

Atelier de Traduction

Numéro 17 2012

DOSSIER :

L'histoire de la traduction en question(s) (I)

Responsables du numéro :

Muguraş Constantinescu

Elena-Brânduşa Steiciuc

QUELQUES NOTES SUR LA TRADUCTION DE LA LITTÉRATURE ÉROTIQUE FRANCOPHONE EN ROUMANIE, APRÈS 1989

Elena-Brânduşa STEICIUC1

Abstract: During the totalitarian regime, erotic literature was strictly forbidden from publishing, being considered “immoral” by the ideological control, whose aim was “the new man”. After 1989, the newly founded publishing houses started to translate various literary genres and erotic literature found its place as well. The article deals with the translation of some Francophone erotic writings into Romanian, in a historic perspective, trying to set forth the difficulties encountered by translators, especially in terms of vocabulary.

Keywords: erotic, literature, translation, ideology, Francophone.

TRADUIRE EN ROUMAIN LA TERMINOLOGIE SOVIÉTIQUE EMPLOYÉE PAR ANDREÏ MAKINE

Cristina DRAHTA1

Abstract : Translating into Romanian the Russian Soviet vocabulary that Makine deliberately chooses to preserve in the three novels that we analyse means a return to a completed period that also left traces in the Romanian vocabulary. That is for us an opportunity to reflect upon the translator’s ability to transfer the reader into the Makinian universe.

Keywords : translation, Russian Soviet terminology, trans-translation

MADAME BOVARY EN ROUMAIN OU UN SIÈCLE DE (RE)TRADUCTION

Raluca-Nicoleta BALAȚCHI

Abstract : The paper focuses on the importance of the practice of retranslation for the history of translation, which is a central issue in any translation theory. After a brief review of the main theoretical approaches of retranslation, we illustrate the dynamics of this phenomenon on the basis of the six versions of Flaubert's *Madame Bovary* published in Romanian. The editor's and translator's paratext is the main focus of our analysis.

Keywords: retranslation, translation history, translator's paratext

L'HISTOIRE DE LA TRADUCTION D'EMIL CIORAN EN ROUMAIN ET EN FRANÇAIS

Anca-Andreea CHETRARIU

Abstract: Emil Cioran, the Romanian philosopher whose books we read today, paradoxically, in translation from French, is one of the authors banned during the communist regime. In this communication we aim to emphasize the importance of translating Cioran's work after constraints suffered by the Romanian culture before the revolution. In France, Cioran's translation of Romanian works was also delayed because of other constraints. In this sense, the translation of Emil Cioran's work in both languages, Romanian and French, is a moment of great importance.

Keywords: translation, history, political censorship, Romanian culture, French culture, Emil Cioran.

LA RETRADUCTION COMME ENRICHISSEMENT

Alina PELEA

Translation, especially retranslation, is an extravagant activity, a species of folly. Wasteful, futile, and yet glorious. Geoffrey Wall

Abstract : The objective of this paper is to underline the usefulness and richness of retranslation as a way to better grasp the meaning(s) and beauty of the original text. Thus, we view retranslation as more than just a way of updating a text, of correcting the flaws of previous translations or of responding to varying demands. Based on the eight French versions of the Romanian fairy tale "Tinerețe fără bătrânețe și viață fără de moarte" by Petre Ispirescu, we argue that the sum of all translated versions of a text can be seen as a whole and can offer the foreign public a more fulfilling reading experience. For those who also have access to the source text, retranslations are one way in which they can discover meanings and nuances they had not thought of when reading the original.

Keywords: retranslation, realistic approach to translation, fairy tale, Petre Ispirescu

DE LA TRADUCSON COMME PRATIQUE CENSORIALE. LE CAS DE L'ÉTUDIANT DE LANGUES SCHIZOPHRÈNE, LOUIS WOLFSON

Marc CHARRON1

Abstract : By first considering the question of delirium in translation, this article sets out to examine a very unique case of what, at first sight, has all the likings of translational censorship. More specifically, it asks what happens to translation when the source text is no longer the product of intentional wordplay (as is often the case of texts known as « littérature à contraintes »), but the product of delirium. Can we then go on talking about constraints? Can translation be thought of as resorting to translation methods? Can methods apply when translating “literary delirium”? The example analyzed here is a text by American schizophrenic Louis Wolfson, author of an autobiographical work in 1968 titled *Le Schizo et les langues*, in which the reader learns that the “schizophrenic language student” cannot tolerate hearing, seeing or reading, that is, having any contact whatsoever with his mother tongue (i.e. English), and thus has invented a method by which he systematically replaces any term in this language by phonetical equivalents in other languages.

Keywords : translation – delirium in literature – censorial practice – translation methods – traducson.

POÏÉTIQUE, HERMÉNEUTIQUE ET COGNITIVISME. HOMMAGE À LA GRANDE DAME DE LA POÏÉTIQUE : IRINA MAVRODIN

Ioana BĂLĂCESCU1
Bernd STEFANINK2

Abstract : The first part of this paper is Bernd Stefanink’s evocation of his first meeting with Irina Mavrodin and the second one is an excerpt of Ioana Bălăcescu’s work as Irina Mavrodin’s heiress in the field of poietics of translation.

Keywords : Irina Mavrodin, heritage, poietics of translation.