

# Atelier de Traduction

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DOSSIER :

**La traduction caduque, retraduction et contexte**

**culturel (en diachronie)**

**Responsables du numéro :**

**Muguraş Constantinescu**

**Elena-Brânduşa Steiciuc**

### **POUR UNE HERMÉNEUTIQUE TRANDUCTIVE : (RE)TRADUCTIONS DES POÈMES DE LUCIAN BLAGA EN FRANÇAIS \***

**Carmen – Ecaterina AŞTIRBEI**

À écrire des vers même les plus neufs je ne fais qu'œuvre d'interprète. Et c'est bien ainsi : Car tel est l'unique fondement sur quoi le vers peut s'accomplir et se faire fleur. À jamais traducteur. Je traduis En langue roumaine le chant que mon cœur me murmure tout bas, dans sa langue. (Lucian Blaga, « Le poète »2 )

**Abstract:** Our article analyses the concept of retranslation and its semantics in the field of Translation Studies. The first part of our study is dedicated to a theoretical approach to retranslation: the relationship between translations and retranlations, their synchronic and diachronic (co)existence, possible definitions and classifications of the term, internal and external factors leading to retranslation. We aim to demonstrate that any retranslation is the expression of the translator's subjectivity and ideology or, in other words, of a personal hermeneutics. The second part of our study focuses on the (re)translations of Lucian Blaga's work into French in various bilingual anthologies. We will discuss the translations by Paul Miclău, Sanda Stolojan and Jean Poncet and the reception of Blaga's poems in France through its (re)translations.

**Keywords:** retranslation, translation ideology, translation hermeneutics, Lucian Blaga.

### **TRADUCTION DU CORAN ENTRE CADUCITÉ ET ACTUALITÉ**

**Mokhtar ZOUAOUI**

**Abstract:** The purpose of the present article is to provide some theoretical tools, taken from semiotics and some sciences of the Koran, to analyzing its translation into French. We will examine its translation made by Claude Etienne Savary and his criticism against De Ryer's translation. The question of void of such

works will be processed, by highlighting the specificity of the close of the Koranic text, its division into translation units, and the role of encyclopedic and linguistic knowledge in the transfer of meaning.

**Keywords:** Koran, translation, void, pause, close, units of translation.

## **LA PULSION DE TRADUIRE, IMPULSION DU RETRADUIRE**

**Maria PAPADIMA1**

**Abstract:** If the drive to translate can be seen in the activity of translating texts as a personal call of the translator, it is this very impulse that is at work in the retranslator's call to retranslate. Retranslations are not made just for the sake of updating old translations or for commercial reasons. The retranslator often speaks of his/her impulse to retranslate more eloquently than the mere translator. He/she admits that he/she retranslates for love, as a challenge, to compete, and last but not least, to give his/her interpretation of this or that literary text. The retranslation is then a privileged field to think the translator.

**Keywords:** retranslator, retranslation field, reasons for retranslation.

## **RIDERS TO THE SEA, DE J. M. SYNGE : SES TRADUCTIONS A TRAVERS LES 20E ET 21E SIECLES**

**Rosemarie FOURNIER-GUILLEMETTE1**

**Abstract:** Icon of the Irish Renaissance that took place at the turn of the 20th century, John Millington Synge's one-act play *Riders to the Sea* has seen many translations into French. For a better understanding of the difficulties of working on a text that represents traditional culture of the Aran Islands and uses the Anglo-Irish sociolect, examples from three of these translations (Pennequin, 1913; Morvan, 1993; Sable, 2005) will be analyzed. If retranslation is clearly marked by the passage of time, it is the place from which it emerges that will hold our attention in this case, especially when it comes to translations written and published outside the major cultural centers.

**Keywords:** Translation, Anglo-Irish Literature, John Milington Synge, *Riders to the Sea*, re-translation.

## **TRADUIRE ET RETRADUIRE LE MÊME TEXTE AU MOYEN ÂGE : LA SOMME LE ROI EN ANGLAIS**

**Emmanuelle ROUX1**

**Abstract:** Translating and retranslating the same text in the Middle Ages : the English versions of *Somme le roi*. In some editors' point of view, a medieval text presents many "mistakes" which would discredit its quality and impede its edition. However, one may ask how an unedited medieval translation can be judged, and even how the quality of the work can be appreciated before being fully read. I will back up my thoughts on the edition of four Middle English translations of the French manuscript *Somme le roi* to explain that "mistakes" eventually prove the texts to be unique pieces of art. They deserve to be

edited for the numerous clues they give about the evolution of the language and the mouvance of the French text in Europe.

**Keywords:** Translation, vernacular, medieval studies, philology.

## **TRADUCTION / RETRADUCTION DES AUTEURS MAGHRÉBINS FRANCOPHONES EN ROUMANIE (1960-2010)\***

**Elena-Brândușa STEICIUC1**

**Abstract:** Written in French, language of the former colonizer, the literature of some Maghrebian authors interests us from the point of view of its translation in Romania, Some of the major difficulties in its translation occur when we have to deal with specific terms, defined as culturèmes, or when the specific style of an author requires a perfect mastery. During the 50 years between 1960 and 2010, the phenomenon of translating these authors witnessed a certain dynamics and a progress can be seen, which allows us to speak of retranslation. The article enumerates several translations and shows the weak and strong points in translation the cultural aspects of these works.

**Keywords:** Colonisation, Maghrebian culture, muslim culture, culturèmes, dynamics, retranslation

## **LA TRADUCTION DES ŒUVRES LITTÉRAIRES : UN PROCESSUS VERS L'IDENTIFICATION DES SPÉCIFICITÉS CULTURELLES**

**Victor C. ARIOLE1**

**Abstract:** Any literary work emanating from a given cultural background often use that background to express its contents. Understanding this background is necessary for better assimilation of the work. Our studies on postcolonial translations carried out by non African translators have proved that. Hence, the need to felicitate and read, intensively, critics of African descents who are knowledgeable of the background in question. Critics of African descents are better placed to isolate issues and matters peculiar to Africa and translate them appropriately. This has been observed in our published works in which we recommended translation process that must isolate items for translation by grouping them as either universal items, alternative items or peculiar items. By so doing, the peculiar items are rendered in a target language appropriately to reflect their special cultural identities or rendered in adaptation form. We intend to do that in this articles as we expose peculiar items in Achebe's Antihills of the Savana and Kourouma's Le Diseur de vérité.

**Keywords:** Peculiarities, Mythical Items, African, Structures, Meaning.

## **QUELQUES OBSTACLES A LA TRADUCTION DES TEXTES DE DROIT**

**Eldina NASUF11  
Eglantina GISHTI2**

**Abstract:** In this paper we aim at dealing with some issues in translating the language of law in order to point out certain difficulties that arise during this process. This issue is of high interest in the Albanian context where law language has undergone important changes, especially after 90's. Therefore, we are going to bring some reflections related to the special nature of this context. Different examples are going to illustrate the main obstacles met by an experienced or inexperienced translator during the process of translating texts that relate to different legislations. These obstacles may have to do with the terminology of law language but also with other aspects like differences between legal systems, the presence of some untranslatable expressions or the structure of the sentence.

**Key words:** language of law, translation of terminology, difficulties of translation, translating texts.

## **PROBLÈMES DE LA TRADUCTION EN ALBANAIS DE LA TERMINOLOGIE DE LA MÉDECINE**

**Leonard XHAMANI**

**Abstract:** Latin has given and continues to provide a great support for the richness of different language sectors. Unlike other fields, medicine stores in the terminology of their own disciplines the same form in name as in antiquity, despite the long road that it has taken until today. Albanian medical terminology is generally based on the borrowings, which are necessary while there is a lack of appropriate Albanian words, while another part is translated in Albanian, given to the aid of researches in that field. For the translation of medical terminology we should consider not only the recognition of Latin grammar, but also a special structure, which must be understood and adopted.

**Keywords:** medical terminology, borrowings, translation, latin grammar, special structure.

## **PHILIPPE JACCOTTET TRADUCTEUR. PORTRAIT DU TRADUCTEUR EN BLANC ET EN NOIR OU QUELQUES RÉFLEXIONS EN MARGE DES STRATÉGIES TRADUCTIVES**

**Andreea HOPÂRTEANI**

**Abstract.** Philippe Jaccottet or a Black and White Portrait of the Translator As Philippe Jaccottet puts it, both hermeneutic process and translation practice are to be defined by the same formula, which the Swiss poet borrows from Virginia Woolf's definition of poetry: they are both "secret transactions" established between the author's voice and that of the reader or of the translator. Certainly, in the case of book reviews, which imply scriptural subjectivity, debating polyphony may seem natural. This is not the case in translation, where the translator's presence must be reduced significantly. Jaccottet is not a translation theorist; nevertheless, he argues that the translator needs to obliterate himself (s'effacer) behind the voice of the original author. Yet, Jaccottet's translation choices prove that this ideal of self-obliteration (effacement) needs explanation: the translation "unconscious" often betrays the conscious strategies claimed by the translator.

**Keywords:** translation, polyphony, self-obliteration.

