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LA TRADUCTION DES BD

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Abstract: The author provides a few insights into the process of translating comic strips (Murena, Lucky Luke, Gaston etc.), and enumerates some of the challenges brought by this special type of translation, such as: paying attention to idiomaticity and fluidity, being thoroughly acquainted with the culture and civilisation of the source language, recognising and steering clear of false friends, translating the puns-upon-words in a satisfactory way etc.

Key-words: cartoon, tonality, parody, exigence, civilisation.

LE MOINE TRADUCTEUR: RENCONTRE AVEC LE PERE ARCHIMANDRITE PLACIDE DESEILLE

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« Moines orthodoxes appelés à vivre en terre de France la tradition de la Sainte Montagne de l'Athos, nous savons que la mission du moine « n'est pas de faire quelque chose par ses possibilités, mais de porter par sa vie le témoignage que la mort a été vaincue. Et cela, il ne le fait qu'en s'enterrant lui-même comme un grain dans la terre »1

Abstract : Translation practice involves certain difficulties for a meticulous translator, depending on the peculiarities of the languages aimed at in the process of translation. As for the problems that arise in the process of translating Orthodox Romanian texts into French, they are quite a challenge, especially in terms of the lack of concordance between the confessional paradigms regarded as culturally representative for the two languages. We can definitely speak of a Catholic terminology in French. We have shown in another paper that the research in religious (Christian) terminology is promoted in French in particular.

Key-words: religious terminology, paradigm, Catholic, Orthodox.

TRADUIRE: LA MONNAIE VIVANTE

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Abstract: The unique possibility of expressing in another language the singularity of the textual being that claims to be translated is to open the way for an intuitive writing, guided by signs that come from the body and are transmitted by the skin. And sure, when the matter is Pierre Klosswski's language, the skin is the deeper way to understand the sense of simulacra expressivity. I do not propose here to make a review of The Living Currency (La Monnaie Vivante) but a short note on the experience of translating this author, who is haunted by a complex system of ghosts, phantoms and simulacra, that generates an industrial production machine of desire tools for haunting, namely the living bodies that are the new currency. This multiplicity generates thus a single style, an unmistakable voice, in spite of been composite. Maybe there is only one expression for its multiple terms, phantasms, shows. Here's the expression of the thought of a monomaniac: one univocal body of text claiming to be multiplied in other languages that could dress it like a new skin for an orgy of the ghost's ceremonial. This new skin, this new layer added to the virgin text will be its living currency, the textual body which claimed to be translated as well as its its own translation.

Key-words: ghosts, simulacra, currency, textual body.

LA TRADUCTION DU LANGAGE RELIGIEUX DANS L'ŒUVRE DE PANAIT ISTRATI

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Abstract : There is in Panait Istrati's work a double transposition of the religious language from one language to another. On the one hand, there is the writing in French of stories rooted in the Romanian space and beliefs, and on the other, there is their rewriting/translation into Romanian. If, in the first case, the religious term needs a generic equivalent which does not bear obvious Catholic connotations, in the latter, when translated into Romanian, the religious terms must regain their Orthodox specificity. References to religious events, rituals or ceremonies, names of saints and other sacred personalities are sprinkled here and there in Istrati's texts, otherwise his cultural hallmark. In an anecdote about a trooper's swearwords, we find religious terms playfully adapted to the needs of the character, as they are « arranged » according to their musicality and their length. An avowed atheist, Istrati uses however in his work

plenty of religious terms providing food for thought, especially on as complex a topic as the translation of the religious language viewed as cultural and interconfessional dialogue.

Key-words: rewriting, generic equivalent, cultural specificity, musicality.

BENIAMIN FUNDOIANU ET LE DISCOURS RELIGIEUX

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Abstract : The paper presents a book by B. Fundoianu entitled « Iudaism şi Elenism », published in 1999 by Hasefer (Bucharest) - notes and preface by L. Volovici, R. Zăstroiu, partially translated into French (Cahiers B.Fondane). The work is full of observations approached nowadays by H.Meschnonnic (« Pour la poétique, II, 2001 »). The corpus will be evaluated according to five criteria : translatable / non-translatable, translation / re-translation, specific terminologies, adaptation, cultural marks, as much as B. Fundoianu was able to tackle them. Our paper aims at the passed and present-day originality of Fundoianu's views on Bible interpretation, the existential interpretation of the religious discourse, cultural / moral evaluation of the Antique (Greek, Latin) via texts sanctified by European formalism.

Key-words: retranslation, terminology, religious discourse, existentialism.

LA POLYSEMIE AU CŒUR DU DIALOGUE INTERCULTUREL ET INTERCONFESSIONNEL L'EXEMPLE DE LA TRADUCTION DES VOCABLES ISLAM ET MUSLIM DANS LE CORAN

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Abstract : Turning into account what polysemy has to offer sheds a new light on the Koranic text to be translated or interpreted. Insisting on the multiplicity of meanings entails the recontextualisation of the Koranic text and the emphasis on its linguistic richness. The translations focusing on the semantic dimension seem to accept more readily open interpretations. Taking polysemy into account in translation and interpretation is a necessary condition for the spirit of confessional and intercultural dialogue.

Key-words : semantics, polysemy, Koran, interpretation.

DE LA RÉÉCRITURE À LA TRADUCTION : PARABOLE DE JOSÉ PLIYA. STRATÉGIES DIALOGIQUES ET MONOLOGIQUES

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Abstract : Published in 2003 (Collection des quatre vents), Parabole by José Pliya is one of the many rewritings of the Gospel parable of the prodigal son. The aim of our paper will then be a triple translation,

better yet, a fourfold translation because we are dealing with an oral text by Jesus Christ or by St. Luke, transcribed in the Gospels, rewritten in French by a playwright from Benin, a version which we translated into Italian in January 2006 in Catania. As translators, we were confronted with the underground presence of what Antoine Berman calls « une troisième langue reine » which accompanies the source-language, the target-langauge and even the biblical language. Beyond languages and cultures, the sacred word has in fact unchanging features the translator must be faithful to. Namely, the language of the parable is characterised by the intrusion of the extraordinary in the ordinary, as Paul Ricoeur noticed : taking shape in the frequent use of the paradox and the hyperbole, the intensification of the religious discourse reaches in Pliya's play a genuine touch of linguistic violence justified by the assertion of a free will of a man inspired by a sacred subject. This subversive side of a religious subject rewritten for a secular France presents lots of difficulties for the Catholic Italy.

Key-words: rewriting, parable, religious discourse, Gospel.

L'ARCHITECTURE ORTHODOXE ROUMAINE À L'ÉPREUVE DES TRADUCTIONS

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Abstract : The Romanian Orthodox architecture is a territory where Christian ideology meets history (history of art, history of religion and even political history. As far as the practice of translation in this field is concerned, the majority of the specialized terms come from Greek: some of them being borrowed as such by both the French and the Romanian language, but others have different (graphic) forms in the two Romanic languages. The article deals with the difficulties that arise in translating such terms; after all, "traduire est humain".

Key-words: architecture, specialised terminology, connotations, Orthodoxy.

LA TRADUCTION DU LANGAGE RELIGIEUX CATHOLIQUE COMME DIALOGUE INTERCULTUREL ET INTERCONFESSIONNEL CHEZ LES MOOSE AU BURKINA FASO

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Abstract: We will try to examine through the trajectory of the Catholic biblical texts the translation process of French to the Moor of some texts and religious concepts. Thus, through the hermeneutics of the biblical text, the liturgy of French to the Moor will be analyzed in order to see the intercultural and interdenominational elements between language A, French, and language B, Moor. The communication proposes thus a theory of intercultural through the biblical intertexts.

Key-words: biblical texts, interculturals, French, Moor.

LES PSAUMES DE CLAUDEL ENTRE TRADUCTION ET RÉ-ÉCRITURE

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Abstract: Claudel` s translations are based on the affinity with the ideas transmitted by the writing. He always proposes subjective versions that take great liberties in relation to the original work. Therefore, the term rewriting seems more appropriate when we speak about Claudel` s renditions from one language to another. His Psalms are the result of an interiorization process of the original sacred songs followed by restitution using his own words of the feelings brought to surface by the reading.

Key-words: rewriting, Psalms, translation, interiorization

LA TRADUCTION EN ROUMAIN DU LANGAGE RELIGIEUX UTILISÉ PAR BLAISE PASCAL

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Abstract. The article refers to four Romanian editions of Pascal's writings, identifying three different attitudes towards his texts which correspond to three kinds of translators (the translator-critic, who also comments upon the text which he translates, the translator-" shadow", who follows the original text (very) closely, and the translator-poet, who often interprets the text, trying to capture the poetic force of Pascal's Pensées. It compares the translation of a few religious terms in two Romanian translations of Pascal's Pensées in order to show the importance of the balance between denotation and connotation in translation.

Key-words : translator-critic ; translator-"shadow" ; translator-poet; denotation ; connotation.

« LE LATIN DANUBIEN », INTERFÉRENCES LINGUISTIQUES DANS LA BIBLE D'ULFILAS

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Abstract : Our study approaches a new linguistic aspect of the heterogenous elements of Bishop Wulfila (Gr. Ulfilas)'s translation of the Bible into Gothic ; Wulfila was sanctified by the Goths in 341 in the northern part of the Danube's inferior course. The fragments that were preserved of those texts were included in the Codex Argenteus, the most valuable book to be found among the manuscripts of the University of Uppsala.

Key-words: Gothic, Latin, semantics, phonetics.

JÉRÔME TRADUCTEUR ET RE-TRADUCTEUR DES SEPTANTE

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Abstract : The article proves that Jerome's translation of Septuagint could not be definitive and why it necessarily led to a retranslation. It studies the prefaces two by two and insists upon Jerome as a retranslator and author of prefaces.
Key-words : Jerome of Stridonium, Septuagint, retranslation, prefaces

TRADUIRE SAVATIE BAŞTOVOI

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Abstract : The article is a short chronicle of our difficulty in translating a Savatie Baştovoi item speaking about the relationship between theology and secular culture.

Key-words : secular culture, Christianity, Orthodoxy, Catholicism

TEXTURES

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Abstract. A translation is a text derived from another text through the process of translating; both types of texts (originals and translations) are apprehended and appreciated through their forms and the arrangements of these forms in various kinds of patterns, the whole thing constituting a texture. In order to be realistic, our understanding of the process of translating and our assessment of translations in their multiplicity have to take these textures into account and integrate them into a structured protocol of investigation into the ways and choices of translators. This realistic approach of translation (based on the observation and analysis of textures) is here illustrated by a commentary of specific aspects of three translations of Joyce's Dubliners. Starting from an analysis of the three versions of the incipit it tries to delineate the styles of the translators, and then (taking other portions of the texts into account) their respective treatment of such items as cultural designators, their attitude towards the analytic elements of both languages and the amount of creativity they are capable of.

Key-words: texture, ways of translating, translation commentary, subjectivity, retranslation, universals, cultural designators, creativity.

PORTRAIT D'UN TRADUCTEUR PEDAGOGUE : JEAN MARTIN (15..-1553). L'EXEMPLE DU DISCOURS DU SONGE DE POLIPHILE (1546)

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Abstract : In this paper I observe an Italian text translated by Jean Martin, in 1546. In this translation, the architecture and the vocabulary related to architecture seems to be of interest to the translator, who tries to explain it, with different methods, to the readers. In fact, it is a matter of his entire attention during 1540-1550: Jean Martin translates then Serlio, Vitruve and Alberti. His translation of the novelistic book of Francesco Colonna seems to pertain to his intention to teach architecture to his contemporaries.

Key-words: architecture, terminology, semantics, alchemy.

NABOKOV TRADUCTEUR

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Abstract: Nabokov's career as a translator started when he was a promising young Russian writer, and ended when he was an ageing and renowned American novelist. Translating (and self-translating) took an important part in Nabokov's life, and he paid more tribute to his controversial translation of Pushkin's Eugene Onegin than to any other of his works (with the exception of Lolita). However, it is Nabokov's strange U-turn that makes his translator's career an interesting one: from his very first "free" translations (one might call them adaptations), to the latter uncompromising literal one, his theoretical views changed radically. Following Nabokov's singular path leads us to understand to a greater degree the complexity of the translator's task, alongside with one of the author's own major fictional theme, so deeply rooted in all his American works.

Key-words: (self-)translation, adaptation, plurality, Russian.