that influenced the translator personality in the assembly of the target text, Berman Argues that his Work entitled “l’Epreuve” de l’Etranger” was so well received and studied by psychoanalysts . to illustrate more; he presented the system

called “Textual Deformation” That ignores the form and praises the letter. Berman further blames the unconscious mind of the translator as the reason of the textual deformation that occurs on a regular basis in translation he designated the unconscious as the overwhelming force the translator is subject to (Berman 2000). To limit the damage imputed to the unconscious voices in the mind of translators, he invited translators to favor the syntax over the semantics.

Lawrence Venuti (2002) discussed the central role played by the unconscious in every translated text, he contends that “The unconscious may operate in the translator choices and be visible in the translated text”. This latter is always an item that can be ameliorated. For him, the translation is regarded not only a loss-loss situation of inter-textual effects, a loss of inter-textual relations as well, even a loss of the concrete image of the signifier and the context. But also a gain because it enriches the target language with new semantic possibilities and the target system of signifiers, figures of speech, traditions and structures.

In translation, the reminder consists of linguistic forms and textual effects that simultaneously vary both the current standard dialect of the translated language and the formal and semantic dimension of the target text. they can be intentional such as the substitution of an image or an idiom by literal translator, or unintentional like verbal slips (Venuti.2002).

Denis Porter (1989) emphasized more on the translation through the produced text, he introduced a model based on Lacan’s findings. He contends that any translation is a failure, he assumed that the system of signifiers in the target language has no equivalents to represent the same meaning expressed in the original text, Thus a “loss” in translation must occur, a ‘Misses’ that originates the inevitable influence of the translator unconscious .

Jean René LADMIRAL (Wilhelm 2012) introduces the concept of the interdisciplinary triangle in which : psychology is an interesting end, it is the special interest assigned to what happens in the translator mind...psychoanalysis concepts contributed in the so called “the wild semantics” psychoanalysis is an interpretation, a hermeneutic; besides, Ricoeur’s book about Freud was entitled *De l’interprétation* ; which is also a hint to translation and the *De Interpretatione* d’Aristote.

Another question rises when the text is to be translated, because both stream of consciousness and monologue are considered to be non-traditional techniques that aim to express human thinking in its wildness, unbound logic, regardless to the

constraints of language and society, when the translator is often confronted to limits imposed by the receiving society, that will not tolerate any offence to their social defined boundaries. But before the transmission, any given text written as an internal monologue must be first understood by the translator, the Comprehension itself is a hurdle that will hinder translators from processing the translation, Bakhtin (1979) stated that other people's consciousness can't be heard, Analyzed, defined as objects or things, it is possible only to communicate with it dialogically .

The text as inseparable tissue poses a threat to the translating procession, in narrated monologue. in short, neither the content nor the style can possibly be attributed to the narrator, but can be transposed through quotation which make translation possible but the language translation yields is not in the text (Cohn 1978).

We can sum up the problems generated by the interior monologue and the stream of consciousness that can face the translator in two categories;

• **Formal setbacks;**

Narrated internal monologue and stream of consciousness are generally perceived as the continues rendering of permanent inner feelings, thoughts and comments of characters that will echoes in the structure of sentences. One of the characteristics of this technique is the confusion between narrator and characters, as a result, it is often impossible to decide whether a given segment, sentence or an entire page, must be accredited to the first or to the second (Herden 1989).

phrases are long, not linked logically, words and expressions are idiomatic, and the presence of interfered passages will complicate the translator aim to organize and keep the original plot's structure and the formal adequacy in the target text because any language has its grammar, structure and formal rules in general.

Chronological gaps exist more often because the aforementioned literary devices are designed to keep the reader interested and can abuse the time and space sometimes, the translation prove to be at high risk of the target text losing its arrangement.

• **Semantic Barriers;**

Writers who use internal monologue as carrier of thoughts and a channel to transmit visions are usually characterized by ambiguity, uniqueness of meaning and violation of traditional semantic rules; translators find a hardship to put the translation on the same semantic scale, passages of monologue or stream of consciousness require often an explanation and an interpretation in the original language. Meaning is sometimes exposed philosophically. Literary translator must



consult critics and interpreted writings concerning the text to be translated before any attempt to translate.

Any given text consists of clauses which are explicitly present and propositions that are only expressed in an implicit sense...actors, processes goals and circumstances, on one hand subjects, predicators, complements, and adjuncts on another hand, all those factors along with the missing in the surface syntactic structure are key to understand, thus to translate the text(T.Bell 1991) .but those components alone will not be sufficient to translate an internal monologue, this latter is full of unique images that was formulated by the writer who tried to fill the gaps whenever his environment, characters, time, or events are must be included. In some cases, internal monologues were associated with other literary genres than being considered as independent component of literary prose structure

For instance, Before 1874, when the first play (Othello) was translated in its entirety, and from the original, only monologues and other short passages from his tragedies were translated, and every single one is likely to have been mediated. These fragments were normally presented and accepted as instances of poetry(Baker&Saldanha2009) .

A quick glimpse on the history of translation will assume that the personality of translator were not a serious matter for researchers and scholars, until recently, when a new wave of studies start to take into account skills and abilities like ; Creativity, Intuition, lack of self confidence, and emotional intelligence that influence the choices made by translators( Abihssira García 2015) .

Freud used two words to represent the link between the translation and the interpretation of some phenomenon such us day dreams, the words are “ubersetzung”and “ubertragung”, the first refers to the translation, the second means transferring something from one place to another or carrying it.

More specifically, Freud deemed the following to be translations: dreams; generalized hysterical, obsessive, and phobic symptomatology; para-praxes; fetishes; the choice of suicidal means; and the analyst’s interpretations. Informing Freud’s conception of the analyst’s interpretations is the secondary use of the German word Übersetzung (translation) to mean transposition (Mahony 2001 )

In the example cited below from James Joyce’s “Ulysses” a narrated interior monologue and its translation are noticed;

*“She did not want anything. He heard then a heavy sigh, softer, as she turned over and the loose brass quoits of the bedstead jingled. Must get those settled really.*

*Pity. All the way from Gibraltar. Forgotten any little Spanish she knew. Wonder what her father gave for it. Old style. Ah yes, of course. Bought it at the governor's auction. Got a short knock. Hard as nails at a bargain, old Tweedy. Yes, sir, At Plevna that was. I rose from the ranks, sir, and I'm proud of It" .( <sup>2</sup> )*

### **Translation ;**

« Non. Elle ne désirait rien. Il entendit alors un chaud, un profond soupir, plus assoupi, comme elle se retournait dans le lit et que les anneaux de cuivre desserrés cliquetaient. Il faut vraiment que je les fasse réparer. Dommage. Le transport depuis Gibraltar. Elle a oublié le peu d'espagnol qu'elle savait. Qu'est-ce que son père a pu payer ça ? Vieux modèle. Ah oui, au fait. Acheté à la vente du gouverneur. Un prompt coup de marteau. On ne l'aurait pas mis dedans, le vieux Tweedy. Oui, monsieur. C'était à Plevna. Je sors des rangs, monsieur, et j'en suis fier »(<sup>3</sup>).

In the original text, the author tells a series of events, mentioned some characters, all the passage was linked logically, but in the French translation, too many gaps are spread through the text. The average translator cannot detect the losses that result during the interior monologue transfer, especially the one generated by the embedded reflection of interior thoughts, the unconscious echoes of the writer, it is obvious that the logical relation and the flow of ideas is not supported by the target languages, meaning is scattered and the words cannot render the same mental image, literal translation for expressions and words like; Auction= vente .Raised from the ranks= je sors des rangs

Along with the addition of personal pronouns that were absent because of the English language specific ways of expression, before every verb, and the literal translation of the direct and indirect voices, produced a target text of poor quality.

The following passage from "In Search of a Lost Time" translated from French to English demonstrates the defected structure that is unable to carry the same sense:

*« Il rebroussait chemin à peine la rue tournée et se rendait dans tel salon que jamais l'oeil d'aucun agent ou associé d'agent ne contempla, cela eût paru aussi*

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<sup>2</sup> - JOYCE, James. [1922] 1993. *Ulysses*. Coll. « Oxford World's Classics ». Oxford : Oxford University Press.p54

<sup>3</sup> \_James Joyce **ULYSSE – Tome I**, Traduction d'Auguste Morel revue par Valéry Larbaud, Stuart Gilbert et l'auteur. *Ebooks libres et gratuits* <http://fr.groups.yahoo.com/group/ebooksgratuits>

*extraordinaire à ma tante qu'aurait pu l'être pour une dame plus lettrée la pensée d'être personnellement liée avec Aristée dont elle aurait compris qu'il allait, après avoir causé avec elle, plonger au sein des royaumes de Thétis, dans un empire soustrait aux yeux des mortels, et où Virgile nous le montre reçu à bras ouverts ; ou, pour s'en tenir à une image qui avait plus de chance de lui venir à l'esprit, car elle l'avait vue peinte sur nos assiettes à petits fours de Combray, d'avoir eu à dîner Ali-Baba, lequel quand il se saura seul, pénétrera dans la caverne, éblouissante de trésors insoupçonnés »<sup>4</sup> .*

Translation ;

*“ He would no sooner have turned the corner than he would stop, retrace his steps, and be off to some salon on whose like no stockbroker or associate of stockbrokers had ever set eyes—that would have seemed to my aunt as extraordinary as, to a woman of wider reading, the thought of being herself on terms of intimacy with Aristaeus and of learning that after having a chat with her he would plunge deep into the realms of Thetis, into an empire veiled from mortal eyes, in which Virgil depicts him as being received with open arms; or—to be content with an image more likely to have occurred to her, for she had seen it painted on the plates we used for biscuits at Combray—as the thought of having had to dinner Ali Baba, who, as soon as he finds himself alone and unobserved, will make his way into the cave, resplendent with its unsuspected treasures” .*

In the above cited example, we can clearly see that the translator's choices were not as accurate as the literary original text, the translator proceeded to a literal translation, a very direct techniques, the reader of the target text will absolutely fall lost while reading the passage, the effect of the writer unconscious is obvious, some images and feeling reflects his personality, and stem for one major source, day dreams as mentioned before by Freud, the translator made a terrible choice by subjecting linguistic elements that represent a raw, uncut perception of an everyday life by an individual, to constraints of target culture that doesn't support the direct transfer momentum resulted from literal equivalents. Proust's use of monologue intérieur does not just reflect an alienated individualism, but both grasps a 'truth' about modern society (the alienation of the individual) and enables us to see that

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<sup>4</sup> -Marcel Proust, **À la recherche du temps perdu**, Edition Humanis – 2012, page 18

the alienation is part of an objective social reality <sup>5</sup>.the translator might find an excuse behind the reason of how long and complicated the novel of M.Proust.

#### **4) Findings**

Based on the aforementioned discussion, we found out that a correct study of the literary text, and its translation, requires a combination of two elements that must be put together :

- The understanding of the literary text based on the psychological context, scholars and critics of literary texts might use psychology to apprehend the meaning of it, to understand the structure and analyze the structure, the syntax, the connotation as well as the symbolic language and the socio-compulsory force that is depicted in the original literary text.

- The use of studies conducted by psychologists to reveal the nature of the cognitive processing and the decoding of the source text as well as the rewriting of its content in a new language system of signs, moreover, Psychoanalysis can be the scope through which we behold, perceive, comment and criticize the procedures accomplished by the translator and the target text as a product of the translator conscious and unconscious driving forces.

We assume that both writers and translators are influenced by their unconscious, an aspect that can be traced by following the display of the feelings, emotions, ideology and tendencies in the interior monologue and/or the stream of consciousness which constitute a prolific ground that allows the assessment of the produced translation, (since the literary translation is also a creative way of the original text reconstruction). As a consequence, this can be of a great help to bring forward the undeclared reasons behind the translation as a decision making process.

Based on the examples we have shown, we cannot deny the truth that interior monologue and stream of consciousness are vectors of the writers desire to complete and concrete their will to unleash their feelings, thoughts, illusions, dreams and fantasies, what they wanted, and what they were not able to express otherwise, in a linguistic encoded literature.

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<sup>5</sup> -Raman Selden Peter Widdowson Peter Brooker - A Reader's Guide to Contemporary Literary Theory F I F T H E D I T I O N, Longman, UK, 2005, page92.

If any translator is to seek the perfect transfer of the source text into a new cultural territory, he must log into the mind of its creator and admit it as a revealer of the writer's identity and views.

- Scholars in translation field can rely on psychoanalysis to explain the different techniques introduced and followed by translator willingly or unwillingly during the practice of the literary translation activity. And to develop their own theories concerning the principles to be adopted in order to reach better levels of the translation ethics. Without Psychology we cannot understand neither the « vouloir dire psychologique de l'auteur » (Psychological would-be-said) (L'Admiral 2006) nor the « vouloir-dire sémantique du texte (Semantic would-be-said) (Ladmiral, & Lipiansky 1995) .

## **5) Conclusion:**

Throughout this study, we exposed the close ties between three disciplines, Literature, Psychology and Translation; we suggested the existence of an important relationship between psychoanalysis and literature,

In addition to that, psychoanalysis of the translated monologue texts will grant researchers with a useful mean to criticize or analyze the structure of the translated literary monologue patterns and to spot the repercussions of cognitive factors whether they are variables or constants on the course of translation process.

Finally, we hope that the present research paper will be useful to the translation scholars who are willing to investigate more on the subject matter, and will form a starting point to further discussion of the growing impact of psychological studies to interpret the paradigms related to the translation process and studies.

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