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DOSSIER :

La dimension culturelle du texte en traduction (II)

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BABA, BOUILLIE, BROUET : LES DANGERS DE L'HYBRIDITÉ

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Abstract: This article examines various types of choice that translators make when translating cultural elements. Some translators adopt what is identified as a « centripetal orientation », injecting target cultural references into a source-text that nonetheless remains grounded in its original culture. Others deal with cultural references on a microstructural level, disregarding the macrostructural consequences of their translational choices. The result is often a hybrid target-text, which leaves the reader in something of a cultural no man's land. It is suggested that translation theorists should take active steps to make publishers (and indeed (target) readers) aware of the dangers of cultural hybridity, which may well partly be the result of the unfavourable conditions in which many translators have to work.

Keywords: cultural translation, translational choices, hybridity, centripetal orientation, centrifugal orientation.

L'INFLUENCE DES ADAPTATIONS DES TEXTES FRANÇAIS DU MOYEN ÂGE DANS LE MILIEU TCHÈQUE

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Abstract: Our article presents the Czech writer Julius Zeyer (1861-1901), thanks to whom some of the French medieval texts got into the Czech literature for the first time. We present mainly the story of Berthe, the mother of Charles the Great. Our long-lasting research has been intriguing for us not only in terms of the transmission of the medieval French chanson de geste into the Czech literature of the 19th and 20th centuries, but also in terms of the translations of the original French texts by Adenes le Roi (13th century) into French in the 19th and 20th centuries. The authors of translations, transcriptions and adaptations kept neither to the scope nor to the form of the original texts; they did so because of the reasons and points of view which we are trying to present in our study.

Keywords: Middle Ages, literature, theatre, legend, Berthe.

UN ÉTRANGE CAS D'HÉTÉROLINGUISME : L'ITALIEN DANS LES « AUTO-TRADUCTIONS » THÉÂTRALES (ITALIEN-FRANÇAIS) DE GABRIELE D'ANNUNZIO

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Abstract: This article analyzes the traces of heterolingualism in two assumed selftranslations (from Italian into French) of the Italian writer Gabriele D'Annunzio: the plays *La villa morte* (*La città morta*) and *Le chèvrefeuille* (*Il ferro*). After a brief history of the four texts, we will focus on the Italianisms which characterize one of the two translations, *Le chèvrefeuille*, and we will offer a possible explanation for their presence, which responds to a specific argumentative strategy on the part of the writer.

Keywords: D'Annunzio, Gabriele; heterolingualism; self-translation; theatre and drama translation

TRADUIRE L'IDENTITÉ MAGHRÉBINE VERS LE ROUMAIN : L'INTERDITE DE MALIKA MOKEDDEM

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Abstract: During the latest 20 years, Romania has witnessed an important change in the book market, as political censorship disappeared and new publishing houses have endeavored to give their readers the opportunity to read such works that were forbidden during the previous regime. Translating these writings has become a challenge and in many cases the cultural skill of the translator was involved. Such is the case of Maghrebian literature written in French, which appeared in Algeria, Tunisia and Morocco during and after the colonial period. In order to discuss the way Maghrebian identity is translated into Romanian, we are dealing with one of the best known Algerian authors, Malika Mokeddem, and her novel *L'Interdite/The Forbidden Woman/Femeia interzisă*. The translation of cultural referents will be taken into account, as the text is full of such terms and the Romanian translator does not always have the appropriate cultural skills in order to give a faithful translation.

Keywords: Maghrebian identity, cultural skills, translation, Maghrebian novel, Malika Mokeddem.

DE POLOGNE À LA BOLIVIE : LA DIMENSION CULTURELLE DANS UNE ADAPTATION LATINOAMÉRICAINE D'UBU ROI

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Abstract: This article focuses on the play *Ubú en Bolivia* (1994), a Spanish translation and adaptation of Alfred Jarry's *Ubu roi* (1896), made by the Argentinean actor and director César Brie. The paper aims to describe the cultural changes that underline the « identity function » of the translation oriented for a Latin- American and contemporary scene. For this purpose, first we will summarize the French play and Jarry's conception of theatre; secondly, we will study the adaptation focusing on the cultural references.

Keywords: theatrical translation, adaptation, cultural references, *Ubu roi*, *Ubú en Bolivia*.

LA SOCIÉTÉ FRANÇAISE DU DIX-HUITIÈME SIÈCLE DANS LE COLPORTEUR DE FRANÇOIS-ANTOINE CHEVRIER

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Abstract: Literary translation has always caused relevant difficulties concerning the transfer from a source language text to a target language text. This process of translation becomes more and more difficult when a foreign writer makes use of many cultural references which need to have explicative footnotes. The translation of Chevrier's *Le colporteur* is particularly difficult because Chevrier refers to a particular social cultural context which is characterized by the main French personalities of the time. But most of these figures are unknown to contemporary readers especially to those who are not familiar with French culture at the time of the Old Regime. So, the translator has to choose the translation strategy of amplification adding some elements to the original text. The final purpose is to provide appropriate explications for a better understanding of the cultural context expressed by the original novel. In fact, the main cultural allusions deal with different domains such as the French society in the eighteenth century, the history of the period, the literary entourage and the most famous actors of that time.

Keywords: Chevrier, translation, culture, reference, explication.

QUAND LORCA ARRIVAIT EN ALBANIE

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Abstract: Federico García Lorca is the best-known Spanish poet and playwright, whose works were published in Albania during the dictatorship era. His fame is due to his artistic personality, to themes taken over from folklore, the coexistence of the traditional with the modern, and to his Republican ideal. In Albania Lorca was the symbol of the Spanish world, representative of the Spanish poetry and theatre of the 20th century. His poetries were translated in Albanian at a time when the publication of many other authors was prohibited. This article aims at representing Lorca's reception in the Albanian context and at providing an analysis of the translation of his work. This analysis of translation of his poetry is of interest because it is built on a comparative basis.

Keywords: poems, drama, translation, reception, analysis.

LES TRACES DE LA DIMENSION CULTURELLE DANS LA TRADUCTION DES BANDES DESSINÉES

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Abstract: André Martinet's statement (1970 : 12) that every language represents a particular organization of the facts of experience is well-known. Therefore, learning a language is not about giving new labels to objects that are already known. It is about getting used to analyzing reality in a different way. Consequently, the translation of the cultural dimension is quite a difficult enterprise mainly because, quite often, it is hard to introduce a different way of thinking to a given audience. In the present study, we compare several examples of comics written in French and translated into Modern Greek in order to examine how our two languages of study treat the cultural parameter. Are there any specific translation

processes that intervene more often to our corpus? And if this is the case, to what extent the translation differs from the original? Can we conclude that the translation of comics is oriented towards domestication and neutralization of the cognitive-referential peculiarities or, on the contrary, towards a more marked direction?

Keywords: cultural dimension, translation, comparative study, French, Modern Greek.

LES RÉFÉRENCES CULTURELLES DANS LA TRADUCTION DE QUELQUE CHOSE À CACHER DE DOMINIQUE BARBÉRIS

María Julia ZAPARARTI

Abstract: The « landscapes-reminders » in the novel *Quelque chose à cacher* by Dominique Barbéris contain many cultural references relative to the natural environment, but they also involve cultural references linked to the linguistic culture, especially by using proverbs that build up the rumors circulating in the city of N. This article draws upon the Spanish translation of these references from Barbéris' novel, in order to examine them from the perspective of Antoine Berman. The overall approach was to create an ethical translation of the novel, in terms of a translation that receives the foreignness of the source-culture language, so that the target-culture language becomes *l'auberge du lointain* (Berman, 1999).

Keywords: cultural references, Antoine Berman, Dominique Barbéris, literary translation.

LA PARATRADUCTION EN ESPAGNOL DE L'OEUVRE LA LIBERTÉ OU L'AMOUR ! DE ROBERT DESNOS

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Abstract: Starting from the paratranslation concept created by José Yuste Frías in Spain in 2004 which refers to a visual whole of verbal, iconic, verbal-iconic, and material productions published in translations, this article proposes a paratranslational analysis of Robert Desnos' surrealist book *La liberté ou l'amour !* The aim of this study is to analyse the translator's decisions in the paratranslational procedure, his/her status in the translation process and the cultural dimension of these paratranslations. This analysis is preceded by a presentation of the original as well as its translation.

Keywords: paratranslation, Robert Desnos, *La liberté ou l'amour !*, notes, cultural context.

DANTE CENSURÉ : TRAITEMENT DES EXPRESSIONS « INDÉCENTES » DANS LES TRADUCTIONS FRANÇAISES DE LA « DIVINE COMÉDIE » AU XIXE SIÈCLE

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Abstract: In the present article we examine the strategies used by French translators of the *Divine Comedy* to deal with expressions considered as obscene in the target-text culture. Vulgarisms are among

the features most subjected to the domestication in the French translations of Dante's poem, their literal rendering doesn't become regular until the very end of the nineteenth century. One expects to find more literal rendering of the vulgarisms by the translators affiliated to the Romantic Movement. But in reality, the domesticating method of translation didn't undergo any substantial change during this period. The reform of the French verse, initiated by the Romantics, didn't bring about any serious change in the poetic vocabulary.

Keywords: Divine Comedy, France, domestication, foreignization, translation.

ASPECTS DE LA TRADUCTION DE LA DIVINE COMÉDIE EN ROUMAIN

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Abstract: In this paper we analyze some cultural aspects that can sometimes prevent the understanding of a literary text when it is received by translation. We analyzed the Romanian translations of the Divine Comedy realized by George Coşbuc (translation completed in 1912 and published posthumously in 1925-1931, edited by Ramiro Ortiz) and Eta Boeriu (1951-1965), both with notes by Alexandru Balaci, referring also to the Giuseppe Cifarelli's version (Cifarelli is an Italian settled in Romania, whose version of the Divine Comedy was published posthumously in 1993, edited by Titus Pîrvulescu).

Keywords: translation, Divine Comedy, intercultural mediation, poetic translation.

MARILY LE NIR, PROMOTRICE DE L'ÉCRITURE ROUMAINE EN FRANCE

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Abstract: In this article, we aim to present the portrait of Marily le Nir, a French translator of Romanian origin. While she had a late start in the translating career, she currently has a large number of translations and is widely aware of her cultural role in the editorial market. By knowing the importance of her position as a translator, she produces literary texts only after serious documentation on the work itself and on the author.

Keywords: traduction littéraire, bi-culturalité, espaces culturels, projet traductif.