



## *Soraya in a Coma: Plurilingualism in the Test of Translation* \*

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**I**N a world that is increasingly "globalized" and culturally brewed, being multilingual could be considered a common ground when it comes to individuals; and yet to tackle the topic of plurilingualism in literature means a text disobedient to the norm. It is "this norm" which considers plurilingualism of a literary text as a kind of derogation of heterogeneity. It should be remembered, however, that Bakhtin and his commentary on polyphony and plurilingualism in Dostoevsky's novel are of the utmost importance when we study the relationship between literature and language in a vision of the cohabitation of languages within the same text.

Our objective in this article is to contextualize the notion of plurilingualism in the Iranian *Ismail Fassih's* novel, *Soraya in Coma*, in order to analyze its manifestations and consequences. This novel seems to offer a perfect example of this linguistic heterogeneity in a text written in Persian with some French and English insertion. The author of this novel presents a world where different characters of Iranian and French origins evolve. The existence of these fictional characters is concretized particularly by their plurilingual speeches.

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This is the biggest advantage of this novel for the analysis of literary pluralism: the spatial change in the narrative plan of the novel introduces into the text a certain degree of pluralism. In other words, travel in this novel is "translated" textually by a change in the character's language use at a given moment, so, the Iranian reader is faced with a text in which we pass from Persian to French and to English: the words of some characters and sometimes those of the narrator are quoted in French or in English; At the same time, a translation into Persian is chosen as a solution by the narrator-translator.

Thus, this case of pluralism would be interesting on two levels of study: first, pluralism which highlights the theme of travel and textual heterogeneity resulting from this plurilingualism, and second, position of translation in fiction as a homogenizing force. In this context, we propose to analyze the nature of pluralism and its link with translation. We will therefore try to establish the theoretical frame of our research and understand the origin of the pluralism phenomenon in the light of Bakhtin's work, and also we will look at this novel as a plurilingual text by studying the relationships that link this case of pluralism to a stylistic influence. After that, we will focus on the contribution of the reported discourses to reflecting pluralism in this novel. And finally, we will analyze the important role of translation in this novel.

**Keywords**— Ismail Fassih, Literature, Plurilingualism, *Soraya in a coma*, Translation.

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