

Charles Phelps Taft Research Center
at the University of Cincinnati
Competitive Lecture Grant Application

All required materials must be included in a single document, uploaded to the electronic submissions system, no later than 5PM on the published day of the deadline. Departmental review is not required for this program.

I. General Information

- a. Name: XXXXXX
- b. Department: English & RALL
- c. Position: Professor
- d. Lecturer: Véronique Béghain
- e. If an International Lecturer, indicate visa type: tourist
- f. Address of Lecturer:
 - 9 rue Marengo
 - 33000 Bordeaux
 - France
- g. Lecture Title:
 - Displacement and misplacement in translation: Fitzgerald in French
- h. Proposed Lecture Date & Time:
 - March 26, 4 p.m. (or another day that week)
- i. Proposed Lecture Location:
 - Taft or the Elliston Room at Langsam

II. Budget

- a. Honorarium:
 - \$1000
- b. Travel Costs:
 - \$1200
- c. Lodging:
 - \$800
- d. Hosting Costs:
 - \$500

- e. Total Amount Requested:
\$2000

We have requested less than the estimated total because English can contribute \$1500 of departmental Taft money toward this event.

III. Lecture Description

- a. Brief Description of Lecture:

We propose to bring Professor Béghain to campus as part of an ongoing collaborative effort between our departments on creative writing and translation. In addition to giving a lecture, Professor Béghain, a noted scholar of translation studies as well as a professional translator, would lead a translation workshop—one of several we're scheduling this year as a lead-up to a joint translation course next year. She proposes to discuss what she calls the "thresholds" of a number of Fitzgerald's works—first pages, tables of contents, titles. She writes, "While narrative beginnings have been largely neglected by literary criticism as a whole, they are of particular interest to the translation studies scholar. Indeed, it is not only that they may have a "conceptual and emotional power" (Richardson) attested by the vivid memory we keep of some of them. What may endear them even more specifically to translators and translation scholars alike is their in-betweenness, which, in addition to reflecting the translator's own in-betweenness, makes these liminal spaces a privileged observation site for anyone interested in the circulation between the space of the work and the space of its reception. Drawing from a range of translation theorists including Friedrich Schleiermacher, Clive Scott, Antoine Berman, and others, I will explore in particular the "in-betweenness" of translation, first turning my attention to the detail of four French translations of *Tender Is the Night*, and then trying to account for their authors' various approaches to translation by briefly outlining their specific social circumstances, with an effort to pinpoint the possible impact of their training or lack of on the specific type or types of displacement their translations display as part of conceivable distinct overall "translating positions" or even "translation projects" to use Berman's terminology."

b. A brief (2-page) CV of Lecturer:

CURRICULUM VITAE

Name: Véronique Béghain

Address: 9 rue Marengo, 33000 Bordeaux, France

- Full professor (professeur des universités), Université Bordeaux 3-Michel de Montaigne (since 2010)

Education

- M.A. degree (D.E.S.S.) in Literary Translation, magna cum laude, Université Paris 7 (1992)
- "Doctorat nouveau régime" (Ph.D.) in American Literature, "mention 'très bien', avec les félicitations du jury" (magna cum laude), Université Montpellier 3, (1997)

Courses

- Translation and translation studies (B.A., M.A. level)
- Translation workshops (B.A., M.A. level)
- American literature : Edgar Allan Poe, Mark Twain, Nathaniel Hawthorne, Willa Cather, William Faulkner, Vladimir Nabokov, Philip Roth, John Cheever, (B.A. level) ; Henry James, John Cheever, Raymond Carver, Breece D'J Pancake, Rick Moody (M.A. level)
- American art (B.A. and M.A. level)
- Comparative study of doctoral programs across the world (Doctoral program, École doctorale Montaigne – Humanités)

Publications

Books

- *John Cheever* (Paris: Belin, 2000)
- *Les Aventures de Mao en Amérique* (Paris : P.U.F., 2008)

Translations

- Tiffany Bell, "La lumière fluorescente comme art", *Dan Flavin : une rétrospective* (Paris : Paris Musées, 2006)
- Richard Ormond, « Les premiers tableaux espagnols et vénitiens de Sargent », *Peintres de la lumière : Sargent / Sorolla* (Paris : Paris Musées, 2007)
- Richard Ormond, « Les aquarelles de Sargent », *Peintres de la lumière : Sargent / Sorolla* (Paris : Paris Musées, 2007)
- Elaine Kilmurray, « Sargent : portraits de jeunesse », *Peintres de la lumière : Sargent / Sorolla* (Paris : Paris Musées, 2007)
- Rivka Galchen, *Perturbations atmosphériques* (Arles : Actes Sud/Chambon, 2009)
- Eve Kosofsky Sedgwick, « Le performatif en réserve : quand dire, c'est ne pas faire », *Paradoxes de la réserve* (Bordeaux : Climas, 2011)
- Francis Scott Fitzgerald, *Contes de l'âge du jazz*, in *Œuvres*, Bibliothèque de la Pléiade (Paris : Gallimard, 2012)
- Judith Butler, « Soulèvement », in Georges Didi-Huberman dir., *Soulèvements* (Paris : Gallimard / Jeu de Paume, 2016)
- Sarah Rose Etter, *Hommes sous verre* (Bordeaux : éditions Do, 2016)
- Jack London, *Le Peuple de l'Abîme*, in *Romans, récits et nouvelles I*, Bibliothèque de la Pléiade (Paris : Gallimard, 2016)
- Joanna Walsh, *Vertige* (Bordeaux : éditions Do, 2018)
- Jean Stafford, « Le Château intérieur », in *Les enfants s'ennuient le dimanche* (Bordeaux : éditions Do, 2019)
- Arja Kajermo, *L'Âge du fer* (Bordeaux : éditions Do, 2019)
- Adrian Piper, *Pour le méta-art* (Paulhiac : éditions du Brame, forthcoming 2019)
- Charlotte Brontë, *Villette*, in *Œuvres*, Bibliothèque de la Pléiade (Paris : Gallimard, forthcoming)
- Regular collaborator as a translator and interpreter of the capcMusée d'art contemporain in Bordeaux, Musée Zadkine and Ateliers des Arques (artists in residence) in Les Arques (Lot), Association Edna (Boris Charmatz Dance Company)



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