

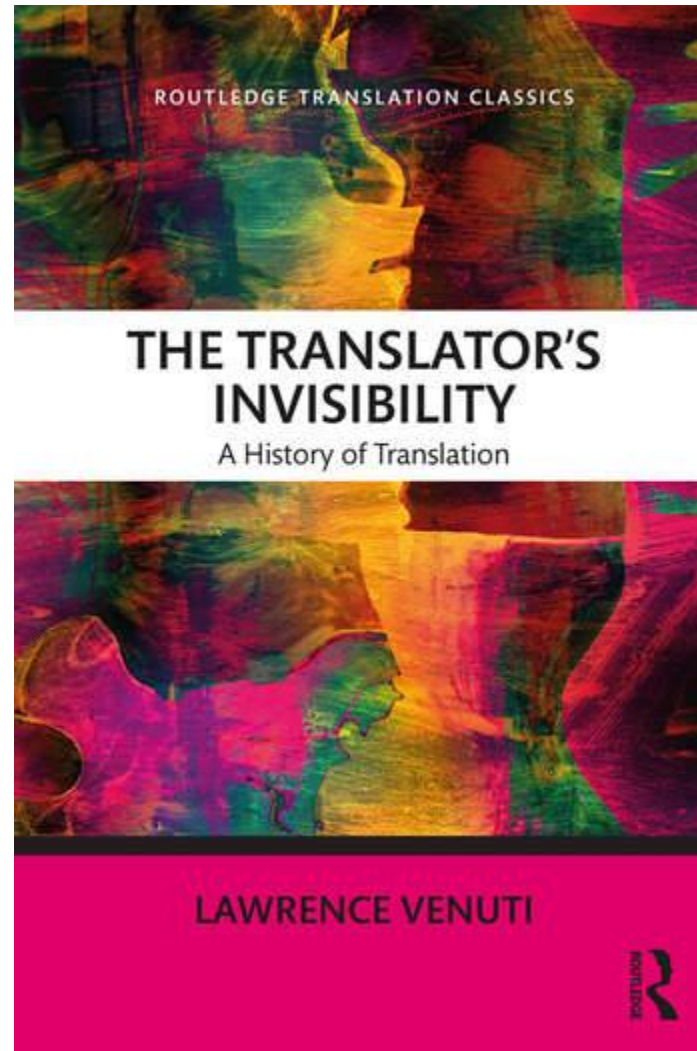


Paratraductions anglaises de Simenon Aux seuils d'un auteur en marge

Journée d'études du groupe Intersections 2026
« Seuil »

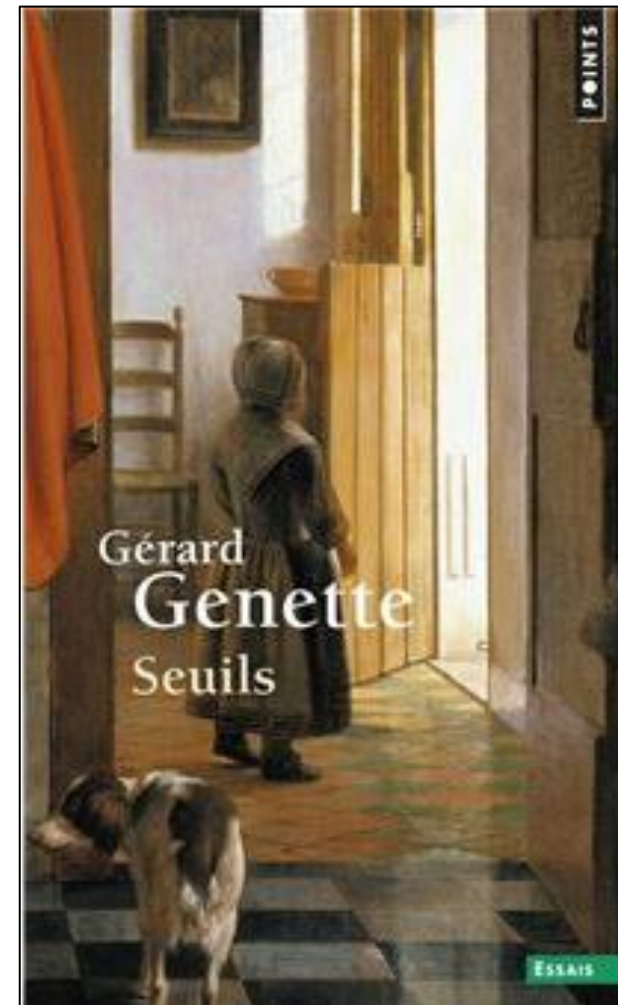
Delphine Coppin

L' « invisibilité du traducteur »

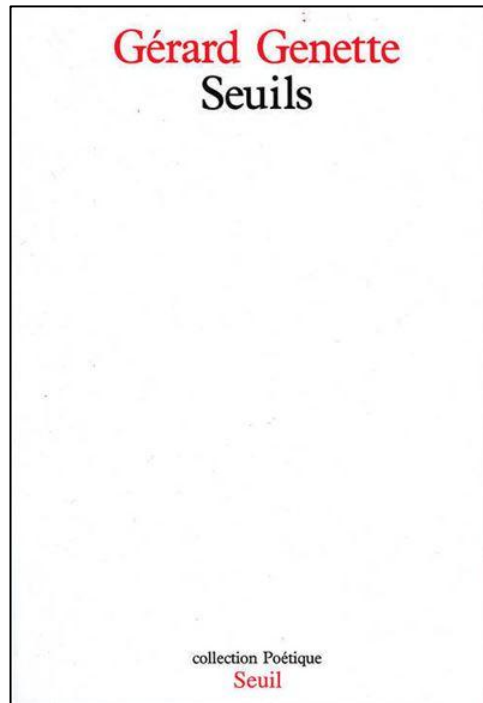


Venuti, L. (2018). *The Translator's Invisibility*. Londres : Routledge.

Les « seuils »

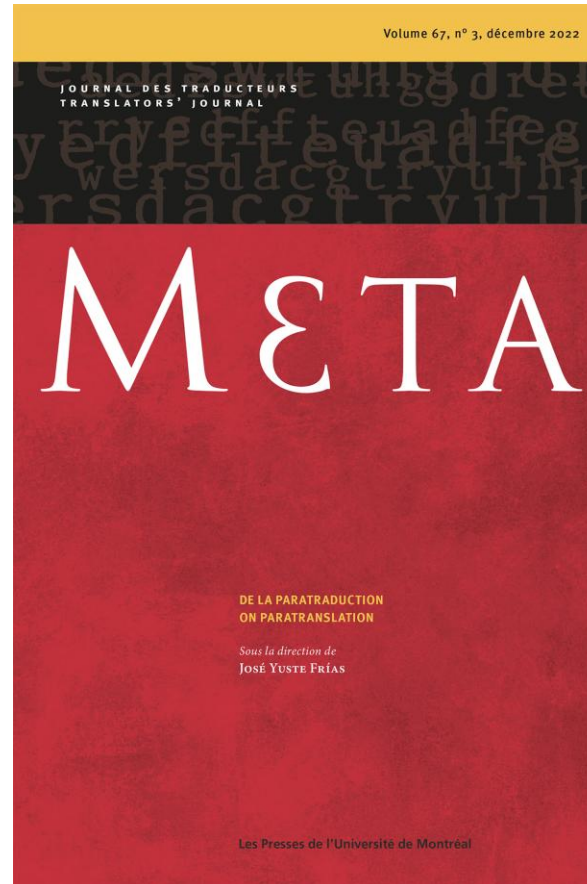


La paratraduction



Si « l'on peut sans doute avancer qu'il n'existe pas, et qu'il n'a jamais existé, de texte, sans paratexte », comme dit Genette (1987 : 9-10), alors, il faut affirmer aussi qu'il ne peut jamais exister de traduction sans paratraduction.

Les seuils du traduire



Georges Simenon, un auteur en marge



Littérature belge francophone
Français de Belgique
Romans « policiers » et « durs »



Littérature périphérique
Langue périphérique
Genres périphériques



Georges Simenon (1903-1989)



- Auteur belge le plus lu au monde
- Troisième écrivain francophone le plus traduit
- Plus de 50 langues étrangères
- Vaste corpus (+ 500 œuvres)
- 60 ans de carrière
- **Près d'un siècle de traductions**

Statistiques sur la base de l'Index Tran

	"TOP 10" Auteur	
1	Verne Jules	4682
2	Dumas Alexandre	2520
3	Simenon Georges	2302



Près d'un siècle de traductions (1932-)



Corpus



Nombre de	1932-2024	2025	1932-2025	2026	2027	1932-2027
Publications	1245	109	1354	40	12	1406
Livres	1006	107	1113	40	12	1165
Monovolumes	820	106	926	40	12	978
Multivolumes	186	1	187	0	0	187
Publications dans multivolumes	425	3	428	0	0	428
Maisons d'édition	70	2	71	2	1	71
Traducteurs	62	11	62	10	6	62

Le paratexte, ou les « seuils »



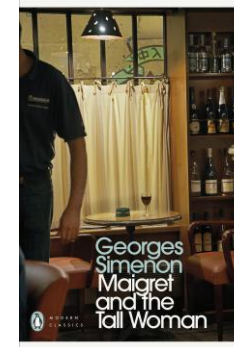
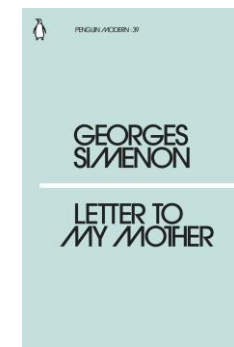
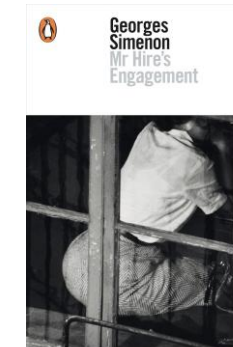
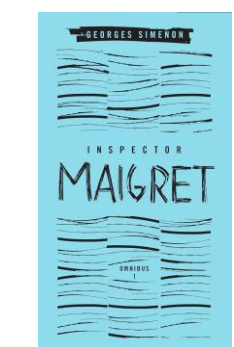
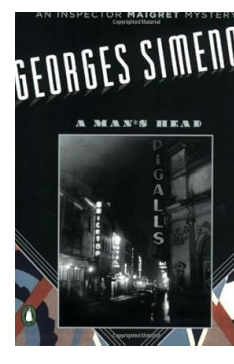
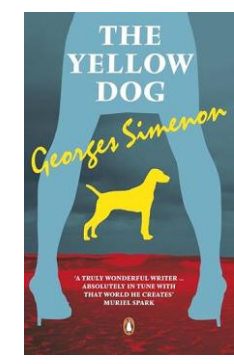
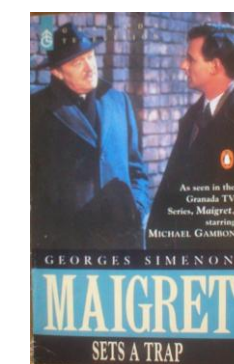
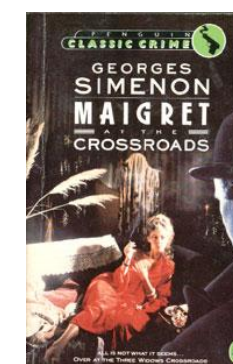
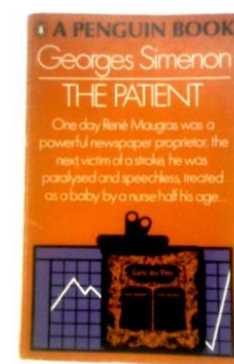
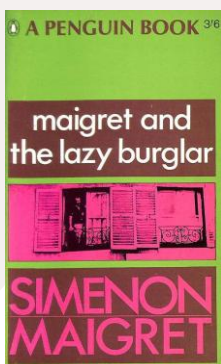
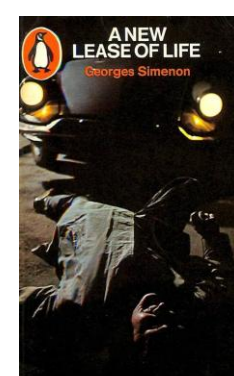
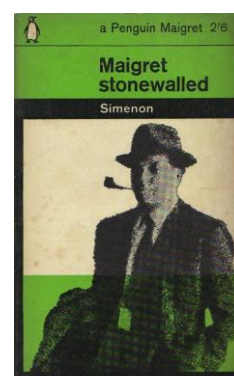
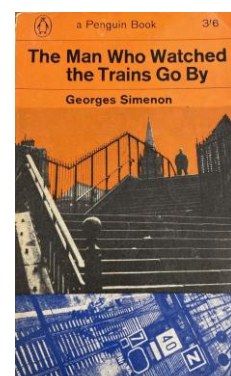
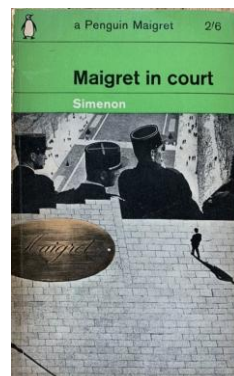
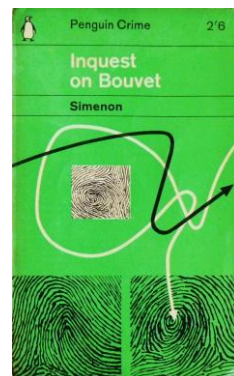
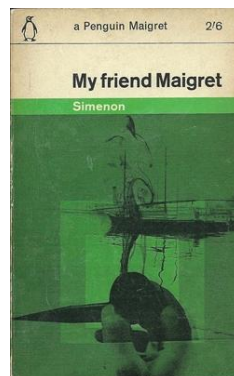
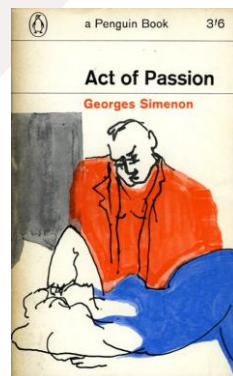
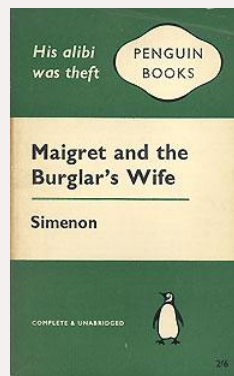
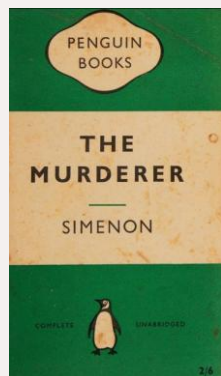
Le pérítex-te :

- le pérítex-te éditorial
(format, collection, **couverture** et annexes, **page de titre** et annexes, composition et tirages) ;
- le nom d'auteur ;
- les titres ;
- le prière d'insérer ;
- les dédicaces ;
- les épigraphes ;
- **l'instance préfacielle** ;
- les intertitres ;
- **les notes**.

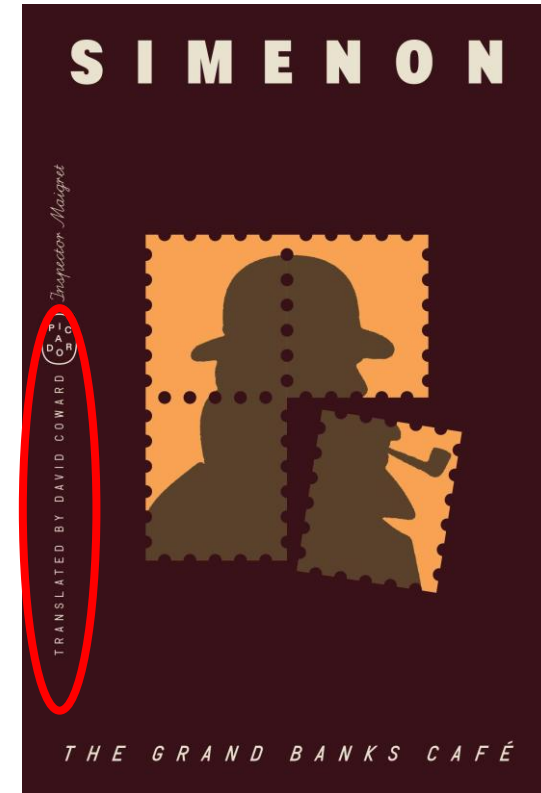
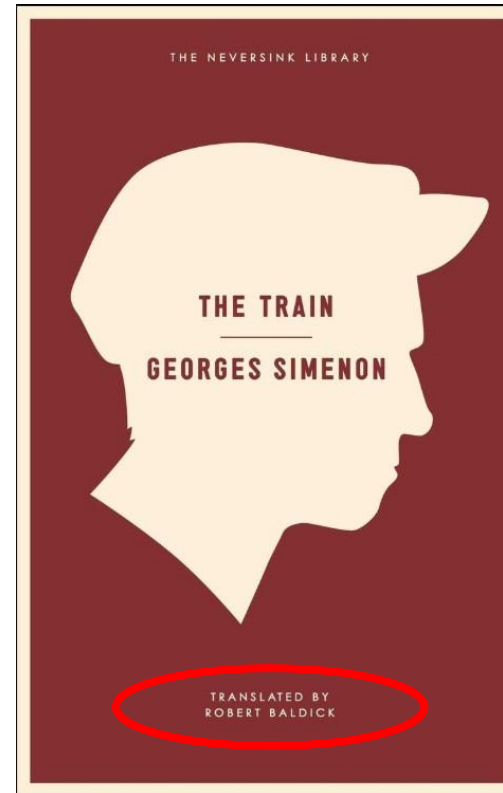
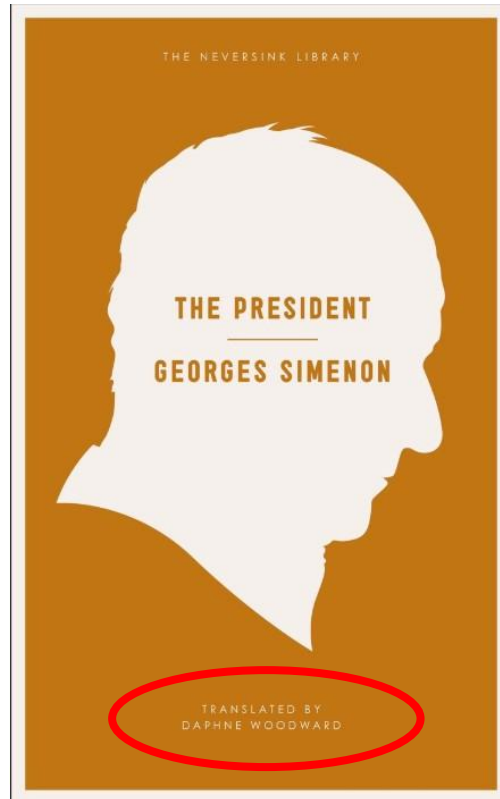
L'épitex-te :

- public ;
- privé.

La couverture



La couverture

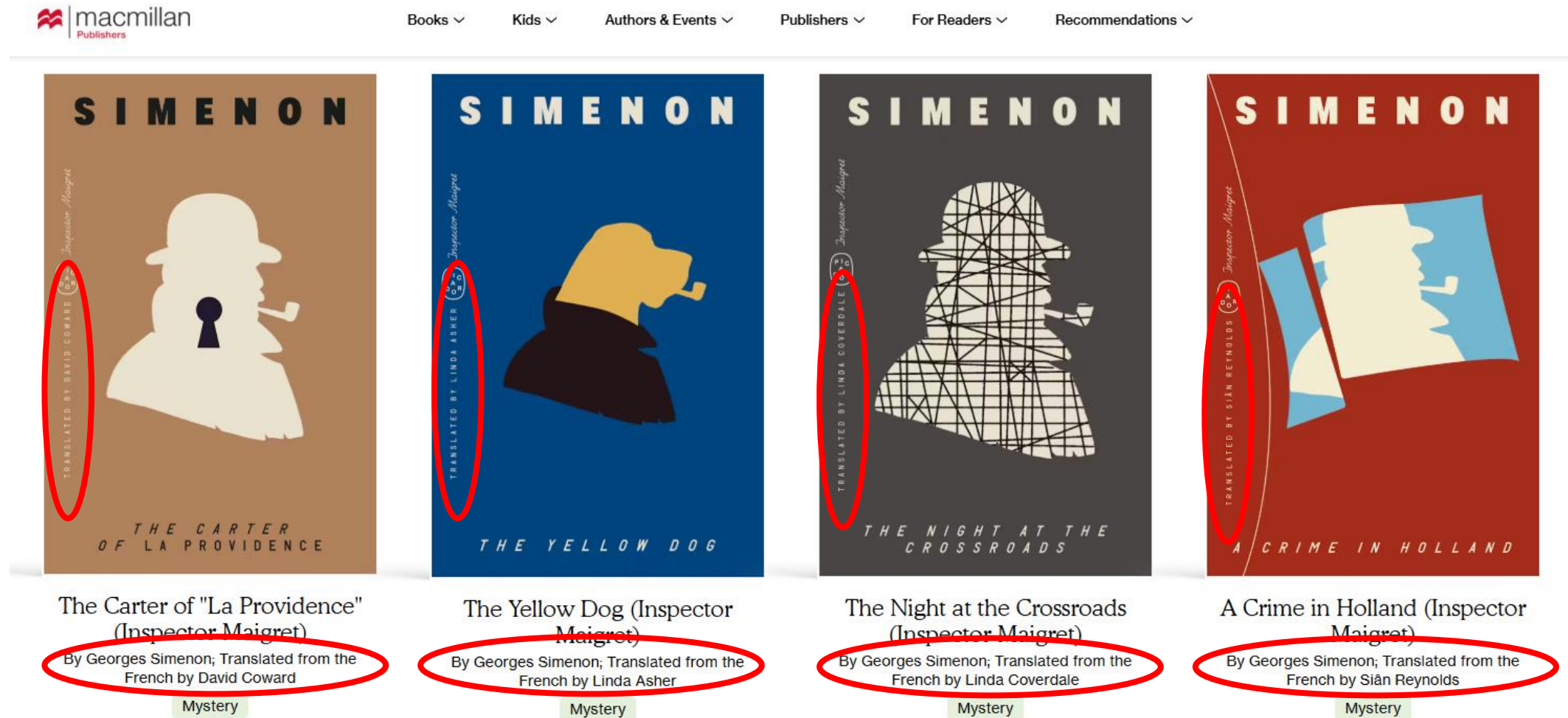


“The Neversink Library champions books **from around the world** that have been **overlooked, under appreciated, looked askance at, or foolishly ignored.**”

<https://www.penguinrandomhouse.com/series/NVS/neversink/>

0,1% → 5,9%

La couverture



Les notes biographiques



THE TRAIN

GEORGES SIMENON (1903–1989) was born in Liège, Belgium, the son of an accountant. His father's ill health forced him to quit school at 16, and he became a newspaperman, assigned to the crime beat. He published his first book, *Au Point des arches*, a year later, under his reporter's pen-name, G. Sim. In 1922 he moved to Paris and began to write novels at a furious pace, using at least a dozen pen-names, although he created his most famous character, Commissaire Maigret of the Paris Police, under his own name. Maigret would eventually star in 75 novels. His non-Maigret novels—referred to as his *roman durs* (literally, “hard novels”)—were even more critically acclaimed, leading to speculation he would eventually win the Nobel. In the early thirties Simenon took up travel, living on a houseboat cruising the Belgian canal system, touring Africa and the Soviet Union, and living throughout the US and Canada. During the war years he moved to the French countryside, but was harassed by the Nazis who suspected his last name was Jewish. Nonetheless, after the war he was banned from publishing for five years for having sold film rights to German filmmakers. Married and divorced twice, Simenon was the father of four children, one of whom, his daughter Mari-Jo, committed suicide at age 25. (She would be the subject of his novel, *The Disappearance of Odile*.) It would darken Simenon's later years, but he never stopped writing. Estimates are that he wrote as many as 500 books by the time of his death of natural causes at age 86.

ROBERT BALDICK (1927–1972) was a British author and translator, in addition to being a Fellow at Pembroke College, Oxford and joint editor of the Penguins Classics series.

THE PRESIDENT

GEORGES SIMENON (1903–1989) was born in Liège, Belgium, the son of an accountant. His father's ill health forced him to quit school at 16, and he became a newspaperman, assigned to the crime beat. He published his first book, *Au Point des arches*, a year later, under his reporter's pen-name, G. Sim. In 1922 he moved to Paris and began to write novels at a furious pace, using at least a dozen pen-names, although he created his most famous character, Commissaire Maigret of the Paris Police, under his own name. Maigret would eventually star in 75 novels. His non-Maigret novels—referred to as his *roman durs* (literally, “hard novels”)—were even more critically acclaimed, leading to speculation he would eventually win the Nobel. In the early thirties Simenon took up travel, living on a houseboat cruising the Belgian canal system, touring Africa and the Soviet Union, and living throughout the US and Canada. During the war years he moved to the French countryside, but was harassed by the Nazis who suspected his last name was Jewish. Nonetheless, after the war he was banned from publishing for five years for having sold film rights to German filmmakers. Married and divorced twice, Simenon was the father of four children, one of whom, his daughter Mari-Jo, committed suicide at age 25. (She would be the subject of his novel, *The Disappearance of Odile*.) It would darken Simenon's later years, but he never stopped writing. Estimates are that he wrote as many as 500 books by the time of his death of natural causes at age 86.

DAPHNE WOODWARD was also known for her translations from the French of eight novels in Simenon's Inspector Maigret series, as well as the work of Nobel Prize-winner J. M. G. Le Clezio.



GEORGES SIMENON

THE GRAND BANKS CAFÉ

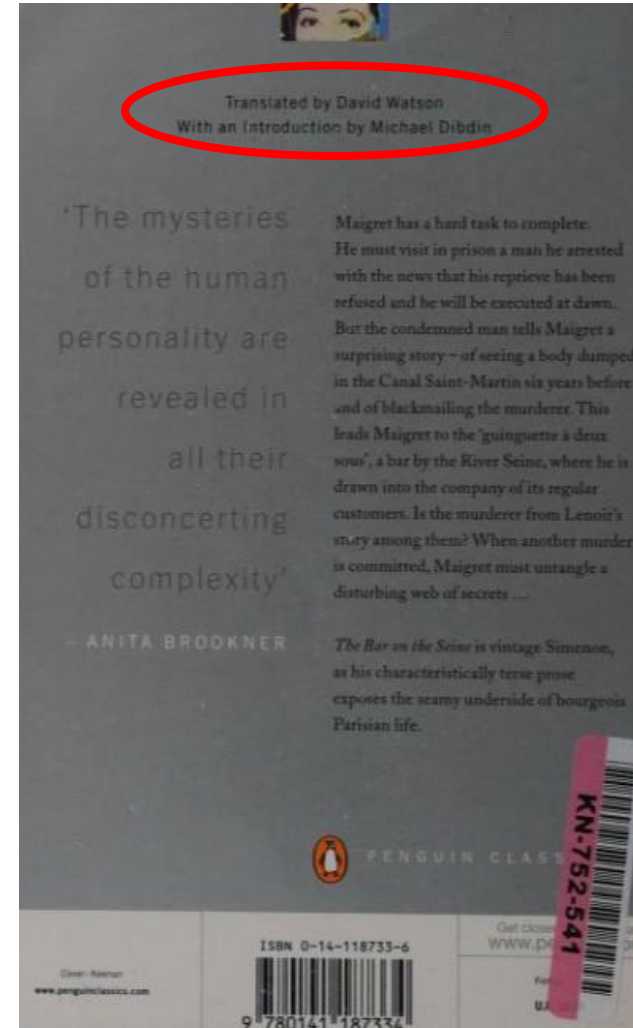
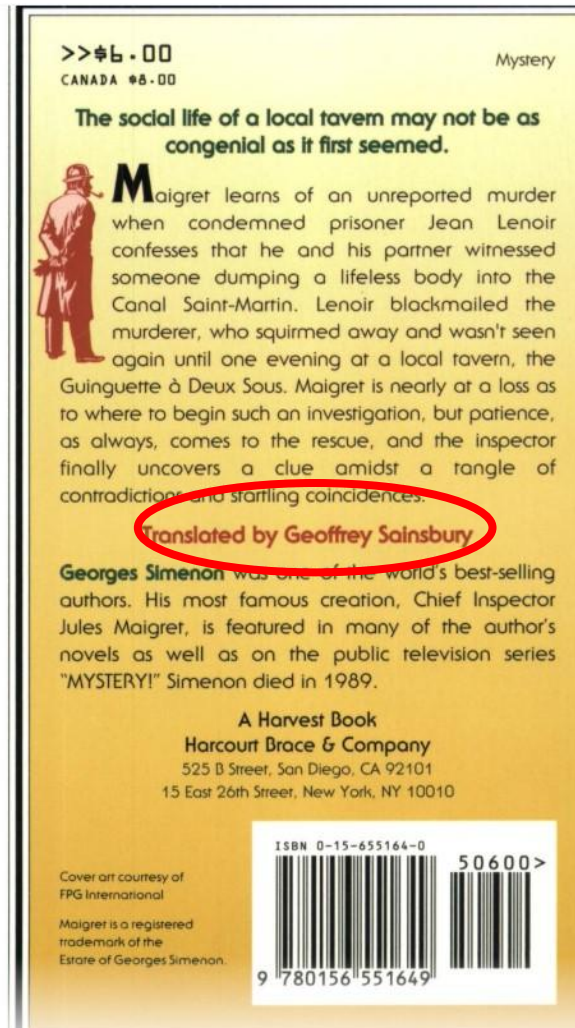
Translated by David Coward

Georges Simenon (1903–1989) was born in Liège, Belgium. An intrepid traveler with a profound interest in people, Simenon strove on and off the page to understand—and not to judge—the human condition in all its shades. His books include the Inspector Maigret series and a richly varied body of wider work united by its evocative power, its economy of means, and its penetrating psychological insight. He is among the most widely read writers in the global canon.

David Coward is professor emeritus of French at the University of Leeds and a translator of many books from the French, including Albert Cohen's *Belle du Seigneur*, for which he was awarded a Scott Moncrieff Prize.

1,6% → 5,1%

La quatrième de couverture



17,2%

Le verso de la page de titre uniquement



Maigret and the Headless Corpse (~~Maigret et le Corps sans Tête~~)

translated by Eileen Ellenbogen

first published in Great Britain 1967

© 1955, Georges Simenon

© 1967, Translation, Hamish Hamilton Ltd.

The Fate of the Malous (~~Le Destin des Malou~~)

translated by Denis George

first published in Great Britain 1962

© 1951, Georges Simenon

© 1962, Translation, Hamish Hamilton Ltd.

Frontispiece portrait by Daniel Fibbi

Published by arrangement with Hamish Hamilton Ltd.

Editio-Service S.A., Geneva, Publishers



Invisibilité totale du traducteur

- 68/1109
- 6,1%
- 1933 - 2002

Invisibilité totale du traducteur et de la traduction

- 19/1109
- 1,7%
- 1933 - 1980

L'instance préfacielle



Trois types de préfaces :

- 1) « auctoriale » : rédigée par l'auteur ;
- 2) « actoriale » : rédigée par l'un des personnages de l'action ;
- 3) « allographe » : rédigée par toute autre (tierce) personne.

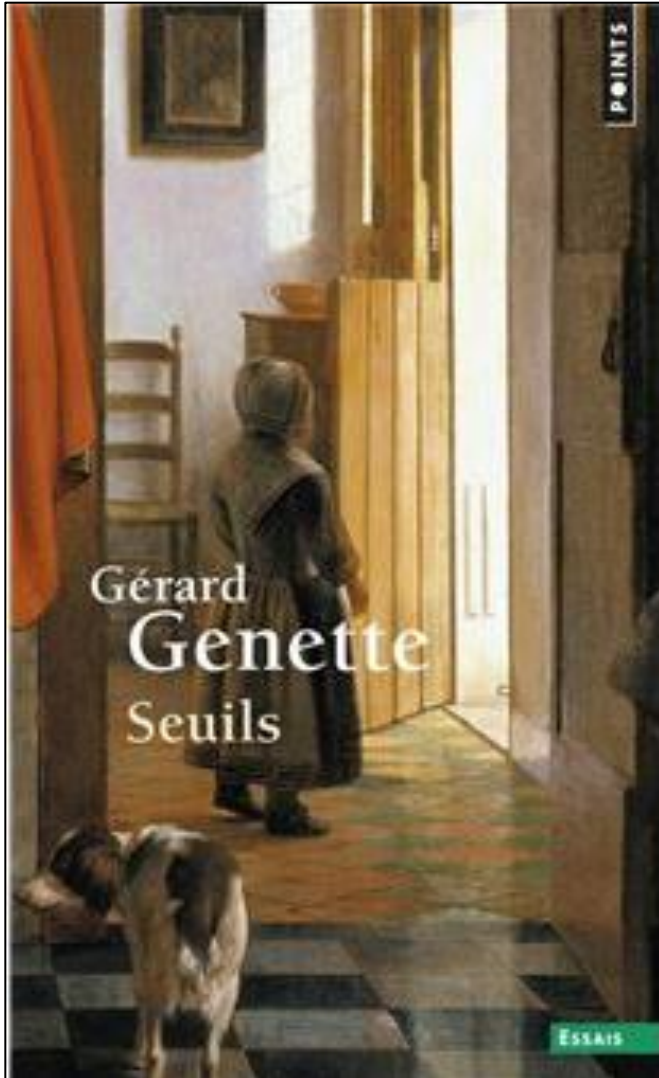
Les objectifs de la préface originale :

- 1) obtenir une lecture ;
- 2) obtenir que cette lecture soit bonne.

Les fonctions de la préface originale (15) :

- 1) Paratonnerres
- 2) Comment

L'instance préfacielle



En cas de traduction, la préface peut être (...) signée du traducteur. Le traducteur-préfacier peut éventuellement commenter, entre autres, sa propre traduction ; sur ce point et en ce sens, **sa préface cesse alors d'être allographe.**

Genette, G. (2002). *Seuils*. Paris : Éditions du Seuil, 267.

L'instance préfacielle



Les 3 fonctions des préfaces auctoriales rédigées par le traducteur :

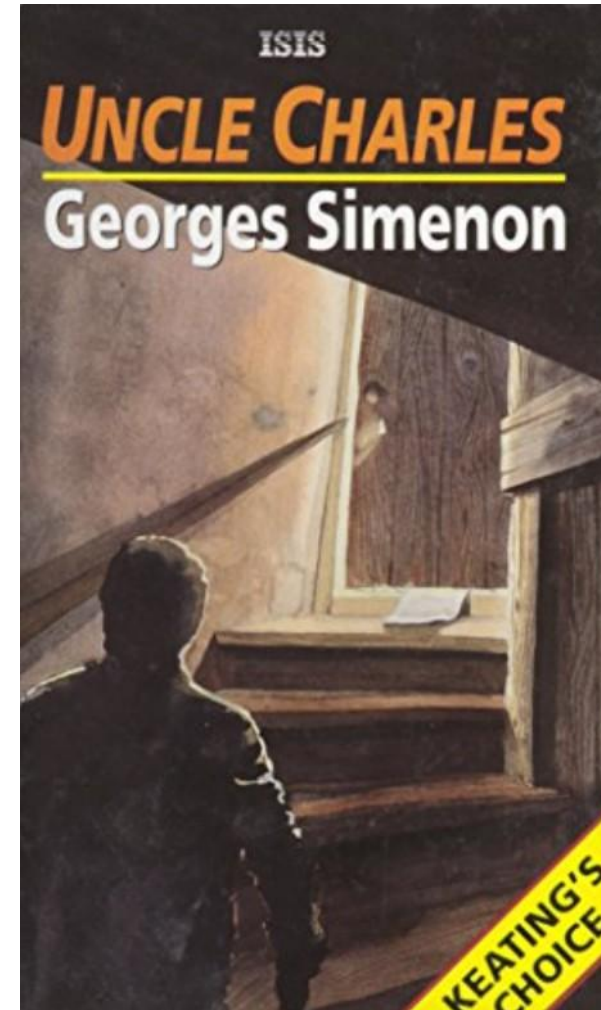
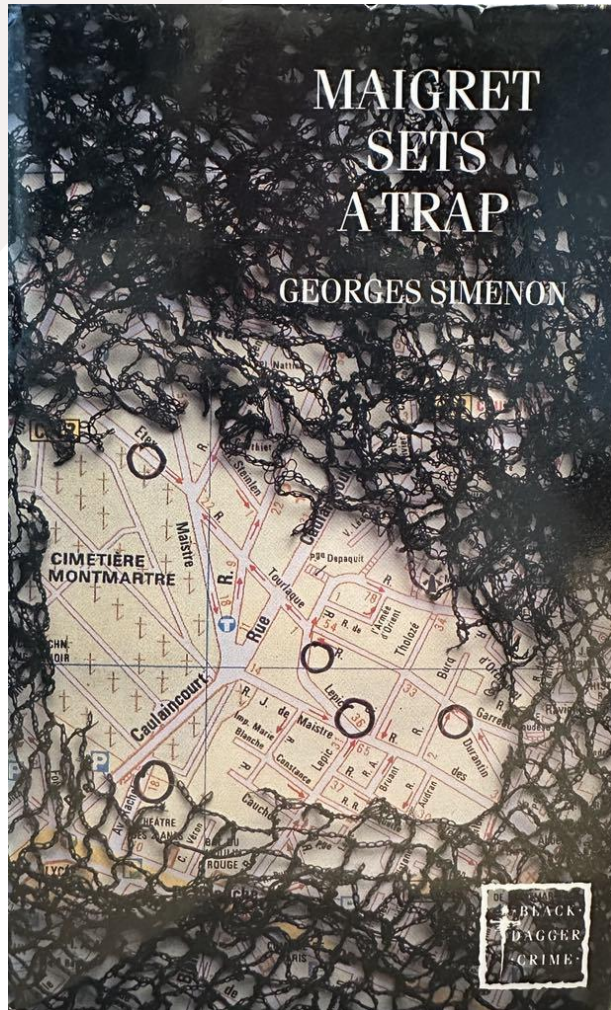
- justifier ses choix
- se démarquer par rapport à une traduction antérieure
- rappeler les limites de la traduction

1,5%

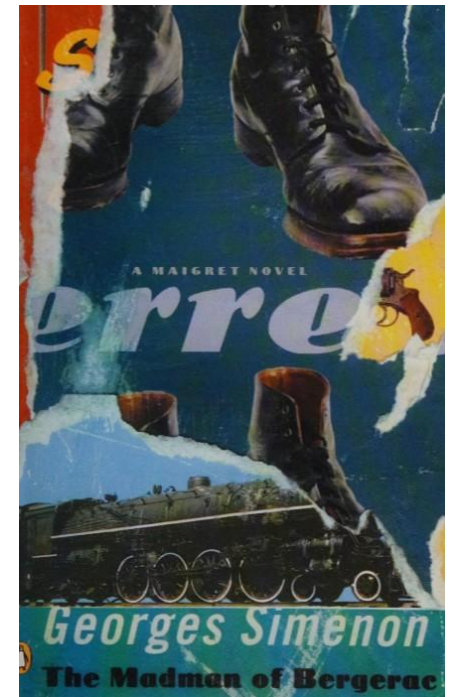
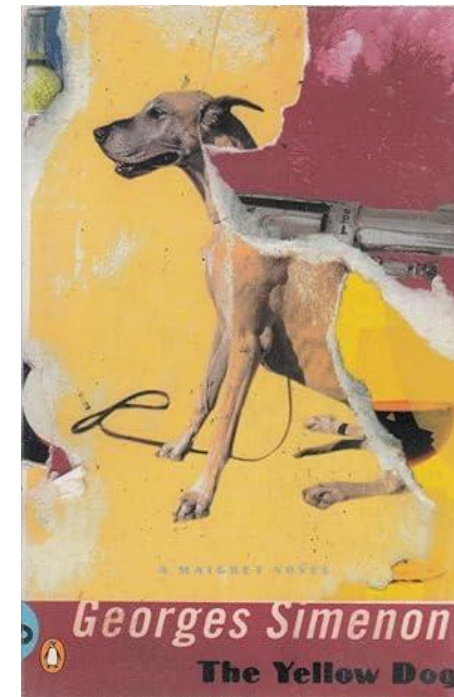
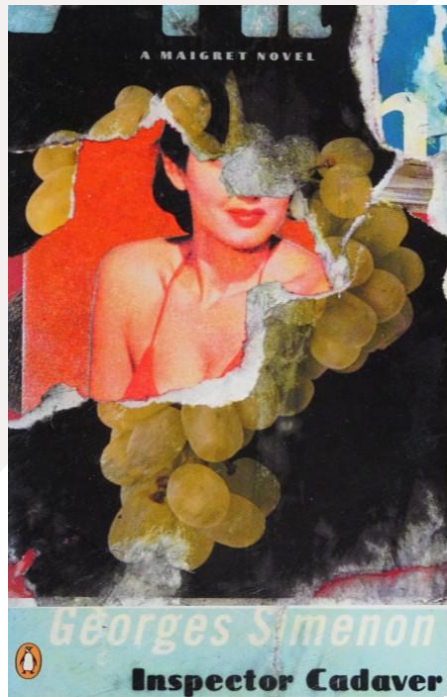


Letawe, C. (2018). Quand le traducteur-préfacier parle de traduction. Fonctions d'un discours entre préface allographe et préface auctoriale. *Palimpsestes*, 31. <https://doi.org/10.4000/palimpsestes.2583>.

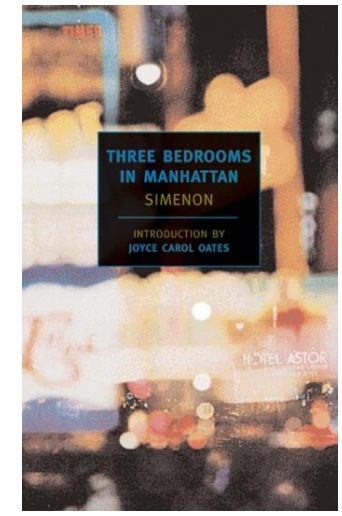
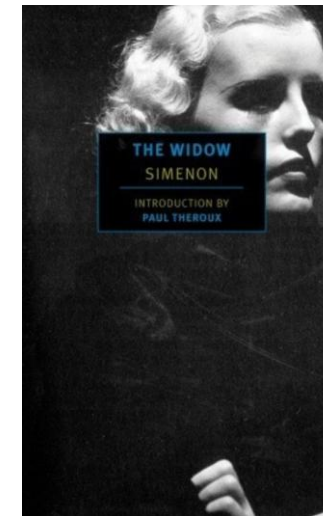
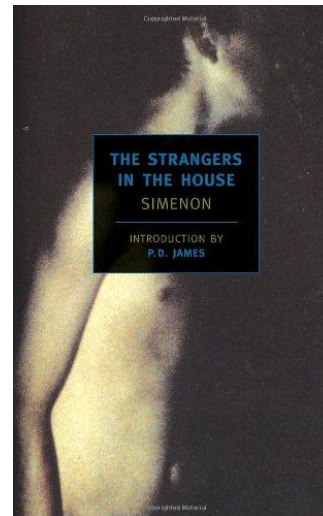
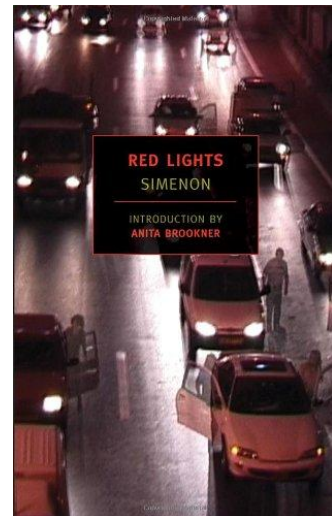
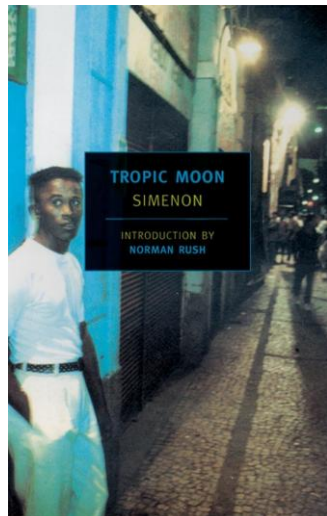
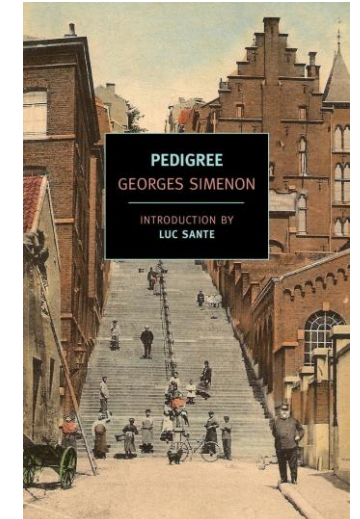
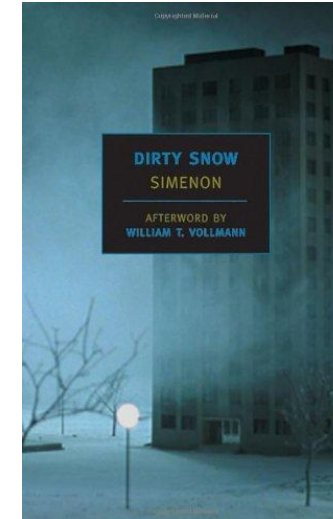
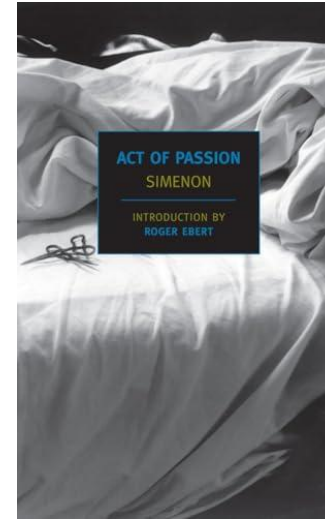
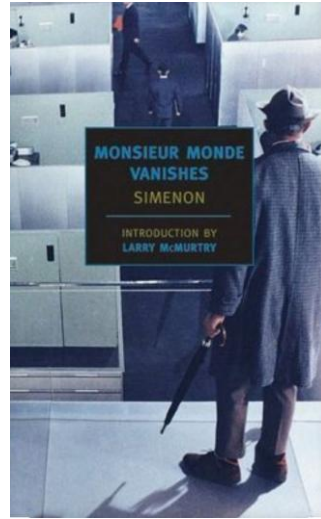
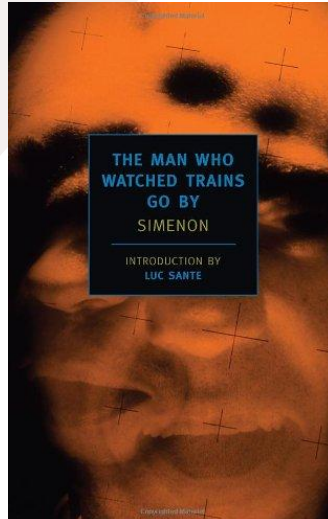
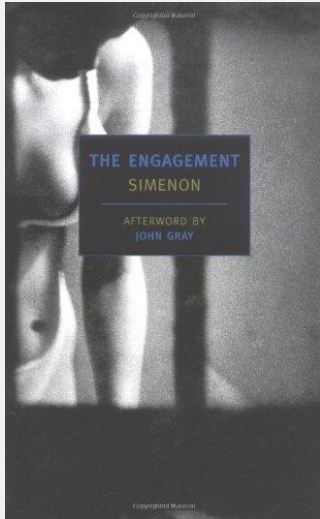
Book club / Édition en grands caractères (1991)



Penguin Classics (2003)



New York Review of Books (2003-2011)



Penguin Classics (2004)



MODERN CLASSICS



Georges Simenon
The Man Who Watched the Trains Go By



MODERN CLASSICS



Georges Simenon
The Strangers in the House



MODERN CLASSICS



Georges Simenon
Monsieur Monde Vanishes

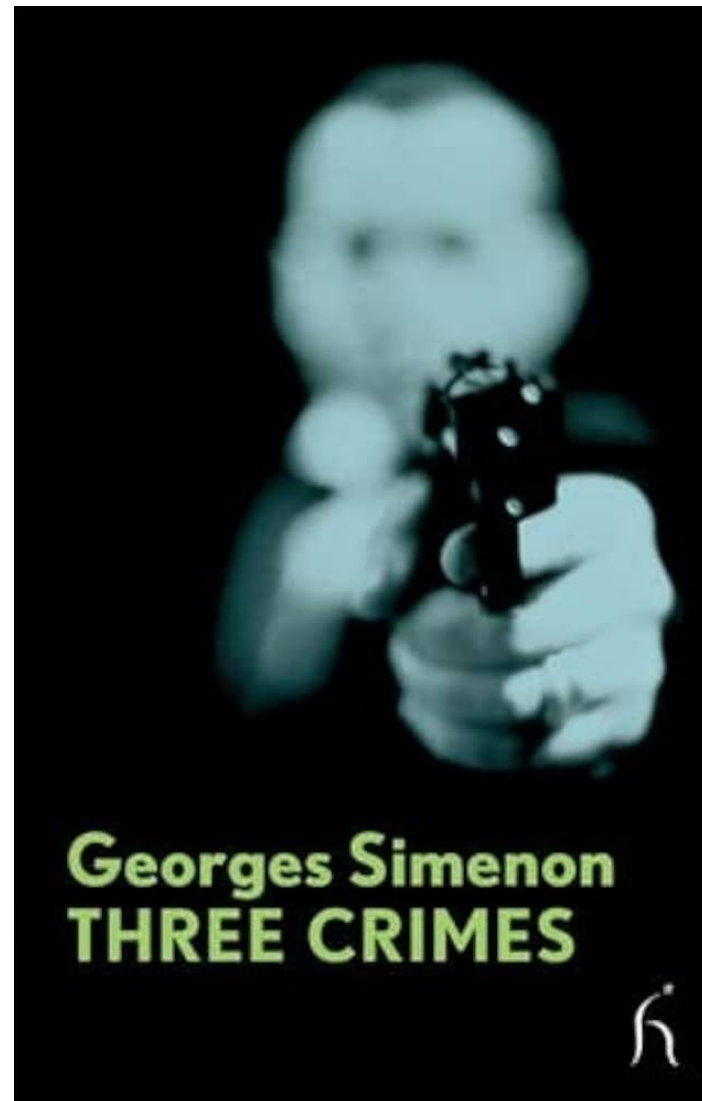


MODERN CLASSICS

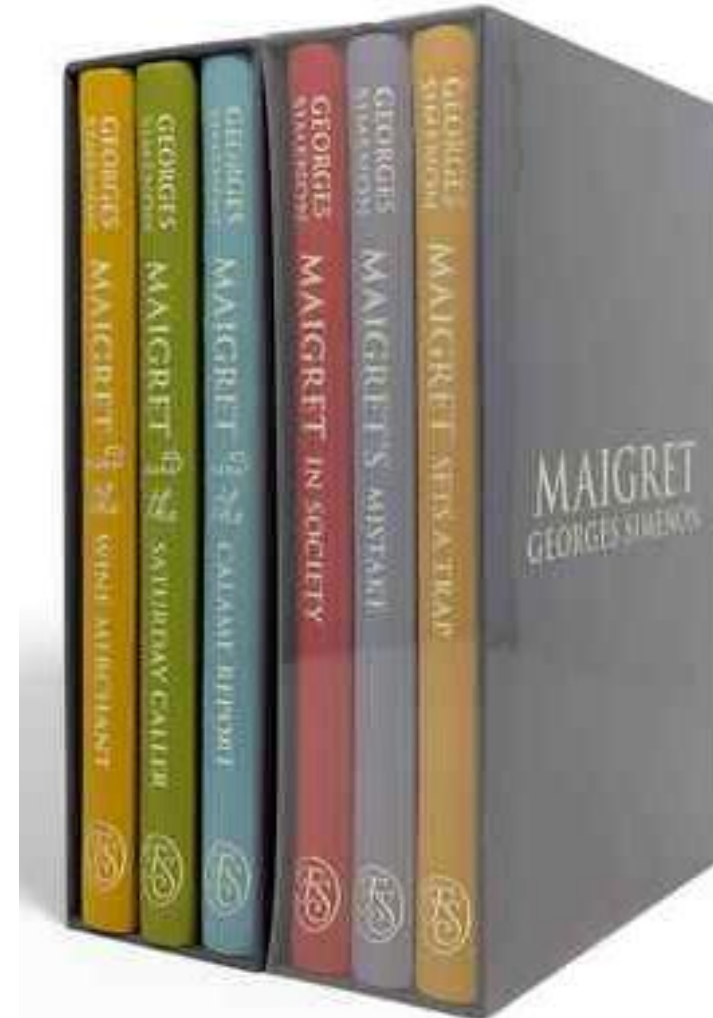
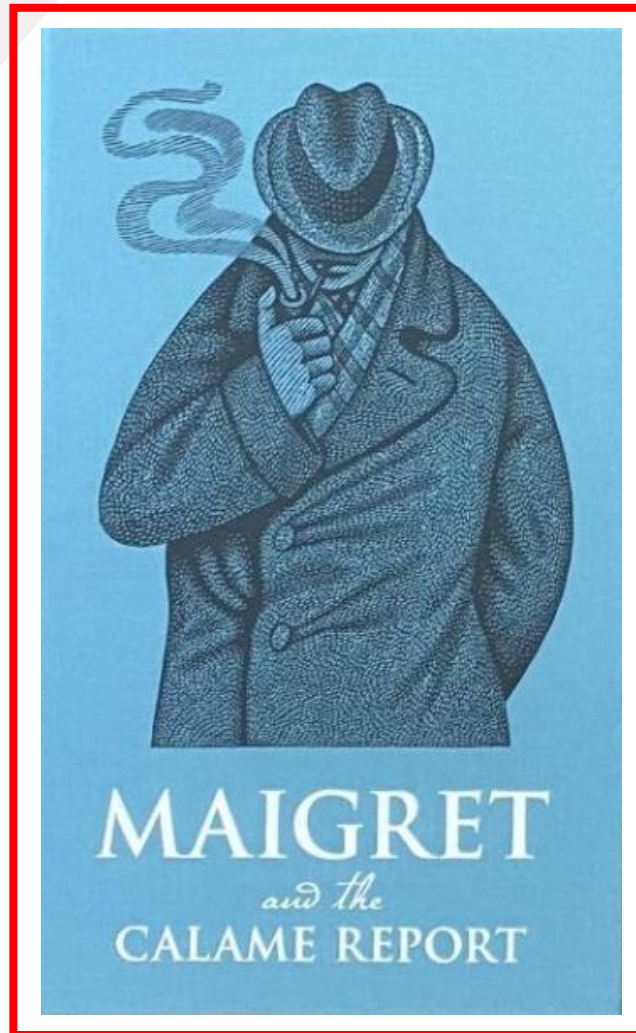


Georges Simenon
The Little Man from Archangel

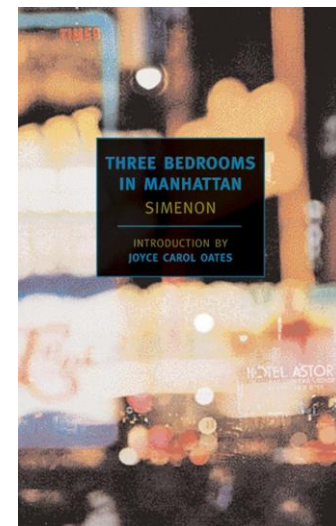
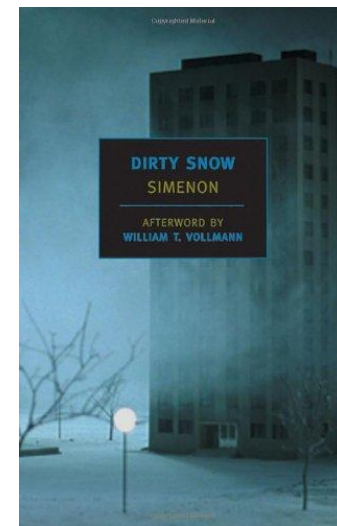
Hesperus (2006)



The Folio Society (2019)



2003



New York Review of Books (2003-2011)



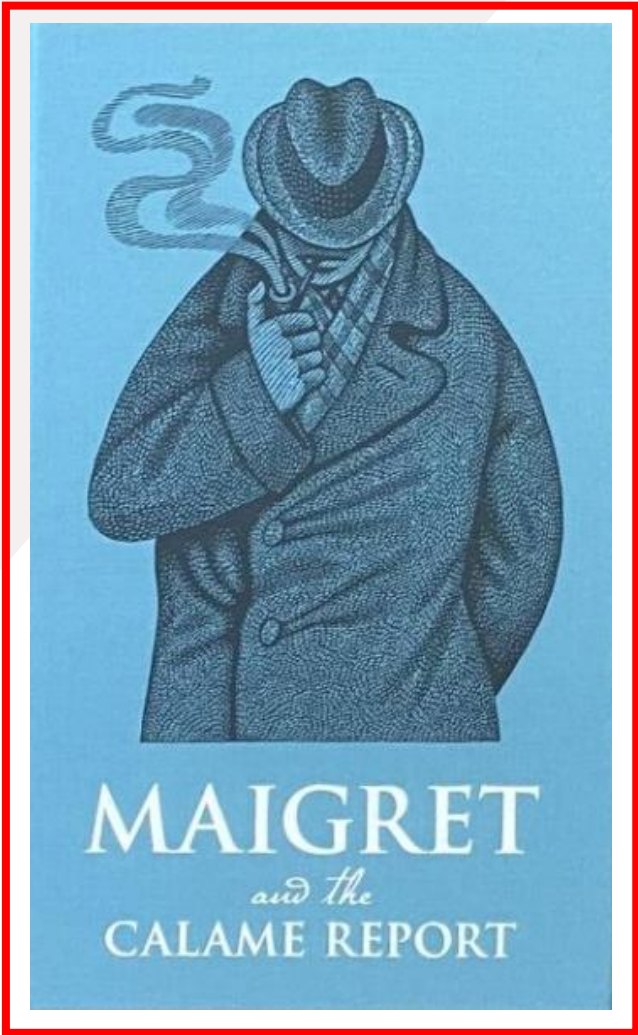
- 2 révisions
- 2 retraductions (dont 1 « new translation »)

The NYRB Classics series is dedicated to publishing an eclectic mix of fiction and nonfiction from different eras and times and of various sorts. **Many of these titles are works in translation and almost all feature an introduction by an outstanding writer, scholar, or critic of our day.**

Literature in translation constitutes a major part of the NYRB Classics series, simply because so much great literature has been left untranslated into English, or translated poorly, or deserves to be translated again, much as any outstanding book asks to be read again.

<https://www.nyrb.com/collections/classics>

The Folio Society (2019)



Georges Simenon

Maigret Set Two

Maigret in Society, Maigret Sets a Trap and Maigret's Mistake

£105

Illustrated by Harry Brockway

The second Folio *Maigret* collection brings together three of Georges Simenon's engrossing detective novels, alongside woodcut illustrations by the great Harry Brockway.

Book Details

PRODUCTION DETAILS

Bound in printed and blocked cloth
Blocked cloth slipcase
Spotted Eco endpapers

DIMENSIONS

8¾ inches x 5½ inches

FONT

Set in Garamond with Trajan as display

PAGES

472 pages

AUTHOR

Georges Simenon

ILLUSTRATED BY

Harry Brockway

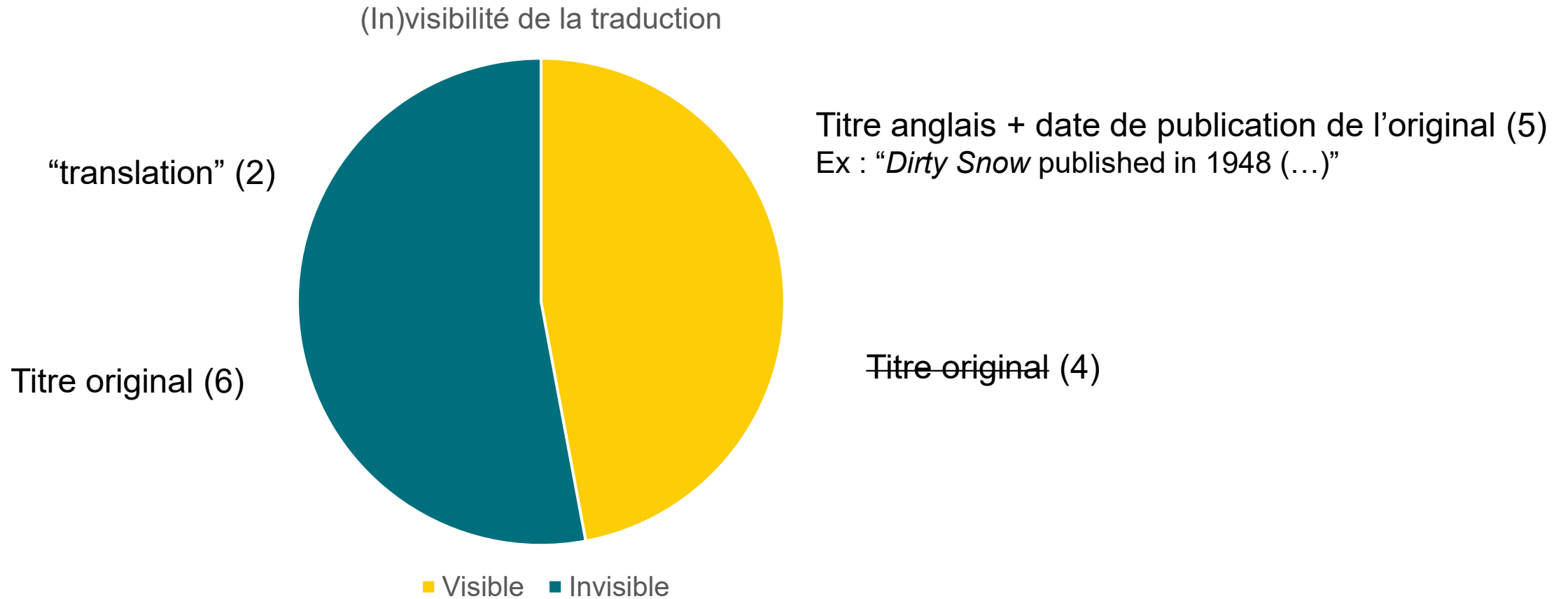
ILLUSTRATION

Frontispiece and 4 integrated black & white woodblock illustrations in each volume

PUBLICATION DATE

23/10/2019

L'(in)visibilité de la traduction dans les préfaces

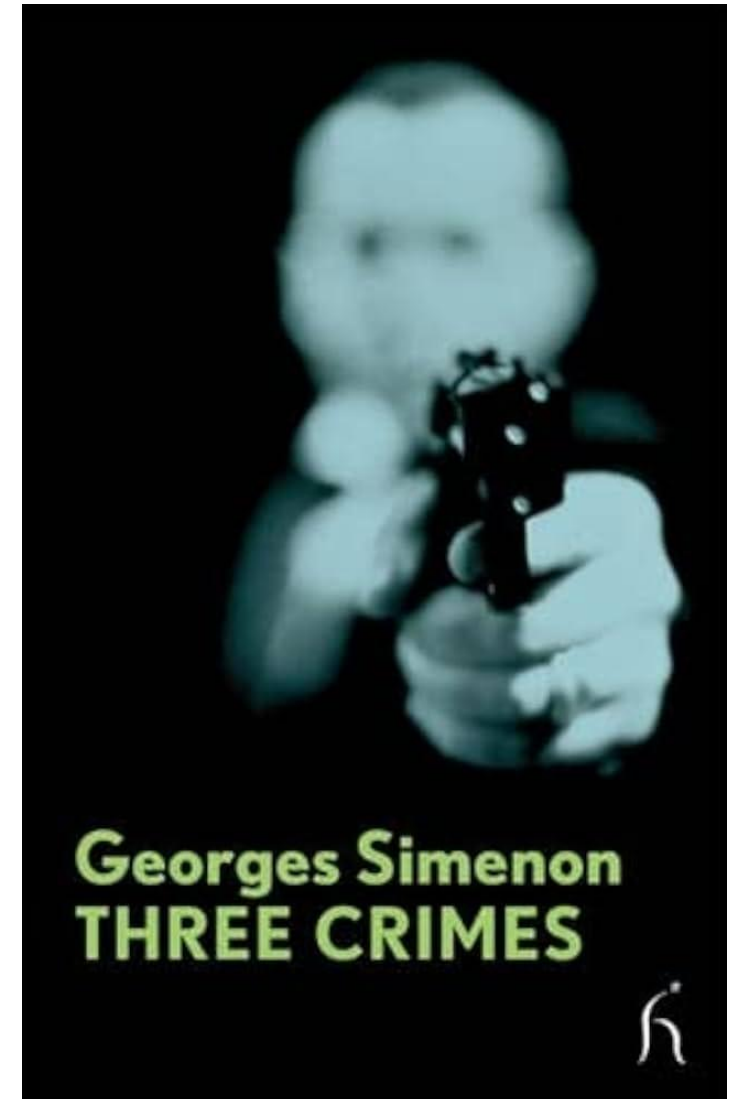


Hesperus (2006)



Hesperus Press is an independent publishing house founded in 2001 and based in London, United Kingdom. Our motto, “Et Remotissima Prope” is a Latin phrase which means “**Bringing near what is far**”.

Works written by the greatest authors, and **unjustly neglected or simply little known in the English-speaking world**, are made accessible through **new translations** and a completely fresh editorial approach. Through these classic works, the reader is introduced to the greatest writers from all times and all cultures.



Three Crimes (2006)



'The three crimes of my friends resemble all the crimes that I have related.'

While working for a newspaper in Belgium after the First World War, the young Georges Simenon makes the acquaintance of two fascinating characters, one an eccentric second-hand bookseller, the other a journalist and pimp. Unbeknownst to him these two men would go on to commit a number of appalling crimes – not unlike those that Simenon would later depict in his own, fictional writings.

Never before translated into English, *Three Crimes* is a chilling account of the banality of evil, and reflects an important and influential stage in Simenon's development as a writer.

£7.99

Georges Simenon THREE CRIMES



MODERN VOICES

SIMENON



'Three crimes! It's easily said. But *before* them?

I remember that, when I was very young, I devoured novels at the rate of three a day, and they all left me dissatisfied. Having read the last page I would just sigh.

"But then what?"

Why did it finish, since all the characters weren't dead? Why did the author decide like that, at will and gratuitously, that all of a sudden there would be nothing more but a white page with the name of the printer?

Nowadays it is not the ending that bothers me, but the beginning.'



Georges Simenon (1903–89) is one of the twentieth century's most prolific and widely read authors. Best known for his Commissaire Maigret novels, he is widely recognised as one of the most skilled and literate writers of detective fiction.


HESPERUS

Cover design: Fraser Muggeridge studio
Cover image: Getty Images

Three Crimes (2006)



Three Crimes

Georges Simenon

Translated by David Carter

Contents

Introduction

Three Crimes

Notes

Biographical note

I have endeavoured to evoke as closely as possible the characteristics of Simenon's prose in my translation, retaining his use of short paragraphs and incomplete sentences followed by ellipses. I have also been faithful to his use of exclamation marks. It has been necessary however on occasions to break up some of his longer rambling sentences, which are otherwise difficult to render coherently in English. The French convention of using dashes to indicate dialogue has been replaced by

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quotation marks. All the sequences in capitals reflect Simenon's usage.

Enormous gratitude is due to several friends whose opinions I sought on obscure and difficult aspects of the French language. Some devoted much time and effort to helping me. Responsibility for the final decisions is of course mine alone. I do not wish to weigh their contributions against each other and so list their names alphabetically: Philippe Blanvillain, Annie Edwards, Alan Miles, Philip and Bénédicte Morris and Gilles Pinard. Finally, special thanks are due to Katherine Venn for her meticulous editing.

– David Carter, 2006

Three Crimes (2006)



Notes

1. The office of the German commander (Kommandant – German) during the period of the German occupation of Belgium.
2. *Uhlán* is a German term derived from Polish *ulan* and is applied to any of a body of Prussian light cavalry, originally modelled on Tatar lancers.
3. Some French dictionaries also incorporate general knowledge and function as encyclopaedias.
4. The name implies a square area. In Liège it refers nowadays to a specific area of the city.
5. A stock character in a series of comedy films.
6. '*La Marseillaise*' is the French national anthem, '*La Brabançonne*' the Belgian national anthem and '*La Madelon*' is a soldiers' drinking song about a whore.
7. An insult to the German Kaiser Wilhelm is implied.
8. Albert I was king of Belgium during the First World War; Ferdinand Foch (1851–1929) was a French general during the First World War; Georges Clemenceau (1841–1929) was a French politician.
9. André Tardieu (1876–1945), French politician.
10. Raymond Nicolas Poincaré (1860–1934), French politician and president from 1913 to 1920.
11. Common name for the French Intelligence Service.
12. A follower of Jansenism, a Christian movement of the seventeenth and eighteenth centuries, which emphasised moral rigour and asceticism.
13. The Red Donkey (French).
14. A traditional drinking song about the monks of Saint Bernard, with some bawdy elements.
15. The Agile Rabbit (French), presumably an example of the sort of 'Montmartre-style cabaret' referred to earlier.
16. Paul Verlaine (1844–96), French poet.
17. '*La caque*', meaning 'the herring barrel', was probably chosen as the name for their meeting place to suggest how tightly everyone was packed together, like herrings in a barrel.
18. Popular version of a medieval work on alchemy and magic. The author was known in Latin as Albertus Magnus.
19. This is probably an allusion to the courtyard called Le Cour de Miracles near the church of Notre Dame de Paris, where beggars abandon their fake infirmities and 'the lame walk and the blind see'.
20. One of a series of cartoon comic adventures about three rather grotesque companions who became involved in various unlikely situations. Their name, '*Pieds-Nickelés*', suggests something like 'layabouts'. This particular adventure sees them involved with gangsters.

Biographical note

Georges Simenon was born in 1903 in Liège, Belgium, the eldest son of Désiré Simenon, an insurance clerk, and his wife Henriette. Due to his father's ill health he was forced to abandon his studies at the age of sixteen, and worked as a baker and a bookseller before becoming a journalist at the *Gazette de Liège*.

Simenon published his first novel, *Au Pont des Arches*, in 1921 under the pseudonym 'G. Sim'. In 1921 his father died and in 1922 he moved to Paris with Régine Renchon, whom he had met through the group of artists and bohemians known as '*la caque*'; they married in 1923. In Paris Simenon published numerous short stories and novels under many different pen names; he began writing the famous Commissaire Maigret novels in 1931, writing nineteen in the space of three years, to be followed by a further fifty-eight later in his life.

Simenon continued to live and write in France during its occupation in the Second World War. Following the war there were unfounded rumours that he had collaborated with the Germans, and in 1945 he moved to Canada, then the United States. In New York he met Denyse Ouimet, with whom he began an affair; a day after he divorced Régine in June, 1950, he married Denyse and moved with her to Connecticut, where he lived for the next five years, until he moved with his family to the South of France in 1955 and eventually to Lausanne, Switzerland.

The final Maigret novel was published in 1972, and in 1973 Simenon announced that he was retiring; until the end of his life, he wrote largely autobiographical non-fiction. He died in Lausanne in 1989.

Dr David Carter, born in London in 1945, is a writer, translator and freelance journalist, and currently Professor of

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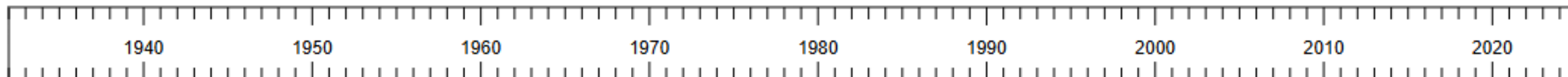
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Nom du traducteur sur la 4ème de couverture	☐	✓	☐	☐	☐
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Notes	☐	☐	✓	☐	☐
Biographie du traducteur	☐	☐	✓	✓	✓
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Merci pour votre attention !