

# Atelier de Traduction

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DOSSIER :

### La dimension culturelle du texte littéraire en traduction (I)

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#### DIMENSION CULTURELLE DE CERTAINES FONCTIONS DE LA TRADUCTION

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**Abstract:** This paper addresses the theme of the « cultural dimension of the literary text in translation » from the perspective of certain functions of literary translations that have a strong cultural impact. Moving away from the normative paradigm that seeks to ascertain whether a particular translation is a true or deforming mirror of an original work, I discuss the subject from a sociotranslation approach. As the functions of literary translation with a cultural dimension are so numerous, I have chosen to outline briefly only the following eight functions: 1. Translation as a source of inspiration; 2. Translation as a school of style; 3. Transgressive translations; 4. Palliative translations; 5. Translations as a tool for shaping a culture; 6. Translation as a barometer; 7. Translation as a tool for shaping national identity; 8. Translation as a way of importing literary genres. In my conclusion, I call for a sociological as well as a comparative approach to the history of translation.

**Keywords:** translation, literature, culture, functions, sociotranslation.

#### LES LANGUES ET LES CULTURES DANS L'ESPACE TRADUCTIF

Lyudmila KUSHNINA1

**Abstract:** This article presents some thoughts on translation as a synergetic system of interaction between languages and cultures. They are reflected in the concept of translation space as defined by the author. The essence of this concept consists in mastering the harmonic-translation philosophy by the translator, which results in generating a qualitative target text.

**Keywords:** translation, translation space, synergy, harmony.

## TRADUIRE LA CULTURE CRÉOLE

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**Abstract:** Creole languages remain an unexploited resource in translation. In spite of the linguistic diversity in Franco-creolophone and Anglo-creolophone Caribbean countries, these territories share a common culture. This Creole culture is a more suitable mediator between the linguistic and cultural gap that exists between European and Caribbean Creole proverbs. For this reason, Caribbean Creole proverbs naturally lend themselves to what the author calls intracultural translation or Creole to Creole translation which is predicated upon the existence of a common creole linguistic and cultural worldview.

**Keywords:** creolization, intracultural translation, creole proverbs, Creole world view, Creolophonie.

### SOUS-TITRAGE : UN PAS VERS LA MÉDIATION CULTURELLE. ANALYSE COMPARÉE DU FILM D'ANIMATION « LE VOYAGE DE CHIHIRO » ET DE SES DEUX VERSIONS (DOUBLÉE ET SOUS-TITRÉE)

Anna BOUBNOVA1

**Abstract:** Considerable structure and grammar differences make translating from Oriental languages extremely difficult. But rendering cultural specifics is a far greater problem. This paper focuses on the translation of culture-specific references in « Spirited Away », a Japanese animated fantasy film written and directed by Hayao Miyazaki, and questions in particular which is the best way to render culturally-bound notions: dubbing or subtitling. More particularly, it will examine the differences in rendering culture observed in both versions of the film and explain why subtitles can pretend to a position of culture mediator.

**Keywords:** audiovisual translation, cultural transfer, culture-specific references, translation studies, Japanese studies.

### À PROPOS DE QUELQUES INSTANCES PRÉFACIELLES AUX TRADUCTIONS FRANÇAISES DE L'ŒUVRE DE JACK LONDON

Julie ARSENAULT1

**Abstract:** In France, it is mainly through Paul Gruyer and Louis Postif's translations that the public discovered and learned to appreciate Jack London. In order to facilitate the integration of the prolific American author in the French literary field, the translators wrote prefaces for fourteen of over thirty of their translations. In this article, we present the results of these discourses' analysis, as well as the positions taken by the translation agents regarding the presentation of London to the French readers and the way in which those positions might have had a role in the author's reception in the French culture.

**Keywords:** Jack London, Paul Gruyer, Louis Postif, prefaces, translators.

## L'ALTÉRITÉ CULTURELLE : ÉCRAN, MIROIR OU ALIBI ? RÉFLEXION AUTOUR DE QUELQUES TRADUCTIONS FRANÇAISES DE TOM JONES

**Mathilde FONTANET**<sup>1</sup>

**Abstract:** In this article I aim to show that even when the source and target cultures are close, translators sometimes invoke dissimilarities in order to justify interventions that actually have completely different motivations. Cultural otherness then becomes a mere myth or alibi: translators may perceive or present as culturally different things they simply misunderstand or find disturbing. Under the pretext of cultural difference, they then allow themselves to project whatever they want into the text or to redesign it in accordance with stereotypes.

**Keywords:** French translations of Tom Jones, pseudo-cultural otherness, presumed target reader, cultural context, translator's intervention.

## LA FRONTIÈRE CULTURELLE DANS LA TRADUCTION DU TEXTE LITTÉRAIRE : FILTRAGE, PASSAGE OU MÉTISSAGE ?

**Chirine CHAMSINE**<sup>1</sup>

**Abstract:** Translation is commonly considered today as an intercultural process. The cultural dimension is not only related to linguistic boundaries and limitations, but also to an extra-linguistic element based on underlying representations that give statements their coherence and acceptability in society and influence the implicit message interpretation in the target language. Considering translation as a form of intercultural communication and the translator as the principal agent of this communication, this article discusses the correlation between translation, language, representation and culture.

**Keywords:** Translation studies, language, culture, representation, literary text.

## COMMENT LES RUSSES ONT LU RABELAIS : DE LA FACÉTIE SOPHISTIQUÉE AU LYRISME OBSCÈNE

**Elena GAVRILOVA**<sup>1</sup>

**Abstract:** For the Russian people, François Rabelais embodies the French mindset. Mikhail Bakhtin deeply studied his writings in 1965. Even so, only four Russian translations exist. We will compare the two most popular of them, published in 1929 and in 1961, so that to see how they handle the French cultural component. The first text is known to be a censored version of the book, while the later one is considered too free; neither seems true. We propose to demonstrate that the specialness of Rabelais' novels was indeed preserved in both translations: if they differ, this only means the readers changed between the two.

**Keywords:** prose translation, fidelity in translation, pragmatic equivalence, constitutive shifts, individual shifts.

## LA DIMENSION CULTURELLE DANS LES TRADUCTIONS DE LITTÉRATURE RELIGIEUSE ORTHODOXE

Felicia DUMAS1

**Abstract:** In this paper I purport to reflect on the discursive forms of what might be called the cultural dimension of the translations of Orthodox religious literature texts. I will argue that in this type of translations, especially in those from French into Romanian, the cultural dimension is defined as a set of prescriptive norms, fossilized in (cultural and confessional) constraints which must be observed at the level of discourse at lexical, morphological, syntactic and stylistic levels. The focus of this article will be only the lexical level.

**Keywords:** cultural dimension, religious texts, monastic spirituality, translation, lexical constraints.

## TRADUIRE LES ÉLÉMENTS CULTURELS DU PERSAN EN FRANÇAIS Étude de la traduction des signes culturels dans *Les invités de Maman* (Mehmane maman de Moradi Kermani) traduit par Maribel BAHIA

Mina BOLOUKAT  
Marzieh ATHARI NIKAZM1

**Abstract:** In this study, based on a literary work that has a direct relationship with Iranian culture and society, we intend to analyse the translation of cultural elements from Persian into French. Our corpus is *Mom's Guests*, written by Houchang Moradi Kermani, which was translated into French by Maribel Bahia in 2008. We will examine the translation of cultural elements and also address two fundamental questions: if cultural signs and their connotative meaning can be translated, and how this can be achieved. Our aim is to investigate whether the culture of a society can be translated.

**Keywords:** translation, cultural elements, connotative meaning, semantics theory of Points of View.

## VLAD ZOGRAFI, TRADUCTEUR ET ÉDITEUR PARADOXAL

Violeta CRISTESCU1

« C'est ainsi qu'il faut considérer chaque traducteur : il est l'intermédiaire de cet universel commerce de l'esprit et son affaire, c'est de favoriser cet échange de biens. Car, quoi qu'on puisse dire de l'insuffisance des traductions, elles sont, et restent, l'une des plus importantes et des plus nobles activités du monde ».2

**Abstract:** The portrait that we are trying to compose here is that of a paradoxical translator, a meddler who seeks the deep meaning of things, but who strikes as odd with his discrete labor. It is the portrait of a translator with an unusual career path, a passionate and rigorous man who loves music and swimming off-shore and who hates models. At the same time, it is the portrait of a skeptic and an agnostic, who loves to cook for his friends, to discover the talent to roar with laughter on his own account and to give an answer to those who wonder about his relation with Divinity: « Je ne peux pas croire, mais ne pas croire, c'est trop simple » 3 (Zografi, 2010 c).

**Keywords:** Vlad Zografi, translator, editor, writer, paradox.