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The Status of Qualitative and Quantitative Methods of Enquiry in Translation Research: C. S. Lewis's Narnia in French – A Corpus-based Approach

Paola Artero et Adriana Şerban

1. Introduction

- 1 In this paper, we give a succinct outline of the role of corpora in the contemporary discipline of Translation Studies (TS), discuss the status of qualitative and quantitative methods of enquiry in translation research, and present an ongoing corpus-based project which combines qualitative and quantitative methods.
- 2 Our study is an analysis of point of view and ideology in the most recent French translation of C. S. Lewis's *The Chronicles of Narnia*. The seven *Narnia* books were published in English between 1950 and 1956 and started being translated into a variety of languages, among which French, soon afterwards. The Gallimard full translation of *The Chronicles of Narnia* appeared in 2005, collecting translations of individual volumes first published in 2001 and 2002. The translators are Cécile Dutheil de la Rochère, Anne-Marie Dalmais and Philippe Morgaut.
- 3 The English source texts (henceforth STs) and their French translations (TTs, from target texts) are being converted into machine-readable form and will be analysed with the software WordSmith Tools in view of establishing frequencies of occurrence of a number of linguistic features deemed relevant to the expression of ideology and point of view. The toolkit for comparative analysis includes, at this stage of the project, the following phenomena: deixis, transitivity, modality, presupposition and junction, as well as lexical

choice and politeness considerations. Fine-grained, contextualised analyses will complement quantitative methods in order to help interpret statistical data (not available yet at the time of writing) and enable us to draw inferences about the translator's mediating intervention.

2. Corpora in translation and interpreting research

- 4 The term 'corpus' is sometimes used loosely, referring to virtually any set of oral or written texts or excerpts from texts a researcher has chosen to illustrate the points she wants to make. While the Latin word *corpus* – body – does not preclude using 'corpus' for a variety of collections of texts, it does carry connotations of coherence and completeness. Thus, in Corpus Linguistics the term is reserved for bodies of texts created according to well-specified design criteria which match one or several research objectives and offer a safeguard against arbitrariness and circularity. In other words, in addition to providing large amounts of real-life data and enabling certain generalisations to be made, corpus methodology puts the scholar beyond potential accusations of having chosen her data in such a way that it suits her argument and that, inevitably, what was discovered is what the researcher set out to find in the first place.
- 5 In what follows, we outline the developments in the discipline which opened the way, a few decades ago, for corpus-based work in translation and interpreting. We then discuss types of corpora and associated research questions.

2.1. Descriptive Translation Studies (DTS)

- 6 Holmes's (1972) essay "The Name and Nature of Translation Studies", which remained an unpublished manuscript for a long time, and Toury's (1980) *In Search of a Theory of Translation*, which later led to *Descriptive Translation Studies – and Beyond* (1995), are generally seen as founding texts in contemporary Translation Studies, especially in terms of the descriptive (as opposed to prescriptive) orientation the discipline was encouraged to adopt.
- 7 Toury worked on norms in translation, understood as regularities of behaviour (though there are scholars according to whom regularities of behaviour do not necessarily reflect norms), and insisted that the case study approach may not be the only method of enquiry. Something beyond isolated descriptions was felt to be needed, and this developed into a concern for carrying out systematic studies of authentic data, based on transparent and replicable methodology which would make it possible for other researchers to test the results, repeat the same protocol on other texts and pairs of languages, and to make a number of generalisations such as generalisations with respect to universal laws governing translation, irrespective of language combinations. Introspection methods were to be replaced by observation of large quantities of real-life, translated text. From here, the step towards methodology borrowed from Corpus Linguistics was a small one, although not entirely unproblematic.
- 8 Thirty years later, the discipline has achieved a critical mass of research and, through success and failure, has reached a point where it is possible to look back and see what has worked in Descriptive Translation Studies and what did not, and envisage possible avenues for the future. In particular, as discussed in 3.1 below, an increasing number of

scholars question the illusion of objectivity and transparency empirical work seems to rely on, and to generate.

2.2. Corpora and research questions in translation

- 9 Corpora have been used in Translation Studies for approximately two decades. Baker (1993, 1995 and 1996) raised awareness to the potential of corpus linguistic methodology to enrich translation research and help the discipline take a step in the direction of empirical studies, with their reputation for rigour and objectivity. A variety of research questions, corpus types and processing techniques were developed or borrowed, and the number of language combinations concerned has grown exponentially over the years (see the overviews in Laviosa, 2002, Olohan, 2004 and Zanettin, 2012; in France, where there has been substantially less corpus-based translation work, see the papers in Ballard and Pineira-Tresmontant, 2007; for interpreting, see Straniero Sergio and Falbo, 2012).
- 10 Researchers have created and analysed corpora which are computerised (e.g., Kenny, 2001, Saldanha, 2005, Bosseaux, 2007 and Ng, 2009) or non-computerised (e.g., McLaren, 1999 and şerban, 2003), bilingual or multilingual, written or oral (transcribed), parallel (aligned or not) or comparable, general or specialised, complete or designed on the basis of representative samples, and can include one or several text types and genres. Some of the many research questions which have preoccupied scholars concern norms and universals of translation (such as simplification and explicitation), translator style and creativity, text strategy and audience design, as well as point of view and ideology.
- 11 In other words, Corpus-based Translation Studies (CTS) is now a well-established strand of the discipline of Translation Studies. The time is, then, ripe for (constructive) criticism and, before we outline the *Narnia* project, we briefly discuss some of the arguments against corpus approaches and, more generally, against empirical research in translation.

3. Research frameworks in Translation Studies and beyond

- 12 The question of which models – conceptual frameworks and associated methodologies – to use in translation research is linked, on the one hand, to general epistemological considerations and, on the other, to the difficulty of defining what translation is and does. There are several ways of conceptualising translation, some of them leaning towards various strands of linguistics, others towards cultural and literary studies. While it is obvious that translators work with the material of language, it is also undeniable that their actions are situated in, and influence, a wider, multidimensional context, which can and must be examined from a historical, political, sociological, psychological and anthropological perspective as well. Translation is, then, in-between not only in the sense that it ensures a passage, that it ferries or carries something across (*trans-latio*), bridging – and sometimes reinforcing – strictly linguistic and cultural divides, but also in terms of its essential interdisciplinarity, which appears, in turn, to be an asset and a difficult challenge to the identity of the discipline.
- 13 Irrespective of their provenance and orientation, research frameworks in Translation Studies have strengths and limitations. We now turn our attention to some of them, with

special reference to introspective versus empirical work, the status of qualitative and quantitative methods of enquiry, and the use of case studies versus corpora.

3.1 The strengths and limitations of research models

- 14 According to Tymoczko (1998: 653), “behind the establishment of corpora, as behind the design of any experiment or research program or survey, lie intuition and human judgement”. Empirical research is based on certain assumptions of Western rationalism about what the business of science should be. Objectivity and subjectivity are perceived as mutually exclusive, and priority is given to the former. Yet the perspective of the researcher, her angle of vision and subject position leave their imprint on an investigation and shape the aims, data, methods and results of the study. Any framework or model constructs the object of enquiry in its image, highlighting a small number of aspects out of a host of alternatives which would have been possible. The very choice of research questions is not neutral: why do we want to know certain things and not others?
- 15 A self-reflexive and self-critical stance, seeking to make explicit theoretical assumptions and to expose blind spots in one’s methodology has become particularly important today (see the papers in Olohan, 2000 and Hermans, 2002). Brownlie (2009: 79) coined the term ‘Critical Descriptive Translation Studies’ for approaches which seek to account for what happens in translation and at the same time in discourse(s) on translation.

3.2. Qualitative and/versus quantitative research

- 16 In his autobiography *Errata*, George Steiner, the celebrated author of *After Babel. Aspects of Language and Translation*, develops at some length his mistrust of generalisations and replicability:
- ‘I grew possessed by an intuition of the particular, of diversities so numerous that no labour of classification and enumeration could exhaust them. [...] No repetition of measurement, however closely calibrated, in whatever controlled vacuum it was carried out, could ever be perfectly the same. It would deviate by some trillionth of an inch, by a nanosecond, by the breadth of a hair – itself a teeming immensity – from any preceding measurement. [...] Did I guess that there could be no perfect facsimile of anything, that the identical word spoken twice, even in light-quick reiteration, was not and could not be the same?’ (Steiner, 1997: 3)
- 17 Whether one shares Steiner’s fascination with the unique or not, questions such as those he raises are currently debated within Translation Studies as researchers try to ascertain the role in generating knowledge of quantitative protocols vis-à-vis contextualised, qualitative analyses of linguistic and translational data. Can useful claims still be made on the basis of fine-grained examination of examples chosen by the analyst, or should preference be given to machine-readable corpus research which makes it possible to detect textual patterns and to establish representativity and generalisability? Are trends in (large scale collections of) texts more revealing than certain meaningful, isolated occurrences? How can we take into account not only the presence, but also the absence of linguistic features, where they could have appeared but did not? What can be done to minimise the risk of skewing the interpretation of the data through incomplete contextualisation and generalisations for the sake of statistical validity (Mason, 2001: 78)? Is it possible to establish deliberateness and motivation in translator behavior based on

text analyses, or must text- and context-based work be complemented by ethnographic research methods?

- 18 Undoubtedly, computerised corpora and corpus processing tools are extremely useful for locating textual features in large collections of texts and providing statistics with respect to frequencies of occurrence, thereby giving the researcher information about the scale of certain phenomena they may want to explore. But it is equally obvious at this point that one of the greatest drawbacks is decontextualisation. This is where the human analyst is needed back into the picture (see Munday's 2002 systemic model for descriptive analysis) they have never truly left – since it is also humans, with their subjectivity, aims and preferences, who design corpora and the associated processing software.
- 19 Finally, some scholars have warned against using elaborate methodologies where common sense could give the answer.

3.3. Corpora and case studies

- 20 A distinction appears to operate between corpora and case studies. Where the former carry connotations of large scale and representativity, the latter refer to isolated descriptions of individual cases and normally do not claim to extend findings beyond the study itself. The question, however, of defining what constitutes a (representative) sample where language is concerned is a fairly vexed one. How many texts to include? What must be their length? And what is a 'case'? If all of an author's writings are studied, should they be taken to represent a corpus, would the project be a case study of that particular author, or both at the same time?
- 21 We would like to submit that the distinction between a corpus and a case study approach is somewhat blurred at times. Case studies can be conducted within corpus work and, as we explain below, an entire corpus of non-negligible size can be a case.

4. The *Narnia* corpus project

- 22 The study we outline in what follows is work in progress: C. S. Lewis's *The Chronicles of Narnia: Point of View and Ideology in the French Translations* is a doctoral thesis currently being prepared at the University of Montpellier 3, France. Its objective is to investigate the expression of point of view and ideology in the French translated texts by comparison with the English originals of *The Chronicles of Narnia*, in an attempt to discover the traces of the translator's mediating presence with regard to religious and secular ideologies, children's education, and the imaginary.

4.1. Theoretical underpinnings

- 23 Translation is not a neutral, transparent process, despite often-held views to the contrary. And neither is research in, and discourse about, translation.
- 24 According to Hatim and Mason (1990: 161), "ideologies find their clearest expression in language [...]. In other words, beyond the systematic linguistic choices we make, there is inevitably a prior classification of reality in ideological terms". Thought, language and ideology appear as intimately linked: "discourse is the place where language and ideology meet, and discourse analysis is the analysis of ideological dimensions of language use, and

of the materialisation of language in ideology” (Wodak, 2006: 16-7). All oral and written genres are concerned, including literature (Simpson, 1993, van Dijk, 1998).

- 25 Critical Discourse Analysis and also Critical Linguistics, which applies linguistic analytical methods to the criticism of text, provide useful frameworks for the study of ideology and of point of view. Narratological aspects and the technique of focalisation are key to entering a text. In Simpson’s opinion, “narrative point of view is [...] the very essence of a story’s style, what gives it its ‘feel’ and ‘colour’” (1993: 5). Point of view is the materialisation of the eye of the author, of her viewing position, and of the manner in which the author leads the reader into the fictional universe, opening the way to the characters’s perceptions and thoughts, expressed through language (Bosseaux, 2007: 15). The role of the translator is to transfer, rewrite, recreate, re-present point of view in another language, and negotiate the encounter of a new readership with the text. We want to examine the ways in which new points of view and ideologies are introduced in this process.
- 26 Our project is interdisciplinary: Translation Studies and Corpus-based Translation Studies, but also Literary Criticism, Semiotics, Discourse Analysis, Pragmatics, Stylistics and Narratology are drawn upon. Considerations of genre are important: in our case, children’s literature and, in particular, the mode of fantasy.

4.2. The corpus

- 27 The seven volumes of *The Chronicles of Narnia* contain 110 chapters and approximately 330,000 words in the original. The French translations for the publishing house Gallimard contain 345,000 words.
- 28 We consider this collection of texts a true corpus which, to revisit the taxonomy outlined in 2.2, is specialised (children’s literature) and complete (all the *Narnia* volumes are included), bilingual (English and French) as well as computerised and aligned, since the novels are being scanned using the optical character recognition software FreeOCR¹ and converted into machine readable form (copyright permission has been sought). They will be studied using the corpus-processing software WordSmith Tools, which helps the researcher carry out computerised stylistic analysis and comparative analysis of aligned texts.
- 29 WordSmith Tools, created by Mike Scott in 1996, comprises several components which execute different functions: WordList generates lists of words and collocations, in alphabetical or frequency order, KeyWords makes it possible to find key words in a text, and Concord is a concordancer, i.e., a tool which retrieves nodes (search words or phrases) in context and displays the result in the form of a list in which the nodes appear with their immediate surrounding co-text. WordSmith Tools has been used, for instance, by Oxford University Press’s lexicographers, and by linguists and translation scholars investigating language patterns in (translated) text (see references in 2.2).
- 30 The advantage of using these tools is that a large volume of text can be processed very quickly, when it would take a long time to do the work manually.

4.3. The toolbox for analysis

- 31 Our toolbox for analysis includes, at this stage of the project: deixis, transitivity, modality, presupposition, junction, lexical choice and politeness phenomena. It will make the object of a pilot study to determine which features appear to be most relevant to the study of point of view and ideology in the translation of *The Chronicles of Narnia*. They will then be included in the final model for analysis.
- 32 With the help of WordSmith Tools, these features will be identified in the aligned, bilingual corpus, in order to build up lists of data, with respect to frequencies of occurrence. We will check the results manually, to avoid the risk of distortions due to misprints, for instance, or to homographs. Quantitative methods will be complemented by qualitative analysis through which we recontextualise the translators's decision-making processes, placing them in the wider socio-cultural, literary and aesthetic environment. Translation and publication policies will be considered.
- 33 One other reason why manual analysis is indispensable is that not all linguistic markers are equally amenable to counting. Restricting the research to those which can be easily identified by corpus-processing tools would impose unwelcome limitations on the study and lead to the exclusion of important information about ways in which point of view and ideology are expressed in translated texts.

4.4. Example of qualitative analysis: lexical choice

- 34 From what we have been able to observe at this stage of the project, the French translations remove, or at least weaken, the spiritual message of the original *Narnia* books, and emphasise instead the pedagogical aim of raising good young citizens. This happens, for instance, by neutralising the mystical connotation of words, as in the short excerpt below, from *The Lion, the Witch and the Wardrobe*. The Pevensie children meet Father Christmas:

'Some of the pictures of Father Christmas in our world make him look funny and jolly. But now that the children actually **stood looking** at him they didn't find it quite like that. He was so big, and so glad, and so real, that they all **became quite still**. They felt very glad, but also **solemn**. [...] And Lucy felt running through her that deep shiver of gladness which you only get if you are being **solemn** and **still**. (*The Chronicles of Narnia: The Lion, the Witch and the Wardrobe*, C. S. Lewis 1950/1998: 159)

Les images du Père Noël, dans notre monde, lui donnent seulement l'air comique et amusant. Mais maintenant que les enfants le **contemplaient** effectivement, ils le trouvèrent autre. Il était si grand, il paraissait si heureux et si vrai, qu'ils **cessèrent tous de parler**. Ils se sentirent très heureux, mais aussi **très graves**. [...] Et Lucy se sentit parcourue par ce profond frisson de joie que l'on éprouve seulement quand on est **grave** et **silencieux**.' (*Le Monde de Narnia : Le lion, la sorcière et l'armoire magique*, translated by Anne-Marie Dalmais 2005: 174)

- 35 Becoming or being 'still' is translated into French in two different ways: "*ils cessèrent tous de parler*" and "*on est grave et silencieux*". "*Ils cessèrent tous de parler*" conveys the negative form of an action, and the word *parler* is neutral and lacking in the many connotations of the English "became quite still". Etymology gives us interesting clues: Old English *stille*, meaning 'motionless, stationary', has its origins in West Germanic **steljaz*, where the root **stel-* means 'fixed, not moving, standing', while the more psychological dimensions of

'quiet' and 'silent' emerged in later Old English². Most of these meanings are absent in the French translation, where 'silence' itself is not even evoked at first. But in the English text we perceive immediately the image of the children remaining 'motionless' and 'silent', but also 'peaceful', 'calm' and 'serene' – all of these conveyed by 'still'.

- 36 Furthermore, 'still' has sacred connotations and echoes the Bible. Below is a brief quotation from Psalm 46:10 in Latin, followed by the Authorised Version³ and three French translations⁴ characterised by a rich lexical field and a variety of choices made by the translators:

Cessate et cognoscite quoniam ego sum Deus exaltabor in gentibus exaltabor in terra. (Latin Vulgate)

Be **still**, and know that I am God: I will be exalted among the heathen, I will be exalted in the earth. (King James Bible, 1611)

Cessez, [a-t-il dit], et connaissez que je suis Dieu; je serai exalté parmi les nations, je serai exalté par toute la terre. (David Martin, 1744)

Tenez-vous **tranquilles**, et sachez que je suis Dieu: je serai exalté parmi les nations, je serai exalté sur la terre. (John Nelson Darby, 1859/1880)

Arrêtez, et sachez que je suis Dieu: je domine sur les nations, je domine sur la terre. (Louis Segond, 1910)

- 37 Another word of interest to us is 'solemn', which is rendered into French in two slightly different ways. The translator, Anne-Marie Dalmais, found it necessary to add the adverb *très* in "*très graves*", to intensify the adjective. This addition reveals a feeling of something missing, a need to go deeper, although, admittedly, it could also have been motivated by the attempt to create a parallelism between "*très heureux*" and "*très graves*". 'Solemn', like the French *solennel*, has spiritual connotations, and both words evoke sacred rituals. The translator preferred a synonym, *grave*; however, she translated 'stood looking' by "*contemplaient*", which could be evidence of a compensation strategy. Yet, on the whole, it is possible to claim that the French translation of the excerpt is less evocative than the original with respect to spirituality, and moves away from the religious tradition the (informed) reader can perceive between the lines of C. S. Lewis's literature for children.

4.5 Example of qualitative analysis: deixis

- 38 In the excerpt below, taken from Chapter 8 of *The Magician's Nephew* (1955/1998), Lewis describes the creation of Narnia. The Voice of Aslan, the Lion, gives birth to a new world, out of darkness; this evokes the well-known passage of the Book of Genesis.
- 39 We mentioned before that the author's purpose is to inspire a religious experience in his readers while never overtly mentioning religion. Here he chooses a young character, Digory, as focaliser and witness of a key moment. The readers of the ST spontaneously identify with Digory: the narrator leads them to see the scene through the child's eyes. While it starts on the same, the French translation soon tends to put more distance between the reader and the fictional universe (see similar findings in Mason and Şerban, 2003). This happens initially through the different use of deictic pronouns:

'In the darkness something was happening at last. A voice had begun to sing. It was very far away and **Digory** found it hard to decide from what direction it was coming. Sometimes it seemed to come from all directions at once. Sometimes **he** almost thought it was coming out of the earth beneath them. Its lower notes were deep enough to be the voice of the earth herself. **There** were no words. **There** was hardly even a tune. But it was, beyond comparison, the most beautiful noise **he** had

ever heard. It was so beautiful **he** could hardly bear it. (*The Chronicles of Narnia: The Magician's Nephew*, 1955/1998: 61)

Au cœur des ténèbres, il se passait enfin quelque chose. Une voix s'éleva, une voix très lointaine dont **Digory** avait du mal à identifier la source. Tantôt elle semblait monter de tous les côtés en même temps, tantôt **il** avait l'impression qu'elle jaillissait de la terre à leurs pieds. Les notes les plus basses étaient assez profondes pour être le chant de la terre. **Il** n'y avait pas de paroles. **On** distinguait à peine une mélodie. C'était, au-delà de toute comparaison possible, le son le plus pur qu'**il** eût jamais entendu, d'une telle beauté qu'**il** était à peine supportable.' (*Le Monde de Narnia : Le neveu du magicien*, translated by Cécile Dutheil de la Rochère 2001/2005: 63)

- 40 'There were no words. There was hardly even a tune' is translated into "Il n'y avait pas de paroles. On distinguait à peine une mélodie". Although in the French text an alliteration in 'n' and 'p' mirrors the English original's alliteration in 'th', 'w' and 'n', the rhythm is different: the symmetry between the two sentences introduced in the ST by 'there' is broken, in French, by the insertion of the impersonal pronoun *on*. This moves the eye of the reader away from Digory to an unspecified point in the scene and an impersonal, non-specified witness. At the same time, free indirect discourse is not used in the translation; instead, the voice of the narrator describes the extraordinary sound, and the register used is that of an adult, not a child ("the most beautiful noise' vs. "le son le plus pur").
- 41 Moreover, Digory disappears altogether as subject of the last sentence in the French excerpt above. Now the sound itself becomes the subject of the utterance ('It was so beautiful he could hardly bear it' vs. "d'une telle beauté qu'il était à peine supportable"). A little later in the translation, the distancing process is taken a step further:
- 'There were no clouds. The **new** stars and the **new** voices began at exactly the same time. **If you had seen and heard it, as Digory did, you would have felt quite certain that** it was the stars themselves which were singing, and that it was the First Voice, the deep one, **which had made them appear and made** them sing. (*The Chronicles of Narnia: The Magician's Nephew*, 1955/1998: 61)
- Il n'y avait pas le moindre nuage.
Les étoiles et les voix avaient surgi exactement au même moment, comme si c'étaient les étoiles qui chantaient sous la direction de la Voix principale, la voix basse.' (*Le Monde de Narnia : Le neveu du magicien*, translated by Cécile Dutheil de la Rochère 2001/2005: 63)
- 42 Here the text undergoes significant rewriting which modifies its syntax, mostly through deletions (in bold in the English excerpt above). While the ST narrator invites the reader to witness the event in her mind and with her senses, third person narration in the French translation simply relates the events. The conjunction phrase "comme si", introducing a comparison, lessens the veracity of the description; the almost firm conviction in the original text ('you would have felt quite certain') is significantly weakened.
- 43 In section 4.4 we discussed lexical choice in a short passage from *The Lion, the Witch and the Wardrobe*. It would be interesting to examine "la Voix principale", the translator's solution for 'First Voice' which, in Lewis's thinking, is not just 'main' or 'principal' but also first chronologically, and is a Biblical reference (see the beginning of the Gospel According to John). Or, further in the text, "*phénomènes extraordinaires*" and "*phénomène*" for 'wonders' and 'wonder': 'phenomenon' is neutral and has scientific connotations, suggesting distanced observation rather than participation in the magic of the world.

5. Concluding remarks and indications for further research

- 44 Systematic analysis, in co-text and context, of linguistic features such as those discussed above is needed before we can state with confidence that an overall trend is in operation in the source and the target texts. Comparisons between the various *Narnia* books in French would also be extremely useful since the translations are the work of three different individuals whose points of view, reflected in their translation choices, may not coincide.
- 45 Frequency lists will give us an idea of the scale of shifts in translation we have noticed with respect to religious and secular ideology. It is true that certain isolated occurrences can be very revealing, and that strength does not always lie in numbers. It would, however, be extremely useful to know how often shifts occur, and whether there are patterns worth exploring in depth, through qualitative analysis. This is why, in our work, qualitative and quantitative methods are indissociable, since it is only through a combination of both that we can hope to reach our objectives.
- 46 Lexical choice and deixis, discussed in 4.4 and 4.5, are not the only interesting aspects worth examining. Transitivity and modality are equally relevant. While we inevitably single out textual features for the sake of analysis, it is their interaction that can give us an insight into subtly changing points of view and shifting ideologies in translating.
- 47 The *Narnia* corpus study is part of a larger, multilingual project on “Key Children’s Texts in Translation” at the University of Montpellier 3, France, associated with the project “Key Cultural Texts in Translation”, based at the University of Leicester, UK. Both projects involve the creation and analysis of electronic repositories of source texts translations we identify as key, into and out of a wide range of European and non-European languages.

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NOTES

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RÉSUMÉS

Cet article a un triple objectif : exposer brièvement l'utilisation des corpus au sein de la traductologie, discuter l'état de l'art d'une méthode d'investigation qualitative par rapport aux recherches quantitatives en traduction, et présenter un projet d'étude sur corpus combinant les deux approches, qualitative et quantitative. Ce projet, en cours, vise à examiner la question du point de vue et celle de l'idéologie dans les traductions françaises les plus récentes des sept volumes de *The Chronicles of Narnia* de C. S. Lewis, publiées en 2001 et 2002 et réunies en 2005, sous le titre *Le Monde de Narnia*, chez Gallimard.

The aim of this paper is threefold: to give a brief outline of the use of corpora within the contemporary discipline of Translation Studies, to discuss the status of qualitative versus

quantitative methods of investigation in translation, and to present an ongoing corpus-based project which combines qualitative and quantitative research. The project in question is a study of point of view and ideology in the most recent French translation of C. S. Lewis's *The Chronicles of Narnia* published by Gallimard in 2005, collecting translations of individual volumes which first appeared in 2001 and 2002.

INDEX

Mots-clés : corpus, idéologie, littérature enfantine, point de vue, traduction

Keywords : children's literature, ideology, point of view, translation

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